

The Journal
of
The Music Academy

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

VOL. XII

1941

PARTS I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मङ्गळा 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!"

EDITED BY
T. V. SUBBA RAO, B.A., B.L.
AND
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The Teachers' College of Music

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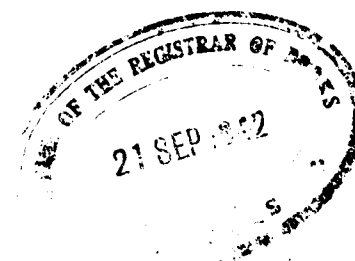
**The Correspondent, The Teachers' College of Music,
The Music Academy, Madras.**

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NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Joint Editor, Journal of the Music Academy.

Articles on musical subjects are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

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).

All articles and communications intended for publication should reach the office at least one month before the date of publication (ordinarily the 15th of the 1st month in each quarter).

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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 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."

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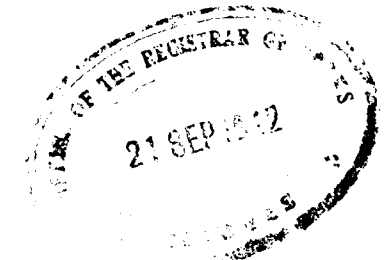
H. H. The Maharaja of Dharampur: " * * His Highness is also delighted to read the articles in your magazine which are undoubtedly very interesting and instructive. He is also pleased to read the proceedings of the Academy's Music Conference * * * ."

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."

S. N. Bhattacharya, Benares Hindu University: "A glance at the Index for the last ten years' articles in your Magazine reveals to me the keen interest in Music taken by the South Indians. There is no such Journal in North India." *

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THE MADRAS MUSIC CONFERENCE, 1941

OFFICIAL REPORT

The Opening Day

22—12—41.

The Fifteenth Session of the annual Music Conference conducted by the Madras Music Academy was held at the Senate House of the University of Madras. Maharajah Sri Rajah Rao Venkata Kumara Mahipati Surya Rao Bahadur, C.B.E., Maharajah of Pithapuram, opened the Conference and Gāndharva Vidyābhūṣaṇa, Gānakalā Viśārada Prof. D. Venkataswami Naidu, Principal, Maharajah's College of Music, Vizianagaram, presided over the deliberations of the Experts' Committee.

The Proceedings commenced with prayer.

WELCOME SPEECH

On behalf of the Music Academy, Rao Bahadur K. V. Krishnaswami Aiyar welcomed the Maharajah of Pithapuram and other guests. Presenting an address of welcome to the Maharajah, Mr. Krishnaswami Aiyar said:

“We are deeply grateful to you for your kindness in consenting to inaugurate the present session. Your profound love for Arts and Letters and generous help extended to educational institutions are well-known. As the head of an ancient and renowned Zamindary in our Province, you have promoted learning and culture with uncommon zeal. Your presence in our midst is a source of encouragement to us and we hope it will result in your taking a kindly interest in our activities.

Our principal aim has always been to work for the advancement of the Art and Science of Music. To this end we consider no task more important than to set up the highest standards of taste and appreciation. Your discerning sympathy and active co-operation will strengthen our hands in this endeavour.”

Mr. Krishnaswami Aiyar then requested the Maharajah to open the Conference.

OPENING ADDRESS

BY

THE MAHARAJA OF PITHAPURAM

Declaring the Conference open, the Maharajah of Pithapuram said :

"I thank the Music Academy for the honour they have done me in inviting me to open this Conference. Knowing nothing of the scientific aspect of music, I was first surprised and amused and felt reluctant. But friends' kindly insistence on my acceptance of the invitation obtained my consent. My only justification for being here now is my admiration for music. I request that my statements may be understood in this light only and taken for what they are worth. Though blissfully ignorant of the science, I heartily appreciate and intensely enjoy music. I like it when it appeals to the ear. When sounds are produced by fine instruments or songs are sung in melodious voices, music is really enchanting. It is one of the finest of the Fine Arts. Many are the merits claimed for it. It acts like a tonic. Wonderful are its effects on the body and mind. It is soothing to the nerves and gives peace to the mind. In some cases even diseases are cured. When we are hearing good music, we are apt to forget worries and miseries and feel happy for a while. As an aid to devotion, it is specially helpful. We are transported with joy to higher regions. Ineffable are the effects of sublime music.

Music, as we know, can be roughly divided into two branches—the instrumental and vocal. Instrumental such as the Veena, Venu and Violin are some of the most important. They have a charm of their own. I can give one concrete instance. I enjoyed the kindness of that towering genius, that world poet and master singer, Dr. Rabindranath Tagore of revered memory. When he stayed with me at Pithapuram as my esteemed guest, he heard my Vainika, Sangameswara Sastry, a great musician, play on the Veena. Then he wanted me to send him to "Santiniketan" and used to keep him with him for months and months together at a time. Evidently the Veena

afforded him immense pleasure. It must have been entirely for this Veena, as my musician's voice was not sweet and the poet did not know our Telugu language. "Ālāpana" which is, of course, devoid of words has a distinct place in the vocal music.

Now we come to the songs proper where we find both words and music together. Herein we can find embodied, ennobling ideas and elevating thoughts, when, I am sure, music will be most appealing and inspiring. Good composition of words is great by itself and so also is music. When these two are combined, we get the greatest satisfaction. In short, in the happy combination of superb words and sublime music, we get a supremely ideal song. This causes joy which is inexpressibly exquisite. Such was the bliss I experienced when I had the great good fortune and the rare privilege and pleasure of hearing Rabindranath Tagore sing in his wonderfully melodious voice some of the sublime hymns composed by himself. That angelic music was sweet beyond description.

Devotional songs should certainly be given the place of honour. Songs on subjects, religious, philosophical, ethical and social are of special importance. The saintly lives and the splendid deeds of great men and women in various spheres of life form fine subjects fit for musical composition. Sublime souls of deep devotion, profoundly religious persons, philosophers, philanthropists, social reformers, poets, singers, rulers, warriors and true patriots all come in for their share of admiration and praise. They must comprise persons of all times and countries without any distinction of caste or creed. These songs are likely to have beneficial influence on our people. Love songs, when decent, may be permissible in public performances. The indecent ones should be tabooed.

Lastly, let me mention my views regarding the language to be used for music. Fortunately for us Andhras our mellifluous Telugu language is beautifully suited to music. It is styled the "Italian of the East." Bishop Caldwell, a European, a famous Philologist, and the author of a Comparative Grammar of the Dravidian Languages declared that the Telugu language was the sweetest of all the vernaculars of Southern India. Sudhakara, a Sanskrit scholar, said to the effect that Telugu was sweeter than nectar. That famous musician and composer Tyagaraja, while living in a non-Andhra country, wrote his

most popular and highly esteemed songs in Telugu. Similarly Kshetraya composed his well-known songs in Telugu. So did some other Tamilian composers. Non-Andhra singers, whether they know our language or not sing Telugu songs. This is so with even the talented artists of repute. We are happily in a position to be completely pleased with Telugu. But it does not, by any means, mean that the Andhras hate the other languages. Cosmopolitan in taste, we appreciate fine songs in whatever language they may be. In fact, we actually ask for them to be sung.

It is very necessary that music in all languages should be encouraged and improved. I sincerely wish well of this divine art in different tongues. In all lands, may music develop and prosper!"

The Maharajah then declared the Conference open.

ELECTION OF THE PRESIDENT

Mr. Parupalle Ramakrishna Pantulu proposed Prof. D. Venkataswami Naidu to the Chair.

Vidwan K. Ponniah Pillai, seconding the proposition, said that Tamil Nad was honouring herself as the home of Carnatic music by having Mr. Venkataswami Naidu to preside over the Conference.

Mr. Venkataswami Naidu took the chair amidst cheers and delivered his presidential address.

PRESIDENTIAL ADDRESS

In the course of his address, Prof. Venkataswami Naidu said:

"Let me at the very outset invoke the blessings of the Almighty, whose form is divine music, to guide the deliberations of this august assembly. May those Suns of the music firmament, the immortal Tyagaraja, the scholarly Muthuswamy Dikshitar and the celebrated Syama Sastri brighten our path and be the guardian angels of this Conference. To the soul of this great gathering, I bow in humble reverence that it may lead me and you to lofty discussions and worthy conclusions. I am a servant of the bow and the string and all I have learnt from my boyhood is to produce a few notes from them without ever so little using my vocal cords. That such a dumb man, as myself, should have been offered and what is more should have had the audacity to accept, the onerous job of

presiding over a conference of veterans and experts surpasses my own comprehension. The place of our meeting is the citadel of Carnatic music, the home of the best composers of our own times; I refer to Bhakta Siromani Sri Papanasam Sivan and Sangeetha Ratnakara Sri Ariyakudi Ramanuja Iyengar; the place where the late Sri N. Kotiswara Iyer till recently mused in his official and spiritual routine, where the late Tamil bard, the undaunted Bharati, sang his songs. The time of our meeting is unique in the history of the world. Over there in the West, the hum of the Nazi troop-carrier plane threatens to deaden the harmony of the great democracies. In our own music home here, there are sounds of war, luckily not of the European type, but a war of words over a resolution passed three months ago whose real significance was not rightly appreciated till that great philanthropist-patron Rajah Sir Annamalai Chettiar pricked the empty bubble. That at such a place and such a time I should have been elected to the chair, I consider a very great honour and distinction, for which I am deeply grateful to one and all concerned. Nobody knows more than myself that I am not worthy of this exaltation while there are scores of Pandits and Vidwans in this house who deserve the place with greater propriety and justification. Conscious of my drawbacks and shortcomings, I wanted to decline the invitation but my Tamil and Andhra friends alike insisted upon my accepting it. It was an honour they said done to the language and the country of my birth. That left me no more argument and therefore if I stand here before you on this occasion, I do so in the capacity of an Andhra devotee worshipping at the altar of Carnatic music.

DISTINCTIVENESS OF CARNATIC MUSIC

I do not claim to have done anything by way of research in Carnatic music. But I have been closely following recent trends in Carnatic music in the conferences of this Academy and elsewhere and in the press. I have in my own humble way tried to understand the grammar of Hindustani music and also of Western music. I have been trying to study the handling of the violin by Western savants to see whether a part of it can be imported into South Indian Music. But I must confess that my attempts so far in that direction have not been an unqualified success. For, whenever I tried to introduce some innovation during my practice hours, I found that the music

lost its distinctive Carnatic stamp and became something else. Such music might perhaps be melodious to the ear but it has no appeal to the soul. I therefore came to the conclusion that Carnatic music, I may say Indian music, is something far different from Western music. It is music with a purpose. Its purpose is not to kindle this or that passion, to lull a baby into sleep or to please a monarch into making precious gifts; it has none of these earthly motives.

Carnatic music is the audible expression of the imprisoned soul of man trying to throw off its shackles and break open the prison bars of Samsara. Music is audible Tapas. Carnatic music is the practice of, perhaps, the easiest mode of attaining Moksha through the production of harmonious notes; it is the *upasana* of the Nadabrahmam. Music is a form of yoga. The great masters of Carnatic music were yogis who obtained liberation through the practice of this yoga. This yogic nature of Carnatic music gives it a unique value in the life of man.

The true musician realises the real Self or Atman through his music. When you see a musician elaborating a single Raga for hours and sometimes for days together, he really forgets his lesser self and does not take notice of his surroundings. He transcends the artificial limitations imposed by man and he gets into communion with the Shapeless, the Conventionless and the Limitless. Such music elevates not only the singer but also the people around into the celestial regions of bliss and inexpressible happiness. Like the Rishis of old expressing themselves in our Itihasas and Puranas for the uplift of general humanity, the great yogis of music have sung immortal songs for the benefit of the man in the street.

THEME OF MUSIC

I have already stated that the appeal of our Indian Music is to the soul, that spark of the Infinite in every living being. The only theme that can appeal to the soul and elevate it is the song or praise of the Brahman of which it is an infinitesimal particle. Hence the classical songs of Purandara Dasa, Kshetragna, Tyagaraja, Muthuswamy Dikshitar, Syama Sastri and Jayadeva always had God for their theme. Without that ideal, their songs would not have the mighty and universal appeal that they have. Have there not been and are there not reputed musicians who sing in praise of some great monarch or of some exquisite human beauty? Where are they? They are gone

with the monarchs or the minstrels. What is their appeal? To some sensuous human sentiment. It is my earnest prayer that the musician should not be a mercenary; I consider it a sin to sell music.

MUSIC IN KACHERIS

All this may sound well in theory. But is it practicable in a struggling world, where one has to keep the wolf away from the door by hook or by crook? In the past, music was the patronage of kings. But now an ever-widening public sits in judgment over the unfortunate musician who has to cater to a varied and multifarious taste. The great exponent of any one aspect of music—Bhava, Rāga or Tala—cannot have all his way in public. While I would appeal to fellow musicians to sacrifice some of their personal inclinations—I mean to Rāga ālāpana or Pallavi—I cannot appeal too strongly to the public not to order their music, but to encourage the artist in his own particular path. Encouraged that way, the musician will sing divine music which will enthrall the mind of man as did the magic flute of Lord Krishna.

LANGUAGE OF SAHITYA

In this connection it is well to discuss the question of the language of the Sahitya. There would have been no need to bring in the topic but for the importance which it has recently assumed. Lovers of music, like Sir Alladi Krishnaswami Aiyar, Sri S. Satyamurty, whose views are entitled to respect and consideration, have had their say in the matter. The way to harmony in this respect lies in beating the question threadbare. Had there been so many musicians of repute in the Andhra Country as there are in the Tamil Country or had there been a Broadcasting station somewhere in the Andhra area, I believe there would not have arisen such a violent storm as we have witnessed. It is true that Sahitya in Carnatic music has a minor role which however cannot be said to be negligible. If Sahitya has no purpose, I do not say place, in Carnatic music, then why Kritis? If Kritis has a place in music, an understanding of the meaning of the song certainly leads to a better appreciation and enjoyment of the Bhava, Rāga and Tala. Although the claim is made that Telugu is the Italian of the East and therefore the only fit vehicle for Carnatic music, and on the other hand that there is the indisputable fact of the existence of ancient and classical songs in

Tamil, the *Tevāram* and *Tiruvāymozhi*, for example, a song in one of these languages is gibberish to one who is ignorant of the language. As a matter of fact, we, Andhras and Tamils of the Carnatic, whose fortunes are bound together geographically, traditionally, socially, religiously and politically, have need to know both the languages. I know many Telugu scholars who are well versed in the Tamil Prabandhas which are sung in all Vaishnavite temples including the Andhra area. I am told that in the Tamil country there are eminent Telugu scholars. This controversy over *sahitya* is not therefore a question of language animosity. It is a problem of want and supply, more or less an economic question. The solution lies in the supply of the needed goods. In mixed gatherings like the ones we get in Madras and in broadcasts from the Madras station, the exclusive use of one language for music is detrimental for the very cause of music.

There is a special responsibility devolved upon my fellow Tamil musicians. They happen to be today the custodians of the rich treasures of Carnatic music. As trustees, they are above parties. On them rests the sacred duty of preserving and handing down intact their rich heritage of Telugu and Kannada songs. I have no doubts whatsoever of their eminent and high-souled sense of responsibility.

INDIVIDUALITY OF CARNATIC MUSIC

Carnatic music has a unique charm as distinctive as the universality of the Vedas. At no time in the history of Carnatic music did we hear such a warning by Vidwans and the general public to keep Carnatic music pure. The great hold of the Talkie over the masses is a menace to the purity of Carnatic music whose fundamental feature is its *gamakas*. It is not every one that can introduce an innovation into a system which has preserved its dynamic individuality from times immemorial. A 'star' may attempt to implant something catchy into Carnatic music but the graft has no chance of survival. Only to the scholarly few, intellectual giants to whom Carnatic music is the very breath of their life, is it given to fit and adapt some extraneous form into the framework of Carnatic music without prejudice to its distinctiveness. The impact of the march of times on our music, as on any other department of human activity, is at once an evidence of its individuality, adaptability and dynamism. According to Venkatamakhi some 190 well-

recognised *Ragas* are known. Of these nearly 30 are not now in common vogue. It is said of Veerabhadrayya, who migrated from North India, that he made a good deal of reform in Carnatic music and brought it to its present form. Adappayya followed the footsteps of Veerabhadrayya and Syama Sastri was asked by his Guru to listen to the music of Adappayya. It is said of Sri Muthuswami Dikshitar, who spent seven years of his life at Benares, that he imported a little from Hindustani music. That was how we got our *Thodi*, *Ramakal*, *Rudrapriya*, *Khamas* and *Jenjuti*. I wish to add my humble voice to the chorus of appeal to musicians, songsters and songstresses to preserve the purity of Carnatic music.

FOLK SONGS

There is one department of music on which attention has been focussed in the recent Conferences of this Academy, particularly by H. H. the late lamented Yuva Rajah of Mysore, father of H. H. the present Maharaja, Sir R. K. Shanmukham Chetty and Vidwan Sri Musiri Subramania Aiyar; I refer to the question of Folk songs. I am one hundred per cent in my admiration for them. I can bow one or two ditties of that type and my audiences greatly appreciate them, much more than they do my classical bits. Thanks to the Bratachari movement, there seems to be a revival of folk songs everywhere. Folk songs are of two kinds, the refined and the coarse. The former kind is sung by the higher strata of society and generally has God and His greatness for its burden; the latter is generally in vogue in the labouring and lower classes, often without a theme and sung to relieve strain or to enjoy some relief. We do not hear these songs now everywhere, as we used to do before. Now-a-days labour-folk sing a hit from 'Chintamani' this month and next month one from 'Devata' is on everybody's lips. That is marching with the times with a vengeance. It is not the fault of the Talkie. It is not the want of fulsomeness in old folk-songs either. Social conditions influenced by western science and western ideals of civilisation change much faster than any of us can imagine. Marriage has almost become a matter of a few hours. *Unjal*, *Nalangu*, etc., are out-of-date. The same state of affairs obtains in other customs. Songs on marriage occasions and nursery songs like lullabies are becoming obsolete. I am therefore afraid that, because of the tremendous change in

our social manners, all may not go well with our folk-songs. It must be the task of one and all of us to devise proper means to preserve this invaluable treasure of folk-songs with its immense popular appeal. I would suggest that a strong committee of this house headed by that redoubtable champion of all good causes, Rao Bahadur Sri K. V. Krishnaswami Aiyar, be formed to collect, classify and edit folk-songs. I would appeal to fellow-delegates, particularly to my vocalist friends, to sing one or two of these folk-songs in every *Kacheri*.

ACADEMY OF MUSIC

I am afraid I have become boring. But opportunities like these come once in a lifetime, perhaps, to the lucky few. A sense of responsibility blinds the speaker to the impatient gestures of the audience and deafens his ears to the loud murmurs—as if in protest—of the house. However much I feel tempted to dwell upon some of the debated problems of Carnatic music in this address, I refrain from doing so as we are going to devote days on the stretch for that purpose. I shall only touch one or two general points before I close. The art of music is very old in our country—as old as the Vedas. There are several reputed families in the hierarchy of Carnatic music. To-day there are just a few music institutions and there is need for many more to meet the growing demand. As conditions obtain, more musicians are made in the home than in the schools and colleges; and they are people of merit. Formerly such people got their hall-mark in the courts of princely patrons. But now they find no office to register their talents. I cannot conceive of a more competent and authoritative body than this Music Academy to judge the merit of musicians and to rank them. I would suggest the formation of a Fellowship of this Academy on the lines of the Royal Society of England or the Indian Academy of Sciences. I would also plead for the award of diplomas by the Academy every year to candidates who seek its seal.

A WANT IN BROADCAST MUSIC

I shall very much like to have my say about Gramophone, Talkie and Broadcast music, but the words of our great countryman Sachivottama Sir C. P. Ramaswamy Aiyar put me in mind of the fact that in such affairs the layman's voice must prevail

over that of the professional. With regard to Broadcast music, I wish to give publicity to a feeling expressed by great men like Kriesler and Prof. Julian Huxley, a feeling which I myself experience during broadcasts. The singing to a mike which neither nods in appreciation nor frowns in disapproval, to four walls which neither receive nor echo, to an operator whose one and only attention is to see if the waves travel in the air or not, has a morbid damping effect on the performer. When a music is intended for another listener, it is best for the artist to know the effect on the listener so that there will be action and reaction which will draw out the best of which the artist is capable. I may be excused for giving expression to a pet idea of mine, namely, that schools and colleges should organise *Kacheries* by well-known musicians so that the seeds of good music are sown in the impressionable period of life."

In conclusion, he said:

"I have come to the end of my journey. I thank you most sincerely for your patient and attentive listening which has made my task easy. We are to walk all of us together a long, long winding road with alleys and by-paths everywhere. It very often happens that the wood is lost in the trees. Therefore, in our discussions let us not forget the spirit and the goal of our endeavour and let us evolve as a result of this Conference something which is worthy of this noble gathering and of the Goddess of our worship. May the Goddess of Music restore peace to this war-stricken weary world. May She make the cause of righteousness triumph quickly over brute-force, oppression and tyranny. May She bless the Atlantic Charter and grant to one and all freedom from want and subjugation. May the Goddess of Music and Peace reign supreme and inspire us to sing the song of Liberty and Prosperity. May She keep our country out of the world turmoil. May it be given to us musicians to sing for all time the praise of God and the happiness of humanity."

॥ सर्वे जनाः सुखिनो भवन्तु ॥

VOTE OF THANKS

Mr. E. V. Sundara Reddi proposed a vote of thanks to the Maharaja of Pithapuram and other guests.

The day's proceedings concluded with music performances by Srimati Kamala Krishnamurti (vocal), accompanied by

Mr. T. K. Jayarama Aiyar on the violin and Mr. Tinniam Venkatarama Aiyar on the Mridangam and later there was a performance by Mr. Veerusami Pillai of Tiruvadamardur and his party on the Nagasvaram.

THE SECOND DAY

The deliberations of the Experts' Committee of the conference began with Prof. D. Venkataswami Naidu in the chair.

A noteworthy and welcome feature of the deliberations this year was that they were attended by Prof. G. H. Ranade of the Fergusson College, Poona. Prof. Ranade is the author of a book on Hindusthani Music.

NOTATION.

The subject of Notation for Carnatic Music was first taken up for discussion.

Mr. C. S. Iyer said:

European scholars adopt CD etc., capitals, for the Sankarabharana Scale and small letters for the remaining notes of the scale. We may adopt the S r g m for the same scale and mark these notes above by a dash to denote other notes. I should personally prefer the former method. Subbarama Dikshitar's symbols for Gamakas are satisfactory and may be adopted with advantage.

Mr. M. S. Ramaswami Iyer said: Our Music is not intended for notation. Even in the west, notation is not deemed satisfactory. Handel challenged his hearers to read music from notation. Notation even as an aid to memory is not quite successful. If we could understand the secret of the gramophone needle moving and describing the waves, we may improve notation. We want scientists to help us.

Mr. Valady Krishna Iyer: It is not necessary to mark sharp and flat notes. The mela is indicative of it.

Mr. P. S. Sundaram Iyer: Music must be learnt only through the guru. The guru himself may give a notation to help the pupil. Even as Vedas have been preserved, music must be preserved without notation if possible.

Mr. T. V. Subba Rao: Music must be learnt through the guru. But where that is not possible it is better to have notation than have no record at all. Notation is a necessary evil.

Vidwan P. Ramakrishniah Pantulu: Notation has been in vague. Even gamaka signs will have to be interpreted differently in different ragas. Notation in its very nature can only be rough.

Prof. Ranade: Notation is a practical matter. It is not essential. It is only a means to get at real music. We have rejected staff notation, almost unanimously. Indianised staff notation proposed by Vishnu Digambar did not find favour. It was perhaps useful to his own students. In some cases elaborate signs of notation were invented which failed to appeal to the general public. At present Bhatkhande's notation seems satisfactory. It is the simplest and easiest. It may be adopted here with necessary modifications.

Vidwan Tiger Varadachariar: Notation is a matter of symbols. Laya must be effectively indicated. Phrase separation must be clear. The notes must be shown short or long. A musician who knows the raga forms may be able to construct the outline of music of the symbols from such notation. All the graces will have to be interpreted from the intuitive perception of the learner. Time indication is most necessary. Notation must be simple. It ought not to be complicated with special symbols for instrumental music.

Mr. Sankaranarayana Iyer: No notation can be satisfactory. Only a gramophone record can be a substitute for music.

Prof. Venkataswami Naidu: Notation is necessary. Great Vidwans may not require it. Young pupils require it.

THE THIRD DAY

24—12—'41

CONDOLENCE RESOLUTIONS.

The Conference placed on record its sense of profound regret at the demise of Chidambara Bhagavathar of Mangudi, one of the foremost of Kathakas, a member of the Expert Committee of the Music Academy and an ex-president of the Conference.

The Conference placed on record its sense of profound regret at the demise of Pandit Subramanya Sastri, an expert member of the Music Academy, and one who had been editing music treatises for the Academy.

DEMONSTRATION OF COMPOSITIONS

Vidvan Nerur Srinivasachariar's compositions were demonstrated by his daughters Ranganayaki and Rukmini. They sang "Nada Kurinjiya" a Varna in Nata Kuranji, "Muktanahavi", a kirtana in Hamsānandi, the first chakra of the melaragamalika "Kanakangi Nayaka" and a Kavadihindu "Kadumvegam."

NOTATION

The subject of Notation was then taken up for further discussion:

Mr. Sesha Iyengar said: Mere svaras alone cannot give a proper idea of Music. He sang "Vanajākshi", aṭa tāla varṇa, and instanced the difficulty of rendering the gamakas in notation. Gamakas must always be understood, they cannot be written down.

Mr. C. S. Iyer said: Instrumentalists do require proper symbols of notation to represent gamakas.

CONCLUSION

The Conference decided that Notation could not take the place of learning through guru. Yet the use of it could not be avoided. It could give only the bare outline of music. Sa ri ga ma notation in the simplest form should be adopted without complicated symbols for gamakas.

THE FOURTH DAY

25—12—'41

CONDOLENCE RESOLUTION

The Conference placed on record its deep sense of loss at the demise of Sri Vedanta Bhagavathar of Kallidakurichi, a great musician and composer, a member of the Expert Committee and an ex-president of the Conference.

A New Vīṇā.

There was a demonstration of a new Vīṇā called the Saṅkha Vīṇā designed by Nukada Venkataratna Varma Garu.

*A Paper by Prof. G. H. Ranade on**"Madhyamāvati Rāga."*

The following is the substance of Prof. Ranade's paper:

There are two schools of thought apparently contradictory in regard to the notes which Madhyamāvati takes, the older one

which says that ṛṣhabha and dhaivata are to be omitted and the latter one saying that gandhara and dhaivata are to be omitted. In reality, there is no contradiction; because the older school adopted madhyama graha, and it is obvious that with madhyama as the turning note of the classic suddha scale, the notes ṛṣhabha and dhaivata become dhaivata and gandhara. Thus the reconciliation is effective. By a similar consideration, it is possible that other apparent contradictions between Śārṅgadeva and practice at the present day may be reconciled.

THE FIFTH DAY

26—12—41

A LECTURE ON TĀNA

Vidvan Tiger Varadachariar addressed the Experts' Committee on the subject of Tāna: Tāna is an important limb of Sangīta. It is based on Khaṇḍa prastāra of notes of varying numbers. It is of three kinds, Śuddha, bhinna and chāyāлага. In Śuddha Tāna, there is often a simple combination of notes. In chāyāлага Tāna, the rāga is clearly brought out. Bhinna Tāna is of different kinds employed chiefly in instrumental music. Ghanam is singing in Tāna in those great rāgas which cannot take the complexion of other rāgas. (Here the lecturer rendered Nāṭa Tānas). Ghana rāga tānas are classed as śuddha tānas. There is a sampradāya in beginning and ending Tānas. Śhaḍja is the note to begin and end with. (Tāna in Gaula and Ārabhi was sung). Thāya or the stop in a particular note after a few sañchāras must be frequently employed. (Śrī rāga and Varāli tānas were sung. Tānas in Surāṭi and Kedāra were sung. Tānas in Sāveri in mandra sthāyi were rendered. Tānas in Darbar were rendered, also in Sāraṅga). The lecturer stressed the importance in raga-ālāpāna of Ākṣiptikā which flashes the raga in the first phrases. The practice of mystifying the audience as to the identity of the rāga is objectionable. Ārohi, Avarohi and sañchāri or the ascending, descending and mixed phrases should be employed. Rāgavardhinī is that which makes for the development of the rāga in various stages. (All these terms were explained with reference to Begada). Patnam Subrahmanya Iyer and Tirukkodikaval Krishna Iyer used to render Begada with marvellous effect. They used to fashion

patterns of svaras like great architects. Gāndhāra was negotiated with fresh charm every time it was rendered. It was amśa svara for the rāga. Vidāri is like the scattering of flowers, and svaras were showered like flowers in rāga ālāpana (Tāna in Simhendramadhyama, Mohana and Kannada was sung).

The president thanked the lecturer.

THE SIXTH DAY

27-12-'41

FOLK MUSIC

Prof. Ranade gave a lecture on folk-music. He said in the course of his lecture the first question was whether the music of Sāma Veda was folk music. There is really no rāga in Sāma Veda. All the seven notes are not used therein. Even the notes are not fixed; they vary in pitch. Our poetical recitation differs from the sāmīc chant. Our poetry is measured by quantity of syllables, not by stress. The spoken language differs from the written even as regards guru and laghu. We cannot, however, ignore some compositions where stress apart from the length of syllables plays an important part. Poetical recitation does not require drone, nor does folk song. Folk songs do not employ any particular rāga. They have a tune or tunes of several rāgas. There is always a drone implied in the background. Film songs are neither folk songs, nor classical music. Film songs are the scrap of music, mere rubbish gathered from bins, and at best they are hybrid. Folk songs are the offspring of unconscious effort. They use only nine notes, seven notes of Bilaval, with flat gāndhāra and flat nishāda, Phīlu, Khamās and Jhañjuti are used in a way in folk songs. The folk songs of Maharashtra have every odd line ending in ri, and every even line in sa. Ending in notes other than sa or pa gives an effect of incompleteness or depression. For instance in Mārva, where panchama is varja and shadja is rarely used, there is the depressing effect.

Classic music cannot in itself express all the rasas. It may give rise to karuṇa, śānta, bhakti and to some extent śrīṅgārā, vīra and raudra. All imitations of natural sounds cannot be regarded as music. The scope of classical music has

limits. Folk music, band and drumming might create vīra rasa; classical music cannot be employed for heroic purposes. Folk songs in all languages should be popularized.

THE SEVENTH DAY

28-12-'41

DEMONSTRATION OF "SANKHA" VINA

There was another demonstration of this Vīṇā and the Experts' Committee gave its opinion on it. The Conference was of opinion that the "Sankha Vina" made by N. V. R. Varma was a welcome improvement in the direction of increasing the volume of sound and as such deserved encouragement.

LANGUAGE IN MUSIC

The following resolution on the subject was moved by Mr. T. V. Subba Rao:—This Conference of the Experts of the Music Academy, Madras, is emphatically of opinion that it should be the aim of all musicians and lovers of music to preserve and maintain the highest standard of classical Carnatic music and that no consideration of language should be imported so as to lower or impair that standard.

Mr. E. Krishna Iyer was for a resolution that would reconcile the two points of view. He was for encouraging compositions in neglected languages without prejudice to classic standards.

Mr. C. S. Iyer said: In aesthetic music, there is room for language. Rāga by itself without language produces emotions.

Dr. Srinivasaraghavan: Mere music has most moving effect. If any particular language was less favoured for compositions, it was for purely artistic reasons.

Dr. Sankaranarayana Iyer was of opinion that language was also important.

Sangita Vidwan Mudikondan Venkatarama Iyer was emphatically of opinion that highest music did not require language.

Mr. P. S. Sundaram Iyer: The Academy can consider only the highest type of music. Such music is concerned only with rāga which knows no language.

The resolution was passed by the house, only one dissenting.

MUSIC SECTION IN THE ALL-INDIA ORIENTAL
CONFERENCE

The Experts' Committee of the Music Academy, Madras, adopted a resolution that, in its opinion, it was necessary that in all the future sessions of the All-India Oriental Conference, Fine Arts should remain as a permanent and separate section, which should be further divided into two sub-sections, one for Music and Dancing, and the other for Sculpture and Painting.

The resolution was necessitated by the decision taken by the Executive Committee of the Oriental Conference at its recent Hyderabad Session to close the Fine Arts Section and bring it under Technical Sciences.

MUSIC AND THE UNIVERSITIES

The Experts' Committee adopted another resolution asking the authorities of the Indian Universities which had not so far started a faculty of music, to include the subject among their faculties.

THE EIGHTH DAY

29—12—'41.

LANGUAGE IN MUSIC

Vidwan Ariyakudi Ramanuja Iyengar delivered a lecture on "Sangita and Sahitya" at the Experts' Committee meeting, stating that while he was not opposed to encouragement of Tamil compositions, he added that where pieces that came to approved technical standards were available there was no reason why Tamil pieces should not be sung. He, however, expressed opposition to musicians being compelled to sing only Tamil songs and avoid *Kirtanas* in other languages.

Mr. Ramanuja Iyengar said that he was concerned solely with the aesthetic aspect of music and had no political or other bias in his approach to the question. From the point of view of music, pure and simple, the present controversy in regard to the language of the songs was most deplorable. Music was a language by itself, he said, and expressed itself through *rāgas*. Language, in the sense of word-expressions, could not be said to bear the same relation to aesthetic music as *nāda* (note-expression). The *Sāma Veda* was considered superior to other *Vedas* for the pre-eminence it gave to *gāna* rather than *sāhitya* which was not very different from that of the *Rig Veda*. True

music had no preference or partiality for Telugu, Tamil or any other language.

"TAMIL HAS NOT SUFFERED BY PRESENT PRACTICE"

Mr. Ramanuja Iyengar said that he did not believe that the Tamil language had in any way suffered as a result of the present practice in regard to "kacheris." Generally, Tamil songs were sung after the "Pallavi." He and some other musicians had for many years adopted the practice of singing Tamil pieces in the earlier part of "kacheris" before the "Pallavi." He had also published a number of Tamil *kirtanas* rendered into *swaras*. He could not, therefore, be accused of being opposed to the singing of Tamil *kirtanas* as such. What he opposed was that musicians should be compelled to sing only Tamil songs and avoid *kirtanas* in other languages. He was definitely of the view that the language controversy had no place at all in the field of aesthetic music and would do it no good. Unfortunately, such linguistic controversies were no new phenomenon in Tamil Nad, he added. When learning of Hindi was advocated by some, a section of the people opposed it on the ground that it would spell disaster to Tamil. Strangely enough, some of the very persons who had condemned that agitation and said that Tamil would not suffer by the spread of Hindi, were to-day championing the banning of non-Tamil songs.

Sahitya, the speaker continued, should be subordinated to *sangita* in the realm of pure music. This did not mean that he was not in favour of encouragement being given to Tamil compositions. Where pieces that came up to approved technical standards were available, there was no reason why Tamil pieces should not be sung. But such pieces were very few in number. The great masters of Carnatic music had almost all of them composed in Sanskrit, Telugu or Canarese. There were very few *varnas*, *kirtanas* and other compositions in Tamil that could be said to satisfy musical standards. He could not explain why the masters did not compose in Tamil, though a good many of them were Tamilians or lived in Tamil Nad.

Some people suggested that there was no dearth of Tamil songs and that the *Thevaram*, *Tiruvachakam*, *Tiruttāndakam* and the *Tiruppugal* could be sung in lieu of non-Tamil *kirtanas*. These compositions, he said, were in the form of "kanni" (verses) and not of *kirtanas*, with *pallavi*, *anupallavi* and *charanam*. Hence it was, he added, that they could be sung

only as miscellaneous pieces. He was sure that as time advanced, more Tamil compositions satisfying the highest and purest standards of Carnatic music would be forthcoming and musicians would more and more take to singing them.

SWATI TIRUNAL DAY CELEBRATIONS

The Swati Tirunal Day was also celebrated by the Music Academy in the afternoon.

Prof. R. Srinivasan, in the course of a short talk on the life of Sri Swati Tirunal, said that Sri Swati Tirunal was one of the most enlightened rulers of Travancore. He was not only an accomplished scholar, linguist, musician and composer, but an able administrator and an educationist of progressive views. It was in his time that the local self-governing institutions received great stimulus and higher education great encouragement. Swati Tirunal was a master of thirteen languages, though his compositions were mostly in Sanskrit, Malayalam, Tamil, Canarese and Hindi. It was a happy augury for the future of Carnatic music, he said, that bodies like the Music Academy were celebrating the memory of so great an exponent of Carnatic music.

Srimatis Annapurni, Kamala and Padma and Kamala Krishnamurti then rendered some compositions of Sri Swati Tirunal.

ANNUAL CONVOCATION

The (annual) Convocation of the Music Academy was held in the afternoon under the presidency of Dr. A. Lakshmanaswami Mudaliar. The President distributed prizes to winners in the competitions held by the Academy during the conference and certificates to the students of the Teachers' College of Music, who had come out successful in the recent Government Music examinations.

Mr. E. V. Sundara Reddi, Secretary of the Academy, welcomed the gathering and gave a brief account of the progress of the Academy and the Teachers College of Music. Mr. K. V. Krishnaswami Aiyar garlanded the President.

After distributing the prizes and certificates, Dr. Lakshmanaswami Mudaliar spoke emphasising that it should be our endeavour to help the development simultaneously of both the science and art of music. It was a matter for great gratification that Madras was the first among the provinces to

encourage music in our (Madras and Annamalai) Universities. He hoped it would not be long before other Universities did likewise.

Dr. Lakshmanaswami Mudaliar pointed out that in many countries to-day there existed Colleges of Musicians, the diplomas of which were valued much higher than ordinary degrees, and suggested the founding of a Fellowship of Music here. He also laid stress on the healing and harmonising influence of music, and concluded with the hope that the Academy would have a very large part to play in our renaissance movement.

Mr. T. S. Vaidyanatha Aiyar, Correspondent of the Teachers' College of Music, proposed a vote of thanks.

PRIZE-WINNERS

The following is the list of the prize-winners : Vocal : gentlemen, Master Krishnan and Mr. T. A. Venkatarama Aiyar (respectively, first and second prizes); ladies, Srimatis S. Annapurni and S. Andalammal (first and second respectively); Violin : ladies, Srimati K. Jayalakshmi; Veena : ladies and gentlemen, Srimati Annapurni (the veena Dhanam memorial prize). Tamil songs: ladies, Srimati A. G. Seethalakshmi. Maharaja Swati Tirunal's Kritis : ladies, Srimati S. Padma; Kshetragnapadam: ladies, Srimati Andalammal; Teachers' College of Music best proficiency: ladies Srimati A. G. Sitalakshmi.

THE NINTH DAY

30-12-41

PROF. RANADE ON HIS QUESTIONNAIRE

Adverting to his questionnaire on folk (songs printed elsewhere in this issue) he said he wished to collect from all over India a few folk songs which will have an all-India importance. He desired that he should be given one or two folk songs from the south for inclusion.

Regarding his questionnaire on classic music (printed elsewhere in this issue) he said he did not expect there would be much difference between the North and the South. The classic music of the North and the South differed little in essentials; the difference is only in the manner of rendering. In Rāga ālāpana, for instance, the Northern style allowed longer duration to the *vādi* and *samvādi* notes. Notes were rendered

pure in the Northern style while in the Carnatic style, *gamakas* provided variations which, it was claimed, relieved monotony. The northern Suddha scale was almost the major scale of the west. First lessons are given in Bhairavi (Malavagaula) scale in the morning, and in Yaman in the evening. Sruti values must be ascertained only by experiment. The rasa of notes depends on the relation of the notes to shadja. Shadja, Panchama and Antaragāndhāra are bright notes, Madhyama is bright in a subdued way, other notes are dark. Laya also modifies rasa. Sahitya by itself may have rasa value, but in music it is bound to be distorted. Before Purandara Das, it is not known what compositions were prevailing. It seems there might have been only 200 ragas in the north. The tambura gives the first five notes and the other two notes could be supplied on the same ratio. In conclusion, Prof. Ranade urged the need to bring the two systems of music closer together on the basis of common principles and practice. He pleaded for greater intercourse between students of music in different parts of India in the interest of a musical synthesis.

STANDARDIZATION OF PITCH

Mr. P. Sambamurti raised the question of the Standardization of Pitch. In Indian music, he said, the starting shadja varies. In the west the starting pitch is at 263 vibrations. All the pianos are constructed on this basis. It is necessary for us to have an absolute pitch.

Mr. Tiger Varadachariar agreed that there was need to have a standard pitch.

Mr. C. S. Iyer pleaded for the Philharmonic pitch of the Piano middle C as the standard.

Mr. P. S. Sundaram Iyer did not think there was need for standardization of pitch. Musicians would settle their pitch by jñāna.

Dr. Sankaranarayana Iyer agreed with the previous speaker.

Vidwan Ramakrishniah Pantulu also agreed with the previous speaker.

Mr. T. V. Subba Rao proposed that the Philharmonic pitch of 263 should be adopted as the standard madhya sthāyi shadja and the other pitches be spoken of in relation to it in terms of svaras instead of "Kaṭṭai." This was agreed to.

RAGAMALA AND RAGAMALIKA

Mr. T. V. Subba Rao proposed that the term Rāgamālikā should be used for compositions in different rāgas and Rāgamālā for merely a garland of Rāgas in Ālāpa, and not in a composition. This was agreed to.

THANKS-GIVING

The President of the Academy, Rao Bahadur K. V. Krishnaswami Aiyar thanked the workers, the President of the Conference, the judges of the competitions, the volunteers, the Boy Scouts, the Police, Mr. Sundaram Iyer for his Bus-arrangements, S. Parthasarathi, Prof. Ranade, the visitors, and the newspapers, Hindu, etc., the Vice-Chancellor and the Syndicate and the employees of the Madras University, the donors of the medals and the Fine Arts Society, for all that they had done for the success of the Conference.

ஸங்கீதமும் ஸாஹித்யமும்*

ஸங்கீத ரத்னாகரம் வித்வான் ஸ்ரீ அரியக்குடி ராமானுஜ அய்யங்கார்

இப்பொழுது நடந்து வரும் சங்கீத பாஷைக் கிளர்ச்சி சம்பந்தமாக என் அபிப்பிராயத்தைத் தெரிவித்துக் கொள்ள விரும்புகிறேன். நான் சங்கீத உலகில் நெருங்கிய தொடர்பு உடையவனென்றும், சங்கீதக் கலைக்கு என்னுடைய ஊழியத்தைப் புரிந்து வருகிறேனென்பதும் யாவருமறிந்த விஷயம். சங்கீதத்தில் பாஷைச் சச்சரவில் சம்பந்தப்படும் சிலர்போல் அரசியல் உலகில் கட்சிச் சச்சரவுகளில் நான் சம்பந்தப்பட்டவனல்ல. சங்கீத வித்வான் என்ற முறையில் சங்கீதத்தை மாத்திரம் கவனித்தால் இப்பொழுது நடந்து வரும் கிளர்ச்சி சங்கீதத்தின் அடிப்படை யான நோக்கத்தையே தாக்குகின்றது என்பது புலனாகும்.

சங்கீதத்திற்கு நாதமே பிரதானம்

சங்கீதமே ஒரு பாஷை. அதுவே ஒரு பாஷையாக இல்லா விட்டால் ராகங்கள் மூலம் சங்கீதத்தை வெளியிட்டுக் காட்ட முடியாது. அது பாஷையாக விருப்பதால்தான் ராகங்களின்

* சென்னை ஸங்கீத வித்வத் ஸபையின் 15-ஆவது மஹாநாட்டில் (டிசம்பர், 1941) எக்ஸ்பர்ட்ஸ் கமிட்டியில் ஸ்ரீ அய்யங்கார் அவர்கள் செய்த உபந்யாசம்.

மூலம் ஒருவர் சங்கீதம் பாடி மற்றொருவருக்குப் புரியச் செய்ய முடிகிறது. சங்கீதம் ஒரு தனிப்பட்ட பாஷையாதலால், மற்றொரு பாஷையும் சங்கீதத்திற்குச் சமதொடர்பும் சம்பந்தமும் கொண்டதென்பதை நான் சொல்லாமலே அறிவீர்கள். ஆகவே பாஷைகள் சம்பந்தப்பட்டமட்டில் சங்கீதத்திற்கு எவ்விதப் பாரபக்தமும் கிடையாது. சங்கீதத்திற்கு அனுசரணையாகச் சகல பாஷைகளும் சம அந்தஸ்துக் கொண்டவையாயிருப்பதால் நாம் இதில் பாஷைப் பிரச்சனையைப் புகுத்தி அனாவசியமாக அவற்றின் நட்பைக் கெடுக்க முயற்சிப்பது மிகப் பாதகமாகும். சங்கீதத்திற்கு நாதம்தான் பிரதானமானது.

சங்கீதம் பல பாஷைகளுக்கும் முக்கிய ஸ்தானமாக உள்ளது. ஆகவே பாஷையைக் கொண்டு சங்கீதசர்ச்சைகளைச் செய்வதற்கிடமில்லை. தமிழ்நாட்டில் சங்கீதத்தில் தமிழுக்குள்ள ஸ்தானம் குறைவுபடுவதாகத் தெரியவில்லை. நானும் பால்யம் முதல் கச்சேரிகளில் தமிழ்ப் பாட்டுக்கள் பாடி வந்திருக்கிறேன். ஆனால் மற்ற வித்வான்கள் தமிழ்ப்பாட்டுகளைப் பல்லவிக்குப்பின் சில்லரை உருப்படிக்காகப் பாடிக்கொண்டு வந்திருக்கிறார்களென்பது எல்லோரும் அறிந்ததே. அதைச் சில வருஷங்களுக்கு முன்னதாக நானும் என்போன்ற சில வித்வான்களும் மாற்றினோம். நம் தமிழ்நாட்டில் கச்சேரி ஆரம்பத்தில் பாடும் கீர்த்தனைகளுக்கு ஒப்பாகத் தமிழ்ப் பாட்டுக்களையும் ஆதரித்து வந்திருக்கிறோம். அதோடு நான் 'ஆனந்த விகடன்'ில் சங்கீத சம்பந்தமாய் எழுதி வந்தபோது அதிலும் அநேகத் தமிழ்ப்பாட்டுகளை ஸ்வரப்படுத்தி எழுதியிருப்பதை எல்லோரும் கவனித்திருக்கலாம். ஆகவே தமிழுக்குக் கொடுக்க வேண்டிய ஸ்தானத்தைப் பிறர் சொல்லாமலே கொடுத்தே வருகிறோம்.

இதன் மர்மம் என்ன?

இந்நிலையில் கிளர்ச்சி ஏற்படக் காரணமென்ன? பாஷைச் சச்சரவு நமது மகாகாணத்திற்குப் புதிதல்ல. ஹிந்தி பாஷையைக் கற்கவேண்டுமென்று சொன்னபோது ஒரு சாரார் தமிழுக்கு ஆபத்து வந்துவிட்டதென்று கூக்குரலிட்டார்கள். இந்தக் கிளர்ச்சியில் தற்காலம் தமிழ் இசைக்காகப் பாடுபடுவதாகச் சொல்லிக் கொள்ளும் சிலர் உள்பட பலர் அப்பொழுது ஹிந்தி பாஷையால் தமிழுக்கு ஆபத்தில்லை யென்று சமாதானம் சொன்னார்கள். அவர்களே இப்பொழுது சங்கீதத்தில் பாஷைச் சச்சரவுகளைச் செய்யும்போது அவர்களின் உண்மை நோக்கமென்ன வென்பதை நீங்கள் சுலபமாக ஊகித்துக் கொள்ளலாம்.

ஸாமவேதத்தின் மகிமை

வேதங்களில் கூட ஸாமவேதம் ஏன் தனித்து நிற்கின்றது? ஸாமவேதமென்று கானம் செய்யப்படும் பேதத்தைக் குறிக்கிறது. கீதம், கானம் என்ற இரண்டும் ஒன்றே. ஆனால் இதில் கானம் முக்கியமானது. கானத்திற்கு உபயோகப்படுத்தப்படும் மந்திரங்கள் இங்கு முக்யமானவைல்ல. அதனால் ரிக்வேதத்திலுள்ள மந்திரங்களே சாமவேதத்தில் சொல்லப்பட்டிருந்தும் அங்கு செய்யப்படும் 'கானம்' காரணமாகவே அது தனி வேதமாகச் சொல்லப்பட்டிருக்கிறது. ஒரு சந்தர்ப்பத்தில் 'வாக்' தேவியைத் திருப்தி செய்வதற்காக கந்தர்வர்களும், தேவர்களும் சாஸ்திரியத்தைப் பிரதானமுடைய வேதங்களைச் சொன்னார்கள். தேவி தோன்றவில்லை. பிறகு கானம் செய்தார்கள். உடனே 'வாக்' தேவி தேவர்களிடம் வந்துவிட்டாள். இதனால் சங்கீதத்திற்குள்ள மதிப்பு வெளியாவதோடு பாஷை கலந்த சங்கீதத்திலும் சங்கீதம் தான் முக்யமென்று ஊகிக்கப்படுகின்றது. தமிழ்ப் பாஷையைக் கூடியவரை உபயோகிப்பது சங்கீதம் தவிர மற்ற எந்த இடங்களிலும் முக்யமானது.

வித்வான்களைக் கட்டுப்படுத்தக்கூடாது

சங்கீதத்தில் இப்பொழுதுள்ள நிலைமையில் எவ்வளவு தூரம் அவசியமோ அல்லது சாஸ்திரமோ அவ்வளவு தூரம் தான் தமிழை உபயோகிப்பதை சங்கீத வித்வான்கள் ஒப்புக்கொள்ள முடியும். ஆனால் இதற்கு மாறாக வித்வான்களைக் கட்டுப்படுத்துவதை யாவரும் ஒப்புக்கொள்ள முடியாது. ஏனெனில் நம் தமிழ்நாட்டில் பிறந்து வளர்ந்து சங்கீதக் கலைக்குப் புத்துயிர் அளித்த மகா வித்வான்களாகவும் வரப்பாடுகளாகவும் அவதரித்த ஸ்ரீ தியாகராஜஸ்வாமிகள், தீக்ஷிதர்கள், சியாமா சாஸ்திரிகள், மகாராஜா சுவாமித் திருநாள், சுப்பராய சாஸ்திரிகள், பட்டணம் சுப்பிரமணிய அய்யர், ராமநாதபுரம் ஸ்ரீனிவாஸயங்கார் முதலிய பெரியோர்கள் வர்ணம், கீர்த்தனம் முதலானவற்றை தெலுங்கு பாஷையிலும், சமஸ்கிருத பாஷையிலும் தான் செய்துள்ளார்கள். தொன்று தொட்டு வித்வான்களும் இவற்றையே கையாண்டு வந்திருக்கிறார்கள். இவை போன்று தமிழ்க் கீர்த்தனைகள் அதிகம் காணப்படாததால் எப்பொழுதும் பாடிக்கொண்டு வந்தபடி வித்வான்கள் பழமையான கீர்த்தனங்களுடன் தமிழையும் நம் தமிழ்நாட்டில் ஆதரிப்பதற்கு ஆட்சேபமில்லை. மேற்குறிப்பிட்ட வித்வான்கள் அனைவரும் நம் தமிழ்நாட்டிலேயே இருந்தவர்கள்; தமிழ் கீர்த்தனங்களும் செய்திருக்கலாம். செய்யாததன் காரணம் இன்னதென்று புலப்படவில்லை. ஆனால் நம் தமிழ்நாட்டில் மிகப்

பெரியோர்களும் பத்தர்களுமான நால்வர்களால் தேவாரம், திருவாசகம், திருத்தாண்டகம் முதலியன பக்தி ததும்பும்படி செய்யப்பட்டுள்ளன. இவற்றில் தேவாரப் பண்களென்று சொல்லப்படுவது கண்ணிகளாக உள்ளன. திருப்புகழும் அவ்வண்ணமேயிருக்கிறது. அதில் கீர்த்தனை ரூபமான பல்லவி, அனுபல்லவி, சரணம் என்று சொல்லப்படும் தமிழ்க் கிருதிகள் சொல்பமாக வழங்கி வருவதால் அதை அதிகமாகக் கையாள இடமில்லை. ஆகையால் சங்கீதத்தில் பாஷைக் கிளர்ச்சிக்கு இடமேயில்லை.

தமிழ் பாஷையில் தகுதியான கிருதிகளும் வர்ணங்களும் நிரம்பத் தோன்றத் தோன்ற அவற்றை நாங்கள் பிறர் கிளர்ச்சியின்றியே கையாளுவதற்கு ஆட்சேபமில்லை.

FOLK-MUSIC

QUESTIONNAIRE

BY

PROF. G. H. RANADE

(Please answer the following questions, attach your signature and full address at the end and return the questionnaire to Prof. G. H. Ranade, 72/C Narayan Peth, Poona 2).

1. Sāmaveda (S. V.) :—

- (a) Do you perceive any Rāgas in S. V.? If so, name the Rāgas with their notes, Shuddha or Vikrit as they may be.
- (b) How many notes occur in S. V. at a time?
- (c) Do the notes remain fixed in pitch both in the आरोह and अवरोह?
- (d) Mention any surviving practice which connects S. V. to our own music or poetry.

(iii) Do you strictly follow the metres of Sanskrit prosody?

(iv) Mention any indigenous metres or tunes of non-Sanskrit origin, but in popular use.

3. Recitation of poetry and Folk-Songs :—

- (a) Is poetry recited, or sung in a Rāga and to a Tāl?
- (b) Are the Folk-Songs always sung to a drone or any fixed note, as a base?

2. Prosody and Metres :—

- (i) Do you follow the Laghu-Guru Rule of measuring the Mātrās?
- (ii) Mention any forms ancient or modern in which this rule is not followed, and the time is measured by stress as in English.

(c) Do the Folk-Songs intentionally employ any Rāga or use a Dhun or tune only unconsciously?

(d) How do the Folk-Songs differ from the film-songs and lyrical poems of to-day?

- (e) Mention the Rāgas to be commonly met with, in Folk music, and the maximum number of notes used, with their frequency-ratios.
- (f) Is the emotion contributed by the music (i.e. by the Rāga and Tāl) or by the meaning of the Folk-Songs?
- (g) Mention Folk-Songs, Dances or Band-Music (Indian) which definitely excite an emotion.
- (h) Mention the languages in which the recitation
- of poetry and Folk-Songs is closely allied to that in your own.
- (i) Mention any famous songs in your own language, which in your opinion should have an All-India status.
- (j) If possible kindly give one or more Folk-Songs to notation and time, preferably in Devanāgarī or English.
- (k) Suggest any points not included in the above list.

Place _____ Signature _____

Date _____ Full Name and address:—

CLASSICAL MUSIC

QUESTIONNAIRE

BY

PROF. G. H. RANADE

(Please answer the following questions, attach your signature and full address, at the end and return the questionnaire to Prof. G. H. Ranade, 72/C Narayan Peth, Poona 2).

1. Mention your Shuddha-scale or scales, with the frequency-ratios.
2. State your authority for the above.
3. What scale or Rāga is used in teaching the first music lessons?
4. Do you prefer teaching by the ear-method or by notation and why?
5. State how the voice is trained.
6. Can you conclusively verify the Shruti-Doctrine? If so, give your method.
7. How is the Rasa related to the notes, tempo and the time of a Rāga?
8. Can you derive the Rasa of a Rāga from सरी बीरेड्मुने रौद्रे and similar Sutras?
9. Or, can the Rasa be linked up with the consonant or dissonant character of the
- Amśa note of the Rāga primarily and modified to an extent by the tempo and other notes etc. subsequently?
10. How far Sahitya should have a place in music?
- Can even the best Sahitya maintain its form and purity, even in chaste and high class music?
11. What were the books, which figured as authority in the pre-Vyankatmakhi days?
12. What were the compositions (and their language), sung before the days of Purandardas and Tyag Raja.
13. What is the maximum number of Grantha-rāgas in use and how many of them an individual good Music-Vidwan of to-day can sing?
14. Where exactly the Southern and Hindusthani Systems of music differ?

15. State the specially strong and weak points of each system. of the Tambura, which is evidently such a practice common to both the systems?

16. Do you feel the necessity and great possibility of basing the two systems, on some common principle or practice? 18. How do you distinguish Classical from Folk-music?

17. Can we not base our scales and ideas of consonance and dissonance and their different degrees, on the harmonic members present in the drone 19. Can Chamber Music, with its perfectly harmonic accompaniment rouse sentiments such as laughter, obscenity or extreme वीर or रौद्र? 20. Suggest any points not included in the above list.

Place Signature _____

Date Full Name and address:—

SYAMA SASTRI¹

I

BY

T. V. SUBBA RAO.

I congratulate the Rasika Ranjani Sabha on the happy idea of celebrating the Syama Sastri Day. It is needless to remind you that the contribution of the great composer to Carnatic Music is of the highest order. His varied pieces are original in all respects and exhibit a marked individuality of style distinct from those of his illustrious contemporaries. His Sahityas are extremely simple and elegant. They may not possess the philosophic profundity of Purandara Das, the erotic mysticism of Kshetragna, the lyric sweetness of Tyagayya or the esoteric intellectualism of Dikshita, but they are replete with the natural pathos and tenderness of the child crying out to reach the mother.

The chief value of the language he employs lies less in its significance, intellectual or emotional, than in the intimacy with which its syllables commune with the Svaras. The fortunate circumstance of some of our philosophers and poets being also great composers should not blind us to the essential requirements of classical music whose primary purpose is wholly aesthetic. From the absolute standpoint of art, the only use of Sahitya is to sustain melody. In fact some of the finest melodic pieces of master composers have very poor Sahitya. The ancient Gitas deliberately employed expletives and meaningless words to articulate the music. It is a pity that at present the dust of political controversy tends to obscure the vision and obliterate the distinction between literature and music on the one hand and between classical music and folk songs on the other. Those who insist on a particular language in compositions can have but a scant regard for true musical values. They may get the language they want, but not the music they should hope for. Sangita of the

¹ Addresses delivered on the occasion of the Syama Sastri Day, January, 1942, in the Rasika Ranjani Sabha, Myslapore.

purest kind does not require the aid of Sahitya for rasaposhana and if it does, then to that extent, it is attenuated. In the noblest type of music, Sahitya does nothing but furnish syllables for the embodiment of the Svāra, and for the articulation and intonation of the melody. Sahitya in this sense is merely a group of varnas for the incarnation of rāgarasa; it is in the perfect wedding of the syllable with the rāgasvāra that the consummate skill of the great composer is to be seen. Herein lies the only purpose that Sahitya should serve in music of the highest character. Judged from this point of view, Syama Sastri ranks far superior to many composers and stands next only to Kshetragna. Indeed his compositions are marvels of Svāra-varna-samyoga.

The melodic form of his compositions are strikingly original, unconventional and free. His Varna-meṭṭus have a daring grandeur of conception, presenting delightfully fresh phases of Rāga as rich in emotional spirit as in the haunting beauty of their mode.

Syama Sastri's supremest achievement is perhaps the magical skill with which he applies great rhythmic power to his compositions so that it only regulates and never impedes the flow of melody. If you would sense the thrill of rhythm, you have to go to Chāpa Tāla for it and if you would enjoy its maximum effect, you should find it in the compositions of Syama Sastri.

II

BY

T. T. KRISHNAMACHARI.

The history of music like constitutional history indicates periods of rise, supremacy and decline, and this seems to be equally true of Carnatic music. Purandara, Venkatamakhi and Kshetragna belong to a period of the beginning of the progress in Carnatic music and its zenith seems to have been during the period between 1775 and 1850 and thence the curve takes a downward trend. Amongst the galaxy of well-known and celebrated musicians—all of whom seem to have sojourned at one time or other in their lives in and about Tanjore—Sri Tyagaraja, Muthuswami Dikshita and Syama Sastri stand out

foremost. It would be futile to attempt to assign places to these great composers in an order of precedence or to evaluate the present generation's debt due individually to each one of these three great musicians. Admiration of the songs of one composer does not mean a dislike of the songs of the other two and in fact it is the growth of interest in Tyagayya's compositions that have kindled an interest in Dikshita's and Syama Sastri's compositions, as well. Though contemporaries, these three great composers seem to have had very little in common excepting their interest in music. Their interests and pursuits appear to have been different, which are indicated by the nature of their compositions.

An outstanding circumstance connected with Syama Sastri—a Vadama Brahmin, born like the two others at Tiruvarur in 1763—appears to have been the family's attachment to the Goddess Kamakshi. As hereditary priests of Kamakshi of Kanchi and possessors of a gold idol of Kamakshi which they appear to have brought from Kanchi, the family migrated to Tanjore where the Tanjore King offered a home for the idol. The musical education of Syama Sastri in the early years seemed to have been desultory and haphazard, but whether legendary or otherwise, his musical learning seems to have commenced beyond the age of 18 when he came into contact with a Sanyasin from Benares known as Sangeethaswami, who laid the foundations of his unique knowledge in *laya sastra*. Thereafter, Syama Sastri seems to have improved his knowledge by coming into contact with famous musicians in the Tanjore Court, like Adiappa Iyer and Pallavi Gopala Iyer.

His life mission appears to have been his unique devotion to Kamakshi whose priest he was and almost all his compositions are in praise of the Ambal in one form or other. It is significant that in comparison with his contemporaries, Tyagayya and Dikshita, with both of whom he appears to have been on eminently friendly terms, he was essentially a Rasika. A good-looking man, he loved the good things of life and besides his absorbing passion for music and his love of his tutelary deity, Kamakshi, he appears to have led the life of a normal Grihastha. His outlook with regard to music also seems to have been different from the experiences of Tyagayya and Dikshita. While Tyagayya followed the path of Bakthi yoga through music and Dikshita used music as an aid

to his intellectual perception of God, Syama Sastri seems to have been the musician, pure and simple. It is significant that none of these three, though living in and around the atmosphere of Tanjore, would never permit themselves to descend to *narastuti*. It is as a musician—a master craftsman who polishes and touches up the work of art on which he is engaged—that Syama Sastri has a claim to be remembered.

An outstanding feature of his compositions, of which just a few, about 20, are now in existence, is that it straightaway brings to a sense of hearing the full force of the refinements of the Rāga in which the song is sung. You cannot find in Syama Sastri's compositions that opportunity for Rāga Prastāra that is found in Dikshita's compositions. But there is a peculiar emphasis on the melodic side in Syama Sastri's compositions, for the reason that the artiste in him has attempted to blend the Rāga and the Tāla to produce a remarkable and staggering effect on the listener. A specialist in Pallavi, he refused to follow the trodden path and chose often the less familiar tālas, *chapu misram* being his great favourite. Even where he has composed songs in ordinary tālas like Ādi tāla, he does not follow the orthodox rule of timing, but the effect of it all is that there is a special sweetness in his compositions and a beautiful tempo and movement. It has such an arresting feature that an absent-minded listener is made to sit up the moment a song of Syama Sastri's is commenced in a performance.

It is impossible really to get a full picture of the man, as we do not have extant all his compositions. It is said by some that he composed 108 songs but not a fifth of them are now in existence. It would, therefore, be idle to draw any conclusion from such songs as exist that Syama Sastri's favourite Rāga was Ānanda Bhairavi, because you have 4 known songs of his in this Rāga; nor it would be correct to say that he was proficient in Apūrva rāgas, because he has composed kritis in Chintāmani, Mānji and Kalagada. Indications, however, seem to point to the contrary that he chose the major well-known Rāgas as mediums for his compositions.

He composed songs in Sanskrit, Telugu and Tamil—but his Tamil songs are now almost non-existent. Perhaps a research in this direction might help us to make current coin Tamil songs of first-rate musical quality.

His Telugu sāhityas are far superior in quality to those of his contemporary, Sri Tyagayya. But curiously enough his vocabulary appears to have been limited. The same words are used in practically every song, perhaps due to the fact that the subject dealt with happens to be the same right through. A queer feature of his compositions is that in the Sanskrit song in Kalyani "Himadri Sute" the same svaras are used as in its Telugu counter-part "Birana Varalichi". There are a few of his Svarajatis in existence, notably one in Bhairavi. He also seems to have composed varnas.

It is scarcely possible to convey by means of a talk—even if the person speaking happens to be a qualified person unlike myself—the absolute beauty of Syama Sastri's compositions and the high emotional satisfaction that one derives from hearing them, except by actually singing these songs and making you partake of that experience. It is really a case of music being a language by itself, and the appreciation grows as you hear Syama Sastri's compositions more and more. His compositions like those of his two other contemporaries were not written for the time. If they were, they would have ceased to exist or even if they had existed, they would not make any appeal to us. That is the essential difference between classical and non-classical compositions, and it seems to be fairly impossible to produce to-day anything like the compositions of these great men except to plagiarize them, since the environment under which these were produced no longer exists. One might ask what percentage of what exist to-day will be preserved for a later generation. The meaning of celebrations like the one that has been programmed to-day is to make it possible for such of these gems of music as are in a position, to be handed over to posterity.

COMPARATIVE MUSIC

EUROPEAN AND INDIAN

BY

C. S. AIYAR.

Chapter XIV 'Comparative Music' of Prof. P. Sambamoorti's latest book "South Indian Music, Book IV" is mainly intended by the author to enlighten students of Indian Music upon the fundamental concepts of European Music and its development from the earliest times to the present day. The words "Homophonic Music," "Polyphonic Music" and "Harmonic Music" have been used in the study of comparative music by Helmholtz in his classical work "Sensations of Tone" from the year 1870 and in its English Edition (Translation by Ellis) from 1875 and they have been used with particularly defined meanings.

All Eastern music up to the present day, including the Indian (notwithstanding its greatly developed systems) has been considered by Helmholtz to be 'Homophonic', that is to say, *Unison* music. Yet the author of the book under review avers in the second para at page 180, that in Indian music with its developed *rāga* system, there is no place for Homophony. Apparently these words have *not* been used by him with their traditionally accepted meanings. Further, the author goes on to say that in the history of European music, Homophony comes after Polyphony, which is just the *reverse* of the statements at page 236 of Helmholtz's book, *ibid* (1930 Edition) and at pages 244 and 246, *ibid* where Polyphony is described as the second stage of musical development and the Harmonic stage as the third stage.

Again in the book referred to, there is a statement that melody in combination with harmony is the feature of Homophonic music. Probably the author has in mind the fact that Harmonic music is equivalent to melody in combination with chords. To my mind, Indian music with all the wealth of the *rāga* systems, is purely Homophonic, because, though the several instruments are played together including the Voice, the

melodies are played in unison or with an octave difference and this feature cannot make the music Harmonic.

There is one statement regarding Indian Music of which I should doubt the correctness, *viz.*, the sentence which reads "If even the remotest idea of harmony was in melodic music, the progression of *dhātu* would be entirely different." True, there is no simultaneous playing of the chords—major and minor—in Indian Music. But, so far as South Indian Music is concerned, I am well aware that the retentiveness of the human ear for that feature of the *chords* is utilised to a large extent in fast music, as well as in the successive progression of *svaras* (notes). Take, for instance, the anupallavi of Enthavedukundu in the phrase Chintadirchuta /Ma Da Śa Rī Ġa/, /Ma Da Śa/ is a major chord. As for the minor chord, in Saveri (an ancient *rāga*) we find an occasional use of /Ma Da Śa. Other examples may largely be quoted. For instance, in the charana of Kamalambambhajare in the phrase Nitya Kalyani, /Śa; Ġa Rī Ni, , Rī Ġa, , Rī/, Sa Ġa is an interval of a major third (harmonic Antara Gandhara) Rī Ni is an interval of a minor third (Harmonic sadharana Gandhara). As far as fast melodic music goes, the violinist and the flutist well know that to get the *anusvaras* he has to play the harmonic major thirds and minor thirds from *svaras*, which are the essential features of harmonic chords; and this enriches the melody enormously.

The author talks of Tyagaraja and Beethoven in the same breath and yet his assertion, a few pages later, that 'inspiration is a possibility only in a melodic system of music' seems to be a travesty of truth. Surely Beethoven was as inspired as Tyagaraja and both had an intuitive grasp of musical forms.

I may add that the above opinions of mine on this chapter of Prof. Sambamoorti's book have been endorsed by a young Indian who is a good violinist of South Indian Music and has also passed the piano examination, Advanced Grade, of the Trinity College of Music, London.

‘THE SO-CALLED AKALAṆKA’*
OR
THE SANGITA SĀRA SANGRAHAMU

BY
DR. V. RAGHAVAN, M.A.

The most important problem in the history of Carnatic Music Theory is the one relating to the scheme of the 72 Melas. It is certainly true that this system of 72 Melas was formulated by Veṅkaṭamakhin who wrote his *Caturdaṇḍīprakāśikā* at the instance of King Vijaya Rāghava Nāyaka of Tanjore, who ruled between A.D. 1633-1673. But it is not so certain that Veṅkaṭamakhin himself is the author of the names of the 72 Melas, Kanakāmbārī, etc., and the author of the Lakṣaṇas of the Melas and the Janya Rāgas. In the first quarter of the 18th century, King Tulaja of Tanjore refers only to the fact of the *Caturdaṇḍīprakāśikā* working out 72 Melas and of the purely theoretical interest of most of those Melas. Tulaja deals only with 21 Melas and we do not know when all the 72 Melas became equally important and a text-book of music began defining each Mela and its derivatives in the scheme of 72. When we actually find a book like the *Saṅgraha Cūḍāmaṇi* or the *Saṅgīta Śāstra Saṅkṣepa*, a work mentioning one Govinda as its author, dealing with all these 72 Melas, we are surprised to see that the names are not Kanakāmbārī etc. ascribed to Veṅkaṭamakhī, but Kanakāṅgī, Ratnāṅgī etc. It is the view of some scholars that this new nomenclature is recent. In the Introduction to the Adyar Library edition of the *Saṅgraha Cūḍāmaṇi*, it is said on p. xxix that Govinda followed Akalaṅka's system. On pp. xx and xxi Akalaṅka is credited with the authorship of the revised scheme and nomenclature of the 72 Melas. On p. xxiv the same Introduction says that Tyāgarāja first introduced Akalaṅka's Melakartas. And on p. xix it is said that this Akalaṅka is the author of the *Saṅgīta Sāra Saṅgraha* in Telugu.

* Paper presented to the Music Section of the Tenth All-India Oriental Conference, Tirupati, and published here through the courtesy of the local secretary, Rao Bahadur Prof. K. V. Rangaswami Ayyangar.

Thus from Govinda the burden has now been shifted to an Akalaṅka. Who is this writer? Music research has still to step out of the circle of pious tale spinning. When theories are sought to be based on texts, textual materials should be laid clean and bare on the table. Imagination should not be allowed to express itself idly and to create non-existent names which go to increase only the confusion. At one time, Govinda, the author of the *Saṅgraha Cūḍāmaṇi*, was called Govinda Dīkṣita; the Introduction to the Adyar edition complacently observes that this Govinda “is popularly known as Govindācārya, to distinguish him from his famous namesake, Govinda Dīkṣita.” All this is unreal; we only know this from the so-called *Saṅgraha Cūḍāmaṇi* that one Govinda wrote the text called the *Saṅgīta Śāstra Saṅkṣepa*. Absolutely unreal is the name Akalaṅka which the Introduction to the Adyar edition of the *Saṅgraha Cūḍāmaṇi* has discovered to us.

When I enquired of this writer, I was told that a manuscript of his work was in Tanjore with Mr. P. S. Sundaram Ayyar. I was also informed that this Akalaṅka was Akalaṅka Gajapati. See how history is made and names are born, a new king of Orissa! Mr. P. S. Sundaram Ayyar showed me kindness when he placed the manuscript material concerned in my hand. It is the result of my examination of this manuscript that I want to communicate to you in this short paper, which, though it is not able to find out who first spoke of Kanakāṅgī, Ratnāṅgī etc., and when, will at least sweep away some cobwebs which are unnecessarily thrown up.

How did the author of the Introduction to the Adyar edition of the *Saṅgraha Cūḍāmaṇi* find the author of the Telugu *Saṅgīta Sāra Saṅgraha* as Akalaṅka? The name is due to a misunderstanding of the opening verse of the work, which says that the author, whose name is not given in any place in the manuscript belonging to Mr. Sundaram Ayyar, would write a work on Music, dedicated to the *spotless, Akalaṅka*, name of Lord Śiva. The word ‘Akalaṅka’ in the verse does not supply the author, but qualifies Śiva's holy name, Abhikhyā. The verse runs:

सकलसुरसेव्यधनदुनिसख

श्रीसङ्गीतसारसङ्ग्रहमनि ओख काव्यमु

रचयिञ्चल अकलङ्कपुनि अभिख्यनङ्कितमुगनु ॥

The work contains similar addresses to Lord Śiva and it is one of the addresses to Śiva in a subsequent verse, *Agajāpati*, that some body mistook for Gajapati. Thus there is no writer named Akalaṅka.

The Tanjore manuscript with Mr. P. S. Sundaram Iyer is but a fragment. It is a pocket size modern note-book and is in two parts; the first fifty pages contain the names of the Melas with their Janyas and the Svaras of all these. What is to be noted here is that the manuscript has been in use by more than one generation of musicians, for under some of the Melas there are additions in later ink. The second part opens with the heading 'सङ्गीतलक्षणपत्र' 'सकलसुरसेव्य' etc.'. These lakṣaṇa padyaś end abruptly, and then, written in later ink, we find a table of Tālas. We then find, in a later ink, a table of the 72 Melas with their lakṣaṇas. On comparing the Melas and their Janyas in this manuscript with those of Govinda we find that while the Melas are the same, there are some differences among the Janyas. The Introduction to the Adyar Library edition of the Saṅgraha Cūḍāmani takes this work to be earlier than Govinda. There is no evidence for this assumption.

Now an important result of my taking up this question was the discovery of a complete manuscript of this Saṅgīta Sāra Saṅgraha—the manuscript of which Mr. Sundaram Ayyar's is a fragment. I found the manuscript in the Madras Government Oriental Manuscripts Library itself. The manuscript is described under R. No. 641 and the manuscript bears the Shelf No. S/5-2-34. The Tanjore fragment represents notes taken from this work.

One Tiruveṅkaṭa Kavi seems to be the author of this Telugu Kāvya on Music dedicated to Śiva. The work has a verse like this marking its first Āśvāsa or Chapter:

धरत्रयवीण लक्षमरुदग

तिरुवेङ्कटांक वरकवि वरुसन् ।

सरसमुतो त्रासिचनु अरुदुग

श्रीकुन्तलांबुकु अरिमेगनिदियुन् ॥

It is possible that one Tiruvenkata wrote this work for the sake of a lady Kuntalāmbā. Unfortunately the work does not give us any clue to its date; but it gives a clue to find the place where it was produced. In one of its addresses to Śiva, the

work addresses Śiva as Koṅkaṇākhyā Liṅga and we know that Koṅkaṇēśvara liṅga is in Tanjore. So, this Telugu work, which is not written in Telugu of any high merit, was produced in Tanjore.

The work is in verses followed by a gloss in prose. It first mentions that there are three kinds of Viṇās, Brahma Viṇā, Viṣṇu Viṇā and Rudra Viṇā. The Brahma Viṇā has twenty-four Śrutis corresponding to the 24 letters of the Gāyatrī. The text gives each of these Śrutis a Kaṭapayādi name यिन one, रान two, लान three, वन four, मन five and so on. Of these 24, 12 are śuddha śrutis and ten miśra; when the ten miśra śrutis are doubled we get 20, and 20 plus 14 śuddhas give 34 Śrutis. The svaras are then described as the 2nd, 6th, 10th, 15th, 7th, 21st and 23rd letters of the Gāyatrī. Melas are then taken up. There are seven Rṣabhas, Pratiśuddha, Śuddha, Prati catuś śruti, Catuśśruti, Pratiṣaṭśruti, ṣaṭśruti and Cyuta Gāndhārī. Similarly 7 Gāndhāras. These two sets give 34 cakras. Thus 7 niśādas and 7 dhaivatas give another 34 cakras; 34 multiplied by 34=1156 and through the four Madhyamas, we get a total of 4624 Melas on the Brahma Viṇā. Numberless are the Janya ragas under these Melas. The names of the svaras mentioned above occur also in the Tanjore Manuscript Melādhikāralakṣaṇa and both speak of thousands of Melas; but the difference between these two works is plain. The Telugu work does not give names to the Melas in thousands pertaining to Brahma Viṇā and, as is clear, leaves them aside and goes to deal with the 72 Melas of the Rudra Viṇā. The date of the Melādhikāralakṣaṇa is not known and the similarity does not carry us far.

The Viṣṇu Viṇā is then described as having the 12 odd places of the Brahma Viṇā, 1, 3, 5, 7 etc. The Śrutis are only 12. The Rāgas are "Ananta" as in the case of the Rāgas of Brahma Viṇā. With this the first chapter of the work ends.

The work then takes up the Rudra Viṇā which has the 12 even places. These 12 Śrutis are given Kaṭapayādi names Rāṇa (2), Ghana (4) and so on. Of these 8 are the śuddha śrutis and 4 miśra. The miśras are doubled and give us 16. The seven svaras of the Rudra Viṇā also represent seven letters of the Gāyatrī. The Melas are then taken up. The 3 Ris, 3 Gas, 3 Dhas, 3 Nis, 2 Mas, 1 Pa, and 1 Sa are then described.

The ten kinds of gamakas and several kinds of Miṭṭus are then given. Then follows the list of 36 śuddha Madhyama Melas and 36 Prati Ma Melas. On comparing this list with that of Govinda we find that while the Melas are the same, there are some differences among the Janyas. The work in the manuscript ends here. We do not know if Tiruveṅkaṭa wrote more. I hope to give a more detailed summary of the work in the Journal of the Madras Music Academy.¹

¹ The Saṅgīta sāra samgrahamu has since been published by me in full under the auspices of the Music Academy. See my full Introduction to the same.

MUSIC AND YOGA

The Vijñāna bhairava tantra says that concentrated absorption in the long resonant waves of the music of stringed instruments makes one merge in the great Void.

तन्त्र्यादिवाद्यशब्देषु दीर्घेषु क्रमसंस्थिते ।

अनन्यचेताः प्रत्यन्ते परव्योमवपुर्भवेत् ॥

—*The Vijñāna bhairava*, 38, 41.

PRESIDENTIAL ADDRESS

*To the Music Section, XIth All India Oriental Conference,
Tirupati, 1940.¹*

BY

SRI T. V. SUBBA RAO

LADIES AND GENTLEMEN,

I thank the organisers of this Conference most heartily for the honour they have done me in electing me as the President of the Music Section. I am informed that this is the first year that Music is given an independent status in the Oriental Conference and I trust that this precedent will be followed in future. If at the outset I feel urged to stress the supreme importance of the science and art of Music in the cultural regeneration of the world, my apprehension is to blame that even after years of effort and propaganda by institutions and individuals, its potentialities are scarcely recognised by authorities in charge of education.

The great sage and law-giver, Yagnavalkya has paid the highest tribute to Sangita as the only branch of learning capable of conferring all the four purusharthas and therefore worthy to be regarded as possessing unique merit. I should like to justify this claim by an analysis of its character and quality. On the physical or sensory side it has the widest appreciation. Not only does it transcend the limitations of language like some other fine arts, but it goes further in that it has appeal not only to humanity but to all beings. The savage and the civilized man, the beast and reptile, nay even wind, water and other forces of nature are susceptible to the power and charm of music. What art or learning has such universality for its sphere of influence?

It has an intellectual side to it also. Improvisation of svaras in rhythmic patterns, novel combination of notes to form

¹ Published here through the courtesy of the local Secretary of the Conference, Rao Bahadur Prof. K. V. Rangaswami Aiyangar.

new scales, studied development of melodic forms and phrase variations for introducing the element of wonder and surprise are subjects enough to tax the subtilest intellect.

On the emotional side there is scarcely a subject that can stand comparison with it. Music particularly of the melodic type is pre-eminently emotional in character. *Rasānubhava* is the very essence of *sangita*. *Raga* if it should justify its name should be expressive of feeling. All high-class compositions and *Raga* renderings are rich in emotional contents. In this respect it outshines the other fine arts.

On the moral side its influence is best calculated to compose those differences which divide societies into classes and communities. It is a great unifying factor in social life and the cultivation of it will promote good will and harmony.

The spiritual and mystic aspects of it have an irresistible appeal to the saint and ascetic as the emotional and sensuous phases have for the *rasika*. Music has from time immemorial been employed for the attainment of the mental equipoise indispensable for contemplation. The great singers of the *Bakthi* School believed that God is never so pleased as when His praises are sung. *Tyagaraja* has gone even further and taught us that dedication of one's self to pure music even by itself is capable of leading to salvation. Our inner spirit reacts to concord of sweet sounds and becomes receptive to the bliss which the Infinite Harmony for ever radiates.

Music has thus a physical, an intellectual, an emotional, a moral and lastly a spiritual phase. Its appeal is the widest possible and in the comprehensiveness of its varied qualities unparalleled. What other branch of learning can claim equal merit? And yet what is the treatment accorded to it? Most of the great seats of learning did not at first consider it worthy of notice. A great deal of prejudice had to be dispelled before it could be permitted to enter the portals of some of our Universities. Even to-day it has not earned from the savants of learning that regard which is its legitimate due. The grudging support occasionally extended to it, is more a concession to agitation than a just recognition of its worth. I have no doubt that in a well ordered scheme of life where social and cultural values are based on intrinsic merit, *Sangita* will come to occupy the foremost place not only among the humanities but in the entire domain of knowledge.

Judged from the point of view of antiquity *Sangita* stands most venerable. Its origin goes back to the very beginning of time if time had beginning. The immemorial music of nature and the eternal hum of moving orbs and spheres are not poetic fancies but familiar phenomena to our sages. Even before the rudiments of art music began, the primitive man must have observed that the pitch of his inarticulate voice rose when he was excited and fell when he was depressed. Thus music is long anterior to speech and in its crude elements as in the scream and the moan, was common not only to humanity but to other beings also. When at the dawn of civilization, man began his investigation of Nature within and Nature without, music had attained sufficient development to be employed both for religious and secular purposes. From India, the cradle of civilization and culture, Music with other branches of learning and art spread to Egypt, Assyria, Babylon and Greece and then to western Europe. Long before the Christian Era, it came to be systematised so thoroughly that any departure, whether in the land or birth or elsewhere, from strict conformity to principles formulated was characterised as *Desya Sangita* in contradistinction from the *Marga* or ordained Music. But soon art Music advanced and attained great popularity in different parts of India obliterating the distinction aforesaid.

There is one other remarkable fact which serves to distinguish music from other arts and learning. Its glories are not merely a thing of the past. Unlike other subjects, it has been having progressive developments from the earliest times down to the present on the side of both science and art. Epoch-making treatises from the *Natya Sastra* to *Chaturdandi Prakasika* and compositions from the *Drupads*, *Gitas* and *Prabhandas* of old to the unparalleled contribution of the trinity of *Tiruvārur*, form an unbroken record of meritorious achievement from remote antiquity to modern times, in comparison with which the progress made in other branches of learning fade into insignificance. Judged from every point of view music, by its glory and lustre, far outshines other means of culture and is entitled to the highest regard of the educationists as the supreme instrument for securing the universal good.

Savants and lovers of Music have excellent reasons to rejoice at the holding of this Conference at the feet of the

Lord of the seven sacred hills. Tirupati and Sri Venkateswara are dear to the heart of every composer. It was here that the famous Tallapakam Poets composed thousands of songs with clear division of Pallavi and Charana and with definite form set to Raga and Tala. It is no exaggeration to say that their pieces form the earliest record of songs of the regular type in the Indian languages. They laid the foundation of the Kirtana Paddhati which in the hands of Purandara Das, Tyagaraja and others became the most popular mode of musical expression. In this sacred place dwelt for 12 years Sri Vyasaraaya the spiritual and musical Guru of Purandara Das. Here too, composers of repute who came to worship derived inspiration and have left us priceless kirtanas which will sparkle for ever on the forefinger of time. Manambuchavadi Venkatasubbier and Patnam Subramania Iyer as well as Narayanaswami Naidu of this place have dedicated all their songs to Sri Venkateswara. Another circumstance that makes the venue doubly blessed is the welcome hospitality afforded us by the Sri Venkateswara Oriental Institute under the direction of one of the greatest pioneers in the field of Indian cultural research, Rao Bahadur K. V. Rangaswami Iyengar. I cannot avoid making a reference here to the keen interest the eminent professor has in Indian Music. In 1909—1910 in his lectures on the teachings of history, he gave an exposition of the significance of the musical posture of the ivory statue of Vijayaranga Chokka Nayaka with his queen and daughter. When he was the head of the department of education in Travancore, he introduced music in schools and this year he has laid all lovers of music under a deep debt of gratitude by the opening of an independent section for music in this Conference. I hope all these facts are but an earnest of what he proposes to do, through the agency of his institute, for the most ancient and lovable of all arts. I have no doubt he will consider the high claims advanced on behalf of music and honour it by according it the first rank it deserves. I cannot conceive any other place or institute more appropriate for its encouragement.

I must now pause here for a moment to review the work done in the recent years for promoting the cause of music. That my remarks should be confined to this province is the necessary result not of my indifference to the merits of the north Indian Music, but to the absence of first-hand knowledge

on my part regarding work in other provinces. I cannot but deplore the circumstances that the exponents of the two great systems of Indian Music have not been very anxious to come into close personal contact to compare notes, to discuss common problems and to devise effective means to preserve and develop the art in all its branches. Since the beginning of this century rapid changes have occurred the results of which are not altogether unmixed. Music has developed horizontally rather than vertically, quantitatively rather than qualitatively. There are far more people learning and appreciating music today than a generation or two ago. The number of musicians now practising is a legion. The extent and variety of compositions rendered is enormous. The diversity of ragas of modern pieces is bewildering. Yet few at the present day could equal in depth, power or imagination the giants of old. We have heard of, and some of us have actually heard, the stalwarts of previous age developing ragas like Todi or Saveri for days without letting the interest of their auditors flag for a moment. Their rendering of Pallavi and improvisation of svaras though elaborate were always characterised by freshness and charm. I hope the young musicians of the present age will not be content with merely making their experience extensive, but will also strive for the ideal of intensive development.

One of the features of the last half a century fraught with far-reaching consequences for the art is the publication of compositions with notation. Printed music is not without use, for it is better to have some record than have none at all. But under no circumstances should the time-honoured Indian way of learning music by the ear, be made to yield place to learning by the eye. Indian Music is so thoroughly individualistic in character that no notation however skilfully devised can ever portray the elusive forms of its melodies. With us every rendering is an interpretation and it is for this reason that written music is unsatisfactory. It is only the living personality that can present the true shape of a composition. While printed books have brought classic compositions within easy access of the students of Music, they are equally responsible for the distorted versions of several of the pieces now current. No person however talented can ever reconstruct from print the form of melody as conceived by the great vāggeyakāras. The method of learning from the mouth of the Guru is the only

true one of mastering compositions and I hope that notwithstanding the advent of notational music, the traditional way will always prevail. In no case should the scope of written music be extended beyond inspiring a desire to learn on the right lines.

Not infrequently do we come across well-meaning persons who urge that harmonization of Indian melodies is an experiment well worth our earnest endeavour. But little do they realise that the two systems of music, the harmonic and the melodic, are so fundamentally divergent that the attempt at fusion will result in the mutual destruction of their better virtues leaving only a grotesque parody of both. In the harmonic system the notes are superimposed one above the other and in the melodic they succeed one after the other. If the former be represented by a vertical line, the latter will be a horizontal line. A combination of both will be neither vertical nor horizontal but diagonal. Each system must develop according to its genius. But this is not to say that the principle of harmony as distinguished from a system of harmony has no scope in Indian music. In fact harmony or samvāditva is the very basis upon which we derive all our srutis. The selection of srutis to form svaras of different scales so that they may bear relation of varying degrees of concord not only with the fundamental but with one another, rests entirely on the principle of harmony. But the application of the svaras proceeds only on the melodic principle. To the western ear that delights in massing of tones, Indian music might seem thin and meagre. But in the estimation of those accustomed to the subtle charms of Indian ragas, nothing can equal their grace and refinement. It may not be inappropriate to mention that some savants of western music who have made a close study of Indian system have not hesitated to own their preference of the melodic to the harmonic system. It behoves us therefore to maintain the integrity of our sangita by discountenancing all ill-conceived though well-intentioned efforts at hybridization.

Closely connected with this is the question how far the north Indian and south Indian music could be brought together to evolve a common system. The advocates of synthesis and integration draw pointed attention to the common origin and basis in theory no less than in practice of both the varieties and plead for unification. I am afraid, however, they altogether

overlook the inexorable facts of history and the progressive influence of natural forces. In spite of the common fundamentals, the two systems have developed distinctive individualities. In the south we were comparatively free from those disorders that for centuries disturbed the peace of Northern Hindustan and were therefore in a position to develop music according to our own conceptions. The Dravidian culture did not materially alter our course, as it was, so far at any rate music was concerned, but an earlier variety of Aryan culture. In the north, however, exotic influences particularly Persian and to some extent Arabic, effected considerable changes in Hindu Music. It is now indeed too late after the lapse of nearly ten centuries during which north Indian and Carnatic systems have been independently co-existing and growing as two different entities, to think of effecting a fusion. And why should we? Does it not add to the richness and variety of enjoyment that their separate existences should be preserved, rather than they should be made to merge? Is not the process of differentiation and evolution the order of all life in the Universe? Moreover is it not rather desirable that the two schools each with a genius of its own should be left alone, that they may act and react on each other to their mutual benefit?

It is one thing to resist amalgamation, and quite another to encourage the study of different systems with a view to derive inspiration for the betterment of our own. From this point of view I should urge both the schools to make a study of each other and to learn the principles of western music. We in South India stand much to benefit by adopting the methods of intensive voice-culture and ālāpāna in Vilambita laya prevalent in the north and the organization of concerts and study of instrumental technique in the West. Rāgas as rendered in Hindustan and symphonies of the European composers have furnished models for the great vāggeyakāras of the south. Carnatic music would be poorer to-day but for those precious pieces like "Nagumomu" and "Jambupate" "Kalinarulaku" and "Ragasudharasa". Hindustani musicians will, I am sure, like to study our singing of pallavi and svara to incorporate them into their system. I am glad to note that some of our rāgas like Simhendramadhyama are getting popular with them and that there is an endeavour to adopt a system of melas similar to Venkatamakhi's. The Carnatic system has taken a good deal from the rāgas and tālas of the north and assimilated

them to its genius. I am not sure, however, that the northern system has been equally free in the matter of borrowing from the south. I find that western music too is leaning towards melodic extension of their compositions. A study of Indian music is sure to enlarge its conception of scales and compositional types.

I cannot avoid emphasizing here in view of certain forces tending to debasement, that the path along which individuals and institution should pursue their activities is primarily that of research. Let it not be supposed that a study of the past is at all opposed to progress at present or in future. We look to the past only for inspiration and guidance to enable us to march forward with courage and hope of achieving yet greater results. We never apply our mind to the great heritage of culture of which we are proud heirs, without deriving from it new ideas or new interpretation of old ideas. Every age understands the past in the light of its own experience and constructs for the future on the foundations of the past.

Research in music consists of two parts one relating to the collection and careful editing of all available authentic manuscripts on Sastra and the other of compositions in Sanskrit and in Indian languages. India is rich in the literature of music. Valuable works on sangīta sastra existed even before Bharata wrote his masterly treatise on Nāṭya Sastra. Subsequent to him writers who expounded the science of music are numerous. Of these Sarangadeva has produced a full and comprehensive work which is perhaps the standard. Narada, Matanga, Ahobala, Ramamatya, Govinda Dikshita and Venkatamakhi have written valuable books which are now in print and are frequently consulted by scholars. The publication of Saṅgraha Chūdamani and the discovery of another book upon which it purports to be based appear to find a basis for the more recent practice prevailing in the south. In nomenclature and Lakṣana of some of the rāgas they are in conflict with the view of Venkatamakhi and Muddu Venkatamakhi as represented by Subbarama Dikshitar. I am inclined to think that there existed another work on which Tyagaraja based many of his creations in new rāgas and from which he derived their names and which in material respects differed from the system attributed to the Venkatamakhi tradition. I should not be surprised if that work should happen to be the same

‘Svarārṇava’ which we hear of in the account of the life of the saintly singer. If research should unearth it, many perplexing problems will be solved. The reconciliation of conflicting opinions and where it is not possible, the clarification of issues involved and authoritative declaration in favour of what may be considered the better opinion, is a task as delicate as difficult for any conference of Vidvans. In addition to the large number of treatises now brought to light (for a review of them see the learned article of Dr. V. Raghavan in the pages of the Journal of the Music Academy, Madras) there still appear to be a good many books which are known to us only through references to or by extracts or quotations from them. An earnest endeavour will have to be made to trace them. When all available books have been collected, an encyclopaedia of music literature including the relevant and valuable parts of all great works and from books of lesser importance, such special chapters or portions as are not already covered by the major treatises, will have to be edited and published by a committee of experts well qualified for the task by their knowledge of languages and intimate acquaintance with theory and practice of music. A free rendering of such a work with an explanatory commentary in some of the more important spoken tongues will benefit a large class of persons not knowing Sanskrit. But the task of interpretation and explanation of some of the texts will baffle mere scholarship. Intuitive perception even more than wide experience would seem to be necessary in getting to the core of the mystifying passages and illumine their meaning. Difficult as the undertaking is, it is indispensable in the propagation of culture.

Equally urgent is the problem of securing the correct version of the compositions now in vogue and the text of others not yet current so that the public may have before them an authoritative edition of the songs of all the great vāggeyakāras. It must gladden the heart of every one of us to remember that our country has been exceedingly fortunate in a large number of high-souled composers whose pieces are our greatest solace, hope and aesthetic enjoyment. If contribution to the happiness and moral elevation of man be the primary test of the value of social service, I do not know that composers are less worthy of public esteem than the statesmen and administrators whose memory we hasten to perpetuate in stone and metal at every

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corner of the street. I am sure, however, that the spirit of the noble and saintly singers would prefer a sincere and devoted study of their compositions to the raising of material monuments. Tens of thousand of the compositions of Purandara Das, a thousand of Kshetragna, more than a thousand of Tyagaraja, hundreds of Muthuswami Dikshita and Syama Sastri stand in danger of perishing if they are not to be rescued for posterity. The Tirupati Devasthanam have laid the world of music under the deepest debt of gratitude for publishing the songs of the Tallapakam family. I hope they will with equal solicitude bring out in print the compositions of those I have mentioned. It requires no great effort to perceive that every one of them is worth a kingdom of happiness and no expense can be regarded too heavy in their preservation and propagation.

Nothing can spell greater calamity to the proper maintenance of classic standards in Sangīta than the decay of the traditional method of imparting culture through guru-sishya-parampara. The printed book can be no substitute for a personal exposition. Since the mode of direct communication is likely to become less common in future, efforts should be taken to have a careful recording of all that is best in our music, of ragas and songs, in conformity with Lakshana, that succeeding ages may possess correct models for their adoption. No time should be lost in making a very comprehensive collection of recorded music from all available sources as the generation of accredited exponents is fast disappearing. This is a costlier undertaking than publication in print but nonetheless imperative and urgent. The State and the Universities cannot better apply their resources than for purposes of this kind. That private companies are producing records is no answer, for they do so with their eye on sales but not on the dissemination of correct knowledge. They prefer light music as being more marketable, and when they care for the serious side of it, the records in the main are a travesty of classical music. Institutions that exist specially for the advancement of music like the Music Academy, Madras, and expert committees appointed by the State or the Universities are proper bodies to carry out the task of preparing recorded versions of all that is best in our Sangīta. A true library of music ought to include not only the books written on the science and art, but also faithful records of all rāgas, pieces and pallavis as render-

ed by the eminent artistes and instrumentalists of each age. How much richer should we feel had we been able to preserve the music of Mahavaidyanatha Iyer and Patnam Subramania Iyer, of Tirukkodikaval Krishna Iyer and Vina Venkataramanadas!

We are living in a world that moves at a progressively rapid rate. The inventions of science have their reactions in art no less than in other spheres of human endeavour. The gramophone and the radio have made it possible for the music of the greatest artistes to be carried to every house in the land. One can lounge in one's easy chair and listen to or learn from, the living masters of art. These inventions have added much to the amenities of modern life and form the most convenient and efficient means for the dissemination of knowledge and culture. But the liability to abuse inheres in these as in the other engines of science. The desire to please is so strong that the authorities controlling broadcasting are apt to prefer the easy path of cheap popularity to the more difficult and thankless task of educating and refining the taste of the public. If music is to be broadcast every hour of the day the quality of it cannot be expected to be maintained at a high level. I do not indeed object to the diffusion of the lighter type of music; for a national broadcast must include programmes for the masses to whom only folk music generally appeals. But on no account may classical music be treated in any but a serious manner. Considering the effect of vulgarised versions on impressionable minds, the radio authorities cannot be too careful in insisting that their artistes do adhere to the strict classical modes of rendering. Perhaps there may be difficulty in securing a sufficient number of musicians capable of maintaining the highest standards of purity. The easy remedy is to limit the number of hours of broadcasting classical music. This course will also enable programmes of different centres to be so arranged as not to overlap. Listeners in the absence of continued temptation to tune into their favourite station, will ultimately benefit by the variety provided by other centres. There is one other point to which attention may be drawn. Linguistic considerations ought not be allowed to prevail in the selection of classic items. The highest music transcends the limitation of language.

The most responsible part to be played in the regeneration of music is by the musicians themselves. They must have

before them the highest ideals of devotion to art for its own sake and regard all other considerations as secondary. With mind and body well disciplined they should keep on continuously practising, ever alive to the importance of receiving new ideas, always learning and always progressing. The temptation of making the period of apprentice all too brief in the anxiety to begin an early career in the public eye is responsible for the tragedy of premature decay of many a young musician of promise with health shattered and voice dilapidated. It is not until it is realised that music is a great yoga, that its votaries can do justice not only to their profession but to the mission they are called upon to fulfil. Time was when every vocalist was a *vainika*. The singer emulated the sweetness of of the instrument and the latter became almost articulate in his hands. The highest compliment that can be paid to art is that it is natural and the greatest charm in nature appears when she is artistic. Even so does the human voice become attractive when it resembles the instrument in range, flexibility and tonal richness; likewise should the perfect play of instrument yield vocal distinctiveness. The voice and the *vina* act and react on each other to their mutual benefit. Further the practice in *vina* enables the musician to train his ear particularly to the appreciation of that subtle microtone which is indispensable in the expression of *rāga rasa*. Our vocalists are bound to be the better for practising the *vina*.

It is a great pity that many of our musicians do not care to acquire even a working knowledge of the language of the songs they sing. Is not the accusation just that they know not the purport of what they render? Is it possible to do full justice to the pieces without knowing their *bhāva*? Can they afford to ignore the poetic beauty and philosophic depth of the *sāhitya* of the compositions of Tyagaraja or Purandara Das? The element of language in the highest forms of art music has not perhaps the same importance as in recitative music. Exigency of *rāga* and *tāla* may demand the splitting up of words, but it is no excuse for their distortion. It should not be forgotten that *sangita* comprises not only *rāga* and *tāla* but *bhāva* also.

The introduction of music as one of the subjects in the courses of study for the Universities and Government Examinations, is a welcome step in the direction of securing its increasing association with general culture. It is unfortunate, however,

that most of the institutions for men have not yet chosen to get themselves affiliated in the subject. I trust before long the Presidency College, Madras, which had the proud distinction of having celebrated recently the centenary of its inauguration, and other colleges and schools will enable their students to take music as one of the optionals. I may mention here that the University of Madras have instituted a *Sangita Siromani* course. The Oriental Colleges and Institutions may train and send us students for the *Sangita Siromani* title Examination. I feel that Sri Venkateswara Oriental Institute, Tirupati, is best fitted to set the example by opening the said course. Other institutions are sure to follow.

If I may make a suggestion to the authorities of the Tirupati Devasthanam, I should request them to make provision for the singing by competent musicians of *Utsavasampradāya Kirtanas* and other appropriate songs during service and rituals. This will add greatly to the beauty and attractiveness of the ceremonials. I hope the tradition of rendering of the *Tallapakam* compositions thereat is being properly maintained. The recitation of *Tiruvaimozhi* and other devotional *prabandhas* may be made impressive by the infusion of a larger musical element in them. Although it is a matter for congratulation that the section of the public taking interest in music is fast increasing and the average standard of *sangita gñāna* is from some points of view higher, yet we cannot but deplore the insidious undermining of the great and noble edifice of classic music reared by the selfless service of master-composers whose memory we love to cherish. Many are the circumstances that tend to the debasement of the lofty ideals. The hybrid production of film songs, the importing of linguistic, communal and even political considerations in the sphere of art, the meagre equipment of musicians regarding knowledge of languages and general culture, learning music by the eye rather than by the ear, indifference to voice-culture and instrumental practice, neglect of the study of *sangita śāstra*, and the absence of a spirit of research and enquiry, are some of the dangers we should guard against. These difficulties cannot be overcome without constructive effort. Individuals however eminent may not be equal to that task. Organised institutions backed by influence and finance and directed by talent are our only hope. I cannot but refer in this connection to the magnificent work done in the course of twelve short years by the

Music Academy, Madras, under the energetic guidance of the magnetic personality of its president, Rao Bahadur K. V. Krishnaswami Iyer. The present history of South Indian Music is very much the history of the activities of that institution. The illuminating discussion of its Conferences where difficult problems of living interest in practical music as well as matters of academic nature are solved, informing and educative concerts, journal embodying the results of research and study, college for training teachers, publication of valuable works on sangita śāstra, and collection and printing of authentic compositions of the great Vāggeyakāras, are a few among the numerous lines of work which it has been pursuing since its inception. It is imperative that similar institutions should be started all over the country and their work co-ordinated to yield successful results. I hope that no efforts will be spared in the preservation and advancement of the greatest and the finest of the fine arts. It is, beyond question, the only knowledge capable of conferring eternal bliss here and hereafter.

COMPOSITIONS

OF

PALLAVI DORAISWAMI IYER OF TANJORE.

PART II.

C. S. AYYAR

In volume X 1939 of the Journal of the Music Academy, four Krithis of the above composer were published by me. In this part four more Kritis in Mohana, Pantuvarāli, Todi and Yadukula Kāmbodhi, Aṭṭisamayamuna, Adbhuta natanam, Tattadhimita, and Paśupati-eehridaya, respectively are, with notation, published.

It would be of historical interest to know in what rāgas and tālas, Pallavi Doraiswami Iyer composed his Kritis and Padas, which were stated to be 49 in number, to enlighten us about the rāgas and tālas that were largely known and prevalent in his day.

The rāgas are: Pharaju, Gauri, Todi, Ahiri, Bhairavi, Pantuvarāli, Varāli, Kāmbodhi, Sāveri, Surati, Mohana, Ānandabhairavi, Śankarābharana, Kalyāni, Ghāṇṭā, Vibhaz, Devagāndhāri, Kedāragaula, Nilāmbari, Bhauli, Bhūpāla, Saurāshtra, Begada, Yadukula-Kāmbhodi, Dvijāvanti, Madhyamāvati, Aṭhāna and Ārabhi; and the tālas are Ādi, Rupaka, Jhampa, Aṭa Chāpu, Chāpu, Maṭhya, Misra Chāpu, Khanda Chāpu and Desādi, as given in the headings of the compositions.

మోహనం—ఆది.

- ప॥ అట్టిసమయముననాడు చై
బట్టి యేలుకోవైయ్యా॥ అట్టి॥
- అ, ప॥ పట్టుపట్టుకట్టుకొట్టనిమొరలు
బట్టియనుభటులుజుట్టుకొనే॥ టట్టి॥
- చ॥ ఆడవారికొప్పుగించితిమి తనువంతయుగనుకనేయిపు
డాడవారికొప్పుగించితిమి తనువంతయునిజేవాత్సుడువెడలే॥ ట॥
2. రాగరాగసింద్రియ వ్యాపారంబయల్లనుడిగి-యిపు
రోగపూరితదేహియై, మోట్టయనిజేవాత్సుడుతరలే॥ టట్టి॥
3. యిరుగుపొరుగులిష్టబాంధవదులెనె వరెవరెవరనగా-మై
మఱచిగుట్టు తెరచియొనుభ్రహ్మణ్య జనకపాహియన
తెలియలే॥ నట్టి॥

రాకమ్ డోబాఱునమ్, శ్రుతి తాగమ్, మేలమ్ 28 or 29-ఇన్ ఇన్యమ్.

పల్లవి.

1 2 3 4 5 6 7 8
కా బా తా సా తా బా | తా బా క బ తా త బ బా కా |
అడ్డి స మ య ము నా | నా - - - తు శె య - - -

1 2 3 4 5 6 7 8
సా సా తలగి కా కా కా గీ గిక బా బ క త బ కీ , సా ,
బడ్డి - యే - - లు కో - వై - - - - - యా - - -

అనుబల్లవి.

1 2 3 4 5 6 7 8
కా బా బా , బా త బ క బా తా బా తా సా , త సా గీ |
బడ్డి బడ్డి క - - - - - కొడ్ - - - - - డాని మోర లు |

1 2 3 4
క్ర క్క గీ స్ ని స్ తా బా తా | బ త బ క బ త గీ స్ బ బ త బ క గీ ని || డడ్డి
బ - డ్డి య - మ - బ డ్డి | జు - - - - - కొ - - - - -

శరణమ్.

1 2 3 4 5 6 7 8
కా కా కా , కా కా గీ కా బా , త స్ త బ బా కా గీ
శ్రీ డ వా గీ కొబ్ బ కి - - - - - తి - - - - - మి త తు

గీ క బ కా గీ సా సా త సా కి కా , , , , , త బ బా - - - - - కా గీ
వన్ - త బ క - - - - - తు క - - - - - ఇ ప

1 2 3 4 5 6 7 8
బ కా బా తా సా తా సా , గీ క్క గీ సా సా తా బా
డా - - - - - డ వా - - - - - కొబ్ బ కి - - - - - తి - - - - - మి త తు

1 2 3 4 5 6 7 8
బా తా సా తా బా బా , త బ బ క బ త గీ స్ బ బ త బ క గీ ని | డడ్డి
వ - - - - - త - - - - - య ని జీ వా - - - - - త మ - - - - - వె - - - - - డే

ఘంటసాల (కామవర్ధని)-మిశ్రచాపు.

ప॥ అద్భుతనటనంబాడిన మా యంబర కేశుడు॥ అ॥

అ. ప॥ అద్భుతమద్భుతమని ధర్మవర్ధని

యడుగడుగకుజూచి, మెచ్చమోదముపొచ్చ

హరహరశివశివయనుచు

సుకులందరును వందనమునేయ॥ నద్భుత॥

చ॥ భాతవెంటనిల్చి చేతతాళముబూని

తాతైతై యనగాపల్కుల

నాతీయను-జీమూతంబూ-సం

గీతమువర్తింపగ, పురు

హూతుడవుడు వేణుగీతమునేయ-స

భాతలమునను, కృపాతటినీశుడు

తాతకిట ఝణుతకిట కిటతక

తరికిటతకజోం తరికిటతకర్నోమని॥ అ॥

2. అంగజతండ్రి మృదంగముబూని, - ధ

ళాంగనిపింపగా, యా

యింగితంబుగని మంగళదేవి-క

రంగిలయమువేయగా-కు

రంగనేత్రియాధ రాంగననాదము

భంగములేకచలంగింపయవుడు-త

తోంగుతకతోంగు తకణాతరి

తోంతరికిటతకతోం తరికిటతకర్నోమని॥ అద్భుత॥

3. కరములెత్తి మై మఱచియుమలెల్ల

హరహర హరయెనగా నందికే

శ్వరుడందరికి ముందరను నిల్చి - హే

చ్చరిక పరాకెనగా లంబో

దరసుభ్రహ్మణ్య లిరుగడలను - శం

కరభవ మాముద్ధరయని మొరలిడ

ధరితకిట ఝణుతకిట ధృగ్ధుతక

తద్ధితృళాంగు ధృగ్ధుతృళాంగు తకతధింగిణోమ్మని॥ యద్భుత॥

రాకమ్ పద్మవరాణి(కామవర్ధనీ), మిశ్రచాపు తాళం, మేలం 51-ఇల్ల జన్యం.

పల్లవి.

, నీ తా ప మ | క. నీ సా స గి | ని స గి కా క గి | క మ ప తా త ప |
అత్ ప త - | న డ న - - | మ్ బా - - డి - | కే - - మా - - |
మ - ప స ని త ప మ | కా గి క మ త ప మ | కా గి నీ , | సా , , , |
- - య మ్ బ - ర - | కే - - - - - | డ - - - - - |

అనుపల్లవి.

, కా ప మ పా | పా త త ప మ | , ప త నీ తా | నీ, సా సా |
అత్ ప - త | మ త్ ప - త | మ నీ త మ | వర్ త ని |
, ని ని నీ నీ | స గి క్ నీ సా | నీ ని సా స గి | సా గి స గి త ప మ |
అ డ క డ | క రు - జు తి కి | మె త్ స మో - | త మ - - - - - |

ప త ని స గి స గి | సా ని ప త కి స | సా ని త ప నీ | త ప మ కా మ | త || న త్ ప త
మో ర మో ర | వా య మ్ క సు రు | ల్ త రు ను వన్ | త న మ్ సె - - - - - ||

శరణం.

, కా మ పా | , పా త త పా | , మ ప మ ప త | ప త ని త ప మ |
తా త వెణ్ | డ ని ల్ కి | కే - - - - - | తా - - - - - |
కా గి కా మ | పా, ప మ త ప | ప తా, , ప మ | పా, త ని త ప |
తా - తా - | తా య - నా - | కా - - - - - | - - - - - |
మ - తా నీ సా | ని తా నీ సా | ని తా ప త ప మ | క నీ స గి నీ |
ల. నా - నీ | య ను జీ - | మ - త - - - - - | ప - స - - - - - |

“అత్తప్పత నడన” తుదర్శకి.

, స రీ క మా | త ప మ కా మ ప | మ కా ,, | రీ, సా - క మ |
 కీ - త మ్ర | వ ర్ షింప - | కా | - - - పృ |
 బా, బా బా | ప తా త ప మా | , ప త నీ ని త | నీ, సా సా |
 ఖల తు డ | ప డి వే - న్ను | కీ - త మ్ర - | శే య స |
 నీ, నీ నీ | స్ ని క్ రీ స్సా | నీ, సా సా | ని స్ ని త ప మా |
 బా త ల | మ్రా - న్ను - క్క | బా త డి | నీ - - - శ - డి |
 ప త ని స్ ని స్ | ని స్ ని ప త ని స్ | స్ ని స్ ని త ని | ప ప బా మ క మ ప |
 తా - త కి డ జ్జ | త కి డ కి డ త క | త ని కి డ త క జ్జా మ్ జ్జా మ్ | త ని ||

అత్తప్పత

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శోడి—రూపకం.

- ప|| త త్తథిమిత ధిద్ధియని, సదా శివుడాడీనే|| త||
 ల. ప|| చి త్తమంపటికిరగ చిత్సభనొకకాలెత్తి|| త||
 చ|| మొససిబెబ్బులితోలు మొలనుబిగగట్టి
 తనసరిలేదని, మారుతసఖునిచేబట్టి
 మనసుబూని దురమునను డమరుగమెత్తిగొట్టి
 యనిశమపస్తారుని తానరకాలమెట్టి|| త||
 2. కుండలతాటంకంబులు గునిసియసియాడ
 నిండుప్రేమనుభవానియు తప్పకజూడ
 పుండరీకనయనుడు ఉప్పొంగికొనియాడ నా
 ఖండలుడయ్య యింకొక్కసారియనివేష|| త||
 3. నయనుకోరిసుర కోట్లుపదములువ్రాలగును
 సమయమిదిగాదని నందివేమారుద్రొబ్బగను
 జయవచనంబులను పదంజలియుగొలువధగను...అవి
 నయముతోను సుభ్రహ్మణ్యవినతుడీవగనూ|| త||

(This kriti is published in Sangita Sampradāya pradarsinī of Sri Subbarama Dikshitar, but the notation and a few of the words are different.)

Certainly one does not raise such a doubt of futility regarding the Prastāra given in the Vṛttaratnākara regarding the possibilities of the Metre or regarding the Tāla varieties possible under the Tāla Prastāra.¹ It is after making these careful remarks that Veṅkaṭamakhin takes credit for having created the Prastāra of 72 Melas. After taking credit, he again says in the Mela chapter: "I have thus spoken in general of 72 Melas; I shall now speak in detail about some of those Melas which are current in practice and which come under my scheme, mentioning the 22 śrutis in each." Ślokas 92-94². He then gives 19 such current Melas, Mukhārī, Sāmavarālī, Bhūpāla, Hejjujji, Vasanta Bhairavī, Gaula, Bhairavī, Āharī, Śrīrāga,

1. ननु द्विसप्ततिर्मेला भवता परिकल्पिताः ॥
प्रसिद्धाः पुनरेतेषु मेलः कतिचिदेव हि ।
दृश्यन्ते न तु सर्वेऽपि तेन तत्कल्पनं वृथा ॥
कल्पनागौरवस्यायादिति चेदिदमुच्यते ।
अनन्ताः खलु देशस्तद्देशस्था अपि मानवाः ॥
तेषु साङ्गीतिकैरुच्चावचसंगीतकोविदैः ।
ये कल्पयिष्यमाणाश्च कल्प्यमानाश्च कल्पिताः ॥
अस्मदादिभिरज्ञाता ये च शास्त्रैकगोचराः ।
ये च देशीयरागास्तद्रागसामान्यमेलकाः ॥
येन (ये च) पन्तुवरात्याख्यकल्याणिप्रमुखा अपि ।
नानादेशीयरागास्तद्रागसामान्यमेलकान् ॥
सङ्ग्रहीतुं समुन्नीता एते मेलः द्विसप्ततिः ।
ततश्चेतेषु वैयर्थ्यशंका किंकारणं भवेत् ॥
न हि संघटते वृत्तरत्नाकरनिरूपिते ।
तत्र प्रस्तारलब्धानां वृत्तानां निकुरुम्बके ॥
अस्मदादिप्रसिद्धान्यवृत्तवैयर्थ्यशंसनम् ।
न हि संघटते तालप्रस्तारजनिते पुनः ॥
तालजाले प्रसिद्धान्यतालवैयर्थ्यशंसनम् ।

Ibid, pp. 42-3; Śls. 80-89.

2. It must be noted that at such a vital place as this part of the work, the text is ungrammatical (See p. 43, Music Academy Edition, Caturdaṇḍī Prakāśikā).

अथैतेष्वेव ये मेलः लक्ष्यवर्त्मनि विश्रुताः ।
तेष्वहं कतिचिन्मेलान् लक्ष्मलक्षणसंगतान्
प्रतिमेलमपि स्पष्टं श्रुतीर्द्वाविंशतिं तथा । (Verb ?)

Kāmbhoji, Śaṅkarābharāṇa, Sāmanta, Deśākṣī, Nāṭa, Śuddha-varālī, Pantuvarālī, Śuddha Rāmakriyā, Simharava¹ and Kalyāṇī. He then adds: "As regards the Rāgas current amidst us and current in other parts of the country, the respective Mela of each in my scheme of 72 has to be made out by the intelligent. Śls. 101-2.² Before going to the description of each of the above given 19 Melas, Veṅkaṭamakhin seems to remark about Sāmanta, which he gave above as one of the 19 Melas, that it is also possible to assign Sāmanta Rāga to Śrī Rāga Mela.³ What is intended to be said here is probably the fact that though he, Veṅkaṭamakhin, considered Sāmanta, a Mela, among the 19, another might bring it under another Mela. But frankly speaking, this line referring to Sāmanta and Śrī Rāga is corrupt and metrically defective, and hence cannot be interpreted satisfactorily at the present stage.

Venkaṭamakhin then describes the 19 Melas, giving the svaras and the twenty two śrutis in each and finally pointing out the number in his scheme of 72 which each gets: thus the first Mela Mukhārī is also *first* in his scheme of 72; 2. Sāmavarālī is the *3rd*; Bhūpāla is the *8th*; 4. Hejjujji is the *13th*; Vasanta Bhairavī is the *fourteenth*; 6. Gaula is the *15th*; 7. Bhairavī Rāga which is also the name of the Mela is born of the *20th* class in Veṅkaṭamakhin's Prastāra;

भैरवी नाम रागः स्यादिति मेलसमाह्वयः ।

* * *

विशभेदकसंभूतो मेलप्रस्तारके स्मृतः ॥

8. Āharī is 21st; 9. Śrī Rāga is 22nd; 10th Kāmbhoji is 28th; 11. Śaṅkarābharāṇa is 29th; 12. Sāmanta is 30th; 13. Deśākṣī is the 35th; 14. Nāṭa is 36th; 15. Śuddha Varālī is the 39th; 16. Pantuvarālī is the 45th, 17. Śuddha Rāmakriyā is

1. The Rāga Simharava and the Mela going after its name are mentioned by Veṅkaṭamakhin as his own creation, p. 44, Śl. 44, p. 51, Śl. 168 and p. 64, Śl. 105.

2. अस्मदादि प्रसिद्धानां देशभेदप्रचारिणाम् ।

उच्चावचानां रागाणां मेलस्तावद् द्विसप्ततौ ॥

* * *

बुद्धिमन्त्रिस्समुज्जेया इति सर्वं समञ्जसम् । *Ibid*. p. 44.

3. यद्वा सामन्तरागोऽयं श्रीरागमेलके गतः । (?) *Ibid*. p. 44.

the 51st; 18 the Simharava Rāga, which is also the Simharava Mela and is the invention of Veṅkaṭamakhin, is the 58th; the 19th, the last named Kalyāṇī, is the 65th variety in Veṅkaṭamakhin's scheme of 72.

In the Rāga Prakaraṇa, the fifth chapter which follows, Veṅkaṭamakhin says that he will speak of the Rāgas which are born of the Melas. (मेलोद्भवा रागाः). Old books speak of ten kinds of Rāgas, Grāmarāga, Uparāga, Rāga, Bhāṣā, Vibhāṣā, Antarabhāṣā; and then Rāgāṅga, Bhāṣāṅga, Kriyāṅga, and Upāṅga; of this classification, the first six are old history; the Mārga Rāga scheme became defunct in later days; but the last four Rāga-names are in use and that fourfold classification applies to the Deśīrāgas. Among the Deśīrāgas, Veṅkaṭamakhin says, the Ratnākara speaks of 264 Rāgas, mostly not in currency at Veṅkaṭamakhin's time. Therefore Veṅkaṭamakhin says that he could leave off the Rāgas in the Saṅgīta Ratnākara and speak only of those Rāgas which were current in his time and which Veṅkaṭamakhin's Parama Guru, Tānappa, dealt with, i.e., in his (Tānappa's) Caturdaṇḍī¹ comprising Gītas, Prabandhas, Ṭhāyas and Ālāpas.

Then Veṅkaṭamakhin proceeds to say: "No doubt as Rāgas, these also are based on principles of Graha, Amśa, Nyāsa etc., but since these are Deśī Ragas we cannot too strictly apply these principles to them. I shall define the characteristics of such of these Rāgas as are current, following Lakṣya and Lakṣaṇa." He then gives a classified list of 54 Rāgas, and then describes each in the same order and under the same heads of classification. The heads of classification adopted here must be noted; it is not a Mela-classification, but one based on differences in Graha, Nyāsa etc. Thus the following thirty-one are first given as Rāgas, having Ṣaḍja as Nyāsa, Graha and Amśa:—

Nāṭa, Saurāṣṭra, Sāraṅganāṭa, Śuddha Vasanta, Guṇḍa-kriyā, Mecabauli, Nādarāmakriyā, Varālī, Lalitā, Pādī, Sālaga Bhairavī, Śrī, Ārabhī, Dhanyāsi, Śankarābharāṇa, Hindola, Bhūpāla, Hindolavasanta, Āharī, Ābherī, Sāmanta, Vasanta-

1. Caturdaṇḍī means the four, Gīta, Prabandha, Ṭhāya and Ālāpa. The Saṅgītasārāmṛta of Tulajā says:—

“—प्राचीनगीतप्रबन्धठायालाप रूप चतुर्दण्डी—”

p. 72, Music Acad. Edn.

bhairavī, Hejjujji, Mālavaśrī, Suddharāmakriyā, Kāmbhoji, Mukhārī, Devagāndhārī, Nāgadhvani, Sāma and Sāmavarālī.

Then three Rāgas with Ṣaḍja as Nyāsa, Amśa and Graha:—Gurjarī, Bhinna Ṣaḍja and Revagupti.

Then four 'Ga-nyāsāmsāgraha' Rāgas—Nārāyaṇa deśākṣī, Deśākṣī, Nārāyaṇī and Karnāṭabaṅgāla.

Then three 'Ma-grahanyāsāmsā' Rāgas—Jayantasenā, Bahulī and Madhyamādi.

Then two 'Pa-nyāsāmsāgraha' Rāgas—Āndhālī and Sāverī.

Then four 'Dha-nyāsāmsāgraha' Rāgas—Malaharī, Ghaṇṭārava, Velāvalī and Bhairavī.

Lastly seven 'Ni-grahāmsānyāsa' Rāgas—Gaula, Kedāragaula, Chāyāgaula, Rītigaula, Pūrvagaula, Nārāyaṇa gaula and Kannaḍa gaula.

(Śls. 28-40 : p. 58: Music Academy Edition.)

Veṅkaṭamakhin then describes these, giving their Svaram characteristics and the Mela of which they are born (upto Śl. 103 of Ch. 5, pp. 59-64, Music Acad. Edn.)

After describing these fifty-four rāgas, he deals with Simharava, his creation; after this, he says that in this manner he had described fifty-five rāgas and that Gītas, Ṭhāyas and Prabandhas had been composed by Tānappārya (Śl. 105). From this close mention, I don't know if we can suppose that Tānappa composed Gīta etc., for Simharava also; Veṅkaṭamakhin then mentions Kalyāṇī and Pantuvarālī, both given as Melas in the previous chapter, and says of these that they are dear to Turuṣkas and the vulgar, and are unfit for Gīta, Ṭhāya and Prabandha. He remarks here that like Kalyāṇī, *there are innumerable Deśī rāgas* and they are all unfit for Gīta, Ṭhāya and Prabandha. (Śls. 106-108, Ch. 5).¹

1. लक्षिताः पञ्चपञ्चाशदिति रागाः स्फुटं मया ।

गीतठायप्रबन्धा हि तानप्पायैः प्रवर्तिताः ॥

देशीयरागाः कल्याणीप्रमुखाः सन्ति कोटिशः ।

गीतठायप्रबन्धेषु नैते योग्याः कदाचन ॥

कल्याणिरागः संपूर्णः आरोहे मनिवर्जितः ।

गीतप्रबन्धायोग्योऽपि तुरुष्काणामतिप्रियः ॥

रागः पन्तुवराख्याख्यः संपूर्णः पामराप्रियः ।

गीतठायप्रबन्धानां दूराद्दूरतरः स्मृतः ॥ C. D. Pra. p. 64.

This is all that Veṅkaṭamakhin, as author of the *Caturdaṇḍīprakāśikā*, has got to say of Melas and Rāgas. But what do we now attribute to this author and, through him, to this work of his also? The entire structure of the 72 Melas, with names for each Mela, definitions, lists of their derivatives and definitions of these derivatives. At one time, it was believed and was mentioned in some articles, that Veṅkaṭamakhin, after writing the *Caturdaṇḍīprakāśikā*, wrote a treatise called *Rāgalakṣaṇa*, or the *Rāgaprakaraṇa*, in which the 72 Melas, their names, derivatives and definitions of all the parent and derived modes were given. The *Sampradāya Pradarśinī* and the *Primer* published from Ettayapuram ascribe such a work to Veṅkaṭamakhin. A supplement answering to this description has been published at the end of the Music Academy Edition of the *Caturdaṇḍīprakāśikā*. In this supplement, we have first a list of the names of the 72 Melas, *Kanakāmbārī*, *Phenadyuti*, *Sāmavarālī*, etc., then a list of derivatives under these, and then a popular re-classification of some of the Rāgas under the three heads, *Ghana rāgas*, *Rakti rāgas* and *Deśī rāgas*.¹ This is followed by definitions of all these Rāgas, parent and derivative. Some scholars who criticise the *Kanakāṅgī*-list of Mela-names assume that the *Kanakāmbārī*-list of Mela-names is the genuine one and that those names were given by Veṅkaṭamakhin himself. There is no evidence for assuming Veṅkaṭamakhin's authorship of these names or the further portions of the *Kanakāmbārī*-list of Melas and Janyas and definitions. On the other hand, the evidence of the text of the known work of Veṅkaṭamakhin, the *Caturdaṇḍīprakāśikā*, the relevant portions of which have been set forth in English above, goes to contradict such a view.

I. Firstly the list contains *Kaṭapayādi*-prefixes to Mela-names; there is no foreshadowing even of such names in the text of the *Caturdaṇḍīprakāśikā*, where, during the description of the 19 Melas and the assignment of numbers to them, Mela-names are given without any *Kaṭapayādi*-prefix, e.g. *Sāmavarālī* and not *Gānasāmavarālī*; *Hejjujjī* and not *Geyahējjujjī*, *Vasanta bhairavī* and not *Vāṭīvasantabhairavī*. It must be noted that in cases where the Melas take the same names as the Rāgas, as for instance *Gaula* and *Bhairavī*,

1. This classification again could not have been done by Veṅkaṭamakhin; to him all the 54 or more were *Deśīrāgas*.

Veṅkaṭamakhin does not create a fresh name for the Mela either altogether newly or by adding a word to the old Rāga name. This shows how unlike the *Kanakāmbārī*-list, the text of the *Caturdaṇḍīprakāśikā*, has not yet a hardened conception of the scheme of 72 Melas.

II. Coming to more substantial differences: the Melas themselves as given by Veṅkaṭamakhin in his *Caturdaṇḍīprakāśikā* and as found in the *Kanakāmbārī*-list differ.

1. Thus to Veṅkaṭamakhin, *Mukhārī* is the first Mela; to the *Kanakāmbārī*-list, *Kanakāmbārī* is the first Mela, and *Mukhārī* is made in it a derivative of *Kanakāmbārī*.

2. Veṅkaṭamakhin expressly gives *Bhūpāla* as his eighth Mela; in the *Kanakāmbārī*-list, *Bhupāla* is not a *Melarāga*; it is a *Janya* under (*Dhuni*) *Bhinna Ṣaḍja*, which again is the ninth and not the eighth Mela. Not only this: in the Rāga Chapter (5th), the *Caturdaṇḍīprakāśikā* describes in śl. 78, *Bhinna Ṣaḍja* itself as a derivative of *Bhūpālamela*.

3. Veṅkaṭamakhin gives the 15th Mela as *Gaula*; when describing the Rāga *Pūrvagaula*, he further specifies this Mela's name as *Śuddha Gaula*; but in the *Kanakāmbārī*-list we find this as *Mālavagaula*.

4. *Bhairavī* is the 20th Mela of Veṅkaṭamakhin; in the *Kanakāmbārī*-list, it is *Janya* under *Rītigaula* which is the 20th *Melarāga*. Veṅkaṭamakhin again speaks of *Bhairavī* as the Mela when defining *Ghaṇṭārava* in śl. 93. In śl. 101 (Ch. 5) Veṅkaṭamakhin gives *Rītigaula* as a *Janya* of the *Bhairavī* Mela.

5. As regards *Āharī*, Veṅkaṭamakhin gives it as the 21st Mela; in the *Kanakāmbārī*-list, *Āhīrī* is a *Janya* under *Rītigaula* (20th) and the 21st Mela is *Kiraṇāvalī*. In the Rāga Chapter again, Veṅkaṭamakhin describes *Hindola Vasanta* and *Ābherī* as Rāgas born of *Āharī* Mela; *Āharī* is twice mentioned here as the Mela. (śls. 62-64).

6. Veṅkaṭamakhin gives *Sāmanta* as the 30th Mela; but in the *Kanakāmbārī*-list, *Sāmanta* is *Janya* under the 30th Mela which is given the name *Nāgābharaṇa*.¹

1. We noted above how, at the end of his remarks on the Melas, Veṅkaṭamakhin said, that though he gave *Sāmanta* as a Mela, others may bring it under *Śrīrāga* Mela; *Śrīrāga*, not *Nāgābharaṇa*.

7. To Veṅkaṭamakhin Kāmbhoji is the 28th Mela; in the Kanakāmbārī-list Kāmbhoji is a Janya under the 28th which is given as Kedāragauḷa; regarding this Kedāragauḷa itself, śl. 98 of the Rāga chapter of the Caturdaṇḍiprakāśikā says that it is a Janya of the Kāmbhoji Mela.

Here one may point out that in śl. 102, the Caturdaṇḍiprakāśikā says that Nārāyaṇāgauḷa is born of Kedāragauḷamela.

The obvious explanation of this superficial discrepancy is that the expression means that Nārāyaṇāgauḷa also is born of that which is the Mela of the Kedāragauḷa described just a few lines before i.e. in śl. 98.

III. A third series of differences between the text of the Caturdaṇḍiprakāśikā and the Kanakāmbārī-list relates to the Janya rāgas.

1. In the Rāga chapter, the Caturdaṇḍiprakāśikā describes in śl. 79 Revagupti as born of Hejjujjimela, i.e. the 13th; but in the Kanakāmbārī-list, Revagupti is a Janya under Mālavagauḷa (15th).

2. Jayantasenā is a rāga which the Sangītasudhā mentions as a creation of King Raghunātha Nāyak. Veṅkaṭamakhin defines it as a Janya of Śrīrāga in śl. 86 of the Rāga chapter. But the Kanakāmbārī-list does not speak of this Rāga at all.

3. Veṅkaṭamakhin assigns Āndhālī to Śrīrāgamela, but the Kanakāmbārī-list to Kedāragauḷa.

4. In śl. 101, Veṅkaṭamakhin gives Gauḷa as the Mela of Pūrvagauḷa, but in the list the latter is found under Śaṅkarābharāṇa.

Above all, as has been pointed out above while setting forth what Veṅkaṭamakhin actually says of Melas and Rāgas, Veṅkaṭamakhin's very method of grouping the Rāgas and describing them is something different from that of the Kanakāmbārī-list.

THE EVIDENCE OF THE SANGITASARAMRTA OF KING TULAJA OF TANJORE

In the very same place where Veṅkaṭamakhin wrote his Caturdaṇḍiprakāśikā in the years between 1633-73 of the 17th century, King Tulaja (A. D. 1729-35) of the Mahratta Dynasty of Tanjore wrote his work Sangītasārāmṛta after a lapse of about 80 years. His evidence on this question is of

paramount importance and that also would lead one against assuming the Kanakāmbārī-list to be a work of Veṅkaṭamakhin. Tulaja knows Veṅkaṭamakhin and his work Caturdaṇḍiprakāśikā, and he quotes this work more than once. His remarks on the general question of Melas and his description of particular Rāgas, both Mela and Janya, afford two heads of evidence against fathering the Kanakāmbārī-list on Veṅkaṭamakhin.

On pp. 70-71, ch. 9, of the Sangītasārāmṛta (Music Ac. Edn.), Tulaja says explicitly: "Now the Rāgas born of Melas will be shown: the Caturdaṇḍiprakāśikā gives 72 varieties of these Melas or 72 ways of 'Melana'. Of these, *Veṅkaṭamakhin himself describes 19 Melas*, and the 72 have to be worked out by the method of Prastāra indicated by him. * * * I shall leave off those unknown (Aprasiddha—not in vogue) Melas and shall deal with *such Melas as have come to be known by their names*.¹

These remarks of Tulaja mean that:

(i) Veṅkaṭamakhin did not actually work out his 72 Melas, but only showed that 72 Melas could be derived by Prastāra.

(ii) So many as 72 were not in vogue.

(iii) The 72 were certainly not known by their names.

(iv) Only a few of them were in Tulaja's time known by their names. These points especially are of great value for our enquiry.

1. अथ मेलोद्भवा रागाः निरूप्यन्ते यथाक्रमम् ।
भेदा बहुविधास्तत्र द्विसप्ततिरिति स्फुटम् ।
निरूपयति तन्नेदांश्चतुर्दण्डीप्रकाशिका ॥
(मेलनभेदानिति वा)
एकोनविंशतिस्तत्र तेनैव समुदाहृताः ।
ते प्रस्तारत उन्नेया द्विसप्ततिरुपायतः ॥
इत्येवं विविधा मेलः प्रस्तारपरिभाषया ।
उन्नीतास्तत्र तेनेति, त्यक्त्वा तानप्रसिद्धकान् ॥
तत्तद्देशप्रसिद्धेन रागनाम्ना विशेषतः ।
प्रसिद्धाः कतिचिन्मेलः उद्दिश्यन्ते मया क्रमात् ॥

Tulaja then gives the Melas in vogue in his time, Melas which number only 21; in the list however which follows, owing to the defective nature of the manuscript, the names of only 19 are found; between the 18th Chāyānāṭa and the 21st Kalyānī, a line of the Anuṣṭubh verse mentioning Sārāṅga and another Mela is missing.¹ The Rāga chapter which follows and describes these Melas and their janya rāgas, ends abruptly; from the text in that chapter we are able to know that the 19th Mela is Sārāṅga: of the 20th we have no means of knowing anything: the 21st whose description also is missing is the Kalyānī found in the enumeration. The 20 Melas of Tulaja thus known are : Śrīrāga, Śuddha Nāṭī, Mālavagaula, Velāvalī, Varālī, Rāmakrī, Śaṅkarābharāṇa, Kāmbhoji, Bhairavī, Mukhārī, Vegavāhinī, Sindhurāmakriyā, Hejjujji, Sāmavarālī, Vasanta Bhairavī, Bhinna Ṣaḍja, Deśākṣī, Chāyānāṭa, Kalyānī and Sārāṅga (the last known from the Rāga chapter, see p. 111, Music Academy Edn.). Tulaja does not know of any Kaṭa-payādi-prefixes to the Mela-names and he does not also specify the number of each of the Mela.²

We saw that Veṅkaṭamakhin gave Mukhārī as the Mela; so also does Tulaja³; he does not know of Kanakāmbarī which is the Mela with Mukhārī as its janya for the Kanakāmbarī-list.

As in the Caturdaṇḍiprakāśikā, in the Sārāmṛta also, Kāmbhoji is the Mela and Kedāragaula is janya. That there are such differences show that Tulaja does not know the

1. * * *
- (17) देशक्षीरागमेलोऽथ (18) छायानाटस्य मेलकः ।
(There seems to be a line missing here mentioning Sārāṅga (19) and another (20) Mela.)
- (21) कल्याणीरागमेलश्चेत्येकविंशतिरितिः ॥ p. 17.

2. Tulaja does not intend any meaning in the order in which he mentions the Melas; regarding Śrīrāga alone he says that according to the Someśvaramata, it was first-born among the six Rāgas which sprang from the five faces of Śiva and the face of Pārvatī, and that it is Rāgarāja (pp. 71-72).

3. Tulaja says that Mukhārī is the popular name (Loka-siddhanāman) and that its name in Śāstra (Śāstrasiddhanāman) is Śuddhasādhārī and that this identification, Tulaja says, was made by him (P. 105, Music Academy Edition),

Kanakāmbarī-list as it is, and the correspondences in some other cases between the Sārāmṛta and the Kanakāmbarī-list will show that the latter is later than the Sārāmṛta.

There is one important point of difference by which it can be shown that the Kanakāmbarī-list is later than the time of the Sārāmṛta. Under the Mela Vegavāhinī, the Kanakāmbarī-list knows a janya named Bhairava, but Tulaja expressly states that, in his time, there was no janya under Vegavāhinī.

मेलोऽयं वेगवाहिन्या एतैस्तत्तत्स्वरैर्युतः ।

मेलोऽस्मिन् सांप्रतं वेगवाहिन्येकैव दृश्यते ॥

p, 106, Music Academy Edition.

The Kanakāmbarī-list.

This list knows and uses the word Rāgāṅga as a technical expression meaning Melarāga; that is the present meaning; but neither Veṅkaṭamakhin nor Tulaja uses that word in that sense; they were too learned to do that. In the Rāga chapter we find Veṅkaṭamakhin calling many Janya rāgas 'Rāgāṅga' as for e.g.—

Śl. 48—Śuddhavasanta, a Rāgāṅgarāga born of Śaṅkarābharāṇa Mela.

Śl. 58—Dhanyāsi, a Rāgāṅga born of Śrīrāga Mela.

Śl. 67—Mālavaśrī, a Rāgāṅga born of Śrīrāgamela.

Śl. 74—Sāma, a Rāgāṅga born of Śaṅkarābharāṇamela.

Śl. 77—Gurjarī, a Rāgāṅga born of Gauḷamela.

Śl. 86—Madhyamādi, a Rāgāṅga born of Śrīrāgamela.

The same is the case in the time of Tulaja also. Tulaja defines the term Rāgāṅga differently and clearly on p. 65. He calls Śrīrāñjanī a Janya of Śrīrāga and a Rāgāṅga; so also Madhyamādi and Dhanyāsi. As a matter of fact, we find even in the Sārāmṛta stage, a Bhāsāṅga like Velāvalī being a Mela, an Upāṅga like Chāyānāṭa being a Mela and also a Kriyāṅga like Rāmakriyā being a Mela. Therefore all usage of Rāgāṅga in the sense Melarāga is later than Tulaja.

Now, in the Sampradāya Pradarśinī published by Subbarama Dikṣitar from Ettayapuram, we find a line or two at the head of each Rāga, giving the characteristics of the Rāgas. These lines are not always in correct (Anuṣṭubh) metre, nor in correct Sanskrit. They are attributed to Veṅkaṭamakhin but it

is hardly possible for Veṅkaṭamakhin to have been the author of these. It seems that the late Mr. Bhatkhande also was of this opinion. It is these lines which Pandit S. Subrahmanya Sastri corrected into proper metre and grammar, added to here and there, and printed at the end of the Music Academy's edition of the Caturdaṇḍīprakāśikā. This, Pandit S. Subrahmanya Sastri has made clear in the preface to his Tamil Translation of the text done by him for the Music Academy.¹

What about the Kanakāmbārī-list giving with Kaṭapayādi-prefixes the names of 72 Melas and the list of derivatives under each? How did Pandit S. Subrahmanya Sastri add these at the end of the Caturdaṇḍīprakāśikā? He says in the preface to his Tamil Translation that they are based on a list printed by the late Mr. Bhatkhande, who printed it from a source at Ettayapuram. It is hardly necessary to assume for such a made-up list the authorship of Veṅkaṭamakhin, a list which contradicts Veṅkaṭamakhin's Caturdaṇḍīprakāśikā, which is not confirmed by any evidence in the Sārāṃṣṭa and the history of which is most doubtful.

The evidence of the Lakṣaṇa Gītas.

It may be urged against all these contradictory evidences that there are the Lakṣaṇa gītas of all these 72 Melas with these names and enumerations of janyas and printed in the Sampradāya Pradarśinī. But this point will have any weight only when there is evidence to show that the Lakṣaṇa gītas are the compositions of Veṅkaṭamakhin; unfortunately, none of these has the Mudrā; and they, in common with the Kanakāmbārī-list, exhibit all the discrepancies shown above when compared with the Caturdaṇḍīprakāśikā itself. The Guṇḍa-kriyā-Gīta is especially important in this connection; it indexes the 72 Mela-names, Kanakāmbārī to Rasamañjarī and accepts 24 śrutis, whereas Veṅkaṭamakhin, the author of the Caturdaṇḍīprakāśikā accepts only 22 śrutis, and in common with the other Gītas, does not have the Mudrā of Veṅkaṭamakhin.

1. In this Preface, Pandit S. Subrahmanya Sastri adds that two Rāgas of the Kanakāmbārī-list are not to be found in the definitions here and the definitions of 15 Rāgas not found in the Kanakāmbārī-list have been added (i.e. added by Pandit S. Subrahmanya Sastri)!

The Sampradāya Pradarśinī contains some preliminary account of Musicians and Music scholars, among which there is an account of Veṅkaṭamakhin also. In this account three Gītas of Veṅkaṭamakhin are mentioned: Ārabhī gīta in which he praises his grand preceptor Tānappa alias Veṅkaṭamantrin, son of Honnayya, Lalitā gīta in which the author refers to his trouble in his Setu-pilgrimage at the hands of bandits and the Rītigauḷagīta in which he prays to god Mahāliṅga at Madhyārjuna, complaining to Him of the Vaiṣṇavite bigotry of King Vijayarāghava Nāyak. Of these three, the Lalitā gīta alone appears in the Sampradāya Pradarśinī and it has not got Veṅkaṭamakhin's Mudrā. Neither of the two other gītas appears in the Sampradāya Pradarśinī: for Ārabhī and Rītigauḷa, the book gives two other gītas, anonymous and of the same family as the gītas for the rest. The evidence of the Lakṣaṇa gītas therefore amounts practically to nothing.

THE RAGA MADHYAMADI*
THE KEY TO UNLOCK THE MYSTERY OF THE SANGITA
RATNAKARA AND TO ESTABLISH THE UNITY BETWEEN THE
NORTHERN AND SOUTHERN SCHOOLS OF MUSIC
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The adage runs that there is 'diversity in unity and unity in diversity' and it is literally true of the two systems of Indian Music. Though apparently based on the same fundamental principles, the musical practices current in the North and South of India differ so widely that one often begins to doubt if the two systems ever had any common parentage! Again it is further claimed that the Northern system is greatly affected by the Persian influence, and that the Southern one continues to be purer and faithful to the theory and practice mentioned in old treatises. This is why some think that a lot of diversity has replaced the original unity. This is however not the whole truth, and the aim of the present article is to show that there is complete unity even in this so-called diversity between the Northern and Southern systems of music, even to-day.

It is only late in the post-Ratnākara period that one comes across musical works, which are supposed to belong to the Northern or Southern system exclusively. Even here there is great disagreement among our scholars, and the same work according to some belongs to the Northern system exclusively, and according to others to the Southern one alone. The migration of Pandits from the North to the South and *vice versa*, has further added to the confusion. Thus शाङ्गदेव the author of the Sangeet-Ratnākara was himself a North Indian, and was at the Court of Mahratha King of Deogiri in the South. While given to writing in chaste Sanskrit, he has been found to incorporate some indigenous (देशभाषा-) musical terms and practices in his प्रबन्ध and वाद्याध्याय as part and parcel of the text. Now Deogiri is a place in Maharashtra touching the Andhra Desha on one side and Karnataka on the other. But the terms he refers to as इति देशभाषायाम् are purely Mahrathi terms,

* Paper read before the 15th Conference of Music Academy, December, 1941.

and when occasion arises of referring to terms from any other language he refers to them as इति कर्णाटभाषायां and so on. Thus the सं० रत्नाकर has a more direct relation to the ancient traditions of Maharashtra, if at all, than to those of Karnatak or Andhra. In the circumstances, there could not have been two separate schools of music at all or if there were, being later in the field, it must have been the Southern system, which if it claims to differ, must have differed from the earlier works. The works of पुण्डरीक विठ्ठल and सोमनाथ—both of them belonging to the South—treat the system as a whole, and even to-day are equally true of the so-called two systems. But in the later days the apparent contradiction between the current practices and the theory, led Pandits like Ramamatya, Raghunath Bhupal, Venkatmakhi and Bhatkhande to question the authority of the old works, and to write new treatises in conformity with the practices of the day. Yet truth is not known to take sides, and often lies nearer home than one thinks of and the case of the मध्यमादि राग is a very good illustration of the same.

The लक्षण of मध्यमादि as given by the various Pandits is given below:

1. शाङ्गदेव (सं. रत्नाकर. 1210—1247 A. D.) :—

लक्ष्माधुना प्रसिद्धानां सहेतूनां ब्रुवेऽधुना ।

गान्धारीमध्यमापञ्चम्युद्धवः काकलीयुतः ॥

सन्यासो मन्द्रषड्जांशग्रहः सौवीरमूर्छनः ।

प्रसन्नाद्यवरोहिण्यां मुखसंधौ नियुज्यते ॥

मध्यमग्रामरागोऽयं हास्यशृङ्गारकारकः ।

ग्रीष्मेऽहः प्रथमे यामे ध्रुवप्रीत्यै, तदुद्धवा ॥

मध्यमादिर्मग्रहांशा..... ॥

2. Kallinath (1446—1465 A.D.) apparently agrees with the सं. रत्नाकर, in his commentary.

3. रामामात्य (1550) मध्यमादिर्मग्रहांशो मन्यासो रिधवर्जितः ।

औडवः पश्चिमे यामे दिनस्य परिगीयते (स्वरमेलकलानिधौ) ॥

4. पुण्डरीक विठ्ठल (1570—1605) (सद्भागचन्द्रोदये)

मांशांतको मग्रहको रिधास्तः । प्रातः प्रयुज्येत स मध्यमादिः ॥

5. सोमनाथ (1609—) रागविबोधे.

अरिधौ मांशान्यासग्रहः प्रगे मध्यमादिरुद्धेयः ।

6. दामोदर पंडित (1675— .) सं० दर्पणे
मध्यमादिश्च रागांगं प्रहांश्यासमध्यमा ।
सप्तस्वरैस्तु गातव्या मध्यमादिकमूर्च्छना ॥
संपूर्णा कथिता तद्ज्ञैः रिधहीना कचिन्मता ।
7. भाव भट्ट (1674—1709) अनूपरत्नाकरे
तृतीयगति मनिधा द्वितीयगतिकोऽपिरि ।
8. श्रीनिवास (17th century). गधवर्ज्या मध्यमादिर्मध्यमादिकमूर्च्छना
9. लोचन (Early 17th century). रागतरंगिण्याम् (एवं सति,
meaning in the Yaman Raga)—
एवं सति च गांधारः शुद्धमध्यमतां व्रजेत् ।
धश्च शुद्धनिषादः स्यात् सारंगो जायते तदा ॥
10. अहोबल (17th century). सं० पारिजाते.
मध्यमादौ गधौ नस्तो मूर्च्छना मध्यमादिका ।
तत्र त्वंशस्वराः प्रोक्ता रिमनयो मुनीश्वरैः ॥
11. रघुनाथभूषाल (1614—1628) सं० सुधायाम् (गोविंद
दीक्षित.....) लक्ष्मोच्यते सम्प्रति मध्यमादेः श्रीरागमेलः खलु तस्य मेलः ।
स्यान्मध्यमन्यास इह प्रहोऽशो नज्यौ तथैव ऋषभधैवतौ द्वौ ॥
12. पं० वैकटमखी (1628—72) चुतुर्दण्डीप्रकाशिकायाम्
मध्यमादिस्तु रागोऽयं मध्यमग्रहसंयुतः ।
गधलोपादौडुवः स्यात् सायंकाले च गीयते ॥*
13. तुलजेंद्र (1735) सारामृते
मध्यमादिस्तु रागांगं जातः श्रीरागमेलतः ।
गधलोपादौडुवोऽयं सायंकाले प्रगीयते ॥
14. रागलक्षणे—(Date :—later than 11, 12 or 13).
मध्यमावतिरागश्च सन्यासे सांशकग्रहम् ।
आरोहेऽप्यवरोहे च गधवर्जं तथैडुवम् ॥
सरिमपनिसां । सांनिपमरिना ।

* P. 12 of the so-called supplement to the Caturdaṇḍī-prakāśikā, Music Aca. Edn. But see p. 62 of the text of Venkaṭamakin's Cat. Daṇḍī Pra. itself, verses 86-7, where we find 'रिधलोपादौडुवोऽयम्'—V. Raghavan.

In my article on मध्यमादि in the last issue of the Academy's Journal I have given the full interpretation of the passage from सं. रत्नाकर and conclusively shown that the मध्यमादि of सं. रत्नाकर is identically the same as the मध्यमादि of to-day's North Indian system of music. My visit to Madras for the last Music Conference gave me an opportunity to ascertain whether the मध्यमादि continues to be the same in the South and I am glad to mention here that the Experts' Committee of the Conference agreed that its notes happen to be the same as those in the North, though the manner of approach may have an individual stamp for each system.

Here then there is complete agreement in both the schools about the practical aspect of the very first of the well-known Ragas of Sarangdev even though it is seven centuries since his day!

Now about the theoretical side, the fourteen references given above, are in contradiction, one with the other, irrespective of the times and places of the authors in point of one detail or another and particularly in the matter of omission of certain notes in the मध्यमादि. Thus there are two distinct groups, one advocating the omission of रिध and the other that of गध and the रिध group is older than the गध group. Thus Nos. 1 to 6 and 11 belong to the रिध group whereas the rest belong to the गध one. Now in both the groups, there are Pandits belonging to different epochs of time and both to the South and North of India and this shows that there must have been no two systems at all. Further it is interesting to note that No. 12 वैकटमखी differs from No. 11 and advocates the omission of ग, ध, instead of रिध, as in 11. Here we find the son immediately differing from his father, indicating that there was great confusion even in the so-called golden age of the Southern system¹. Again all the first 13 name the Raga as मध्यमादि whereas the 14th names it as मध्यमावति.

1. But see my footnote above. There is therefore no difference between Father and Son. This point raised by Prof. Ranade adds another discrepancy which supports my contention that the Kanakāmbārī-list is unreliable and is not a work of Venkaṭamakhin. See above my paper on this subject in this Journal itself.—V. Raghavan.

In his discussion of the past history of the मध्यमावति, Pt. Bhatkhande therefore has criticised each one of the ancient works, and has stamped them as uncritical and unreliable. The same belief has been shared by many, ever since the days of संगीतसुधा or even since those of the स्वरमेलकलानिधि, both of whom have condemned the संगीत रत्नाकर for giving theory supposedly contradictory to practice. Each system however is vehement in claiming the स. रत्नाकर as one of its principal authorities and yet proclaims that not even a single Raga from Ratnakara has yet been identified by anybody! But a little thought bestowed on the matter will show that those who condemn the स. रत्नाकर themselves stand to be condemned, for the simple reason that there is absolutely no contradiction in all the 14 authorities on मध्यमादि quoted above. For, the ग-ध group does not really differ from the रिध group. The contradiction is only superficial. The गध group belongs to the cult of a single Grama and does not use the word मूर्छना in the same sense as the रिध group, who follow the मूर्छना or change-of-base-system for mentioning the Raga scales. Thus all of them mention म as the starting note of the Raga and if this म is taken as the starting note of the Raga scale (or in other words, if the scale is reduced to म taken as the new स) what are रि-ध originally become धग, after this change of base. This is how all the old definitions at once conform to the definitions given by the Pandits belonging to the ग-ध group.

This will therefore show that behind all the diversity of views about मध्यमादि there is all the while a perfect unity in the two Music Systems of India, and what is needed is a truer understanding of the terminology used by each Pandit as also a closer study of the system as a whole, without any provincial bias or colour.

In conclusion, the present writer hopes to identify at least a few more Ragas from the स. रत्नाकर, and looks for co-operation from those who may have been working in the field.

MY IMPRESSIONS OF THE FIFTEENTH MUSIC CONFERENCE OF THE MADRAS MUSIC ACADEMY

BY PROF. G. H. RANADE, FERGUSSON COLLEGE, POONA.

Ever since I began to take interest in the academic study of Indian Music, there grew in me a keen desire to visit the South of India and if possible, study the music conditions there, first hand. In my recent book 'Hindusthani Music—An outline of its Physics and Aesthetics', I have given my major findings about Folk music and shown how they play an important part in shaping the Aesthetics of Music in general. Classical music of India, however, is essentially based on three Unities which are common to both the North and South Indian Schools, and so I had suggested that a good many of the things discussed in the book should hold good of the Southern system as well and I am glad to say that in reviewing the book, scholars like P. S. Sundaram Iyer of Tanjore have granted my claim. But there were others who took some objection to some of my passing remarks about South Indian Music and this made the necessity of possessing first hand knowledge of the Southern system more imminent. Accordingly I had planned to visit the South, in the coming summer-vacation. But an invitation from the Academy for its conference anticipated my plans and was a welcome surprise. Here was a great opportunity to come into personal contact with all the leading scholars and professionals of South Indian Music and I can now say that the various discussions in the Experts' Committee Meetings and the performances of almost all the well-known South Indian Artistes of to-day have completely justified my expectations.

A conscious sense of regard for age and scholarship and absence of any the least hooting at the performances, truly indicated the simplicity and the high moral sense and culture of the South Indian audiences.

Along with the leading professionals, there were many gentlemen with University-careers and expert knowledge of the Art and Science of Music, serving on the Experts' Committee. I was glad to find that the Madras University

was equally keen in the matter and maintains a Music Department of its own. The use of the majestic Senate Hall, with spacious side rooms for Committee-Meetings added not a little to the grandeur and successful conduct of the conference and stands as a great testimony to the University's genuine concern for the spread of Indian Music.

After a cordial welcome, the Maharaja of Pithapuram, clad in plain white clothes, made an impressive opening speech which was followed by the Presidential Address. Both these speeches evinced the great scholarship and insight of the speakers and exhorted the audience to keep the high ideal held by the great Tyagaraja, Shyamshastri and Dikshitar *viz.*, of elevating the soul with that spark of the Infinite in everything that music touches.

The discussions and the papers read in the Experts' Committee Meetings showed a high standard of scientific outlook in comparison with what I had seen in Music conferences elsewhere. The oral answers to my questionnaires were fairly good, but most members did not care to give them in writing and this shows that the people in the South are not much different from their brothers in the North. I, however, hope that many of them will send the same to me as soon as the present uncertain conditions come to an end.

As for the actual performances, it was a matter of great gratification to see that the Music Academy could enlist the full sympathies of such a body of persons as the musicians, no two of whom usually come together except for fighting.

The South Indian Music concerts use one Tambura instead of two and the Mridanga instead of the Tabla as in the North. The vocal performances are again accompanied by the violin, which by its richness of tone and subtle variations of the notes, assumes the first place of honour and throws the vocal performer in the background. Due to the use of a single Tambura, the vocal performer runs the risk of often losing his feeling for the Shruti or the basic note, and as he seldom employs meends (or stretches) vocally but as the violin essentially employs them, the South Indian vocal music has not the same graceful effect as that of the North. Further, the time beat in the Southern system is too obvious and the tempo fast. With the exception of Palghat Ram Bhagavatar and Ariyakudi Ramanuja Iyengar, other vocalists seem to lack any voice training. The artistes from Trivandrum seemed to have paid

some attention to this training, but those from the Tamil Nad looked quite indifferent to it. The performances of the so-called younger artistes like Subbu Laxmi or Balasubrahmanyam, were not an exception to this. Their performance is rather rough and hasty and their technique not half as superb and dignified as that of either Ram Bhagavatar or Ariyakudi. The younger artistes may rise up to their level only with better voice training, reticence, and economy of expression, and by not falling a prey to cheap popularity.

The South has been famous for its Veena but it is a pity that it has solely become the pet instrument of the fair sex; no wonder therefore that the private performances of some of the ladies excelled those of the professionals in public. Further, the South has evolved a rare technique of playing the side-flute and it can give some very excellent Meenda-effects. As an independent solo-part, the Mridanga should have a place of honour in a concert, but as an instrument of accompaniment, it should have a little less prominence than at present.

Last but not the least, the violin—a foreign instrument—has now become the uncrowned king of all the South Indian Music instruments. It is, however, the skill and insight of the South Indian artiste in adopting the instrument to suit the peculiarities of his music that have won the place of honour for the instrument and not its foreign origin. On his violin, an artiste like Prof. Venkataswamy Naidu—this year's President—can produce the roar of a lion or a humming, softer than that of the bee, and by his magic glides verily pull our souls out of us and leave them dancing on the (sound) waves, to the tune of his subtle melody and bewitching rhythm.

The Bharata Natya was essentially lyrical in its presentation and had a higher polish than the more gaudy and high-strung performances of the party from Trivandrum. Of course I have not seen much of either, but certainly they did not approach, to any degree of nearness, the *Bhāva* expressed by some of the actors in Maharashtra.

One more thing that struck me most was that the South Indian artistes are classical a'most to a fault, and perhaps consider that music to be the best which receives the least personal stamp of the artiste. Music, for every artiste, is technically the same, and yet what makes it different and soul-

stirring is the free expression of the personality of each. And there is no more irresistible attraction than a new personality. This is what makes the music of a Tiger Varadachariar more appealing than that of others with better gifts. The time-old kritis will no doubt serve as ideal compositions of the classical style, but unless our artistes *find themselves* and invent new channels for fuller expression of their genius there is always the danger of music becoming stagnant and frigid.

The arrangements of the Conference were excellent and the management were all kindness and service to the guests. One may hardly forget the genial personality of Mr. T. V. Subba Rao. His knowledge of the subject and grip over the situation and impartial attitude, at once commanded the respect of those who came in contact with him.

Among other gentlemen I must make a special mention of Dr. V. Raghavan and my host Mr. C. S. Iyer in particular for their great kindness to me.

While making these comments, I am aware that similar questions may be asked as to the state of things in the North, but is it not always interesting to know how others see us?

NATĪ'S SONG IN THE ABHIJÑĀNA ŚĀKUNTALA.

I

BY O. C. GANGOOLY, CALCUTTA.

Professor G. H. Ranade of the Fergusson College, Poona, has, in the issue of this *Journal* (Vol. XI, I-IV, 1940, p. 90 ff), made a very brilliant suggestion as to the possible interpretation of the Natī's song in the Prelude, and the comment thereon by the Sūtradhāra, who says that "he was forcibly carried away by the moving melody of the natī's song just as King Duṣyanta by the fast running and bewitching spotted deer (*sāranga*)".

This would offer an excellent *rūpakālāṅkāra*, if the melody (*rāga*) in which the natī sang could be proved to be the melody Sāranga.

Professor Ranade assumes that at the time of Kālidāsa, the melody, later known as Sāranga, had come to be actually so known and called by that name when the poet composed his *magnum opus*, viz., about the fifth century. Unfortunately, if we consider the successive evidences of the musical data as to the history of the evolution of the *rāgas* arranged in a chronological sequence, as I have humbly claimed to have done in my monograph on *RAGAS AND RAGINIS* (2 Vols., Calcutta, 1935), we find the evidences do not justify Professor Ranade's assumption. The musical treatises hitherto available come in the following order: Dattila (Circa, 2nd Century A.D.) Bharata's *Nāṭya-Śāstra* (C., 3rd Century A.D.), Matanga's *Bṛihaddeśī* (C., 5th to the 7th Century A.D.), Nārada's *Saṅgīta-Makaranda* (C., 7th to the 9th Century A.D.). The first three treatises give a list and classification of the melodies (*rāga-gītis*), details of which are set forth, in chronological sequence, in Appendices A, B, and C to my work (Volume I). In none of the other earlier treatises, Sāranga is mentioned by name. Even if we assume that the melody, later known as Sāranga, had come into existence at the time of Kālidāsa, there is nothing to prove that the name Sāranga had come to be applied to the melody, at the time. On the other hand, the three musical treatises show that the name *Sāranga*

had *not* come into existence. In fact, it did not come into existence as such before the time of the *Saṅgīta-Makaranda*, a very late work, composed centuries after the works of Kālidāsa. I, therefore, humbly submit that, after considering the evidences of the three earliest musical treatises, it is impossible to claim that any melody *known* and *called* by the name of *Sāranga* was current at the time of Kālidāsa. This unfortunate chronological evidence takes away the plank from under the excellent interpretation of the verse sought to be put upon it on the assumption that Kālidāsa knew of a melody which was known, called, and distinguished by the name *Sāranga*. For, unless this name was current, the whole point and significance of the *alaṅkāra* will be missing.

I wish I could discover evidences to show that *Sāranga-rāga* was a current melody put to dramatic uses as early as the fifth century, but the available data make it impossible to support such an assumption. And I must apologize for my prosaic perversity for being unable to support such a poetical interpretation, which, if correct, would help Professor Ranade's suggestion to lend a brilliant lustre to the significance of the verse. But, I must thank the Professor all the same for this brilliant and original interpretation of this verse.

One word more. There is a difference recognized between the respective composition and the respective *rasa*-value of the melody *Madhyamādi* and *Madhu-Mādhavī* (see Plate VII, and Plate LXXXI, Vol. II of my book). These are two distinct melodies, one a *sampūrṇa*, the other, an *oudava* rāginī. In the available texts, *Sāranga* is affiliated to *Madhu-Mādhavī* and not to *Madhyamādi*. Unfortunately the history of the evolution of the *Rāgas* has not been properly studied, and my pioneer effort in my monograph, is a very limping and imperfect attempt. But any cursory view of the history of the evolution is enough to convince anybody, that during the course of centuries, the *rasa* and the structural composition of the *rāgas* have considerably changed from time to time, and, their present-day names are very misleading and un-reliable guides to their musical connotations in the earlier stages of their history. One illustration will suffice. What is known and sung under the name of Bhairavī, in the North, today, is called and sung as Toḍi in the South. *En passim* and at the risk of some irrelevance, I wish to draw the attention of music lovers to a curious piece of *rāga*

history. Bhairavī came into existence, and to be known by that name, long before the *Rāga Bhairava* came to be recognized and designated as such. In a short paper on "Non-Aryan contribution to Indian Music" (Annals of the Bhandarkar Oriental Research Institute, 1938), I have attempted to show that the aboriginal races of India appear to have contributed many shining and colourful threads to the rich and variegated texture of Indian musical tapestry. Thus, the *Raga Bhairava* appears to have been contributed by an aboriginal tribe—called the Bhiravas, who are mentioned along with the Śakāras, Ābhīras, Caṇḍālas, Pulindas and Savaras in Sārādātānaya's *Bhāva-prakāśana*. Another curious anomaly is furnished by the fact that the rāginī *Madhyamādi* (so-called from the fact that it began with the note *Madhyama*) is now regarded as a Rāginī of *Bhairava*, a morning *rāga*, and could ill associate with *sāranga*, an afternoon melody, unless *madhyamādi* may be said to have changed its emotive ethos (*rasa*) and its musical colour. It is somewhat perilous to assume that all the melodies as described in the *Saṅgīta Ratnākara* have survived in their integrity and identity of structure to modern times, particularly in the practices of northern musicians, submerged as they have been, and severely affected by the Persian wave, and by the autocratic, though magnanimous, Mughal patronage, besides the inevitable change of a natural course of musical evolution. To many it would appear perilous to attempt to use the data of the *Saṅgīta Ratnākara* (a work of the 13th century) as applicable to the state of musical knowledge and practices prevailing at the time of Kālidāsa separated by a space of eight centuries. I say this with a full appreciation of the fact that various data of Indian musical theories appearing in *Nāṭya-śāstra* are used, adopted, and adjusted to the practices current at the time of the *Saṅgīta-Ratnākara*. I shall be happy to be convinced that I am wrong, and that my unhappy objections to the Professor's very happy interpretation are unfounded, if anybody could prove by the production of actual evidence, (not by mere speculative inferences), that at the time of Kālidāsa, the melody of *Sāranga* was well-known as such by this name. If it could be proved, then the history of the evolution of the *Rāgas* could be pushed back by several centuries.

II
BY DR. V. RAGHAVAN.

In his article on the above subject in Vol. XI of this Journal, page 90 ff., Prof. G. H. Ranade assumes that the song of the Naṭī in the Prelude to the Śākuntala was cast in the Rāga Sāranga and proceeds to identify this as Rāga Madhyamādi. While making this latter identification with Madhyamādi, Prof. Ranade quotes from Bharata, not directly from the text of the Nāṭya Śāstra of Bharata, but from the commentary of Kallinātha on the Sāṅgita Ratnākara, page 165, Ānandāśrama edition. The verses quoted here by Kallinātha and ascribed to Bharata specify the nature and names of some Rāgas and the Grāmas to be employed in the different parts of a drama. It can be seen by looking up the context in Bharata, the reference to which has been given by Mr. Ranade himself, that the whole of this set of verses quoted by Kallinātha cannot be ascribed to Bharata and that they are in that form taken from some later work.

Secondly the most important part of the quotation which forms a basic reference for Prof. Ranade's interpretation is the line मुखे तु मध्यमग्रामः and this Prof. Ranade takes has reference to his enquiry of the Rāga in the prelude. The word "Mukha" here means the first of the five Sandhis, falling within the range of the drama proper; the prelude is called Prastāvanā and it falls outside the drama proper. Prof. Ranade has confused between the words "Mukha" and "Āmukha", the latter word being a synonym of Prastāvanā. And of the rāga to be utilized for the prelude, there is firstly no mention in Bharata and secondly, in the passage quoted as from Bharata by Kallinātha, there is the mention of the bhinna mode as appropriate to the Prastāvanā. Therefore the Madhyama-grāma which is mentioned in the "Mukha" Sandhi cannot be taken up for arriving at the identification of Madhyamādi as the rāga of the Naṭī's song in the prelude.

SAṅGITA KAMALĀKARA, AN UNKNOWN WORK
ON MUSIC MENTIONED BY KAMALĀKARA
IN HIS COMMENTARY ON THE
HARIVILĀSAKĀVYA

BY
P. K. GODE, M.A.,
Curator, B. O. R. I., Poona.

In a recent paper contributed by me to the *Journal of the Tanjore S. M. Library*,¹ I have brought to light a rare MS.² of a commentary on the *Harivilāsa Kāvya* of Lolimbarāja³ available in the Government MSS. Library at the B. O. R. Institute, Poona. The author of this commentary is Kamalākara who is different from Kamalākaraḥṭṭa, the author of the work *Nirṇaya Sindhu* (composed in A. D. 1612). According to a verse in two MSS.⁴ of the *Harivilāsa Kāvya* at the B. O. R. Institute, this *Kāvya* was composed in A. D. 1583 (śaka 1505) and consequently our commentator must be assigned to a period later than A.D. 1600. The copyist of the above manuscript is also one Kamalākara who gives his own genealogy⁵ in a colophon on folio 27 of MS

1. Vol. II, No. 2, 1941, pp. 1'-15.

2. MS. No. 425 of 1884-87.

3. Vide my paper on "Lolimbarāja and his Works" in the *Indian Culture* (Vol. VII, pp. 327ff.) where I have suggested that Lolimbarāja, the author of the *Harivilāsa-Kāvya* and Lolimbarāja, the author of the *Vaidyajīvana* and other medical works are possibly two different persons of the same name.

4. One of these MSS. MS. No. 204 of 1879-80 is dated A. D. 1622 (Śāka 1544).

5. This genealogy is as follows:—

रुसिंह (ज्योतिर्विद) of गौरक्ष(क्षि ?) तिसुरवंश (possibly Gauda Brahmin.)

लिखा

हरनाथ

दिनकर

विश्राम

भनाइन ————— कमलाकर { the copyist of the
MS. of हरिविलासटीका } of बेहरपुर

No. 425 of 1884—87. As this MS. appears to belong to the 17th century from its calligraphy and worn-out condition of the paper used I am inclined to assign this commentary to the 17th century, of course tentatively.

Kamalākara appears to have composed a work on music called the *Saṅgīta Kamalākara* which he actually mentions in his present commentary on the *Harivilāsakāvya*:

Folio 33—“नाट्यताण्डवयोर्लक्षणेऽस्माकं सङ्गीतकमलाकरे
स्पृष्टे । तत्रत्यात्रलेखने न कश्चिद्विशेषः” ।

So far, I am not aware of any work on music of the title *Saṅgīta Kamalākara* recorded in the known catalogues of MSS. Scholars interested in the history of musical literature in India may, therefore, do well to find out and record any references to this unknown work in subsequent literature. Perhaps we may be able to trace a MS. of the *Saṅgīta Kamalākara* in the extant collections of MSS. in India, which yet await cataloguing. The title “*Saṅgīta Kamalākara*” reminds me of such titles as “*Sūdra Kamalākara*”, “*Sāṁskāra Kamalākara*”, “*Tattva Kamalākara*” etc. given by Kamalākara-bhaṭṭa (the author of the dharmaśāstra work *Nirṇaya Sindhu*) to his works. Perhaps the title “*Saṅgīta Kamalākara*” is modelled on the above titles ending in “*Kamalākara*”, but this suggestion needs to be verified by further documentary evidence.

I shall be happy to know from experts in the history of Indian musical literature any more information about the “*Saṅgīta Kamalākara*” and its author Kamalākara the commentator of the *Harivilāsa Kāvya*. It is also necessary to see if Bhaṭṭa Kamalākara, the scribe of the fragmentary MS. of the *Harivilāsa Kāvyaṭīkā* is identical¹ or otherwise with his namesake, the author of the commentary under reference.

1. This identity is difficult to prove as Kamalākara the author of the commentary on the *Harivilāsa* is called “चतुर्भुजसुत” in a colophon while the copyist Kamalākara is called “विश्रामतनु-संभव.” On p. 117 of Poleman’s *List of Indic MSS. in U.S.A. and Canada* (1938) there is a MS. of a commentary on the *Kāvya-prakāśa* by Kamalākara but this author is identical with the author of *Nirṇayasindhu* (A.D. 1612) (Vide p. 180 of S.K. De’s *History of Sanskrit Poetics*, Vol. I.)

The India Office Library contains a MS.¹ of the *Ghaṭa-kharpara-Kāvya-ṭīkā* called “घटखर्परयोजिनी” by Kamalākara-bhaṭṭa, son of Caturbhujā and Malhāyī composed for his pupils Śukadeva etc. This MS. was copied in Śaṁvat 1648 (=1592 A. D.). The following table may suggest the identity of the authors of the commentaries on the *Harivilāsa* and *Ghaṭa-kharpara*:—

Author.	Work.	Date of composition.	Date of MS.	
1. Lolimbaraja .. 2. Kamalākara, son of चतुर्भुज	<i>Harivilāsa</i> Commen- tary सा- हित्यचन्द्रिका on the above. Commen- tary on घटखर्परकाव्य	A.D. 1583 ..	A.D. 1622 ..	also composed संगीतकमला- कर
3. Kamalākara, son of चतुर्भुज and मल्हायि		..	A.D. 1592	

It will be seen from the details recorded above that we have before us the following persons of the name Kamalākara:—

1. कमलाकर, (copyist) son of विश्राम ज्योतिर्विद् and हरिव्याई
2. कमलाकर, author of the संगीतकमलाकर and the साहित्यचन्द्रिका commentary on the हरिविलासकाव्य, son of चतुर्भुज
3. कमलाकर, author of घटखर्परयोजिनी commentary, son of चतुर्भुज and मल्हायि

There is possibility of Nos. 2 and 3 in the above list being identical owing to the identity of name and father’s name but we must gather sufficient data to decide this identity on the strength of more reliable evidence.

1. Part VII of *I. O. MSS. Cata.* (1904) p. 1428—MS. No. 3726 Verse 2 at the end reads:—

तातो यस्य चतुर्भुजः सततषट्कर्मैकार्योऽभवन्

माता यस्य पतिव्रता समभवन्मल्हायिसंज्ञा शुभा ।

तेन श्रीकमलाकरेण विदुषा टीका कृता प्रीतिदा

सच्छिष्यैः शुकदेवकप्रभृतिभिः) संप्रार्थितेनाप्यसौ ॥ २

इति श्रीमच्चतुर्भुजसुतभट्टश्रीकमलाकरविरचिता etc.

MUSIC CONTRIBUTIONS IN OTHER JOURNALS

V. RAGHAVAN

I

BURMESE MUSIC

In Vol. X, Part 3, 1940, of the Bulletin of the School of Oriental Studies, University of London, Khin Zaw has published a preliminary enquiry on the subject of Burmese Music. The article is extensive and covers pp. 717 to 754.

The only other contributions on the subject, it is said, are the observations of Paul Edmonds in his book *Peacocks and Pagodas* and an appendix on Burmese Music by P. A. Mariano in the book *Burma*. Besides these, the writer also mentions U San Win's 'admirable effort to preserve Burmese classical tunes in his specially invented system of notation, entitled *Burmese Music Notes*, Book No. 1'; and in his Book No. 2, the last named writer 'appended most valuable and authentic information on the fundamentals of Burmese music', the tuning of the harp, its history, tuning of the 'drum-circle' and 'gong-circle' and the Burmese keys.

An account here of the classic materials reveals extensive indebtedness to Indian music; reference is here made to the Nārada Śikṣā, the 49 Tānas, the Mūrccchanās, the 3 Grāmas etc. The 3 Grāmas, it may be noted, are given as Śaḍja, Madhyama and Sādhārana. The three sthāyīs and the animals associated with the seven svaras are also mentioned. It is said that during the reign of the Burmese King Thalun (A.D. 1629—1648), his minister U E compiled a treatise on Burmese music entitled *Naralekha* which is not available now; this last work was 'revised and enlarged' by Myawadiwungyi U Sa during the reign of Bodawpaya (A. D. 1782—1819).

After noticing these Indian influences as noted by earlier writers, the author of this article Khin Zaw says that besides the Indian, Chinese and Siamese music influenced Burmese music; of these, the influence of the Chinese is said to be the oldest. The Burmese scale is said to have been founded in the beginning on a pentatonic basis not much different from that of the Chinese. Compared with this, the Siamese influence was later

and was due to the conquest by Burma of Siam and the bringing of artistes from the conquered country in the 16th and 18th centuries A. D. The present Burmese harp of 13 strings and the *Yodaya* songs owe themselves to this influence of Siam. It is inferred that it was perhaps at this time that an advance was made from the pentatonic basis. Before this, the harp had only 7 strings.

The writer then gives a comparative table of the seven classical Tones (Notes), a comparative table of intervals into cents, a table of frequencies of notes on Burmese instruments, a table of tentative identification of Burmese keys, several illustrative notations and diagrams.

On the question of scale, the writer points out that the real Burmese scale is not the Indian classical scale, but different as the musical evidence shows (p. 28).

It is remarked that the Burmese *gamaka* is not so elaborate or systematized as the Indian. The writer regrets the ruinous influence of western jazz and gramophone and hopes that the new state school of fine arts will save real Burmese music. The classic music of Burma, it is said, is now only with the few old Burmese musicians and the writer pleads for the recording of whatever still survives with them, for the preservation of the surviving instruments and the starting of research on all these.

The writer deals next with Burmese Time (Tāla). Time is kept by the singer by a pair of tiny bells or a small clapper. Simple duple or simple quadruple is the usual time. 'In the duple, the bell and the clapper go alternately; in the quadruple, there is a rest on one or the other of the middle beats.' 'No great importance is attached to the variation.' 'Compound time does not seem to be used at all.'

• II

ANTIQUITY OF INDIAN DANCE.

The Ūrdhva Tāṇḍava of Śiva is well-known to all South Indians. The pose in this tāṇḍava is according to the Nāṭya Śāstra called the *lalāṭa tilaka*. A plastic representation of this pose has been discovered which establishes the antiquity of the art of Indian Dance itself.

It is true that the date of Bharata's Nāṭya Śāstra cannot be definitely stated and hence this discovery is of great help to

show that the art was in a developed state before the 5th century B. C. to which time the monument discovered belongs.

This forms the subject of a note by Mr. O. C. Gangooly in the Sunday Journal of the Hindu, Madras, of the 22nd February, 1942. "A rectangular terra-cotta, evidently a votive tablet (of Undoubted Pre-Mauryan date, *Circa* 5th century B. C.) exquisitely decorated with essentially Indian motives was dug up from the Bhir-Mound Site by Sir John Marshall in 1913. * * * * Amongst the plant-motives of its decoration occur several human figures, two playing on musical instruments, one a caryatid figure carrying a basket on its head and another figure, in a peculiar dance pose, poised on one leg and throwing up the other leg to touch the head. This peculiar dance posture is defined in the fourth Chapter (Verse III) of the *Nāṭya Śāstra* as the *Lalāṣa tilaka* posture * * * *"

This terra-cotta from Taxila, called the Bhir-Mound slab, establishes thus the practice of *Nāṭya* in the pre-Mauryan times. It may be mentioned here that the *Artha Śāstra* of Kauṭilya (fourth cent. B.C.) mentions in II. 27-44 *Naṭas*, *Nartakas*, *Gāyakas*, *Vādakas*, *Gīta*, *Vādyas*, *Pāṭhyas*, *Nṛttas*, *Nāṭyas*, *Cītras*, *Vīṇas*, *Veṇus* and *Mṛdaṅgas*.

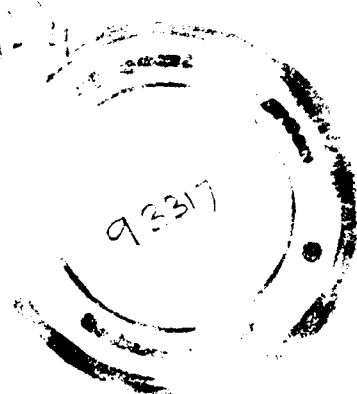
EDITORIAL

It is with much pleasure that the Academy is publishing this volume, the twelfth, of its Journal, within a few months of the publication of the previous volume.

One of the features of the fifteenth annual conference of the Academy, held in December, 1941, of which the Official Report of proceedings is published in this volume, is the visit of a scholar in Hindusthani Music, Prof. G. H. Ranade of the Fergusson College, Poona, author of the work, *Physics and Aesthetics of Hindusthani Music*. The Academy hopes that in the coming years, an increasing number of North-Indian musicians, scholars and music-lovers will take similar interest and attend, take part in and contribute to the success of the Experts' Discussions of the Academy's Conferences.

While reviewing in the last volume of this Journal two Bibliographies of Music Research work done in the American Universities and Learned Societies, we drew attention to the comparatively negligible amount of the Research work in music turned out by universities or other institutions in India. It was a welcome innovation which the Local Secretary of the XIth All-India Oriental Conference, Rao Bahadur K. V. Rangaswami Ayyangar, introduced at Tirupati when he created in the conference two separate sections for Music and Dance. It is regrettable that in the immediately next session, the XIIth, at Hyderabad, the Executive of the Conference decided to abolish in the future sessions of the Conference even the single time-old Fine Arts Section. In this connection, we bring to the notice of the authorities of the Oriental Conference, a resolution which the Experts' Committee of the Madras Music Academy passed at its fifteenth session that, in its opinion, it was necessary that in all the future sessions of the Oriental Conference, Fine Arts should remain as a permanent and separate section, itself further divided into two sub-sections, one for Music and Dancing, and the other for Sculpture and Painting. It is hoped that the Oriental Conference authorities will pay heed to this resolution and will, in their next meeting at Delhi, restore Fine

Arts to their proper place by reviving their separate section. When there is a separate annual Indian History Congress, the History, Archaeology and Epigraphy section continues to loom large in the Oriental Conference. The Philosophy section has not been abolished though there is the separate annual institution of the Indian Philosophy Congress. It is therefore but a just plea that is made on behalf of such an important and neglected subject as Fine Arts. Though there is no separate Conference in India devoted to the advancement of the studies in the field of the arts of Painting and Sculpture, there are a few gatherings promoting the interests of music and dance. But it cannot be held on this score that any interest evinced by the Oriental Conference in Music and Dance will be superfluous. The promotion of Research on the academic, historical and artistic sides in the field of these twin arts is of great importance to-day and this can be done more effectively by an institution like the All-India Oriental Conference. The greater the attention that body pays to Music and Dance, the greater will become the status of these two subjects in the eyes of the University authorities and the Oriental Conference will slowly have done the service of helping to introduce Music and Dance as subjects in the Indian Universities and through the inclusion of Music among the faculties in all the Universities of India, to eventually liquidate the poverty of Research in the field of these arts in this country. It is in this hope that the Experts' Committee of the Academy at its fifteenth conference adopted another resolution "asking the authorities of the Indian Universities which had not so far started a faculty of music to include the subject among their faculties".



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