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Music Academy

Madras

1948

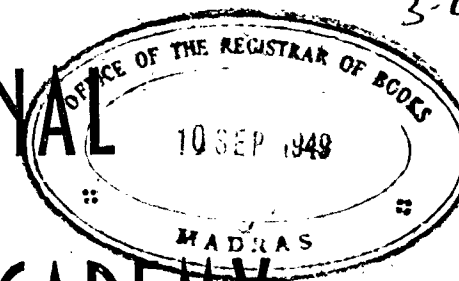
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THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS



38

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

Vol. XIX	1948	Parts I-IV
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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता 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
V. RAGHAVAN, M.A., Ph.D.

1949

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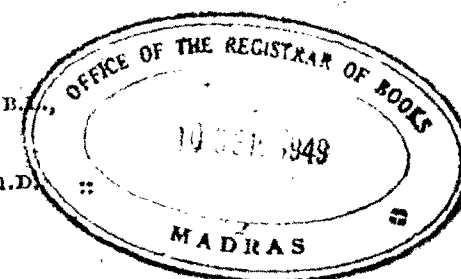
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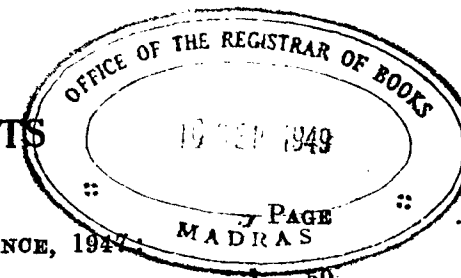
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THE XXI MADRAS MUSIC CONFERENCE, 1947

OFFICIAL REPORT

THE OPENING DAY

23rd December 1947

The Twenty-first session of the Annual Music Conference of the Madras Music Academy was held at the Sri Sundareswarar Hall and the Lady Sivaswami Iyer Girls' High School, Mylapore, Madras, from December 23rd 1947 to 1st January 1948. Srimat Muthuvijaya Raghunatha Gaurivallabha Duraisinga Shanmukha Rajah, the Raja of Sivaganga, opened the Conference and Travancore Asthana Vidvan Rajyasevanirata Semmangudi R. Srinivasa Iyer presided over the deliberations of the Experts' Committee. The opening function was held at the Sri Sundareswarar Hall.

The proceedings began with prayer sung by the students of the Academy's Teachers' College of Music.

Dr. V. Raghavan, Secretary, then read messages received from several individuals and institutions for the success of the conference. Messages were received from Her Highness the Maharani of Travancore, Dr. U. Krishna Rao, Mayor of Madras, Sangita kalanidhis Tiger K. Varadachariar and Mazavarayanendal Subbarama Bhagavatar, Vidvans T. K. Jayarama Iyer and Marungapuri Gopalakrishna Iyer, Prof. G. H. Ranade of Poona, R. Ananta Krishna Sarma of Mysore, the Rasika Ranjani Sabha, Mylapore, the Sangita Sabha, Pudukottah, the Mysore State Music Parishat, Bangalore, Sri C. Ramasubban and Sri T. K. Chidambaranatha Mudaliar,

Welcome Address

An address of welcome was then presented to the Rajah Saheb of Sivaganga. Sangita Kalanidhi T. V. Subba Rao, Vice-President of the Academy, read the address. In the course of the address, Sri T. V. Subba Rao said:

"SIR,

We have much pleasure in welcoming you to our Twenty-first Music Conference and feel proud that you will do us the honour of inaugurating it.

As the worthy descendant of a great and illustrious family distinguished for the liberal encouragement of art and learning, you have nobly maintained its high traditions. Your late revered father, Srimat Duraisinga Raja was himself a musician and a generous patron of music. Recently you have founded the Raja Duraisingam College at Sivaganga and you have thus set a shining example, worthy of emulation by philanthropists, for the promotion and advancement of culture and education of the youth of our motherland. You are a lover of fine arts and you have specialised in painting. You have always generously extended your patronage to the leading Sangita Vidvans.

We feel sure that the constant pursuit of the high ideals which the Academy has set before itself in all its endeavours for the advancement of Music, has come under your benevolent notice. Our Conference for reconciling Lakshya and Lakshana, the planned and rationalized concerts of great educative and cultural value, the Teachers' College of Music and the Model School, the Journal, publication of classic works on Sangita, competitions for stimulating study and practice of compositions of famous Vaggeyakaras, discovery and encouragement of new talent, co-operation with kindred institutions for the promotion of common aims and purposes are some of our more important activities with which the discerning public is quite familiar. It is our sincere hope that we shall have the benefit of your esteemed help in furtherance of our intensive work in the cause of the noblest art."

He then requested the Rajah Saheb to open the Twenty-first Conference of the Academy.

Sri K. V. Krishnaswami Ayyar, President of the Academy, then presented the Rajah Saheb with the address enclosed in a silver casket. 38

OPENING ADDRESS

Declaring the Conference open, the Rajah Saheb of Sivaganga said:

"It is with a certain amount of diffidence that I rise to speak on this occasion. Being a layman it must appear a great presumption on my part to attempt to address this vast audience of music lovers, music appreciators, music experts and musicians. But I have come to learn, not to preach, in this great shrine of South Indian Music; and this I hope will be deemed as sufficient justification for expressing a few stray thoughts that have occurred to me in connection with this festival.

Music is a much discussed subject these days. Time was when the mysteries of music constituted a closed book to all but the initiated few, the members of the musical profession in its various schools and fields, the connoisseurs of the different kinds of music and sometimes the patrons. The ordinary man was, if I may say so, indifferent not to music itself as such, but to the technical intricacies and the higher potentialities of music. Not that people were ignorant or insensible, but their interest was allowed to lie dormant. The cultivation and appreciation of music was confined to certain circles. Master musicians there were, but their appeal was not wide, their performances were few and far between and there was no sustained interest on the part of the general public in the profession and cultivation of music.

But now the situation is entirely different. There has been a most wonderful and gratifying renaissance of music in the last twenty years or so. Music sabhas have sprung up everywhere and are carrying on with vigour and enthusiasm. Musicians, both vocal and instrumental, have come into the limelight. Performances by reputed artists are regular and

frequent and have in fact become a most noticeable feature of our social life. Interest in and appreciation of the science and art of music have become widespread. Merit in the musical world is now recognised and rewarded beyond the limits set for most of the cultural professions and every incentive is provided for the development of latent talent. There is always going on the active search for fresh talent and promising young persons are given all facilities for improvement and development. More and more people attend musical concerts regularly and there is a great deal of intelligent appreciation of music. But there is observable a tendency in present-day music to become stereo-typed in set forms and to conform to certain lines. This is no doubt due to the desire on the part of musicians to please as large a number of their hearers as possible. It is quite possible, that if this tendency is not curbed in time by true lovers of music and by the musicians themselves, the art will become vulgarised and merely pander to the tastes and fancies of the unthinking mass. The standard of music must not be allowed to deteriorate, nor should its quality be standardised by any slavish imitation of certain forms or adherence to certain kinds of songs or songs in a particular language.

The appeal of music is the result of our well-developed tradition and culture and its evolution through the ages; and we should preserve unsullied and in their classic purity the musical traditions handed down to us, if music is not to become crude and sensational like the jazz type of America. The necessity for a healthy conservative attitude is greater than ever to day in the field of music which, if not carefully conserved and cherished, may easily become stunted in stature and sterile in quality by the too ready acceptance of popular trends. Discriminating people are already beginning to feel that the average concert, while of a fairly high level, tends to become too lengthy and too full of miscellaneous items for a healthy appreciation and sometimes nullified in effect and charm by too many accompaniments. Instead of being an elevating and exhilarating exposition of a great art, it sometimes proves a mere jumble of ill-assorted songs. It is

just here that the real music lover, the typical *rasika* should exercise stimulating influence and raise the standard of popular taste, and thereby the level of even the average performance. To say this is not to detract from the merits of the many well-known and well admired masters of music. Doubtless their main aim should be to please and delight their hearers; but it should not stop there. They should try to raise the level of music and the standard of appreciation of that music. They might show their personal skill and accomplishments in the course of the performances, but their duty is something more. They should attempt to develop the popular taste along sound and scientific lines. They should not merely please, but elevate the audience. They should lead their hearers and not be led by them. I do not mean to imply that there is no room for innovation. Often it may be necessary to change the method of approach, to shift the emphasis and even to put aside or resuscitate certain forms. I only mean that there should be no uncritical appreciation on the one hand or blind condemnation on the other, of different schools of thought and practice in the sphere of music.

There is, for instance, the movement to foster exclusively Tamil songs. In so far as this is an attempt to revive some of the older and half-forgotten Tamil songs and to encourage the composition and rendering of new ones in Tamil, it is a most laudable idea, because it encourages the creative instinct and ultimately the output of this movement is bound to add to the volume, variety and richness of our musical heritage. And so long as such a movement follows the traditionally fixed classical forms and methods, except for absolutely necessary variations, it is to be welcomed and encouraged. But any biased opinion that songs in other languages in which old Masters composed, are not to be sung or heard is highly to be deprecated. Such a narrow and exclusive out-look would be its own ruin. By all means we should try to enrich the store of songs and strengthen the core of music in the Tamil language, but we should avoid all unhealthy propaganda and meaningless boycott. It is only through contact and interchange of cultures that true development of art in any

field is possible. Let this not be forgotten by the apostles and enthusiasts of the new creed. At the same time conservative orthodoxy should not frown on this movement which is marked by a great deal of spontaneity on its side. For true and healthy progress, tolerance and generous appreciation are essential and innovations on right lines should be welcomed so long as they do not become ridiculous caricatures.

And now a few words on the duties of music-lovers towards the science and art of music. Music is a highly complex art. It needs the most careful study. It is not readily or easily understood. No doubt some people have a better ear for music than others but a certain amount of knowledge is necessary for intelligent appreciation and enjoyment, especially of the finer points and shades of music. For this music sabhas are especially suited. They should make the audience learn the rudiments of the science of music by various means. The artists have an important part to play in this training of the audience. It is for the men in the line, both theorists and musicians, to evolve suitable media of instruction. The greater the knowledge of people, the greater their expectations from musicians, the level of music will spontaneously rise higher. Incidentally I may mention that a study of Western Music would be beneficial for adopting new ideas into and rectifying defects in our own system. The progress that has been made in Western music by great creative composers like Beethoven comparable to our Tyagaraja is tremendous and we are bound to gain by an intelligent adaptation of some of their technique. We should also try to encourage new compositions along new lines. Present day compositions and renderings are all after set patterns; and we need an occasional change in them as well as of basic form. They should be more human, more true to life and concerned with things, objective and subjective. Indian dancing is now coming again into its own, thanks, to the zealous exponents of the art. It has effectively shaken off the stigma ignorantly attached to it by wrong associations. It is now increasingly practised even in private homes. Every effort should be made to encourage dancing and the special kinds of music its different schools require.

It is a welcome sign that music is now included in courses of study in schools and colleges but there is a great deal to be done before it becomes a major subject of study as it ought to. The accomplishment of this aim lies to a large extent in the hands of teachers of music.

I dare not presume to take up more of your time by indulging in expatiation of ideas on the improvement of the art and science of South Indian Music of which there are assembled here all the cream of expert exponents and practitioners. But I should urge, though it may seem platitudinous at this time, the need for protecting orthodoxy and tradition acquired by South Indian Music and warn against the danger of deviation into by-paths that may injure the development of the science. I support the prevalent desire of promoting songs in the mother-tongues of all people of our great Motherland and maintain that the art will be certainly enriched by the output of new songs of quality and charm and appeal in our different languages. I greatly approve the idea of encouraging such compositions which, however, should keep faithful to the well-developed rules of the Musical Science and the classic excellence that have been fixed by the hand of time. The value of such contributions and additions to our heritage of music cannot be easily exaggerated. I close my humble address with repeating the following remarks made by a distinguished predecessor of mine from this chair:

"It is inevitable that a careful building up of an art through the centuries should have led to the crystallisation of certain forms as proper and true. A grammar is thus the foundation of art and an understanding of it is necessary for a full appreciation of it. If this were recognised one would not hear people remarking that they know nothing of the science of music but that they could recognise good music when they heard it; for, that would mean nothing more than what they like is good music. I may therefore be permitted to plead for a study of music by the audience, at least to the extent sufficient to make intelligent appreciation possible. This, in

turn, will put the artist on his mettle to raise the level of the performances. For such a purpose the Music Academy is particularly suited."

The Rajah Saheb of Sivaganga then declared the conference open.

Sri E. V. Sundara Reddi proposed a vote of thanks to the Rajah of Sivaganga.

Election of the President

Sangita Kalandhi Palladam Sanjiva Rao proposed Vidvan Semmangudi Srinivasa Aiyar to the chair. In doing so, he referred to the great gifts of Sri Srinivasa Aiyar as a musician.

Seconding the motion, Sangita Kalandhi T. L. Venkatarama Aiyar said that Vidvan Srinivasa Aiyar shared with the late Muthia Bhagavathar the credit of popularising the compositions of H. H. Maharajah Swati Tirunal, which had earned for him the well deserved title of Rajasevanirata.

The Hon. Sri R. B. Ramakrishna Raju, in supporting the motion, said that it was a treat to hear Srinivasa Aiyar sing.

Sri K. V. Krishnaswamy Aiyar then garlanded Sri Srinivasa Aiyar amidst cheers.

PRESIDENTIAL ADDRESS

by Sri Vidvan Semmangudi Srinivasa Iyer

Vidvan Srinivasa Aiyer, in the course of his speech, thanked the Music Academy for the honour done to him by electing him President of the year's Conference and offered homage to his gurus Messrs. Semmangudi Narayanaswami Aiyar, Tiruvidaimarudur Sakarama Rao, Umayalpuram Swaminatha Aiyer and Maharajapuram Viswanatha Aiyar. He said: The Academy had been striving for the past 22 years amidst several handicaps to serve the cause of music and had a notable record of work to its credit. It had published well-known Sanskrit works on Carnatic music like the "Sangita Sudha", "Sangita Saramita", "Chaturdandi Prakasika"; it had been responsible for the introduction of Carnatic music

as a course of study in South Indian Universities; it had brought eminent musicians together to discuss the *lakshya* and *lakshana* of *ragas* and had raised the status of Vidvans to no small extent. The Vidvan added he could well testify to the useful service the Academy had done to the cause of music as his own career in the line practically coincided with the life of the Academy.

Pointing out that the Vidvans by themselves could not conduct an effective musical organisation without monetary support or the co-operation of connoisseurs in music, Sri Srinivasa Aiyar appealed to fellow Vidvans to treat the Academy as their own organisation and do their bit in the service of their muse. Carnatic music had always been fostered by the courts, and the help given by Mysore and Travancore Durbars in this direction could not be overestimated. Travancore had established the Sri Swati Tirunal Music Academy to promote the Carnatic musical tradition. It was the ambition of the late Gayakasikhamani Dr. L. Muthiah Bhagavathar, its former Principal, to make the Academy a fullblown *Gurukula* in music. The Vidvan requested the Madras Music Academy and other bodies as also the Vidvans to help him organise and conduct the *Gurukula*.

The administrations in the various provinces could do a great deal to improve the art of music, the Vidvan continued. Only the other day the Premier of Madras stated at Ettiyapuram at the Bharati Memorial function that the duty of fostering the arts, performed by the Rajas in olden days, now devolved on the Governments. While music had found a place in the curriculum of schools and universities, the Vidvan could not consider that sufficient prominence had been given to it. Besides introducing graded courses of varying durations in music in our Universities, facilities must be provided for higher research in the mysteries of sound with the co-operation of physicists.

Vidvan Srinivasa Aiyer urged the need for establishing a University solely devoted to music if the art should progress on proper lines. Among the duties of such a University would be the publication in vernaculars of Sanskrit

works on music like "Narada Siksha", "Bharata Natya Sastra", "Brihad Desi", "Sangita Ratnakara", "Sangita Makaranda", "Sangita Parijata", "Raga Vibodha", "Sangita Sudha", "Sangita Samaya Sara", "Meladhikara Lakshana", "Swara Mela Kalanidhi", "Sangita Damodara", "Sangita Darpana", "Sangita Sarvartha Sara Sangraha", "Sangita Saramrita", and "Sangita Sangraha Chudamani". It was also necessary to publish in readily understandable style the substance of classical works in Tamil referring to the ancient music such as "Silappadikaram".

Proceeding, Vidvan Srinivasa Aiyar said that our radio stations could render great help to the cause by broadcasting *Sampradaya* or traditional music and by setting standards in the matter of *lakshya* and *lakshana*. Just as musical taste among the young is cultivated as part of their education, the Religious Endowments Department of the Government could well spread classical music by getting the services of well-informed and enthusiastic Vidvans to sing in temples. The President requested the Government on behalf of the Vidvans to exempt the Academy and such institutions working for the cause of music—including all musical sabhas—from the payment of Entertainment Tax and help them with funds.

"Our music", Sri Srinivasa Aiyar added, should not be classed as an entertainment in the accustomed sense of the term. As Sri Tyagarajaswami had said in his Kriti "Nadatanumanisam" in *Chittaranjani*, the musical notes had a divine origin, for they came out of the five faces of Lord Sankara (*Satyojatadi panchavakraja — Sarigamapadhani vara saptaswara*). Sangita had been practised by *Devatas* and *Rishis* as means (*Upasana Marga*) to the attainment of salvation (*Moksha*).

Sarngadeva had pointed out in his "Sangita Ratnakara" that the four *purusharthas* (Dharma, Artha, Kama, Moksha) could be secured only through the art of *Sangita*. Sri Tyagarajaswami had also alluded to this in his Kriti "Sangita Sastra Guanamu". Another seer had stated "Contemplation of God done once with a pure mind is equal to

chanting a crore of mantras; communion with the Infinite on one occasion is better than a crore minutes of contemplation; and one sweet song is superior to even a crore of such communions". Fine music had thus a high and glorious place assigned to it. Devotees of such a superior art of Sangita included Gods and Goddesses—Siva, Parvati, Brahma—devatas like Indra, Vayu; Rishis like Bharata, Kasyapa, Narada; Bhaktas like Anjaneya; kings like Bhoja, Somesvara; and *Acharyas* like Abinavagupta. Sri Tyagaraja enumerates such a list of noble devotees in his *kritis*. Such an art was taken up by great men like Kallinatha, Vidyaranya, Jayadeva, Purandara Dasa, Ilangovaligal, Venkatamakhi, Ramamatya, Somanatha, Kshetragna, Sri Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Swati Tirunal Maharaja, Arunachala Kavi, Muthutandavar, Gopalakrishna Bharati and numerous others. The renaissance in music which we witness was largely due to their devotional pursuit and missionary zeal to spread it throughout this land. In short, they gave this art its letters of credit.

These *vaggeyakaras* (composers), the President said, gave us the fundamentals of Ragalakshana and the various kinds (Lakshyas) of compositions like *Gita*, *Prabandha*, *Suladi*, *Thaya*, *Varna*, *Kirtana* and *Pada*, through the *Guru—Sishya* method. It was our duty to collect their works (Sahitya Lakshya) and publish them in book form intelligible to the student of music. It was only by teaching and practising the various *lakshyas* could we preserve our Raga structure on which rested our Sangita. Through the practice of the traditional *lakshya* and *lakshana* a student could secure voice culture and sing in the three *sthayis* with ease, *Ghana* and *Naya*. The Vidvan here commended the example of North Indian musicians who regularly practised with the purpose of voice-culture in view. If one could produce *nada* from the 'Mooladhara' (navel region) and sing freely and with ease it was veritably a *yoga* practice similar to *Franayama*. A fine voice as defined by Sarngadeva could be had only in a well-preserved body and constant

practice was essential. The Vidvan emphasised the need for greater attention being paid to voice-culture as on this depended the singing of any song. He wished that such institutions as the Academy should get the services of competent persons who could help music students in this direction of voice-culture or send the students with the aid of Government to North India for such training. He added that he was always prepared to do whatever he could in the matter.

Sri Srinivasa Aiyar concluded his address with an appeal to the Vidvans to take to Veena also as that was the only instrument which would help a singer to understand the delicate 'Gamakas' of Carnatic music and the tonal values of *Swaras*. He would also ask the younger Vidvans to achieve individuality. He requested that greater encouragement should be given to the practice of the flute, interest in which was waning noticeably.

TAMIL TEXT OF THE PRESIDENTIAL ADDRESS

தலைவர்

திருவாங்கூர் ஆஸ்தான வித்வான் ராஜ்யலேவாநிரத

செம்மங்குடி ரா. ஸ்ரீநிவாஸ அய்யர்

அவர்களின் அக்கிராஸனப் ப்ரசங்கம்

ஸங்கீத வித்வத் ஸபை அங்கத்தினர்களே! வித்வான்களே! ஸ்கோதர ஸஹோதரிகளே!

நம் வித்வத் ஸபையின் இவ்வருஷத்திய மகாநாட்டிற்குத் தலைமை வகிக்கும் கௌரவத்தை எனக்கு அளித்ததற்கு ஸங்கீத வித்வத் ஸபையாருக்கு எனது நன்றியைத் தெரிவித்துக் கொள்ளுகிறேன்.

நம் பாரத நாடு ஸ்வதந்திரமடைந்த நல்லாண்டு இது. சரித்திர முய்த்வம் பெற்ற புனிதமான இவ்வருஷ மகாநாட்டில் என்னைத் தலைமை வகிக்கத் தேர்ந்தெடுத்துப்பற்றி நான் மிகவும் பெருமைப் படுகிறேன்.

கௌரவமும், பெருமையும் ஒருபுறமிருக்க, இப்பதவியின் பொறுப்பை நினைப்பின் எனது இளமையும், சிற்றறிவும், தகுதியின்மையுமே என் முன் தோன்றி என்னை மலைக்கச் செய்கின்றன.

இக்காரியத்தை நான் நன்கு நிர்வகிக்கும் விஷயத்தில் எனது குருநாதர்களான காலஞ்சென்ற செம்பொன்குடி ஸ்ரீ நாராயணஸ்வாமி அய்யர், திருவிடைமருதூர் ஸ்ரீ ஸகாராமாவ், ஸங்கீத கலாநிதி உமையாள்புரம் ஸ்ரீ ஸ்வாமிநாதய்யர், எனக்கு முன் இந்த ஸ்தானத்தை அலங்கரித்த ஸங்கீத கலாநிதி மஹாராஜபுரம் ஸ்ரீ விச்வநாதய்யர் அவர்கள் முதலான எனது பரமாசார்யர்களால் எனக்குச் செய்யப்பட்ட அருளே உற்ற துணையாக இருக்கும் என்று நம்புகிறேன்.

இந்த ஸந்தர்ப்பத்தில் மேற்சொன்ன எனது குருநாதர்களான பெரியார்களுக்கு பத்தியூர்வகமான க்ருத்தஞ்சையை ஸமர்ப்பித்துக் கொள்ளுகிறேன்.

மேடைகளில் கச்சேரி செய்யும் முறையில் எனக்கு வழிகாட்டியாக இருந்து உதவிய அனேகம் பெரிய வித்வான்களுக்கும், தொழில்துறையில் என்னுடன் ஒத்துழைத்து ஊக்கமளித்த பல வித்வத் ஸகாக்களுக்கும், என்னை உற்சாகப்படுத்தி முன்னுக்குக் கொண்டுவந்த ரஸிக மஹாஜனங்களுக்கும் இச்சமயத்தில் எனது மனமார்த்த நன்றியைத் தெரிவித்துக் கொள்ளுகிறேன்.

முக்கியமாக இந்த ஸங்கீத வித்வத் ஸபைக்கு நான் என்னுடைய சார்பிலும், எல்லா வித்வான்களுடைய சார்பிலும் நாமெல்லோரும் கடமைப்பட்டிருப்பதை வற்புறுத்த விரும்புகிறேன்.

சென்ற 22 ஆண்டுகளாக இந்த ஸங்கீத வித்வத் ஸபை கலை முன்னேற்றம் ஒன்றையே கருதி, பல இடையூறுகளுக்கிடையே உழைத்து, இன்று ஸங்கீத உலகில் தலைமை ஸ்தானத்தை வகித்து வருகின்றது. குறை கூறுபவர் சிலரும் அமைதியாக ஆராய்ந்து பார்ப்பின் இந்த வித்வத் ஸபை செய்துள்ள ஸங்கீதத் தொண்டின் விசேஷ அம்சங்கள் தெரியவரும்.

முக்கியமாக, ஸங்கீத வித்வான்களின் பெருமையும், அந்தஸ்தும் அதிகமாவதற்கு மிகவும் உதவியிருக்கிறது. வித்வத்ஸபையாரின் தூண்டுதலின் பேரில் நம் தென்னிந்திய ஸர்வகலாசாலைகளில் கர்நாடக ஸங்கீதம் படிக்கும் பாடங்களுள் ஒன்றாகச் சேர்க்கப்பட்டுள்ளது. கர்நாடக ஸங்கீதத்திற்கு மிகவும் அவசியமான இலக்கண தூல்களான ஸங்கீத ஸுதா, ஸங்கீத ஸாராம்ருதம், சதுர்த்தண்டிப் பிரகாசிகை இவைகளை ஏட்டுச்சுவடிகளிலிருந்து எடுத்து வெளியிட்டிருக்கிறது. லக்ஷ்ய லக்ஷணங்களை நன்கு உணர்ந்த, அனுபவம்வாய்ந்த பல பெரிய வித்வான்களை ஒன்று சேர்த்து, பல ராகங்களுடைய லக்ஷ்ய லக்ஷணங்களைச் சர்ச்சை செய்து மத்பேதங்களை ஒன்றுபடுத்தி

தித் தீர்மானங்களை வெளிபிட்டுருப்பது மகத்தான காரியம் என்றே சொல்ல வேண்டும். மேலும் வித்வத் ஸபை ஸஞ்சிகை மூலம் பல ஆராய்ச்சி விஷயங்களையும் நாம் அறிந்துகொண்டிருக்கிறோம். கச்சேரிகளில் உருப்படுகள் பாடும் திட்டம் மூலம் பல வாக்கேயகாரர்களின் அபூர்வ கருதிகள் பிரசாரத்தில் வந்துள்ளன. வித்வத் ஸபையிலேயே ஒரு கலாசாலையும், பள்ளிக்கூடமும் நடத்தப்பட்டு வருகின்றன.

மொத்தத்தில் நமது கர்நாடக ஸங்கீதம் பல துறைகளிலும் விரிவடைந்திருப்பதற்கு நம் வித்வத் ஸபையின் உழைப்பே முக்கிய காரணமெனலாம். இந்த வித்வத் ஸபையின் உழைப்பின் காலத்திற்குட்பட்டே எனது முன்னேற்றமும் நேர்த்திருப்பதால் இவ்விஷயங்களுக்கு நான் உறுதியான அத்தாக்ஷி அளிக்க முடியும்.

இப் பலவகைப்பட்ட தொண்டிற்காக இந்த வித்வத் ஸபைக்கு நம் வித்வத் ஸமுஹம், இதனைத் தங்கள் ஸ்தாபனமாகக் கருதி, இச்சபையின் தீர்மானங்களை அனுஷ்டானத்திற்குக் கொண்டுவந்தும், சுயநலம் பாராட்டாமலும் ஒத்துழைப்பதொன்றே தக்கப் பிரதியுபகாரமாகும். ஆகவே ஸங்கீத வித்துவான்கள் இந்தக் கழகத்தைத் தங்களுடைய ஸ்தாபனமாகச் செய்து கொண்டு தாங்கள் ஆற்ற வேண்டிய தொண்டுகளை இக் கழகத்தின் மூலமே செய்து கொள்வது மிகவும் உசிதமாக இருக்குமென்பது எனது தாழ்மையான அபிப்பிராயம்.

வித்வான்கள் அல்லாத பொது ஜனங்களான ரஸிகர்களின் ஒத்துழைப்பும், பொருள் உதவியும் இல்லாமல் தமக்கென்று ஒரு ஸ்தாபனத்தை வித்வான்களை பலவிதத்திலும் நிர்வகித்து நடத்துவதென்பது ஸாத்தியமில்லாத காரியம் என்பதை மீண்டும் பணிவுடன் தெரிவித்துக் கொள்கிறேன். எனவே வித்துவான்கள் சேர்ந்து உழைப்பதற்கான தக்க ஸ்தாபனத்தை இக் கழகம் வகிப்பதால் இதன் மூலம் நாம் உழைப்பதே பரஸ்பரம் கௌரவமாயும், உசிதமாகவும் இருக்குமென்பது எனது நம்பிக்கை.

நமது நாட்டில் கர்நாடக ஸங்கீதத்தை வெகுவாக ஆதரித்துப் போஷித்து வளர்த்துவந்த பெருமை முக்கியமாக ராஜ ஸமஸ்தானங்களைச் சார்ந்ததாகும். இக் கலை வளர்ச்சிக்காக நாம் மறக்கமுடியாத படி உதவிவரும் ஸமஸ்தானங்கள் மைசூரும், திருவனந்தபுரமும்மாகும். இவ்விரு ஸமஸ்தானங்களிலும் பரத்யேகமாக இக்கலை வளர்ச்சியின் பொருட்டு பல முயற்சிகள் எடுத்துக்கொள்ளப்பட்டிருக்கின்றன.

திருவாங்கூர் ஸமஸ்தானத்தில் மாக்ஷிமை தாங்கிய மஹா ராஜா அவர்களின் கலாபிமானத்தின் மிகுதியாலும், மாக்ஷிமை தாங்கிய மஹாராணி அவர்களுக்கு இக் கலையிலுள்ள விசேஷ பாண்டியத்தா

யம். ஸம்பிரதாய சுத்தமான கர்நாடக ஸங்கீதத்தை வளர்ப்பதின் பொருட்டு, பிரபல வாக்கேயகாரரான “ஸ்ரீ ஸ்வாதீத் திருநாள் மஹாராஜா” அவர்களின் பெயரால் ஒரு ஸங்கீதக் கழகம் நிறுவப்பட்டு டந்துவருவது எல்லோரு மறிந்ததே. மேற்படி கலாசாலையின் ராயிலாக நம் கர்நாடக ஸங்கீதத்திற்குப் பணியாற்ற எனக்குத் திருவாங்கூர் ஆஸ்தானம் அவகாசம் அளித்திருப்பதற்கு நான் கெவும் நன்றியுள்ளவனாக இருக்கிறேன்.

ஸ்ரீ ஸ்வாதீத் திருநாள் ஸங்கீதக் கலாசாலைக்கு எனக்கு முன் புத்தயக்ஷகராக இருந்த காலஞ்சென்ற ஸங்கீத கலாநிதி காயக காமணி டாக்டர் எல். முத்தய்ய பாகவதர் அவர்களை நானும், மது வித்வத் ஸபையாரும், ஸங்கீத உலகில் உள்ள எவருமே னையாமலிருக்க முடியாது. உண்மையில் திருவனந்தபுரம் ஸ்ரீ ஸ்வாதீத் திருநாள் ஸங்கீதக் கழகத்தை ஓர் உயரிய ஆராய்ச்சிக் கழகமாக னர்ப்பது மட்டுமின்றி, ஒரு பெரிய ஸங்கீத குருகுலமாக ஏற்படுத்த வேண்டுமென்பதே அவர்களது அவா. அன்னாரின் அவாவைப் ற்த்திசெய்வதற்கு மேற்படி ஸங்கீதக் கழகத்தின் தலைவன் என்ற றறையில், நமது வித்வத் ஸபையாரும், ஸங்கீத வித்வத் ஸமுஹமும், ற்றுமுள்ள ஸங்கீத ஸ்தாபனங்களும் என்னுடன் ஒத்துழைத்து வேண்டிய உதவியைச் செய்ய வேண்டுமென்று கேட்டுக்கொள்ளு ெறேன்.

ராஜ ஸமஸ்தானங்களும், பல ரஸிகர்களின் ஊக்கத்தால் டந்துவரும் நமது வித்வத் ஸபைபோன்ற ஸ்தாபனங்களும் இவ் ைசைக் கலையை வளர்த்துவருவது ஒருபாவிருக்க, நமது மாகாண அரசாங்கங்கள் இக் கலைவளர்ச்சிக்கு வருங் காலத்தில் தமது திட்டங் ளிலும் கடமைகளிலும் முக்கிய ஸ்தான மளிக்கத் தவறுதென்றே ட்ப்புகிறேன். அதற்கறிகுறியாக சென்ற இரண்டு மாதங்களுக்கு முன் எட்டயபுரத்தில் நடந்த பாரதி மண்டபத் திறப்பு விழாவின் ெபாது நமது மாகாண முதன் மந்திரி கனம் ஓமந்தூர் ஸ்ரீ ராமஸ் ராமி ரெட்டியார் அவர்கள் செய்த பிரசங்கத்தில் உரைத்ததை நான் ழ்ச்சமயம் நினைவிற்குக் கொண்டு வருகிறேன். அதாவது, பண்டை ளளில் ஆங்காங்கு அரசர்கள் கலைகளைக் காத்தும், வளர்த்தும் வந்தது ெபால் இனிச் செய்ய வேண்டியது, அரசியல் துறையில் இருப்பவர் ளின் கடமை. என்று அன்னார் கூறியது மிகவும் போற்றத் தக்கது.

தற்காலம் பள்ளிக்கூடப் பாட முறைகளிலும், ஸர்வகாலசாலை ளிலும், புதுக் கல்வித் திட்டங்களிலும் இசைக்கலைக்கு ஓர் இடம் ெகாடுக்கப்பட்டிருப்பது மெச்சத்தக்கதே. ஆயினும் போதுமானவரை இடம் ெகாடுத்ததாகக் கருதமுடியாது.

நமது ஸர்வ கலாசாலைகளில் ஸங்கீதத்தைக் கற்பிக்கும் ஒரு வருஷ, இரண்டு வருஷ, நான்கு வருஷ வகுப்புகளை (course) ற்படுத்துவதுடன் உயர்தர ஆராய்ச்சி, போதனா முறைக்கான முறை

கள், அதற்கான ஆசிரியர்களை நியமித்தல், பொளதிகம் முதலிய விஞ்ஞானத் துறைகளின் ஒத்துழைப்பின் மூலம் நாதத்தின் துட்பங்களின்மேல் ஆராய்ச்சி இவைகளையும் நடத்தவேண்டியது அவசியம்.

மொத்தத்தில் ஸங்கீதத்திற்கென்றே ஒரு ஸர்வ கலாசாலை ஏற்படுத்தினால்தான் புதிய முறையில் நம் இசைக்கலையை நன்கு வளர்க்க வசதிகள் ஏற்படும். மேற்படி ஸர்வ கலாசாலைகளின் மூலம் கீழ்க்காணும் மிகவும் முக்யமான காரியங்களைச் செய்து அவைகளைப் பாதுகாக்கவேண்டியது அவசியம்.

அவையாவன:—

நமது கர்நாடக ஸங்கீதத்திற்கு ஆதாரமாகவுள்ள இலக்கண நூல்களான நாரத சிஷ்ய, பரதநாட்டிய சாஸ்திரம், ப்ருஹத்தேசி, ஸங்கீதரத்னாகம், ஸங்கீதமகாந்தம், ஸங்கீத பாரிஜாதம், ராக விபோதம், ஸங்கீத ஸுதா, ஸங்கீத ஸமயஸாரம், மேளாதிகார லக்ஷணம், ஸ்வரமேள கலாநிதி, ஸங்கீததாமோதரம், ஸங்கீத தர்ப்பணம், ஸங்கீத ஸர்வார்த்த ஸாரஸங்கிரஹம், ஸங்கீத ஸாராம் ருதம், ஸங்கீத ஸங்கிரஹ சூடாமணி, முதலிய ஸம்ஸ்கிருத கிரந்தங்களை பெல்லாம் தமிழில் மொழி பெயர்த்து வெளியிடவேண்டும்.

பண்டை இசைத் தமிழை விளக்கும் சிலப்பதிகாரம்போன்ற நூல்களிலுள்ள விஷயங்களை எளிய நடையில் வெளியிடவேண்டும். அப்படிச் செய்தால்தான் நமது சாஸ்திரோத்தமான இசைக் கலையைக் காக்க இயலும்.

நமது ரேடியோ நிலையங்கள் மூலமாக ஸம்பிரதாயமான ஸங்கீதத்தை வழங்கி இக்கலைக்கு வெகுவாக உபகாரம் செய்யமுடியும். உயர்ந்த கலையான ஸங்கீதத்தின் கர்நாடக சுத்தமான லக்ஷ்ய, லக்ஷணங்களைக் கையாண்டு அவை வழக்கிலிருந்து வழுவாமலிருக்க அவற்றிற்கு ரேடியோ நிலையங்கள் இன்னும் முக்கியத்வம் அளிக்கக்கூடும்.

கல்வி இலகா மூலம் சிறுவர்களிடையே இசைக்கலையை வளர்ப்பது போல், அரசாங்கத்தார் தம் தேவஸ்தான இலகா மூலமாகவும், நல்ல ஆற்றலுள்ள வித்துவான்களைக்கொண்டு நம் தென்னாடு முழுவதிலுமே கோயில்களின் மூலம் உயர்ந்த இசையைப் பரப்பலாம்.

அரசாங்கத்திற்கு மற்றுமொரு விண்ணப்பத்தையும் வித்துவான்களின் சார்பில் ஸமர்ப்பித்துக்கொள்கிறேன்.

நமது ஸங்கீத வித்வத் ஸபை போன்ற ஸங்கீதத்தொண்டு செய்து வரும் ஸ்தாபனங்களுக்கு (பொதுவாக ஸங்கீத ஸபைகளுக்கே) தமாஷாவரி விதிப்பது உசிதமில்லை. இம்மாதிரி ஸ்தாபனங்களுக்குப் பொருள் உதவி செய்து ஆதரித்து வரவேண்டுமாயும் கேட்டுக் கொள்ளுகிறேன்,

நம் ஸங்கீதம் entertainment என்ற தமாஷாவில் சேர்க்கக் கூடியதல்ல. நம் நாட்டில் ஸங்கீதத்தை ஒரு உயர்ந்த உபாஸனா மார்க்கமாகவே வைத்துக் கொண்டிருக்கிறோம். “ஸத்யோஜாதாதி பஞ்ச வக்தாஜ—ஸரிகம பதநி வரஸப்தஸ்வர—வித்யாலோலம்” என்று ஸ்ரீ த்யாகராஜ ஸ்வாமிகள் சொன்னபடி, மஹேச்வரனுடைய ஐந்து முகங்களினின்று தோன்றியது இந்த ஸங்கீதம்; அதனைப் பிரசாரம் செய்தவர் தேவதைகளும், ரிஷிகளும், மஹான்களும்; அவர்களிடையே கருத்துக்களை நாம் நன்கு உணர்ந்து உபயோகப் படுத்திக் கொள்ள வேண்டும்.

அறம், பொருள், இன்பம், வீடு என்ற நான்கு புருஷார்த்தங்களை யும் அளிக்கக்கூடியது இசைக்கலை யொன்றே என்று சார்ங்கதேவர் ஸங்கீத ரத்னாகரத்தில் கூறியுள்ளார். ஸ்ரீ த்யாகராஜ ஸ்வாமிகளும் “ஸங்கீத சாஸ்திரஞானமு ஸாரூப்ய ஸௌக்யதமே, மனஸா - ப்ரெம பக்தி ஸுஜனவாத்தல்லயமு, ஸ்ரீமத் ரமாவாகடாக்ஷமு, நேமநிஷ்டயசோ தன மொஸங்குணே நேர்புகல்கு” என்று சொல்லியிருக்கிறார். மற்றும் ஒரு பெரியார்

ஜபகோடி குணம் த்யானம் த்யான கோடி குணே லய: |

லயகோடி குணம் கானம் கானாத் பாதரம் ந ஹி ||

என்றும் கூறியிருக்கிறார்கள். அதாவது ஒருதரம் தூயமனதுடன் கடவுளைத் தியானம் செய்வது, அக் கடவுளை ஒரு கோடி ஆவிருத்தி மந்திரங்களால் ஜபம் செய்து வழிப்படுவதற்குச் சமானமென்றும், ஒரு கோடி தடவை தியானிப்பதைவிட ஒருதரம் அப் பரம்பொருளான கடவுளுடன் இரண்டறக் கலந்து லயிப்பது சிறந்ததென்றும், ஒரு கோடி லயங்களைக் காட்டிலும் ஒரு தரம் இனிமையாகப் பாடுதல் சிறந்தது என்றும் அதன் கருத்து. ஆகவே இன்னிசையைக் காட்டிலும் சிறந்தது வேறொன்றுமில்லை என்பது மகான்களின் அபிப்பிராயம்.

இவ்வாறு சிறப்பெய்திய ஸங்கீதக் கலையை சிவன், பார்வதி, ப்ரம்மா முதலிய தெய்வங்களும், இந்திரன், வாயு முதலிய தேவர்களும், பாதர், கச்யபர், நாரதர் முதலிய முனிவர்களும், ஆஞ்ஜனேயர் முதலிய பக்தர்களும், ஸோமேச்வரன், போஜன் முதலிய அரசர்களும், அபிநவகுப்தர் முதலிய ஆசாரியர்களும் ப்ரசாரம் செய்த தாய் ஸங்கீத ரத்னாகரத்தில் சொல்லப்பட்டிருக்கிறது. ஸத்குரு த்யாகராஜ ஸ்வாமிகளும் இவர்களை “ப்ருங்கி நடேச ஸமீரஜ கடஜ மதங்க நாரதாதி” என்று ஸமரித்திருக்கிறார்.

இவ்வாறு பிரசாரமடைந்த இவ்விசைக்கலை, சார்ங்கதேவர், கல்விநாதர், வித்யாரண்யர், ஜயதேவர், ஸ்ரீபுரந்தரதாஸர், அஹோபலர், அச்சுதபூபாலர், இளங்கோவடிகள், கோவிந்தமகி, வெங்கிடமகி, ராமாமாத்யர், ஸோமநாதர், சேஷத்தாக்குர், ஸ்ரீ த்யாகராஜபதிந்திராள்,

முத்துஸ்வாமி திக்ஷிதர், சியாமா சாஸ்திரிகள், முத்துத்தாண்டவர், ஸ்வாதித்திருநாள் மஹாராஜா, துளஜா மஹாராஜா, அருணாசலக்கவி, கோபாலகிருஷ்ணபாரதி, கனகதாஸர், ஜகன்னாததாஸர், கோபாலதாஸர் முதலான மகான்களால் வழி வழியாய்ப் பிரசாரம் செய்யப்பட்டு, இக்கலை விரிவுற்றுப் பிற்காலத்து வித்வான்களால் பெரிதும் சீர்திருத்தமும், புது மலர்ச்சியுமடைந்து, இன்னும் நானுக்குநாள் புதிய கவர்ச்சியுடன் விளங்கி வருவதை நாம் காண்கிறோம். அதற்குக் காரணம் மேற்சொன்ன மஹேயர்களான வாக்ஸேயகாரர்களால் நமது ஸங்கீதத்தின் ராக உருவான கீதம், ப்ரபந்தம், குளாதி, டாயம், வர்ணம், கீர்த்தனம், பதம் முதலிய உயரிய லக்ஷ்யங்களான ஸாஹித்ய கட்டடங்களை வாழையடி வாழையாக குருமுகமாக அப்பியசித்துக் கையாண்டு வருவதால்தான் என்பது திண்ணம். ஆதலின் ப்ரஸித்தி பெற்ற மேற் சொன்ன மஹான்களின் ஸாஹித்ய லக்ஷ்யங்களை எல்லாம் சேகரித்து, அவைகளை எளிய முறையில் ஸ்வரதாள அடையாளமிட்டு, புத்தக ரூபமாசவும், போதனமுறை மூலமாகவும், அதாவது பதிப்பிலும், படிப்பிலும், பாட்டு வழக்கிலும் கொண்டு வருவதன் மூலமே மேற்சொன்ன உயர்ந்த லக்ஷ்யங்களாகிற நம் ராகமயமாகின்ற இசைச் செல்வத்தை அழியாது காத்தல் இயலும்.

மேற் சொன்ன ப்ராசின லக்ஷணலக்ஷ்யங்களை முறைப்படி பயின்று, ஸாதகம் செய்வதில் மற்றுமொரு சிறந்த குணம் இருக்கிறது என்பதை வற்புறுத்த விரும்புகிறேன்.

இவைகளை வித்தியார்த்திகளாக உள்ளவர்கள், தக்க சமயத்தில், அதாவது ஸாதகம் செய்ய வேண்டிய பருவத்தில், முறையாக அப்பலித்து ஸாதகம் செய்து வந்தால் சாரீரத்தில் அகார, உகாரங்கள், கனநயச் சொற்கள் ஸமஞ்ஜஸமாகவும், மந்தர், மத்ய, தாரஸ்தாயி களில் தாராளமாகவும் சுலபமாகவும் ஸஞ்சரிப்பதற்கான சாரீரத்திற்கு வேண்டிய தக்கப் பயிற்சி முழுவதும் கிடைக்கலாம்.

நாதத்தின் மஹிமையையும், நாத உபாஸனையின் உயர்வையும் பற்றி நாம் அடிக்கடிப் பேச்சில் மாத்திரம் சொல்லிக் கொண்டிருப்பதில் பயனென்ன? போதுமான வருஷங்களை அதற்கெனத் தனியே செலவு செய்து, சாரீரத்தை நன்றாகப் பயிற்சி செய்தாலல்லாது நாதத்தின் ஆழத்தையும், உயர்வையும் நாம் காண முடியாது.

நாதத்தைச் செவ்வனே மூலாதாரத்திலிருந்து கிளப்பி, மந்திர, மத்ய, தாரங்களில் தட்டுத்தடங்கலன்றி ஸஞ்சரித்து ஸ்வரங்களை ஸ்தான சுத்தமாகவும் எல்லாவித கமகங்களையும் அனுஸஸமாகக் கையாண்டு பாடினாலன்றோ இந்த ஸங்கீதம் ப்ராணயாமத்திற்கு நிகரான யோக ஸாதனமாகும்? இந்த சாரீரப் பயிற்சி விஷயத்தில் நம்மைவிட வட இந்திய வித்வான்கள் வெற்றிபெற்று இருக்கிறார்கள் என்பதை ஒப்புக் கொள்ளத்தான் வேண்டும். அதற்கான பயிற்சிகளை அவர்கள் கையாண்டு வருகிறார்கள் என்பதுதான் காரணம்.

சாரீரம் என்பது சரீரத்தைச் சார்ந்தது என்பது அவ்வாற்தையிலேயே இருக்கிறது. நல்லொழுக்கத்தால் காப்பாற்றப்பட்ட சரீரம் ஒன்றில்தான் நல்ல சாரீரம் இருக்க முடியும். மேற் சொன்ன ஒழுங்குடனும், ஊக்கத்துடனும் செய்யப்பட்ட தக்க சாரீரப் பயிற்சி (voice-culture) நமக்கு மிகவும் இன்றியமையாததாகுமென்பதை என்னுடைய விசேஷ வற்புறுத்தலாகச் சொல்ல விரும்புகிறேன்.

ராகாபிவ்யக்தி சக்தத்தவம் அநப்யாஸேபி யத் த்வனே : |
தச் சாரீரமிதிப்ரோக்தம் சரீரேண ஸஹோத்பவாத் ||

என்றும்

தாராதுத்வனி மாதூர்ய ரக்தி காம்பீர்ய மார்தவை : |
கநதா ஸங்கீததா காந்தி ப்ராசர்யாதி குணேர்யுதம் ||
தத் ஸுசாரீரமிதி ப்ரோக்தம் லக்ஷ்ய லக்ஷணகோவதை : |

என்றும் சாரீரத்தைப் பற்றி ஸங்கீத ரத்னாகரத்தில் சார்ங்கதேவரால் கூறப்பட்டிருக்கிறது. அதாவது, சரீரத்துடன் சேர்ந்திருப்பதால் சாரீரமெனப் பெயர். தொனியினால், பயிற்சியில்லாமல் போனாலும் அபஸ்வரம் முதலிய தோஷங்கள் இல்லாமல் ராகத்தை வெளிப்படுத்தக் கூடிய சக்திக்குச் சாரீரமென்று பெயர்; அதாவது நீண்ட பயிற்சியின் பயனாய் முயற்சியில்லாமலேயே அனுஸஸமாக சுத்தமாகவும் அழகாகவும் பேசுதல் ஸுசாரீரத்தின் லக்ஷணம் என்று தாத் பர்யம்.

அடுத்ததாக தாரஸ்தாயி கதி, அனுரணம், இனிப்பு, ரக்தி, ஆழம், ம்ருதுத் தன்மை, அழுத்தம், குழைவு, பளிச்சென்று சோபிப்பது முதலியவை நல்ல சாரீரத்திற்கு குணங்கள் என்று கூறுகிறார்.

இப்பேர்ப்பட்ட சாரீர குணங்களை ஏற்படுத்திக் கொள்ளவும், ஒருவருக்கு இயற்கையாக வாய்ந்த சாரீர குணங்களைப் பாதுகாத்துக் கொள்ளவும் சாரீரப் பயிற்சி மிகவும் அவசியமானது.

இந்த சாரீரப் பயிற்சி விஷயத்தின் அவசியத்தைப் பற்றி நமது ஸர்வகலாசாலைகளும், நமது வித்வத் ஸபை போன்ற தனிப்பட்ட ஸ்தாபனங்களும் அலக்ஷ்யம் செய்யாது, இதன் முக்கியத்தைப் பற்றி ஆலோசித்து, பாட்டுப் பயிற்சி ஒருபுறமிருக்க, அதற்கடிப்படையான சாரீரப் பயிற்சியை அவசியமான முறையில் போதுமான காலம் ஒவ்வொரு மாணவ மாணவியும், இளம் வித்வான்களும் பயின்றே ஆக வேண்டுமென்று, அதற்கு எங்கிருந்து, எவ்விதமான ஆசிரியர்களை வரவழைக்க வேண்டுமோ, அவர்களைக் கொண்டுவரவோ, அல்லது ஸர்க்காரின் உதவியின் பேரில் இங்கிருந்து மாணவ, மாணவிகளை வட இந்திய வித்தியா ஸ்தாபனங்களுக்கு அனுப்பி, அதனைப் பயின்று வரச் செய்யவோ ஏற்பாடுகள் செய்ய வேண்டுமென்று நான் ரொம்பவும் கேட்டுக் கொள்ளுகிறேன். அதில் என்னால் கூடுமானவரை பங்கெடுத்துக் கொண்டு ஒத்துழைக்க சித்தமாக இருக்கிறேன்.

நமது கர்நாடக ஸங்கீதத்திற்கு ஆதாரமாகவுள்ள வாத்யமான வீணையைக் கட்டாயமாகப் பாடுபவர்கள் யாவரும் அப்யஸித்தாக வேண்டுமென்பது முக்கியம். பாடுபவர்கள், எந்த இடத்தையும் வீணையில் வாசித்துப் பார்த்து அவரவர்கள் ஸ்வரக்ஞானத்தை நிச்சயம் செய்து கொள்ளவும், சாரீரத்தில் கண்டபடி நிச்சயமில்லாமல் சங்கதிகள் பேசுவதைத் தவிர்த்து, அனந்து நிச்சயமாகப் பாடுவதற்கும் நம் ஸம்பிரதாய சுத்தமான கமகங்களை சரிவரக் கையாளவும் மிகவும் உபகாரமாக இருக்கும். ஆகையால் இசைக் கலையை பயிலுவோர் எல்லோருமே ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்கள், “பாலகோபால்” என்ற பைரவிக் கீர்த்தனையில் “வைணிக காயக குருகுலதுத” என்று தன்னைச் சொல்லிக் கொண்டிருப்பது போல் வருங்காலத்தில் நம் ஸங்கீத உலகில் மேற் சொன்னவாறு வித்வான்கள் எல்லோரும் வைணிக காயகராய் பிரகாசிக்க வேண்டுமென்பது என்போலுள்ள பரிசீலாப்பட்டவர்களின் அபிப்பிராயம்.

நமது புராதன வாத்யமான குழல் வாத்யமும் கச்சேரிகளில் குறைந்து வருவது வருந்தத்தக்கது. மேற்கண்ட வாத்யங்களை பயிலுவதற்கும், பயின்றவர்களை ஆதரிக்கு மாறும் நம் வித்வத் ஸபை போன்ற ஸங்கீத ஸ்தாபனங்களையும், மஹா ஜனங்களையும் வேண்டிக் கொள்ளுகிறேன்.

இத்துடன், இளம் வித்வான்கள் தமக்கென்று ஒரு தனி வழியை ஏற்படுத்திக்கொண்டு பாடவேண்டியது அவசியம். இது வரை முன்னுக்கு வந்திருக்கும் பெரிய வித்வான்களின் பாட்டு இப்படி தமக்கென்று ஏற்பட்ட தனி வழியின் கௌரவத்தாலேதான் ப்ரகாசிக்கிறதென்பதை அவர்களுக்கு நான் நினைவு மூட்ட விரும்புகிறேன்.

இதுகாறும் நான் தெரிவித்துக் கொண்ட எனது அனுபவபூர்வமான சில அபிப்பிராயங்களை நடைமுறையில் அனுஷ்டானத்திற்குக் கொண்டுவர, எங்களுடன் பொதுஜனங்களும் பெரிதும் ஒத்துழைக்க வேண்டுமாறு மிகவும் பணிவுடன் வேண்டிக் கொள்ளுகிறேன்.

எல்லோருக்கும் எனது மனமார்த்த வந்தனங்களைத் தெரிவித்துக் கொள்ளுகிறேன்.

The proceedings of the opening function terminated with a vocal music concert by Srimati T. V. Vasanta, a granddaughter of Sangita Kalanidhi T. V. Subba Rao, accompanied on the violin by Srimati Komalavalli and Srimati Hamsa-damayanti on the Mridangam.

THE SECOND DAY

25th December 1947

The meeting of the Experts' Committee of the Music Academy, Madras, in connection with the 21st Conference of the Academy, was held to-day at 12 noon at the Lady Sivaswami Aiyar's Girls' High School Hall, Mylapore. Travancore Asthana Vidvan Rajyasevanirata Semmangudi R. Srinivasa Aiyar, the President of the Conference was in the chair.

The following was the Agenda for the Conference:—

1. Raga Lakshanas : of Kanada, Mandari, Brindavana Saranga and Desakshi.
2. Demonstrations : will include among others :
 - (i) by Sangita Kalanidhis Tiger Varadachariar and Maharajapuram Visvanatha Iyer.
 - (ii) Pallavi Singing by Travancore Asthana Vidvans Alattur Brothers.
 - (iii) Hindusthani and Carnatic Music by Vidvan Valadi Krishna Iyer.
3. Voice Culture.
4. Resolutions : will include among others' one from Sri C. S. Iyer on Carnatic Music and Equal-tempered instruments.
5. Papers : will include among others :
 - (i) Ragas before and after Sri Tyagaraja by Sri Hulugur Krishnacharya.
 - (ii) Music and Dance Mss. in the Sarasvati Mahal Library, Tanjore, by Sri K. Vasudeva Sastri, Tanjore.

6. Raga and Rasa.
7. Tala.
8. Bharata Natya.
9. Any other subject that may be brought forward with the permission of the President.

The proceedings began with the singing of prayer, "*Sri Muladhara*" of Dikshitar, in *Sri Raga* by Sri S. Srinivasa Rao.

Lecture and Demonstration on Hindusthani and Carnatic Music

Vidvan Valadi Krishna Aiyer of the Music Department of the Madras University then gave an interesting musical discourse emphasising the distinctive features of the two styles of the fundamentally same Indian music, namely, Hindusthani and Carnatic. He sang the Hindusthani *Joanpuri* and sang also Sri Tyagaraja's piece "*Sri Rama Padama*" to show how the *bhava* had taken a complete Carnatic turn in the saint's composition. Singing again *Mohanam* in both Hindusthani and Carnatic styles, he showed how the *Jaru* distinguished the former and how different were the *gamakas* which subtly distinguished the same swaras in the Carnatic form. The Vidvan illustrated the point again by singing *Subha Pantuvarali* and the piece "*Nepogadakunte*." The substance of the ragas, he said, was the same; but the graces were different and further amplification of the same point was made with the singing of Dikshitar's piece "*Varalakshmi*" and "*Sri Ganapati*" of Tyagaraja in Sourashtra. In this connection Vidvan Krishna Aiyer recalled how distinguished Carnatic musicians of the last generation like Kivalur Ramachandra Bhagavatar and Tanjore Panchapakesa Bhagavatar mastered the Hindusthani style also without detriment to their rendering of Carnatic music.

Proceeding, Vidvan Krishna Aiyer regretted the "great deterioration that had set in in Carnatic music by the loss of *Pusti* and *bhava*" and endorsed the appeal which President Semmangudi Srinivasa Aiyer made in his address to the

rising musicians on the necessity for adequate *Sadhakam*. Singing snatches of ragas like *Bhairavi*, *Suddha Saveri* and *Asaveri* he pointed out the need to bring out in *alapana* the correct substance and form of ragas centering round certain characteristic *prayogas* which distinguished them respectively from allied ragas like *Manji* or *Arabhi* or *Todi*. He recalled the great standards set by the musician-stalwarts of the previous generation like Maha Vaidyanatha Aiyar, Konerirajapuram Vaidyanatha Aiyar, Tirukodikaval Krishna Aiyar and Govindaswamy Pillai.

Paper on Music and Dance Manuscripts

Sri K. Vasudeva sastri of the Saraswathi Mahal Library, Tanjore, then read a paper in Tamil on the valuable dance and music manuscripts in the Tanjore Library. He first noticed a manuscript on *Samagana* which mentioned nine kinds of veenas to be employed in *Sama* chant and then surveyed the manuscripts bearing on *natya* like the *Natyasastra* of Bharata, the *Bharatarnava* of Nandikeswara and the *Sangitamuktavali*. With the last name especially, he said, there were really two different works, the lesser known one being the more important. He then explained in brief the very useful data bearing on the technique of dancing contained in these treatises.

Condolence Resolution

The Conference then passed a resolution expressing condolence on the demise of two members of the Experts' Committee, Sri M. S. Ramaswami Aiyar and Dr. E. S. Shankaranarayana Aiyar and placing on record their valuable services to the Academy. The resolution was adopted, the members standing.

THE THIRD DAY

26th December 1947

Paper on Music and Dance Mss. Continued

Continuing the lecture on his paper, "dance and music manuscripts in Tanjore Library" Sri K. Vasudeva Sastri referred to the dance manuscripts like "*Bharatarnava*" and

"Bharatasastra Sangraha" and emphasised the value of one particular manuscript "Sringara Sekhara" by Veera Bhallata for its *natya* contents. He then dealt with the musical aspects of the manuscripts and spoke at length about the 'great contribution' of King Shaji to Carnatic Music, but the lecturer added that it had not received adequate recognition. Proceeding, he said, that the most important music material which he had been able to unearth in the Library was represented by a collection of manuscripts containing detailed treatment in the form of *Gita*, *Prabhandas*, *Thaya* and *Alapa* of a large number of *ragas* of the time of Shaji, technical treatises on Carnatic music as well as a good number of musical compositions, particularly on God Tyagaraja of Tiruvarur, bearing the king's name. One of the king's collaborators, the lecturer stated, was a brother of Giriraja Kavi of Tiruvarur. It was possible that the last named was the same as the grand-father of Saint Tyagaraja. In conclusion, Sri Vasudeva Sastri put in a strong plea that "the true greatness of King Shaji of Tanjore to whom the all round cultural advancement of the Tanjore area was largely due, must be fully realised." He also suggested that further investigations might be undertaken in regard to King Shaji's contribution to Carnatic music in particular.

The President thanked the lecturer for his informative address.

Paper on Carnatic Music and Equal-temperament Instruments

Sri C. S. Aiyar then read a paper on "Carnatic Music and Equal-temperament Instruments," expressing the view that instruments of equal-temperament and fixed keys of the West and wind instruments like the clarinet were unsuited to Carnatic music and that it was the duty of learned men and bodies to prevent the playing of Carnatic music on those instruments, even as they had done in the case of harmonium. He explained the physical aspects of the sound and the notes in the Indian and European instruments and quoted authorities like Capt. Day and Fox Strangways and drew particular attention to the opinion of Maud MacCarthy who had

expressed strong views on the unsuitability of the piano and other keyed instruments.

As some of the members present desired to express their views on Sri C. S. Aiyar's paper, further discussion was adjourned to the next day.

THE FOURTH DAY

27th December 1947

A Lecture on Tyagaraja

When the Experts' Committee assembled on the 27th, Pandit Kalluri Virabhadra Sastri gave a brief talk on Sri Tyagaraja. The President thanked the lecturer.

Carnatic Music and Equal-temperament Instruments

Taking up the discussion initiated by Sri C. S. Aiyar on the previous day on the unsuitability and the consequent need for the elimination of the equal - temperament instruments, instruments with fixed keys, clarinet etc., Prof. P. Sambamurti explained the distinction between equal - temperament and just intonation and observed that while playing solo, even European violinists maintained only just intonation. While he agreed with Sri Aiyar that equal - temperament instruments as such might be considered unsuitable for the *gamakas* etc., of our music, capable Indian players who were absorbed in our *ragas* could effectively bring out the subtleties of our *swaras* and *gamakas* and mentioned the instances of the late Jagannatha Bhat Goswami and Saranga Naidu who successfully adapted non-Carnatic instruments like the Sarangi. He referred to the clarinet having come to stay for the past one and half centuries especially as a common accompaniment in our dance performances.

Sri Radhakrishna Naidu of the A. I. R. Madras gave a few demonstrations on the clarinet to show how far the graces as well as modulations could be effected by a capable player. He also showed to what extent the clarinet could reproduce Carnatic music by accompanying Sri S. Srinivasa Rao who

sang a Dikshitar's piece in *vilambakala* and a piece of Tyagaraja in *madhyamakala*.

The prevalent opinion was that though such instruments were by construction not suited to our music yet capable artistes had always succeeded in minimising the defects. While Sri Aiyar wanted to go further that when they were not accepted as suitable they could as well be eliminated, the President, Vidvan Semmangudi Srinivasa Aiyar intervened and observed that we should welcome any new addition which could be suitably adapted to our music. Referring particularly to Sri Aiyar's criticism of the addition of 'sympathetic strings' in stringed instruments, he mentioned that his own Guru, the late Sakharama Rao of Tiruvadamarudur, had twelve 'sympathetic strings' on his *gotu vadyam* which sounded only when *Suddha swaras* were played and did not interfere when a note like the *Gowla rishaba* or the *Saveri dhaivata* was produced. He also observed that music was one though the external form varied from place to place and said that Hindusthani would never spoil our system and indeed much could be effectively absorbed by us by a careful study.

Moved by Sri C. S. Aiyar and seconded by Sri T. V. Subba Rao, the conference adopted the resolution that instruments tuned to equal temperament like the clarinet were unsuited to Carnatic music.

THE FIFTH DAY

28th December 1947

Violin and Additional Strings

The Experts' Committee of the Music Academy, Madras, met to-day under the presidentship of Vidvan Semmangudi R. Srinivasa Aiyar.

With reference to the discussion on the previous day on the advisability of additional strings on the violin, Asthana Vidvan T. Chowdiah gave to-day a demonstration on his seven-stringed violin. To begin with, there was a demonstration on Gottuvadyam fitted with twelve sympathetic strings

by Vidvan Parthasarathi Iyengar. Then, accompanied by Vidvan R. K. Venkatarama Sastri on his four-stringed violin, Vidvan Chowdiah played on his seven-stringed violin 'Manavyalaginchi' in *Nalinakanti* and "Ikanaina" in *Pushpalatika*. He observed that it was quite wrong to suppose that the violin was a foreign instrument, as there were to be found representations in sculpture of such stringed instruments played by bow in ancient India, and referred to it as Dhanur Veena. One such representation, he said, was to be found in the Agasteeswara Temple at his own native village on the banks of the Cauveri in T. Narasipur taluk. Tracing the history of his own seven stringed violin, the Vidvan referred to his experiments extending over some years and beginning with the introduction of two additional strings and the approval which his late Guru Vidvan Bidaram Krishnappa himself gave to his innovation. He mentioned that the leading vocalists like Vidvans Ariyakudi Ramanuja Iyengar, Semmangudi Srinivasa Aiyar, G. N. Balasubramanian, and Madura Mani Aiyar had welcomed his accompanying them in the concerts on his seven-stringed violin. Referring to the need for such additional strings, he said that the additional strings had to be resorted to for giving full tone and audibility when the vocalists sang to a low sruti.

Sri C. S. Aiyar read out from his book on violin to show that he had realised himself the reasons which led the Vidvan to add the additional strings. But he maintained still that the pure violin tones suffered by the additional strings. Vidvan Chowdiah showed another violin with twelve sympathetic strings.

The President, Vidvan Semmangudi Srinivasa Aiyar, wound up the discussion by an appeal for adopting the golden mean between purity and orthodoxy on the one hand and innovation and progress on the other. While he said he had his own regard for the good work which Sri C. S. Aiyar was doing on the academic side, he would add his own testimony to the fact of the excellence of the accompaniment of Vidvan T. Chowdiah on his seven-stringed violin. He also thanked Vidvan T. Chowdiah for his demonstration.

THE SIXTH DAY

29th December 1947

The Maharajah Swati Tirunal Day

Maharajah Swati Tirunal Day was celebrated to-day with great enthusiasm under the auspices of the Experts' Committee of the Music Academy, Madras, at Lady Sivaswami Aiyar's Girls' High School Hall. Vidvan Semmangudi Srinivasa Aiyar presided.

There was a large gathering of musicians and music lovers. The President, Vidvans G. N. Balasubramanian, Madura Mani Aiyar and Alathoor Brothers rendered select kritis of the Maharajah on the occasion. They were accompanied by Vidvans Rajamanickam Pillai, Papa Venkataramiyah, T. Chowdiah, Palghat Mani Aiyar, Palani Subramanya Pillai and Master Raghu.

A short talk on the life, work and contribution to music by Maharajah Swati Tirunal was given by Prof. R. Srinivasan of Trivandrum. He referred to the achievements of the Maharajah in matters of administration, education and scientific advancement, like the compilation of the penal code, the establishment of regular schools and the Observatory and the preparation of an easy grammar. The lecturer then spoke about the songs the Maharajah had composed and mentioned the pioneering efforts of Sri Chidambara Vadhyar in popularising the Royal Composer's songs, and the distinguished work Dr. L. Muthiah Bhagavatar and Rajyasevanirata. Vidvan Semmangudi Srinivasa Aiyar had done for the greater popularisation of these songs. Thanks to these leading Vidvans, the Maharajah's songs had become very popular and this was evidenced by the large number of entries in the competition in the Maharajah's songs held by the Academy. Before concluding, Prof. Srinivasan referred to the discovery of fresh manuscript material containing the musical contributions of the Maharajah, like the manuscript recently found at Kilimanur Palace.

After the President had thanked the lecturer, some of the Maharajah's compositions were sung by the leading Vidvans present.

The function concluded with the taking of a group photo of those who participated in the celebration.

THE SEVENTH DAY

30th December 1947

Discussion on Raga lakshana

The Expert's Committee convened in connection with the 21st Music Conference met at 8 a.m. to-day. Vidvan Semmangudi Srinivasa Aiyar, President, was in the Chair.

Discussion of *ragalakshanas* was taken up. The President first proposed the *raga Mandari* for discussion and invited the experts present to express their views.

Mandari

The President said that in some books *Mandari* was found under the 50th *mela Namanarayani*; but the pieces in this *raga* as now sung showed that it should be under the 51st *mela, Ramakriya*.

Vidvan Valadi Krishna Aiyar sang the Tyagaraja kriti 'Parolokabhaya' with *kakali nishada*. Vidvans Parur Sundaram Aiyar, Veena Narayanaswami Aiyar and Bharatam Narayanaswami Aiyar agreed with this view. Sangita Kalnidhi T. V. Subba Rao explained that previously this *raga* was classified under *Namanarayani*; but it was clear that *kaisiki nishada* did not have *samvadtva* and hence the change over to *kakali* was more natural and scientific and the *raga* as such should be classified under the 51st *mela*. Sri S. Srinivasa Rao explained the view of Sangita Kalanidhi Tiger Varadachariar at whose suggestion this *raga* was included in the discussion. Sri Tiger Varadachariar, he said, told him that though *kakali* was held to be in vogue, what actually happened was that there was deliberate effort to reach *kakali* and more often only the *kaisika* actually occurred. Hence Tiger Varadachariar desired to have it discussed.

Sangita Kalanidhi T. L. Venkatarama Aiyar sang Dikshitar's song 'Bhaktavatsalam' in *Vamsavati*, 54th *mela*, which he said sounded like *Mandari* but for the *shatsruti dhaivata*.

The President proposed that *Mandari* was to be classified under the 51st *mela* and that the *arohana* and *avarohana* were *sa ri ga ma pa ni sa* and *sa ni pa ma ga ri sa*. All the Vidvans agreed with this decision.

Kanada

The President then proposed the *raga Kanada* for discussion and requested the vidvans to offer their views. This had been discussed in the Music Academy Conference in 1931 when it was decided as a *janya* of 22nd *mela* with its *arohana* and *avarohana* as *sa ri ga ma pa ma dha ni sa* and *sa ni pa dha ni dha pa ma ga ma ri sa*; and that *Suddha dhaivata* was not admissible.

Veena Narayanaswami Aiyar said that *pa dha ni dha pa* must be sung together with *ma*. Madura Subramanya Aiyar agreed with the above and said that the *prayoga* occurred in Tyagaraja's kritis.

The President referred to the paucity of ample *lakshyas* or textual authorities for this *raga* and wanted to know if the *suddha dhaivata* in vogue was proper or improper.

Sri C. S. Aiyar said that no *suddha dhaivata* occurred.

Sri T. V. Subba Rao said that in older books the *raga* was found as *Karnataka* and Purandaradas had many *padas* in it; in the north it appeared as *Kanra* and some varieties of it were also in vogue, for instance, with *suddha dhaivata* it was *Durbari Kanada*. Some artistes used *alpa kakali nishada* and *antaragandhara* to impart the characteristic *rakti* to the *raga*. It was not possible to lay down its *swaras* in full or precise terms, it being essentially a *rakti raga*.

The President proposed that as the previous decision was satisfactory it might be accepted and re-affirmed. All the vidvans agreed with this view.

Desakshi

The President then proposed the *raga Desakshi* for discussion. He referred to this *raga* as a rare one, not having many *lakshyas* to guide them. He added that it was the 35th *mela* as was signified by the nomenclature *Sailadesakshi* or *Sulini*.

Vidvan Madura Subrahmanya Aiyar said that it was a *janya* of *Charukesi*. Sri Jalatarangam Ramaniah Chetti said that he had heard a Ramayana kirtana 'O Rakshasulara' sung in the 28th *Harikambhoji mela* taking *sa ri ga ma pa dha sa sa ni dha pa ma ga ri sa*. Veena Varadiah, a descendent of Bobbili Kesaviah, said that he had also heard the same Ramayana kirtana, but it was sung only in *Bilahari*. He also said that there was a *jatiswara* in *Desakshi* by his grandfather Vijaya Varadiah, according to which *Desakshi* was the 35th *mela* with *ma ri (shatsruti) sa*.

Chilakalpudi Venkateswara Sarma sang portions of a *lakshana gitam* and said that it came under *Sankarabharanam*, regarding which the President later said that in texts like the *Chaturdandiprakasika*, there was a *Narayanadesakshi* under *Sankarabharana mela*. Sri T. V. Subba Rao observed that there really seemed to be two varieties of *Desakshi* which was known to be a morning *raga* for a long time; one of them took *kaishiki* and *kakali nishada* and the other was a *janya* of the 35th *mela*; he also referred to the *Ashtapadi* in *Desakshi*.

With reference to the *Ashtapadi*, the President said that the *mettus* of the *Ashtapadis* had undergone changes and that he had himself heard traditional Bhajana singers sing the particular *Ashtapadi* in *Saranga* and that it was rather not safe to rely on the *Ashtapadis*.

Sri T. L. Venkatarama Aiyar traced the history of *Desakshi* from the time of *Sangitasara* of Sri Vidyananya who propounded 15 *melas* on which Govinda Dikshita based himself in his *Sangitasudha*. *Desakshi* was found there as one of the *melas*: it could be seen clearly in the books up to the *Sangita-saramrita* of Tulajaji. According to all these authorities, it took *shatsruti rishabha* and *kakali nishada* and its *arohana*.

and *avarohana* were *sa ma ga pa dha sa* and *sa ni dha ni pa ma ri sa*; and *sa ni pa ma ri sa* was more frequent. The President referred to the song of Dikshitar's pupil Sri Ponniah Pillai of Tanjore, and Sri S. Srinivasa Rao who had learnt the piece from the late Sangita Kalanidhi K. Ponniah Pillai himself sang that piece *Sarasakshi* (published also in *Peruvudayan Perisai*).

Sangita Kalanidhi Palladam Sanjiva Rao said that as the song had the name *Sailadesakshi* and had *chittaswara* also, it could be taken as our guide and the *lakshana* of the *raga* determined accordingly.

Sangita Kalanidhi Ariyakudi Ramanuja Iyengar asked the song to be sung again and observed that as he had previously also remembered to have heard the *shatsruti rishaba*, the *raga* could not come under *Harikambhoji*, but was only the 35th *mela*. He was also of the view that the composition of Sri Ponniah Pillai could be accepted as the basis of the *lakshana* of this *raga*.

After a reference to Dikshitar's 'Sri Sulini' in this *raga* a portion of which was sung, the Conference adopted the following decision: *Desakshi* was a *janya* of 35th *Sulini mela* and its *arohana* and *avarohana* were *sa ma ga pa dha sa* and *sa ni dha pa ma ri sa*.

Brindavana Saranga

The President then initiated discussion on *raga Brindavana Saranga*. This had been discussed in the Music Academy Conference of 1932.

Vidvan Kalidas Nilakantha Aiyar began by saying that this *raga* was a *janya* of the 22nd *Kharaharapriya mela* and that its *arohana* and *avarohana* were *sa ri ma pa ni sa* and *sa ni pa ma ri ga sa*. He also sang Patnam Subramania Aiyar's piece 'Sarasirahasana' with the prayogas *pa ma ri sa* frequently and *sa ri ga sa* once.

Vidvan Valadi Krishna Aiyar sang the song differently and maintained *ri ga ga ri sa* and added that *ri ga sa* was an important *prayoga*.

Jalatarangam Ramaniah Chetti expressed agreement with this view. Vidvan Parur Sundaram Aiyar said that according to Dikshitar's song in the *raga*, there was no *gandhara* and the two *nishadas* occurred. Madura Subrahmanya Aiyar observed that in Tyagaraja's song 'Kamalaptakula' *ri ga sa* occurred and later referred to his authority as having been handed down from Manambuchavadi Venkatasubbiah.

Parur Sundaram Aiyar sang Dikshitar's 'Soundararajan' without *ga* but Sri Srinivasa Rao sang the more authentic version wherein *gandhara* occurred. Sri T. L. Venkatarama Aiyar said that there were on the whole three pieces in that *raga* known to him, besides the *gita* of Venkatamakhi, and of these he sang 'Rangapuravihara' with Sri Srinivasa Rao. According to Venkatamakhi, there was no *gandhara* and it was later added as an *alpa hrasva svara* and it had been in vogue for a hundred years; there was also a little of *kakali nishada*.

According to Sri T. V. Subba Rao there was no *kakali nishada* but there was a clean *gandhara* according to Tyagaraja's version of this *raga*. Sri T. L. Venkatarama Aiyar referred to a *Devarnama* of Purandaradas which the late Muthiah Bhagavatar mentioned when this *raga* was discussed in 1932.

The President then sang a Hindi composition of the Maharajah Sri Swati Tirunal 'chaliye kunja namo' whose *raga* was mentioned as *Brindavana Saranga*. Sri Ariyakudi Ramanuja Iyengar observed that the *raga* in that song sounded absolutely Hindusthani. Sri T. V. Subba Rao said that Sri Tyagaraja gave it a Carnatic *bhava* and it was better to distinguish and accept the two varieties. Sri T. L. Venkatarama Aiyar contended that after all the *patha* of 'Kamalaptakula' of Tyagaraja that was current might not have been authentic and Sri Pattnam Subramania Aiyar, who composed after the time of the authority of printed books of Tatchur Brothers, might not be a very reliable authority. Sri Palladam Sanjiva Rao said that he could testify to the

authenticity of the version of 'Kamalaptakula' and the President said that in the matter of the authenticity of the *patha* of that song, they should accept the view of doyens like Sri Sanjiva Rao.

The President suggested that it was better to decide the matter by proposing two distinct varieties of the *raga* *Brindavana Saranga* and distinguishing the variety of the Hindusthani *raga* adapted by Tyagaraja to Carnatic *bhava* as the *Karnataka Brindavana Saranga*. Sri T. V. Subba Rao and Ariyakudi Ramanuja Iyengar supported the proposition. The other vidvans gave their unanimous support to this proposition.

The Experts' Committee re-assembled at 12 noon again.

Pallavi Demonstration

Asthana Vidvans Alathur Brothers accompanied by Asthana Vidvan Palghat Mani Aiyar gave a demonstration of *pallavi* singing before a large audience. Sri T. V. Subba Rao introduced the Vidvans and referred to their having specialised in *pallavi* singing.

Altogether five *pallavis* were rendered by the vidvans: 'Saravanajata' in *khanda jati tripata*, *trisa nadai*, *sunduveral samam*; 'Niranjana' in *trisa jati rupaka khanda nadai*; 'Sri Sadasiva' in *trisa jati jhampa*, *misra nadai*; 'Saravana-bhava' in *chaturasra rupaka*, *sankrina nadai*; and 'Velavane' in *khanda tripata chaturasra nadai*—the last four being in *sama eduppu*.

The President thanked the vidvans and said that he had known them specialising in *pallavi* singing from their early boyhood days and referred to *pallavi* as one of the many important branches of the many sided and rich art of Carnatic music. He also referred to the precision of the rendering and knowledge of the two vidvans. He also paid a glowing tribute to Palghat Mani Aiyar. The display of intricate *pallavi* singing, the President added, should be done with discrimination and sense of proportion.

A demonstration on the Flute

Sangita Kalanidhi Palladam Sanjiva Rao then gave a demonstration on his flute. The Vidvan sang in the *sampradaya* style a number of *ragas* and pieces, Bhairavi—'Koluvaivunnade', *Devagandhari*—'Ksheera-sagara', *Saraswati Manohari*—'Endavedu', *Garudadhvani*—'Emineramu' (a Garbhapuri piece), and then gave a delightful *ragamala*—*Ahiri*, *Nilambari*, *Asaveri* and *Yadukulakambhoji*. The demonstration ended with the rendering of 'Hecccharika'. Vidvans Srinivasan and Atturi Venkateswara Chaudri accompanied on the violin and the mirdangam respectively.

While thanking Sri Palladam Sanjiva Rao for the demonstration, the President referred to senior vidvans like Sri Sanjiva Rao as living embodiments of the *sampradaya* of Carnatic music and their presence amidst them as a blessing.

THE EIGHTH DAY

31st December 1947

The last meeting of the Experts' Committee of the Music Academy convened in connection with the 21st Music Conference was held to-day at 8-30 a.m. in the Sri Sundareswarar Hall, Mylapore, with the President, Sri Semmangudi Srinivasa Aiyar in the chair.

Paper on Ragas before and after Tyagaraja

Vidvan Hulugur Krishnachar read a paper on the subject of *ragas* before and after Tyagaraja. He traced the history of the *ragas* from Bharata downwards and pointed out the essentials which made the *raga*. Bringing his survey up to king Tulajaji, the lecturer said that upto that period the *ragas* were only limited in number. But suddenly there began to crop up under the Melakarta system a vast number of *ragas* which however did not deserve the name *raga*, in the full sense of the term. An 'Arohana' and 'Avarohana' on a 'Vakrasanchara' did not constitute a *raga* and those new-fangled *ragas* could hardly satisfy the lakshana of *raga* as laid down in the classical texts. No doubt in a large number of them, master-composers like Tyagaraja had constituted compositions but still some of

them did not have scope enough for the full play of the art of the singer. The full text of the paper is published elsewhere in this issue of the Journal.

Thanking him, the president said that he did agree with the lecturer that it was the older ragas that were really soul-satisfying but the new ragas too had their own place, in so far as they contributed to the variety of interest and the scope they gave to the artiste for skilful manipulation.

Bharata Natya

Tandava Pandita Bharatam Nallur Narayanaswami Aiyar gave a talk on the art of Natya as maintained by the Bhagavatas of Merattur, Nallur and other villages of the Tanjore District, where as part of the seasonal festivals of the temple, they enacted Natakas with music and abhinaya. The lecturer explained how at the instance of His Holiness Sri Sankaracharya of Kamakoti Pitham, he had set to music and dance the well-known 'Siva Tandava Stotra.' He then sang one of the verses of the hymn and showed with a little dancing how he had set the rythms for the verse.

Conclusion of the Conference

Bringing the proceedings of the Experts' Committee of the Music Conference to a close, the President thanked all the vidvans for the co-operation extended by them during the discussions. After referring to the services of the Academy to the cause of music and the musicians, he exhorted the listening public to co-operate with the musicians to avoid factious discussions and concentrate on listening and enjoying with a true musical ear. A successful concert of music, he said, was a propitious blessing and one dependent on both the listener and the musician.

On behalf of the members of the Experts' Committee, Sangitha Kalanidhi Palladam Sanjiva Rao expressed thanks to the Academy and the President of the year.

Sri K. V. Krishnaswami Aiyar, the President of the Academy, spoke on behalf of the Music Academy and expressed his thankfulness to the colleagues of the Governing

Body, the members of the public, the several donors of the prizes, the Press, the scout volunteers, the Police, the Government and in particular the Ministry of Transport, the All-India Radio, and the office-bearers of the Lady Sivaswami Aiyar Girls' High School, the Rasika Ranjani Sabha and the Mylai Sangita Sabha. He expressed his gratification that this year the musicians had extended maximum co-operation and even some who had not participated in the previous years, had willingly extended their co-operation in this years' programme. He endorsed Sri Semmangudi Srinivasa Aiyar's appeal that the musicians should look upon the Academy as their own organisation, and mentioned the fact that the musicians had already shown their attachment to the Academy by accepting only nominal honorarium, even which some like Sri G. N. Balasubramanian had donated back to the Academy.

The Academy Sadas

The Sadas of the Madras Music Academy was held in the afternoon on 31st December 1947, under the presidentship of the Hon'ble B. Gopala Reddi, Finance Minister, Government of Madras, to confer on the President of the 21st Conference of the Academy the title and insignia of Sangita Kalanidhi and to award prizes to the winners in the Music Competitions held during the Conference and diplomas to the successful students of the Academy's Teachers' College of Music. The Sadas was held in the Sri Sundereswarar Hall, Mylapore.

A large number of musicians and music lovers were present.

The proceedings began with a prayer by Srimati D. K. Pattammal, after which the convoking of the Sadas was done by Sri K. Soundararajan, Secretary. Sangita Kalanidhi T. L. Venkatarama Aiyar then welcomed the gathering. In doing so, he referred to the service that was being rendered by the Music Academy to promote and preserve Carnatic music in all its purity, since the inception of the Academy in December 1927.

The President of the Sadas, Sri Gopala Reddi, then amidst cheers, conferred the title of Sangita Kalanidhi on Sri Semmangudi Srinivasa Aiyar and presented him with the Birudu and the Birudupatra. This was followed by congratulatory speeches by musicians and patrons of music.

Speaking first, Sangita Kalanidhi Ariyakudi Ramanuja Iyengar said that Sri Semmangudi Srinivasa Aiyar well deserved the honours of the evening. Sri Rajamanickam Pillai paid a tribute to Sri Srinivasa Aiyar's efforts in his early days to perfect his music before coming to limelight. The way in which he had conducted the proceedings of the Experts' Committee revealed this trait in him. The speaker thought that Vidvan Semmangudi Srinivasa Aiyar had been found popular with the rich and the poor alike.

Sri T. T. Krishnamachari after congratulating Vidvan Semmangudi Srinivasa Aiyar on his 'well-merited success' in Carnatic music referred in appreciative terms to the service of the Music Academy to the cause of Carnatic Music. He appealed both to musicians and connoisseurs of music to give up thinking in sectarian terms.

The Hon'ble Sri R. B. Ramakrishna Raju, President of the Legislative Council, in felicitating the recipient of the title, suggested that musical entertainments organised by the Music Academy might be exempted from payment of the Entertainment Tax, as in his opinion, the Academy was performing its function as an educational institution. He also requested that the decisions arrived at by the Experts' Committee of the Music Conference, might be followed by musicians.

Speaking as a 'lay man in music', Sri T. R. Venkatarama Sastri said that Vidvan Semmangudi Srinivasa Aiyar's music was both appealing and entertaining.

Reply by Vidvan Srinivasa Iyer

Replying to the felicitations, Vidvan Semmangudi Srinivasa Aiyar said that he considered himself particularly fortunate in that the honour of Sangita Kalanidhi was

conferred on him on Sadguru Tyagaraja Panchami Day and in the presence of one of his revered Gurus, Sri Sangita Kalanidhi Maharajapuram Visvanatha Aiyar. He recalled the suggestion of Dr. P. Subbaroyan, Home Minister, to have a Minister for Fine Arts and added that instances were not wanting to show that in ancient days there were eminent musician-administrators. Saints like Tyagaraja, Dikshitar, Syama Sastri and Purandaradasa had conceived of music as a *bhakti-marga* for attaining salvation. There was a great need, Sri Srinivasa Aiyar emphasised, for preserving fine arts in all its pristine traditional glory. Notwithstanding the fact that music nowadays had become somewhat commercial, he had no doubt that the significance of the *bhakti* aspect, emphasised by our savants, would soon be realised by present-day musicians. Promotion of Fine Arts, he added, was the surest way of maintaining peace and harmony in the country. The Vidvan then referred in appreciative terms to the patronage afforded to Fine Arts by the Maharajah of Travancore and Sethu Parvathi Bai, and to the efforts to the Music Academy in the cause of Carnatic music. In conclusion Sri Srinivasa Aiyar announced his decision to make an endowment to the Academy to be used in an appropriate manner to commemorate the name of the late Semmangudi Narayanaswami Aiyar who, he said, was the first to initiate him into '*nadaavidya upasana*.'

Distribution of Prizes

Dr. V. Raghavan, Secretary, then introduced the winners in the music competitions held during the twentyfirst Conference and prizes were awarded to them by the President of the Sadas.

Competition Awards		Competition Awards	
COMPETITION.	DONOR.	WINNER.	
Vocal-Gents (26-12-47)	Medal by M. Sudarsanam Iyengar	M. S. Sadasivan.	
Vocal-Ladies (27-12-47)	1. 'T. A. Doraiswami Iyer Memorial Medal' by T. D. Narayana Iyer. 2. Cup - Music Academy 3. Books - Music Academy	1st Prize. N. Lalitha. 2nd Prize. S. Kanakam. 3rd Prize. A. Lakshmi.	
Purandaradas Kirti competition (24-12-47)	1. Medal - Music Academy 2. Books - Music Academy	1st Prize. C. Jayamani. 2nd Prize. Sri Kousalya.	
Maharajah Swati Tirunal Kirti Competition (24-12-47)	1. Medal, 'Her Highness Sethu Parvati Bai Medal' by Mrs. Alamelu Jayarama Iyer. 2. Books - Music Academy	1st Prize. N. Lalitha. 2nd Prizes. D. Vimala and Sri Rajalakshmi Ramadurai.	
Tamil Songs competition (25-12-47)	1. Medal - Gramophone Co. 2. Books - Music Academy	1st Prize. P. S. Narayanaswami. 2nd Prize. M. S. Kamala Devi.	

COMPETITION.	DONOR.	WINNER.
Modern compositions competition. (29-12-47) ...	1. 'Muthiah Bhagavathar Memorial Medal.' - T. L. Venkatarama Iyer. 2. Books - Music Academy	1st Prize. N. V. Rukmani. 2nd Prizes. S. Kanakam and T. R. Subramaniam.
Pallavi Singing competition (25-12-47) ...	1. Medal - Dr. Rm. Alagappa Chettiar. 2. Cup - Music Academy	1st Prize. P. S. Narayanaswami. 2nd Prize. T. R. Subramaniam.
Veena competition (28-12-47) ...	1. 'Veena Dhanam Memorial Medal' by Mylai Sangita Sabha. 2. Books - Music Academy	1st Prize. R. Padma. 2nd Prize. Meena G. Krishnan.
Violin Competition (28-12-47) ...	1. Medal-'Kasturi Memorial Medal' K. Srinivasan. 2. Books - Music Academy	1st Prize. Thalluri Seethalakshmi. 2nd Prizes. P. S. Ranganayaki Ammal and N. Savitri.

BEST COMPETITOR

Sri N. Lalitha.

Books - Music Academy.

Award of diplomas to the successful students of the Academy's Teachers' College of Music

Sri T. S. Vaidyanatha Aiyar, Correspondent of the Academy's Teachers' College of Music, then presented the successful students of the Academy's Teachers' College of Music and diplomas were awarded to them by the President of the Sadas.

Students of the College (1946-47) who were found eligible for the Teachers' Certificate in Indian Music.

First Class		Gentlemen
Ladies		
Srimati K. Cheonammal.		
(Winner of the Rajah of Chettinad Gold Medal)		
Srimati S. Kalpakam.		
Second Class		
R. Padmakshi		G. Madhava Rao
M. Vedhavathi		N. P. Balakrishnan
V. Rukmani		
L. A. Visalakshi		
C. N. Sarada		
R. Jayalakshmi		
A. Kamala		

PRESIDENTIAL ADDRESS

The Hon'ble B. Gopala Reddi then delivered his address as President of the Sadas. He said "I am deeply beholden to the organisers of the Music Academy for inviting me to preside over their 20th Sadas. I feel greatly honoured at this invitation. While the Presidentship of the Conference is given to a savant who has devoted his life to art and music, the honour of presiding over the Sadas is obviously given to one who has nothing much to do with music but one who evinces only a general interest in the development and exposition of music. With all the devotion, enthusiasm and ignorance of the layman, I have accepted to preside over this convocation.

Born at the time of the last Madras Session of the Indian National Congress, the Academy had been functioning for full twenty years and had taken its rightful place in the domain of music. Year after year, you look forward to this great congregation of savants and exponents of Music, almost with a heart full of piety and devotion, to discuss the intricacies of music and try to define the actual details of the Ragaswarupa. The Conference belongs to you and it is intended for you. You have given your time and energy to build it so that it can be a veritable place of knowledge and enjoyment and I am just wondering what my place is amidst these experts. I am only the priest for the day while the worship is yours. While you have come to offer your Aradhana, I hold the Harathi and I hold it before the Muse of music so that you can view it in all its fullness.

Let me not offer any advice or preach any homilies to you. It will be presumptive and futile if I were to attempt to do any such thing. I have followed your proceedings from the 23rd instant onwards. I have read the opening speech of the Rajah Saheb of Sivaganga and the Presidential address of our distinguished President this year, Vidvan Srinivasa Iyer. We, who have inherited a rich heritage of music, should not be open to the charge that we have lost the treasure or that we have merely lived on it without adding anything to its riches. We should not only preserve it in its entire purity but also strive to add to its lustre by our

constant devotion and application. It is the sacred duty cast on us that we should carry through generations the torch of knowledge ever adding to its glow so that it can illumine the paths of culture and joy and the thousands of our households. A race which has regained its soul should not be complacent with its ancient achievements. That way lies stagnation and consequent degeneration. We must always be inspired with a thirst to acquire new realms of knowledge by uninterrupted self-dedication. While we are deeply conscious of the rich contributions to the art and science of melody, by some of our great master-artistes like Tyagaraja, Dikshitar, Syama Sastriar and Maharajah Swati Tirunal, we should not accept that they had the last word in the subject and that nothing new can be done in the field. The possibilities are so immense like the stellar space that even the finest and the grandest has its own invisible superiors. Something more could always be added by one with a rare gift and genius to do so. We want more and more new songs seeking higher and higher perfection. God-inspired artistes who see visions in melody must compose songs that appeal to a vital and learned society which always inspired by new aspirations. While it is true to say that we should consolidate our gains and make them available to the society generally, it is also true to say that we cannot, for all time to come, live on our inheritance. Both must go together. Sooner the posterity derives, full benefit out of our perseverance and endeavour, to enrich our culture, the better. While old trees must be preserved and protected, new ones have yet to be planted to keep our garden fresh and fruitful.

With the advent of freedom, we are obliged to shoulder new responsibilities and new problems of unprecedented magnitude are confronting us. The society is caught in the grip of a gigantic unrest and it does not accept the *status quo anti* with any feelings of veneration. We see signs of a devastating energy of iconoclasm. Ancient ideas are collapsing and crumbling under its onrush and we are left with a curious sense of suspense of the course of things to come. No one seems to know where we are being led to and nobody can

foretell with any amount of certainty whether the ultimate outcome of it all is for the good of humanity or not. We see before us high philosophies being taught to us by our saints and masters and we also see how man descends to deplorable depths of barbarity and inhumanity. Whether we are reaching a higher stage of human peace and prosperity is doubtful to say, and what has happened in India in the wake of freedom gives us the indelible impression that man, in spite of the experience of ages, has not learnt the elementary lessons of life. I say this only to tell you that we are living in very dangerous and uncertain times and that we ought to be on our guard to see that what happens is not all progress. This applies equally to politics and to arts.

We cannot gain emancipation from the influence of the past without detriment to our future growth. While our past is the soil from which we have to derive sustenance, the future must always remain with us as the open sky wherefrom we can draw the sunshine of inspiration. "Emancipation from the bondage of the soil is no freedom for the tree", says Rabindranath. The idea equally applies to races and nations which are constantly struggling towards progress. While we should spread out our branches far and wide into space, we should not lose our roots in the soil. A wise well-regulated progressivism should be our motto and statesmen and artistes, philosophers and scientists will have to work with that restraint and catholicity. A bank is no enemy to the river but a guide that helps it to progress from point to point. What looks like an impediment is in many cases a protecting wall. A wise blending of the traditions of the past which have survived the onslaughts of times and the ever-widening requirements of the future is the need of the hour and we, who are in a position to give a lead, ought not to be driven to mere sentimental attachments of the past or by a fancy for everything that is new and novel. We want more and more Kritis. We want more and more varieties of expositions of music.

Science and Music

Science is making very rapid inroads on various fronts of our life. With the help of scientific devices, the distance is conquered and the world is shrunk beyond recognition. The gramophone, the radio and the film have popularised music by preserving it. The ravishing melody of the artiste does not disappear with the death of the artist. The radio enables the artist to be heard everywhere simultaneously and the everwidening range of science may release from the mysteries of nature many more delicate instruments which bring to our senses actual variations of sound, colour and fragrance. But the dignity of human voice and skill has not been superseded by all these innovations of science. The presence of the artist in flesh and blood has its own mysterious charm and all the shadows and echoes as are exhibited in the film and the radio have only served as second best paying their homage to the human personality. A song when sung used to vanish previously into thin air but today, it can be preserved and 'pickled' to be used in places and seasons where it was not available hither to. But so far, science has accepted its defeat and proclaimed to the world that it cannot create music. Its utility is confined to preservation of it and therefore, the need for melody and skill in exposition is all the greater in view of these preserving scientific devices.

The entire scheme of music is based on harmony. Harmony carries with it an element of restraint and a feeling of accommodation. A little deviation from the right path changes the Ragaswarupa altogether and it will be out of court. A quick procession of small minute sounds embedded in the proper setting and pace gives all the beauties and variations of music. The slightest mistake will throw the Ragam out of gear.

Is it not wonderful to conceive this vast empire of music standing on seven Swaras? It looks as though the whole Universe is imprisoned in seven small cells, even as a big banyan tree has its origin in a tiny little seed. The need for harmony in human life can be traced to music and any

price we pay for maintaining and preserving harmony in human life and society cannot be considered excessive. Absence of restraint, absence of neighbourly feeling are responsible to a great disharmony in the scheme of things which is causing so much of confusion and anarchy. Slogans and shibboleths are causing disharmony and here artists have their role to play to check it. To you who are steeped in harmony, any little Apasruti must be jarring to the ears. You must come to the rescue of statesmen who have obviously failed to create an atmosphere of harmony. I am personally of opinion that an artist who is eternally seeking after harmony cannot think in terms of cruelty and revenge. Your art defies all barriers of race, religion and language and your mission appeals to all Universe.

You can invoke the aid of your Muse in times of joy and triumph and in times of gloom and depression. In a simple tune, you can exhilarate the hilarious hearts of your audience and yet, in a smaller tune, you can make the pathetic look much more pathetic. On auspicious and inauspicious occasions, music is required and it has permeated all our activities. Even the most prosaic of meetings begin and end with a song. You have a sacred duty to discharge and I am sure you will continue to serve the community with ever greater zeal and enthusiasm.

Lastly, the pleasant duty of conferring the title of Sangita Kalanidhi on the President of the Conference, Vidvan Semmangudi Srinivasa Iyer, has just concluded. His unanimous election to the Presidentship by all those concerned is an indication of his pre-eminence in the realm of music and the popularity he commands amongst his fellow artistes. He is one of our first-rate musicians in South India who have devoted their entire lives in the worship of the Nada Brahma. We are all aware of his work and achievement in Travancore and we have seen his work as President of the Conference from 23rd instant onwards. Vidvan Srinivasa Iyer was honoured in palaces and Durbars but he will consider this honour as the greatest in his life because it is coming from his equals and compeers. I offer my personal felicitations to

him and with your permission and on your behalf, I just had the pleasure of conferring the title of Sangeeta Kalanidhi on our distinguished President of the year. I wish all the recipients of medals, prizes and certificates, a very useful career of service. These awards are both incentive for further work in the field and recognitive of the work already done. These are sails that help the barque of your music to move on and on, on the tides and ebbs of life.

May the Academy gain strength to realise its well-cherished aims and objects and to honour many more scholars in times to come! Let the Academy reflect the intelligent will of the people to serve the community in ever so many ways! I wish Sangeeta Kalanidhi Srinivasa Iyer, a hale and healthy life for a very very long time and in words of Tagore, let me conclude :

“The Light of thy Music illumines the world ;
The Life-breath of thy Music runs from sky to sky ”.

Sri K. Balasubramanya Aiyar, Trustee of the Academy, then proposed a vote of thanks to the President of the Sadas.

THE ACADEMY MEMBERS' DAY

1st January 1948

The Music Academy, Madras, celebrated this morning the Members' Day and held a reception to the Rajah Saheb of Sivaganga, the opener of the Conference, Sri Sangeeta Kalanidhi Semmangudi Srinivasa Aiyar, the President of the Conference, and the Hon'ble Sri B. Gopala Reddi, the President of the Sadas. The Rajah Saheb of Sivaganga announced a donation of Rs. 3,000 to the Academy.

After light refreshments, there was a programme of music by members and their children.

The Conference Souvenir

In connection with its twenty-first conference the Academy, as usual, brought out an attractive souvenir which contained, besides an account of the Academy and its

activities, portraits of famous music composers, the President, Kalandhis of the Academy, Royal Patrons, distinguished persons who opened the Conference, detailed annotated programmes of all the concerts with indexes of composers, compositions, artistes, and Ragas classified by Melas, and special articles by Sangita Kalandhi T. V. Subba Rao and Dr. V. Raghavan. A summary of the conclusions of the Experts' committee discussions held during the Academy's conferences from 1938 to 1945 was also published in the Souvenir.

THE CLARINET AND CLASSICAL CARNATIC MUSIC

BY

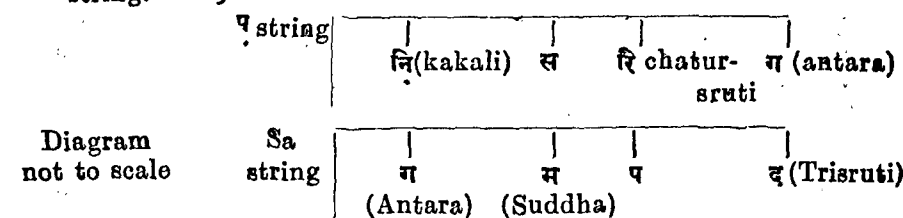
C. S. IYER

Originally I intended to talk to you about two Western air-blown musical instruments, the Clarinet and the Saxophone and their suitability, or otherwise, for play of classical Carnatic music. It is needless for me to talk about the Saxophone (a brass instrument) as it is not used in orchestras of European music as I am given to understand, but only for jazz music (*Kanya* music). I therefore propose to deal, in detail, with the Clarinet only, since the All-India Radio nowadays is largely using this instrument in its broadcast of Indian music. This instrument is one tuned to equal temperament (as also the Saxophone), i.e. to say, the musical interval from one *swara sthana* to the next of the 12 *swara sthanas* is the same, according to European musical theory and practice.

	Sa	ri	Ri	ga	Ga	Ma	ma	Pa	da	Da	ni	Ni	Sa
Cents in equal temperament	0	100	200	300	400	500	600	700	800	900	1000	1100	1200
on the Vina on Shadja string	0	...	182	...	386	498	...	702	...	884	...	1088	1200

The Capital letters show the Sankarabharna scale on Sa string.

Any difference beyond 2 cents, will be heard as अपस्वर (apaswara) or out of tune.



At the above places on the प & स strings, 'annada' or swayambhu swaras or overtones or upper partials will be heard on the Vina if twanged and lightly touched. I shall not bother you regarding the other frets, just at present,

which are much worse in being out of tune. (A reference to them can be found in my Grammar of South Indian Music).

All of you are aware of the fight which the classical Indian musicians had to put up against the use of harmonium for Indian music, which is also an instrument tuned to equal temperament. It is several years after the opening of the All-India Radio that the harmonium was actually discarded from its studios, both for Hindustani and Carnatic music, dating from 1st March 1940.

It is time we reject the Clarinet, (and the Saxophone to be careful for the future) from amongst the instruments to play classical Carnatic music, owing to the fact of their equal temperamental tuning, and consequent unsuitability to our music as they have not the *sruti suddha* quality, (Consonance to *shadja*). This is my considered opinion.

Surely we all know that the swaras written down against a piece of melodic music, if simply played on a musical instrument, say the violin, vina or flute, will not bring out the complete nuances of the human voice and the musical aspects of the melody. The essential qualities in our classical Carnatic music are: (1) the gamakas adding to the beauty of the melody, largely featuring in our raga alapana and compositions of Tyagaraja, Dikshitar, Sastri and other composers, (2) the natural notes or *swabhavika* swaras, let alone the 'Swayambhu' swaras or 'upper partials'.

We are all agreed that the musical instruments largely in use in South India today, namely, the stringed instruments, the Vina, the Gottuvadyam without 12 resonant strings, and the Violin (though Western) which has become our own, and the air-blown instruments, the Nagaswara and the bamboo Flute without stops, can play true Carnatic music with all its embellishments. This is achieved by the dexterity of the fingers playing on the strings or on the air holes with a fine manipulation. (In the case of gottuvadyam the cylindrical ebony rod is held by the hand). We play the music without any mechanical aids, such as stops or keys. Thus we are capable of producing natural notes.

You may ask me when the Vina has 12 fixed frets to the octave, why should not the Clarinet, generally of ebony or wood, have 12 or more bored holes (in fact there are 19 holes), and we be able to play all the gamakas to our taste, as in the Nagaswara. For comparison, it may be said the Flute has eight holes to play and one to blow air. The Nagaswaram has similar holes to play and the reed to blow through, besides the four holes, apparently intended to maintain its tone.

Regarding the Vina, I must first say that it is not fretted equal-temperamentally. Cap. C. R. Day—a famous European writer on South Indian Music and its instruments—expressed the opinion that the tuning of the Vina was of equal temperament at page 32 of his book published in the year 1891.

His statement was challenged by me in my Grammar of Music at page 77 published in the year 1939 and my opinion, I am glad to say, was endorsed by the late Fox Strangways (the author of the famous book 'The Music of Hindustan' published in 1914, wherein he refers to Cap. Day's book.) In Fox Strangways' review of my small book in the Journal 'Music and Letters, London' January 1940, my opinion was upheld that the musical intervals between each of the 12 swara-sthanas of the Vina i.e., the 12 semi tones in the octave, are *unequal*. I discussed this fact with him on 9th January '34 during my visit to England and sent a written note to him a few days later. We have as a matter of fact many natural notes on the Vina. It is not the place here for me to enter into the process of fretting on hard wax. Suffice it to say that the mela-tuner wants to know even before hand the pitch of *shadja* we are going to use on the Vina i.e., whether it is D sharp pitch or F pitch or F sharp pitch, so that he could get as far as possible many of the swaras as true natural notes (as the thickness of the strings apparently counts in the process).

The case of Nagaswara and the Flute are alike, except for the blowing hole or the reed. Both are tuned i.e., holes are bored to the *mela* of Hari-Kambhoji.

Briefly, the holes on the Clarinet and the swaras which arise there, may be mentioned. The tube of the Clarinet is

cylindrical and consists of 4 or 5 pieces, whereas the Nagaswara is conical. In the Clarinet, there are six open holes (with a hole at the back) which has to be kept open by pressing the stop by the left thumb when going to upper octaves. There are 13 stops and 19 holes for production of swaras. One particular feature is that in the hard blowing resorted to for getting the higher pitches, the Clarinet gives out the 12th swara, and *not* the 8th swara or octave.

There are 3 types of Clarinets for different fundamental pitches. The A. I. R. Madras has a B flat Clarinet. The open holes are *fairly* fixed to Sankarabharana mela, and it has a reach from the lower Chatursruti Da to the fourth shadja, or a compass of nearly $3\frac{1}{2}$ octaves.

Lest I should inflict on you my own predilection as to the unsuitability of Clarinet and of keyed instruments (Western), I shall read out certain opinions of the latest European singers who have appreciated Indian Music, both Carnatic and Hindustani, and even tried to learn and sing Indian melodies. The first will be of Maud MacCarthy, which appeared as articles in the Statesman of Calcutta serially in September and October, 1935.

"The Piano is a bastard instrument. Its intervals do not accord with the proper vibrational proportions of natural scales. Therefore, as the child's mind spontaneously creates these natural scales, the fact of compelling him to torture natural sound into something it should never be, does him a psycho-physiological injury, in his tender years, which he rarely recovers from. Actually, his "ear for music" has been ruined. He is musically at sea. He cannot hold to a tone or "pitch", because false tones—i. e., discordant and therefore destructive vibrations—engendered by the false pitch of the Piano, have destroyed or paralyzed his faculty. The subject is too big for this article. Suffice it to say that by this I do not condemn the best of Western orchestration or our great composers. All discerning musicians are now agreed, however, that true music cannot be inculcated by the old-fashioned Western methods.

* * * * *

"As surely as the keyed instrument has stifled natural ability in Europe, so surely will it destroy the natural genius of the Indian singers. Already the Harmonium has accomplished part of that destruction.

"To me, as a trained musician, there is greater perfection in a very simple unfinished tune or roulade which comes straight from a heart of a singer—music, because he cannot help it, made with no ulterior purpose or design—than in the laboured Piano-piece (even if it be by Beethoven or Chopin) ground out by a thoughtless, bored, schoolchild, because it has to do it, without love, without spontaneity. Thus we kill music in our Western children. I am bold enough to believe that Chopin and Beethoven would agree with me."

The late John Foulds, the Director of European Music at Delhi Station from 1936, wrote an article in the Listener itself of 22nd June 1938 on the Harmonium under the following headings:

- i. The Harmonium is strangling vocalisation.
- ii. It is fouling both tala and raga.
- iii. It is ousting the lovely and subtle Indian instruments.
- iv. It is debauching the sensitivity of the ear.
- v. It is stifling improvisation.
- vi. It is doing incalculable harm.

You may ask me why all this repetition of arguments about the unsuitability of the Harmonium put forth by John Foulds when it has been discarded. It is with a set purpose. Mr. John Foulds, while he was Director of the European Programmes, conceived the idea of orchestration of Indian music on Western principles of harmony, and he realised that the swaras entering the particular raga alone should be used, in that process. And a note on the subject appeared in the Obituary notice (very soon after his taking up the Directorship) on 7th May 1939 in which there was a photograph of the Indo-European orchestra and Mr. John

Foulds. The instruments which have been used there and which he stressed should be used, are *only Indian* instruments of the Sitar, Esraj, the Tambura, the Sarangi and the Tabala, and he *never* wanted to use any keyed instruments of Western origin. He had only recourse to the instruments in use in Northern India.

But what does the A. I. R. Madras do? Their orchestration is merely to play on the Indian instruments in vogue in South India, the Gottuvadyam, the Vina, the Flute, the Violin, the Mridanga and the Clarinet. It is this last instrument I object to, because it is keyed. Not that I very much like the idea of orchestration itself because the several players and the singers only play and sing the same melody but occasionally on different octaves, with an unfortunate time lag.

Professor John Dewey, an American philosopher has said on his Essays on Art that the history of music is on one hand the history of the making of musical instruments. How apt is his observation! the Piano was perfected very many decades before the Clarinet could be used in the orchestra, and it is only after Mozart composed a big piece for the orchestra to be played on the clarinet along with the piano was the instrument used. Now the clarinet is an essential instrument in the European orchestra as it has been made perfect for Western orchestra. Maud MacCarthy has so strongly objected against the Piano itself; how should we ever approve of the Clarinet being played for our Carnatic classical music, when the Piano can be tuned up to 4 beats per second?

I would also go further that the Hindustani musical instruments, the Sitar, Esraj and Sarangi should *not* be used for Carnatic music on the very same principle. The 12 resonant strings to the octave used on the 3 instruments to represent the 12 swara-sthanas of the octave have cut at the root, I dare to mention, of the ancient Hindu tradition. Let Hindustani music and the Carnatic music evolve in their own natural genius. This is only an incidental matter somewhat correlated with the subject under discussion.

If we have been allowing the use of the Clarinet so far, for the play of kritis of Tyagaraja, Dikshitar and Syama Sastry, let me tell you, Vidvans, that we have adopted the policy of laissez-faire or of non-intervention. Perhaps they have not sufficient reverence, *பெரிசொருமை*, for the kritis of Tyagaraja, Syama Sastri and Dikshitar to retain them in our ears with sufficient purity. We should *not* let the evil grow under our feet.

* * * * *

The Madras Municipality has also approved of its use. We have only to listen to the open notes of the Sankarabharana in the Clarinet to convince you of the unnatural notes i. e., to say the apaswara notes which it gives forth. We prolong at ever so many places in our music at shadja, panchama, suddhamadhyama and antaragandhara and trisruti daivata and all these notes in the Clarinet are not *sruti-suddha*. So far as the slight gamakas produced on each hole of the Clarinet, our players, knowing to play full well the Nagaswara, adopt a similar method, but why toil and practice on an instrument which by its very nature is untrue to our traditions?

I therefore bring the following resolution, together with the reasons thereof:

The Clarinet and the Saxophone by the very nature of their construction tuned to equal temperament and fitted with keys or stops should be rejected for play of Carnatic Classical music. The *reason* is that our ears and those of our children may not be ruined by the mere habit of constant listening to unnatural notes, and the consequential deterioration of our capacity of attuning ourselves to natural notes.

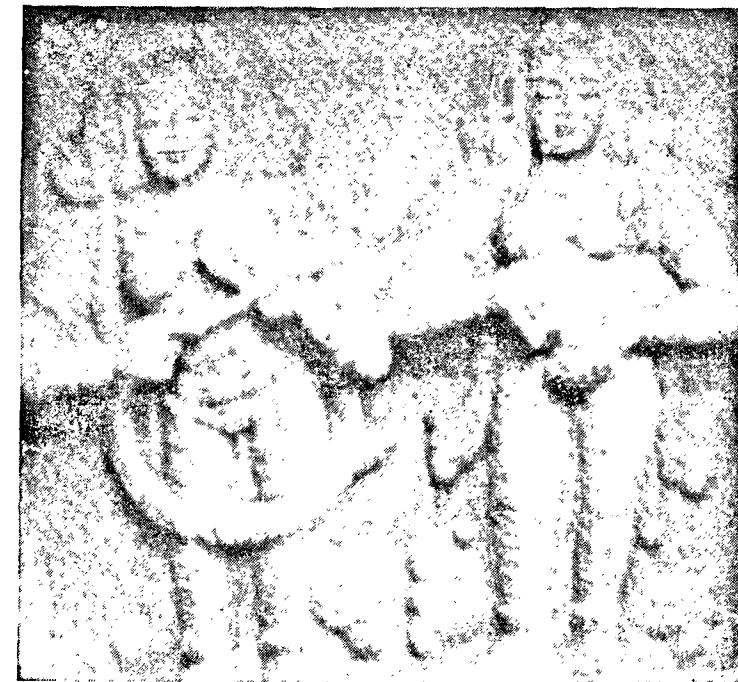
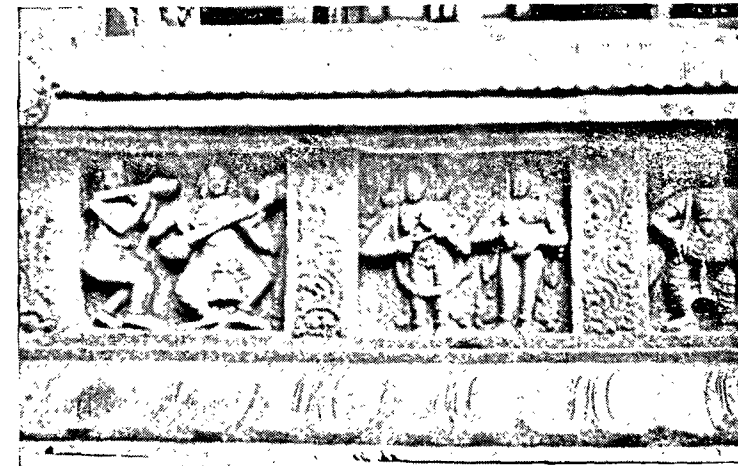
THE VIOLIN
in an old piece of Sculpture at the Chidambaram Temple

BY

T. MADHAVA MENON AND BOBBY JOSEPH CHACKO
Annamalainagar, Chidambaram.

I. Introduction

The Violin in the West: The hitherto accepted theory of the origin of the violin has postulated Italy as the place where the violin as we know it, first made its appearance. The first mention of the actual use of violins is in 1548, at the burial of Henry VIII, when six men from Venice, Cremona, Milan and Vicenza played "Vyolls" as distinct to the "Vyalls." In another account of the same event, dated 1555, these same musicians are described as playing "violins," again distinct from the older "Vyalls." A further evidence is the violin in the well-known engraving attributed to Duiffoprugar, finished in 1562. In the "Tragedy of Gorbodue" presented to Queen Elizabeth of England in 1561 occurs the first mention of the use of violins in orchestra, when the first act is preceded by the "Musicke of the Violenze." In 1607, Monteverdi, giving the score of "Orfeo" names "violini ordinari da Braccio," and also "violini piccoli alla francese," of which the former became the modern "bass viol" and the latter the familiar violin. From all this, it is now generally concluded that the violin made its appearance in Italy in the early years of the 16th century either as a product of the Neopolitan School, as stated by Vincentio Galilie in his "Dialogues" (1562) or as a product of the Northern Italian School, of which Gasper da Salo is the foremost representative. 1. 2. 3



Violin in a sculpture in the Chidambaram Temple

Indian Musical Instruments: While it is indisputable that many forms of bowed instruments were in use in India from time immemorial we find no mention whatsoever of the violin as such as indigenous to India. Our repertoire of stringed instruments sounded by means of bows seem to be limited to Sitar, Sarangi and so on with the little known Sarinda as the nearest approach. The Sarinda is like a violin with its top cut off and has only three strings; it is a very peculiar looking instrument on the whole. But, of the violin as such there is complete silence. 4. 5. 6. 7

Recent Indian Opinion, however, has challenged this belief. In the course of his lecture and demonstration on his multi-stringed violins at the Music Academy, Madras, during its twentyfirst conference, Vidvan T. Chowdiah, who contended that the violin was an indigenous Indian instrument, said that in a temple in his native village, there was the sculpture of a violin. We have also heard other vidvans and violinists say that the violin is an Indian instrument indigenous to India, and not imported from outside. It is in the light of all this that our study of a bas-relief of a violin from the oldest part of the famous Nataraja temple at Chidambaram seems to us to be important.

II. The Chidambaram Violin

Description of the Sculpture: The photo accompanying illustrates the bas-relief and shows out the violin quite clearly. The panel in which the bas-relief occurs is about 20" × 16" and the figures of the musicians are not more than about 10" in height. There are two figures in the panel, one playing a pair of cymbals and the other playing the violin. The violin itself would be about 4" long and is clearly marked off. The characteristic sound box, shaft and neck of the instrument can be distinguished. The shape of the sound box is to be noted; the only major difference from the modern violin we can find is the fact that the "ribs" are not well-marked out. The sides are one smooth inward curve instead of the indentures met with in modern violins.

There is also some important difference in the shape of the sound-holes.

The instrument is held and manipulated as it is today, a feature which is noteworthy in comparison to the early forms of the violoncello, which were held head-downwards between the knees. It contrasts also with the Sitar, the Sarangi and the Sarinda, in that these three also are held in a down-right position. The bow used is curved and is held as its modern counterpart. There can be no doubt that this is a violin.

The Antiquity of the Sculpture: There can be no doubt also of the age of the sculpture. The Chidambaram temple itself goes back to Pallava times and its age is testified by its mention in the Devaram hymns. The Chola king, Parantaka I (Virachola, A. D. 907-951) is reported to have covered the shrine with gold and Raja Raja I is also known to have added to the grandeur of the temple.⁸ The earliest genuine inscription in the temple is dated the 3rd year of Vikrama Chola (1118-1133).⁹

The location of the violin is in a panel in the wall surrounding the innermost shrine, comprising the Rahasya, the Kanaka Sabhai and the Chit Sabhai. This is known as the Kulottunga Solan Thirumaligai, and together with the outer prakara, comprises the Vikrama Solan Thirumaligai, in honour of the two Cholas, father and son who were responsible for building them. Prof. C. S. Srinivasachariar opines that it is possible that the son, Vikrama II, must have either repaired or rebuilt the whole "Thirumaligai" and called the inner one after his father.⁹

The date of Kulottunga II is fixed by an inscription of his, discovered at Thirupurambiyam (350 of 1927). This is given as in the seventh year of his reign, and is equated to the early years of the 12th century. The inscription specifically mentions his renovation of the temple and tells us how he enriched the shrine by his munificence.¹⁰

The Style, Texture and Technique: Further, there is enough internal evidence in the style, texture and technique of the bas-relief to give an indication of its antiquity. While it is not possible here to dilate at great length on the characteristics of Indian sculpture, we may yet mention that

the vigour of composition expressing itself in the "unfrozen" hands of the cymbal-player and in the facile fingers of the violinist's left hand are characteristic of Chola sculpture.¹¹ The exquisite attention to detail, the characteristic drapery and costume of the figures (a feature of especial interest), the sinuous grace of the postures, the individual portrayal of the faces and expressions and above all, the extreme naturalness and grace of the composition and execution betoken the full manhood and blossoming of Chola sculptural art. A further indication of its genesis in the early Chola period is the freedom from stylisation and uniform idealization of motifs which attended the fossilization of Chola architecture towards the end of the 14th century.¹² A similar story is told by the decorative floral design between the panels, which again exhibits a welcome freedom from symmetry.

It is interesting to compare these bas-reliefs with others occurring in the other parts of the temple. These figures do not possess the finish and sophistication of the famous dance pose illustrations of Bharata Natya in the Gopuras,¹³ but what they lack in finish, they make up by greater vigour and spirit. (Note the puffed-out cheeks of the flute player on the panel to the right of the violin-panel and the strenuous exertions of the "mridanga" player on the right.) They exhibit a better realization of form than the comparable figures of musicians in the Sivakami Amman Shrine, and in the continuous relief on the base of the 1000-pillard mantapam. All this internal evidence justifies our dating the sculptures to round about the 12th century A. D.

Two curious features stand out: (1) In all the separate groups of musicians numbering upto 4 or 5, our investigations have met with only this one single instance of a violin. This seems to us curious, because its juxtaposition in the Vikrama-Solan-Thirumaligai-series leads us to believe that the violin was definitely a concert-instrument to be played along with flute, vina, cymbals and mridanga. As such, its inclusion in the other groups is to be expected since the tonal qualities of the violin are essentially qualified for inclusion in orchestral accompaniment.

Secondly, we are astonished to find that hitherto this important bas-relief has remained unnoticed by all the great savants who have admired the grandeur of the Chidambaram temple. The significance of this is all the more poignant, since the violin has become one of the most favourite instruments among the music-lovers of our country. We hope that our present effort will serve to rouse interest in this particular sculpture and lead to the un-earthing of similar ones from other temples also.

III. Discussion

The Precursors of the Violin: The discovery and invention of bowed stringed instruments go back to almost pre-historic times. There is now no doubt whatsoever that the earliest forms of bowed stringed instruments originated in India, probably in the hills of Chotanagpur. The Ghond aborigines and Naga tribes use a sort of bow-violin, which might have been the common ancestor of the violin class of chordaphones. The bow violin is merely the string of a hunting bow, stretched out at tension and agitated by striking it with a finely granulated bamboo-splice. The aborigines call this ancestor of violins "Tuila".¹⁴

The Pulluvas of Malabar use a more developed type of Chordaphone. It consists of a sound box of hollowed-out gourd or pumpkin into which is inserted a slender bamboo tube, functioning as the shaft. Two metal wires are tightly strung between a projection from the sound box and screws at the end of the shaft. The bow consists of horse-hair carried on a long wooden rod, with two rattles at the end, so that at the end of each scale, a cymbal-accompaniment is incorporated by means of a jerk of the bow. The instrument is tuned *Sa, Pa* and because it has only two strings, lack range and sensitiveness.

The Chinese "Hu Chin" is a similar instrument, but with a larger wooden sound box and three strings. A Chinese musical Encyclopaedia of A. D. 1300 tells us that the Hu Chin was introduced into China during the Tang dynasty (A.D. 618—907) through Tibet. It is also known that

during the Tang dynasty a large number of musical instruments were imported into China through Tibet. Moreover, the appellation "Hu" in Chinese is usually applied by the old writers to non-Mongolian foreigners, especially Indians.¹

A further development was the "Rubab" which is still in vogue in North India and which became very popular with the Arab traders. The Arabs took it to Spain from where it must have spread out and became popular in Europe as the "Rebec". This deduction is further strengthened by the fact that the first example of a bow in Europe was found in a box of Italo-Byzantine workmanship.⁵ The Rubab is a stringed instrument with four strings, is very short and has a plain rounded sound box.

A Break in the Development: The next step in the development seems to be a jump. We find the bowed chordaphones suddenly developing into the involved and complicated Sitar and Sarangi and the peculiar Sarinda. These have tuned stepped paces on the shaft, an adaptation from the vina and have a large number of strings. They represent a stage more involved and complicated than the violin.

The Missing Link: Now our theory is that the Chidambaram violin represents the "missing link" in the evolution of the "rubab" into the Sitar and Sarangi. The violin represents an intermediate stage between the simple rubab and the complicated Sitar and it is no accident that the Chidambaram violin if it does represent the missing link, resembles the modern violin. We suggest that the Chidambaram violin bridges the gap between the simple rustic rubab and the Sitar and Sarangi. Incidentally this suggestion also affords an explanation why the Chidambaram violin did not stay; it was because the Sitar and the Sarangi superseded it. But the latter subsequently migrated to North India, leaving a void in South Indian musical instruments, which has now again been refilled by the return of the violin.

Conclusion

To sum up therefore: (1) Captain Day says in "The Musical Instruments of South India", "The violin, the flute, the oboe, the guitar, all have an Eastern origin."⁴ (2) The

violin as such must have been known in India as early as the 12th century as the Chidambaram bas-relief clearly shows. (3) We suggest that the Chidambaram violin was the "missing link" in the evolution of the "rubab" into the Sitar and Sarangi. (4) The Chidambaram violin was superseded by the Sitar very soon and hence disappeared from India, to develop either independently or as a result of Indian inspiration through Arab civilization in Italy as the popular violin.

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THE INDIAN ORIGIN OF THE VIOLIN

BY

DR. V. RAGHAVAN

The Violin which has come to stay as the leading instrumental accompaniment in Carnatic music was, it is well-known by tradition, first adopted for Carnatic music by one of the Dikshitar Brothers, Sri Baluswami Dikshitar, from the European band to which the Manali Mudaliar who patronised the Dikshitar family for sometime and was Dubhash to the English Governor, Pigot, introduced the young Dikshitar at Madras, as also by one of the four famous Tanjore Brothers, Vadivelu, at Tanjore where also the European band had been in some vogue. At Tanjore, it was further popularised by Varahappa Iyer, Tanjore Subba Rayar and Tiruvenkadu Sivaramakrishna Iyer.* There is no doubt that the Violin as we have it now was taken by us from European music.

This however does not mean that we did not have in ancient India, when there was really a rich variety of instruments, stringed instruments played with a bow in the manner of the Violin. In fact, the question of the origin of the European Violin has been discussed by several eminent savants of the West themselves; and the consensus of opinion among them is that the Violin has an Indian ancestry. When one sees the forms of the many types comprised in the Violin family and illustrated in any encyclopaedia of Western Music or book on the Violin, one finds difficulty in accepting the gradual evolution of the present European Violin from a bow-played Indian Vina-type.

*See Journal of the Madras Music Academy, XVIII, p. 30.

Recently when the discussion at the 21st Conference of the Academy took, in one of its sittings, a rather heated turn, one of our leading Violinists, Asthana Vidvan T. Chowdiah of Mysore, speaking of his instrument as an indigenous Vadya, mentioned that the Agastisvara Temple in his native village on the banks of the Cauvery in T. Narasapur Tq. had a sculptural representation of the Violin. (See above p. 27). My efforts to get at a photograph of this Violin sculpture through the Vidvan or the Director of Archaeology, Mysore State, did not succeed. But, meantime, two young scholars from Annamalai Nagar, Chidambaram, discovered a sculptural representation of the Violin in the Chidambaram Temple and their article on this most interesting and valuable discovery has been published above, together with a photograph of the Violin-sculpture.

As the authors of the above mentioned article, Messrs Madhava Menon and B. J. Chacko have asked me to add what I have to say on their discussion, I am setting forth here further testimony of authors, not referred to by them, on the Indian origin of the Violin. Introducing his description of the bowed stringed instruments, Sarangi, Sarinda, Esraj and Mayuri, Dr. A. M. Meerwarth says in his Guide to the Musical Instruments in the Indian Museum, Calcutta (1917) "..... the number of exceedingly primitive fiddles found all over India, many of them with only one string, seems to support the idea that the fiddle and the fiddle-bow are indigenous to India."

Incidentally, it may be noted that Sarngadeva, in his Sangita Ratnakara, ch. 6, Vadyadhyaya, after describing the Vina-type called Pinaka played by a bow, Dhanus, describes a further bow-played Vina-type devised by himself and called after himself, Nissanka - Vina. (P. 525, Anandasrama edition). As Sarngadeva was his better known name, this latter bowed Vina devised by him might have gained the name Sarngadevi or more briefly Sarngi, from which, I think, we might suggest the derivation of the later Sarangi that has come down to us.

According to the Encyclopaedia Britannica, the ancestry of the Violin goes back, through its immediate predecessor the Viols, to the Rebec, "a bowed instrument of the early middle ages." It adds ".....but the earlier ancestry of this family is largely a matter of speculation. The best authorities are agreed that stringed instruments in general are mainly of Asiatic origin and there is evidence of the mention of bowed instruments in Sanskrit documents of great antiquity." Chambers's Encyclopaedia says "The origin of the Violin has been traced to the one-stringed *ravanastron*, (Ravanahastaka), the simplest of the oriental stringed instruments played with a bow, which is traditionally the invention of Ravana, a mythical King of Ceylon, and is still played by Buddhist begging monks." The above is evidently based on John Broadhouse's book "The Violin (its history etc.)," pp. 3-5, where we read "It seems probable that India was the cradle of stringed instruments, and that from that country they spread over the rest of Asia and were introduced into Europe. It is also well-known that in India are to be found the most ancient monuments of a highly advanced civilisation, and it is certain that the customs of that land have remained for a thousand years stationary and it is precisely for this reason that the musical instruments which are there found have preserved their original characteristics, the simplicity of their contrivances leaving no room for doubt as to the origin of the family of bowed instruments. Fetis gives the following account of the oldest and (in India) best known instruments of this family." The author then quotes from Fetis the description of the Indian Ravanahastaka. The following short survey of the whole question in the Legacy of India (pp. 331-4) may also be read; it is by F. W. Galpin whose book on European Musical Instruments has been used by the authors of the previous article on the Chidambaram Violin-sculpture. Galpin says in the Legacy of India under the heading 'the Violin Bow':

"The origin of the violin bow has been and still is a constant source of discussion, but it is becoming more and

more evident that, not to the Germanic peoples, as has been recently suggested, but to India we owe its existence. Dr. Sachs supports the view originally propounded by Fétis as to this source and, although in his work on Indian instruments he hesitates to determine the method of its evolution and deprecates an addition to the many 'guesses' already made, we may perhaps suggest the following facts as an aid to its solution.

It is generally agreed that the earliest form of stringed instrument in India was some type of Musical bow, that is, a hunting bow on which a tightly drawn string was twanged by the finger or struck with a short stick;* to increase the resonance, either the back of the bow was held across the mouth of the performer or else the end rested on a hollow gourd. For further particulars of this widely spread instrument we need only refer readers to *The National History of the Musical Bow* by H. Balfour (1899) or to Dr. Kirby's work on *The Musical Instruments of the Native Races of South Africa* (1934).

"In India several forms are to be found, from the simple *pinaka*, already mentioned, to the more elaborate giant bow of Travancore. Out of its primitive state a stringed instrument emerged, consisting of a small half-gourd or coco-nut with a skin table or cover, through which longitudinally a bamboo-stick was passed bearing a string of twisted hair resting on a little wooden bridge placed on the skin table. This is the *ekatara* or one-stringed lute of India, which soon produced its close relative, the *dvitara* or two-stringed lute. Amongst primitive tribes these early attempts are still to be found; as for the *ravanastrom*, however, of which so much has been heard in these discussions, Dr. Sachs has definitely stated that the word does not occur in India or Ceylon: in fact, it has probably arisen through confusion with a sixstringed *sarangi*, an Indian violin, decorated with the Ravanahasta or the Hand of Ravana, chief of the siprit world.†

*See my article on the Vina in the Music Academy Conference Souvenir, 1946, p. 50. † See the description of the Ravanahasta extracted by me in this Journal, vol. XV, p. 26.

"Now of the musical bow one form used in India is peculiar: we cannot say unique, for a similar form exists in South Africa, introduced possibly by Malabar slaves. On one side of the bow-staff little notches are cut and when a small rod is passed rapidly over them the bow-string vibrates and emits a musical sound. It must soon have become evident to the performer that he could produce the same effect by notching his little rod and rubbing it on the plain bow-staff or, more easily still, by rubbing the string itself with his rudimentary bow, as in the *bum-bass* of medieval Europe, a step to which the African native has also attained.

"That this is not mere supposition is shown by the fact that when the *hsi-ch'in*, a form of the two-stringed *hu-ch'in* or Chinese fiddle, was introduced into that country, probably towards the end of the T'ang Dynasty (A.D. 618-907), a Chinese Encyclopaedia compiled about the year 1300 states that 'the two strings between them use a slip of bamboo to sound them'. This is a literal translation given by Professor Moule of the original passage, which he had previously alluded to in his description of 'The Musical Instruments of the Chinese' (*Journal of the Royal Asiatic Society*, North China Branch, vol. XXXIX), and he adds that the word *ya* ('to sound') appears to denote the production of sound 'by rubbing or friction.' Moreover in the orchestra of this T'ang Dynasty there was a form of Psalter called *ya-cheng* which was also played by rubbing the strings with a slip of bamboo: this was afterwards replaced by a wooden rod, and now, under the name of *la-ch'in* it is played, like the *ch'in* with a hair-strung bow. Many foreign instruments were introduced into China during the T'ang Period and the *ya-cheng* came through Tibet.

"It is interesting to observe that, although the Chinese use a hair-strung bow for the 'foreign' *hu-ch'in*, the hair is still passed between the two strings like the original bamboo slip.

"Here we surely have an indication of the evolution of the bow. China lays no claim to it, for the name *hu*, given

to this simple violin, is applied by Confucian writers to outsiders, natives of India, and elsewhere. Indeed the *hu-ch'in* is exactly similar to the two-stringed *vitara* of India and practically indistinguishable from the little folk-instruments, used with the bow, in Ceylon, Assam, Siam, and even Turkestan, as well as throughout India.

"From this great country, so rich in musical emotion, its little offspring was borne by Arab traders from the western coast to their own land and to Persia in the seventh or eighth centuries and there also applied to the small lutes already in use; like the flute, it soon afterwards sped westward again, through Byzantine commercial routes and North African invasions, to adorn, as the legacy of India, the highest attainments of our European music."

THE INDIAN MUSIC OF THE VEDIC AND THE CLASSICAL PERIOD

(*Die indische Musik der vedischen und der klassischen Zeit*)

A Study of the history of recitation according to
Phonogram plates in the Archives of the
Royal Academy of Wien (Vienna).

BY

DR. ERWIN FELBER,

with text and translation by BERNHERD GEIGER,
(Lecturer in the University of Vienna)

Published, 1912. S. A. W. No. 170/17.

A brief English version by

PROF. G. H. RANADE, *Fergusson College, Poona.*

[Many of our scholars were found to quote Dr. Felber's book regarding the topic of Vedic chant and of Samagana in particular. As I did not know German myself, it was very difficult to accept or reject their statements, and I am sure there must have been many others who, for the same reason, must have found themselves in a similarly inconvenient position in the discussion of these and allied topics. I therefore thought that with the help of somebody who knew German well, I should make my own notes at least of the more important portions of the book, and I soon prevailed upon my friend and colleague Dr. R. N. Dandekar, Professor of Sanskrit in the Fergusson College, to concede my request for translating the original (in German) into English, freely and orally. The present English translation is the outcome of the notes which I then took and was intended purely for personal use. There was not the least idea of publishing it

for the use of a wider public. But Dr. Raghavan, when he knew that I had prepared such a summary in English for my personal use, thought that it should be printed in the Journal of the Madras Music Academy.

I am conscious that there must have been many errors both of commission and of omission in the summary, and that in many places it may not be lucid enough. Our aim was however to preserve the original grammatical construction and usage in German in tact, even in the English translation, in preference to lucidity. For any errors that must have crept into the summary, myself and none else is to blame. G.H.R.]

1st Chapter (The description of the Plates)

These 68 plates were taken by Felix Exner who visited India in 1904 for Meteorological studies. He did not know Sanskrit, but recorded the plates as a *side interest*. These plates are now placed in the Royal Academy of Vienna.

Of the 68 plates 16 are from Benares,

5	„	„	Bombay,
12	„	„	Calcutta,
35	„	„	Madras.

68

As Exner did not know Sanskrit, Geiger interpreted the text in places where the words of the records were not properly recorded.

The first article in this connection was by Kriste in 1908 (S. A. W. 160/1).

Due care was taken to view the plates in their proper perspective and about the auxiliary information regarding the original text of the plates and their notation system.

SECTION I. Oratorical Rhythm

The melody of speech or language and its rules:— (Veda, Sakuntala, Sivastotra, Sardulavikridita and other metres.)

In India, in the daily speech, the voice undergoes changes in tone and character, similar to those in music of the elementary type. This became obvious to me* when I visited India. Such a tendency is not peculiar to the languages or dialects prevalent in India, but it is to be seen also in the speech of the French, English, Hungarians and the Slavs. The German language alone has no such traits, at least not to the same degree.

In the Norwegian speech there are two tones, the high and the deep, but the latter figures very largely on the whole. In the speech of the other countries, however, the tendency of using the high tone is more distinct and wide than that of using the deep tone.

In China and Siam, all the prayers are of the nature of a song and are recited with or accompanied by a tune or a musical way of recitation.

In these countries, music is considered to be a specific type of speech itself.

They have four accents in their speech.

1. Terz. (Ucca)—(third-Gandhara). To raise the tone to the third or round about it.
2. To raise it round about the *fourth*.
3. To take it round about the *fifth*.
4. And to lower it down by *Glissando* through all the (above) notes.

The most ancient Indian way of accents is also nearly of this kind. Messrs. Reisch and Sievers have dealt with this in their work (Ancient Indian Science of Accents). They think that this (the true) accent depends not on the quantity and amplitude but on variations of pitch employed while speaking. The accent is *tonal* and expiratorish.

In India the accent transforms itself into the second aspect.

* Exner.

Crusius thinks that the Greek accent was not dynamic but was musical, meaning that an accented syllable should be sung at a height but never deep.

In our study of these plates we have found three stages. 1 Speech; 2 Speech Music or Recitation; and 3 Art Music.

These stages in our opinion are gradual but not essential.

The same thing is to be seen in the transitional (graded) or (intermediate) types.

This distinction (between accents and accents) depends on:—

(1) Stress of accentuation. (2) The interval, its arrangement and choice. (3) The intensity of voice. (4) Enrichment through ornamentation. (5) The mutual tone ratio between the different musical pitches.

SPEECH

In speech there is a repercussion tone which becomes a full tone according to the emotional flux and the beginning and the end of the several sentences lie round about a third—of course within that repercussion tone.

In the usual speech, single syllables are uttered very shortly in order to bring out clearly their tone heights but in an elevated or platform speech, they are uttered with (a tone or) musical ring.

Whenever the repercussion tone is heightened, there is always a stronger stress.

Poetic Recitation

Euclid knew only two types of accents or articulation—speech and singing.

Aristides speaks of three as with us also. Indians also have three types of accentuation.

1. Gadya-Prosaic accent-Bhashika or Brahmanasvara.
2. Poetic or Mantrasvara.
3. Musical or Samasvara.

(This is the opinion of Martin Haug expressed in his contribution "About the nature and importance of Vedic accent".)

It is characteristic that the transition from the 1st to the 2nd or 2nd to the 3rd is connected with the amplification and differentiation of the accents. Therefore the Indians have the Prachaya or the middling between the Anudatta and Udatta i. e. to say, it is the filling up of the *third* between the initial tone and the repercussion tone. This corresponds to the *Media Prosodia* of the Greeks.

If the Udatta corresponds to the repercussion tone, then the deepest tone round about the Fourth which is called the Gravis is called the Anudatta. Here will come in the border line where Prachaya will peep in.

From speech we come to the *musical scale*. We think that the objection that music has fixed notes while those of speech are not so does not stand and therefore the roots of music are really in speech.

Among the primitives, the musical intervals are replaced by a (vibrating or shaky) speech or oscillations of voice, and these oscillations are not always the same and our scale also is not very original or perfectly rigid scientifically but it comes into being by gradual development or is the result of a long evolving process.

The stress and the pitch of the tones is highly regularised differently by different nations e. g. among the Norwegians, the strong accent is connected with the deep tone and the weak with the high tone. Among the Germans, the raised tones are higher, louder and longer and the lower deeper, weaker and shorter.

The three components of height, strength and duration of tone are in every language regularly related. Further, there exist rules about a sentence, word and (rhythm) punctuation, like address, question, prayer etc. The word *tone* deals with the relationship between the words e. g. the article is weakly pronounced, the subject and the predicate equally, etc., etc.

The rythmic tone is based on the phonetic causes of the duration of tone, as well as on the logical causes of the tone strength (according to the context of the speech.)

The melody of speech is however not musical. It is based not on the relation between tone and rhythm only. But an important factor of speech is also the true colour-timbre, which is created by the colouring or shading of the vowels from dull to bright, and which through their change often imposes pitches which are not at all met with in speech melody.

General Conclusion

The laws of speech melody are not only analogous to those of song-melody but they are the laws of embryonal song-melody itself.

CHAPTER I

SECTION II

The relation of metre and melody in India

The distinction between language, recitation and music, which is so much emphasised by the Indologists may not be so demarcatedly preserved in practice as shown by the text of the plates.

In the same text, there are verses which are recited, as also prose which is spoken (pl. No. 430 Vishnu samhita).

In the Soma sacrifice the Gayatri and Pragatha metres are sung in the stanza or strophen form by the Udgata but the Hotars only recite the metre. (Armenians and Arabs have similar practices.)

According to many of the Indologists who were in India, the metres were never uttered as such but were only sung, and this agrees well with the original tonal function of the accent.

(Tawney thinks an Indian never reads in the European sense, but chants in a monotonous way which is sometimes most annoying to the European.)

Jacobi makes a distinction between song and recitation. The first is characterised by accompaniment at least of hand-claps and the recitation is merely the speech through metre (Weber, Buhler, Kirste think like Jacobi).

As against this, there are some Indologists who assert that each kind of verse has the same melody throughout India. *This seems to be improbable.*

A Metre is a mathematical unit. A melody on the contrary has more or less to express the feeling content, which somehow or other must be connected with the feeling content of the text. If each metre were to have its own particular melody, the same will have to be recited in a fixed manner irrespective of the subject matter.

It will then be seen from the plates that one and the same metre is sung in different ways in accordance with the subject matter. Similarly the same text is sung more or less in the same manner irrespective of the metre.

In the recitation of the plates the following metres have occurred:—

The epic Sloka which is merely a modification of the Vedic Anushtubh. Each pada of Vedic Anushtubh ends with an Iambic Dipodi (Jambische) and in the 1st and 3rd lines end in Antispastische or choriambischen Antispastische and rarely in Tochaesch (vide Napoleon) and the 2nd and 4th like Vedic Anushtubh with Jambische Dipodi.

Epic Trishtubh is often mixed with Jagati.

PLATES 401, 402, 467.

Plates 440, 411 & 412 Sardulavikridita (4 padas of 19 syllables each). These are sung in three different ways. Arya or Gatha: Metrically different pieces of one and the same literary work (for instance parts of Bhagavad gita) are sung more or less in similar style irrespective of the metre, (refer to 401, 402, 438, 446. These have the same melody-skeleton).

In plate No. 411 Sardulavikridita, Vamsastha, Sloka, Malini and Upajati are sung and they all have more or less the same way of singing.

It appears that a longer poem and not a simple metre is recited in the same way. This can be explained from the standpoint of ethics. Because one long poem has the same feeling content in spite of several variations.

III

Analysis of the recitation with Oratorish Rhythm.

Plate 408. Text not musical—it is not a song. They are mere grammatical rules (Karikas). Recitation is a mere help mnemonically. It is something of the type of Psalm Tones.

The principal tones of recitation are either basic tone, the 3rd-Ga, and the 4th-Ma, or Sa, Re, Ga, because there cannot be one single tone, when tones are to be associated with the neighbouring steps

In the manner of the 1st case, the impression is more of speech, the basic tone is the deeper speech tone, the third is the middle speech tone and the fourth has always a strong accent and appears as heightened repercussion tone. Here the second Ri appears in a transitional form. *II case*:—The character of the initial and the repercussion tones is not so expressed, the recitation appears more like a song, which is rather different from the speech-like way. In this the voice rises in the first part. In the middle, the verse rests at a higher tone. No. 418 from Mahabharata is musicoprose-like recitation. No. 401, 402, 438 and 467 Bhagavad Gita: Their basic tones are E. G. A. (Ga, Pa, Dha) and are the same in all the plates. In all these, the same Raga functions.

These tones Ga, Pa, Dha occur in the recitation of several peoples, because they indicate the deep, the middle and the high or raised speech tones, (for example:—the German child-rhymes. Sogotri music is also similar.)

No. 438 Parambrahma Paramdhama:—Here declamation is very fine, because the metrically long syllables are regarded *tonally still long*. In some cases they are divided into two tones and where the tone is accentuated, the giving of the stress comes as in speech with a high tone, the deep tone E, Ga, remaining without accent.

Declamation, in spite of the metre, is very much moving or dynamic.

The ambitus includes the sept. This can be explained, as the song many times goes to quint. (pp. 24 & 25.)

It is evident, that as soon as the recitation is differentiated from speech, it ceases to stop within the toning of the text as spoken and instead introduces the element of rhythm—the backbone of music.

Even in the recitation of simple speech, tone-fall was possible only by the preservation of the text in irrational note values.

When I hummed the recitations to myself without the text, the recitations were measured of themselves and when I recited the text, the actual oratorical rhythm of the Phonogram automatically came up in my recitation.

In the general differentiation between music and language, melody and rhythm go hand in hand.

Just as there is no pure speech—cadence in connection with the strictly measured rhythm, so also one cannot think of an independent melody in oratorical rhythm.

It is therefore quite evident that the simplest form of accents, particularly in prayer and reading, is recited freely oratorically and the melodically richer song of the Concentus such as responding antiphone, hymns etc. becomes by itself nearly measured.

For example, note the difference between Gadya, Grantha Ovi, and Gaya Ovi.

No. 440. Two verses in Sardulavikridita. Notation on p. 27.

These belong to the melodically richer songs, but CAA/cis (Tivra Sa) e (Ma) i. e. to say the same intervals as in No. 438 where G (Pa), A (Dha), C (Sa) formulated out of E. G. A. In the 1st half, the repercussion is recognisable, on the Cis. (Tivra sa) particularly, and in the 2nd part, the

song goes round about a whole octave. Thus the melody is more clear and is perhaps a (melody) melodical sequence.

In No. 403, Ya Srishtih etc. the rhythm is oratorical and the cadence already approaches to the song level.

From the analysis of the recitation, it is to be recognised that here is a broad way between speech to the song stage.

The speech shows musical tone-fall in the cadence. The difference in the toning of the end of the question sentence, invocation, calling and replying sentences, is absolutely convincing. Similarly, the melodical movement starts from the cadence.

We see that recitation in one tone according to Nos. 408 & 409 (Indian interpretation) belongs to the speech-type, but has a simple musical end.

In No. 403, in the middle of the sentence you breathe-*Ucchaih Udattah* and the note preceding the pause is lengthened and then again lengthened and specially stressed and in the end *broken*.

Thus through the briefest cadence the musical movement comes in the simplest of recitations.

Generally the melody movement thus acquired is passed on to the other place. The beginning is regular, the intervals between the beginning and the repercussion tone (the *terz-Tritiya*) is filled in and the repercussion tone is changed, the basic motive is transposed upwards by rising declamation and thus the ambitus is generally lengthened into an *octave* through *terz*.

The more independent the melody, the broader and the greater is the effort to enrich it by ornamentation. In the place of a simple cadence as in No. 408, we find in plate No. 440, there is already a cadence of nine notes and the ornamentation generally goes back from the end through the middle of the beginning. (The same thing occurs in Gregory's chorus.)

Conclusion: The real melody movement is produced first through cadence (Jewish Psalms are not sung but are spoken).

Fleisher says that the theory of the cadence is the cradle of all Christian songs. In the East and West the melody is ultimately rooted in recitation and is produced by the broadening of the concluding stops and in both cases, as the freedom of melody grows, the fixity of rhythm also becomes greater and greater.

In choral music the syllabic melody is oratorish. Therefore Wagner calls the rhythm of *choral*, as both *fixed and free simultaneously*, according to the context of speech.

The melody of speech is however not musical. It is not based only on the relation between tone and rhythm, but an important factor of speech is also the true colour-timbre, which is created by or through the colouring or shading of the vowels from dull to bright, and which through their change often imposes pitches, which are not at all met with in speech melody.

General Conclusion.

The laws of speech melody are not wholly analogous to those of song metre.

CHAPTER II.

The Modified Oratorical Rhythm.

The following examples have an independent musical basis.

The idea of melody is different in India from that in Europe. The rhythmic series of *Tal* corresponds with the scale or the Gamut of the Ragas. The *former* (i.e. scales) are combinations of various notes limited in number, on each of which a Raga can be based.

The composition activity of Indians does not therefore consist of new inventions or preparation of measured themes, but of a variation of an ancient melody-type by means of an introduction of side notes and ornamentation with rhythmic form.

It is similar to a variation-technique formulated in the limits of one single musical part.

In our music (Eu.music) rhythmic relationship is not marked out by different sharpnesses. The metrical subtraction takes the place of the Tal, the short vowels order themselves in various note values which come into nearly rational relationship through the quantity of the vowels or the position of the long syllable.

Plate 410 (on page 31 of the book) Jaydeo. Main tone E. & G.

Melody grouping comes out of verse—metre. Long syllables are held longer and the short ones are sung on the repercussion tone.

Plate 437. Hymn to Hanuman.

Long syllables are sung, nearly double as long as the short, so that 4th and 8th change places in a measured series.

Plate 406 has got the same text.

A motive is again and again changed through the rhythmic breaking of the motive, through the subtonium cadence upon the main note and through the free transposition on the deeper second.

Plate 407. Avalokita madhumasa vanasri—Sapa sambhrama. (Page 33.)

Here the recitation and music are combined. The voice rises in the beginning from C towards the third, then stops for sometime on the repercussion tone, then sings on D which again is held up with repercussion. Then follows a flying transposition of the 1st motive towards the third, then step by step it comes back to the starting note C, where with a broadened cadence it closes.

The first tone is repeated almost exactly, only the cadence is shortened.

In the second part we get rich melismatish, which comes into being from the embellishment of the repercussion.

From the few lines of the piece we recognise a way which through variation of the repercussion and widening of the cadence leads from musically fixed language-tone to ornamental artistic song.

Plate No. 409. Gita govinda—Jaya jagadisa hare.

This also depends mainly on the initial "h" or "si" (note) to repercussion E.

Thus the whole is built up of the initial and the repercussion tones and of the ambitus near to an Octave i. e. from G to F[♯]A.

Plate 439 in Dodhaka begins with A and ends with Si (h).

In the 2nd half, the voice sings in the quart in order to prepare for the final end.

Plate 439 (b) Arya.

There is no melody scheme.

1st line: Repercussion and rising to the end of the half.

2nd line: „ and falling to the end of the whole with a cadence.

Plate 423 Devimahatmya.

Similar to 439.

Plate 424. The same.

Plate 458-61. Sivastotra. Only alphabets in their natural sequence. Here a musical measure is felt. This musical measure—according to Western conception—is a primary one. We feel a theme only in a definite measure. The measure—organisation as the end form of modified oratorical rhythm is something secondary.

The measure as indicated in the present songs is psychological, something different from our own. A melody—scheme, without rhythm, which for our understanding is problematic, maintains one or the other measure as an eternal form mainly through the influence of meter.

SUMMARY

Under the influence of the meter i. e. through regular changes of short and long, the approximately mensurated values can be transformed into measured patterns. The dynamic displacements subside and through heavy and light tunings, comes into being the measure.

We thus come to the structures which form the link between language—cadence on the one hand and the artistic song on the other.

This language-root of music, which is from Spencer's time opposed by Wundt and supported by Wallaschek or which is taken as the basis of transition, should naturally be considered as one of the several roots—though not the only one—for even a signalling cry which has no language-substratum can also lead to a musical tone. (View of Shimps).

A sort of cry is intermediate between the musical cry on the one hand and a regular call or invocation on the other. And this call in its turn leads to a musical herdsmen's song. (like the Swiss-peasant song).

Therefore, through the beating of the heart or breathing or stepping, a sense of measure should naturally be felt and that this measure can lead to a melody or through polyrhythm to harmony—but then it must have its regulating beat (in one form or the other) as suggested by breathing etc.

But still the emphasis must be placed on the language root of music, because there we do not have merely a hypothesis but have real material which we find and feel. (such as:—1 Declamation. 2 Primitive language song. 3 Indian recitation. 4 Choral forms. 5 Recitative etc. upto a definite structure of later times).

CHAPTER III.

The Vedic Songs and their Analysis.

The Vedic plates are not of the recitation type, but are measured songs at the basis of which there is a very regular (motif) motif—which changes in the course of the songs.

Rudra Samhita:—Saman—Song No. 425 Ajyadoha.

It begins with a three fold call. Hau, hau, hau, Ajyadoham.

Melodically, it divides itself into three parts. In the first, there is quint—highest main tone. In the 2nd, it continues in the higher plane and in the 3rd, it comes back to the deep tone.

The scheme is not measured, because in the 2nd part the Pada is not shortened or lengthened according to necessity. But it may even be said to be a measured one, since there is an exchange in the Pada and Viertel—4th part. It was not possible to make an exact notation (of the songs)—only some intermediate notes could be clearly made out.

The tone C & G placed against each other very clearly such as for example through the division of the whole scheme or through the cadence of the tones, or through their use as corner tones and repeated emphasis. We can therefore say that they were the tonic and the dominant.

Plate 426, Brahmayajnapatha:—This also begins with a call repeated twice—therefore it penetrates the scheme and the motif is repeated unbrokenly to the end. It always begins with the swing of a deep tone to percussion—tone C, which alternates several times with B & D—twice, even E (Ga) occurs and at the conclusion of the motif, the height of the tone drops. This motive has got some slight changes, at each repetition—(see notation in the book.)

In every individual form, the motive appears twice and is conditioned by the repetition of individual group of words. Each motive form is rather similar in its repetition but when repeated it shows a tendency towards deeper plane, and partly also towards deeper transposition.

Plates 427 to 430 give some idea about primitive music, 427 & 428 are from the Arishtavarga form of Saman and 429 & 430 from Vishnusamhita.

The ambitus here is only a terz G, F (Ma) & E (Ga)—the repetition of the motive is quite free.

The parts are sometimes separated and sometimes joined.

The note values are also arbitrary. From the point of view of the text, 427 & 428, 429 & 430 are the same but

musically the four plates form a *Unity* because the motive viz. the ambitus, the leading of the syllables which are inserted and the method of reciting are the same.

Plate 443 Gramageyagana.

This is sung by the teacher and the pupils and is distorted. Pupils' voice cannot be made out clearly. Here also the melody has its effort up-wards and ends with the application of the higher tone. The ambitus is the sixth, tone material is BAG, FED (Ni Dha Pa & Ma Ga Re.)

Plate 444 repeats the same text with another melody, which fundamentally differs from the form of melody of 443 Yodhajayasaman. This is Raurava Saman. The names of the Samans indicate (their subject) as Yodhajaya, Raurava, Rakshoghna, Ajitasya Jiti.

In 444, there are two schemes which change places with each other three times. The beginning does not possess any schematic character. The first scheme originates from the rhythmic repercussion of the highest tone to which is attached a movement, which in steps goes to a quart and to a second (see notation page 43.)

Plate 436. Taittiriya Brahmana Samhita.

The concluding notes of the sentence are always held longer. In the end of the passage, the voice rises, which otherwise does not rise above A, H, & C and does not go into the deep.

Plate 436 is metrical and is connected in its declamation with language itself.

From the 3 tones A, C & D, C is the repercussion tone, D is its heightening and A is the deeper recitation tone.

Plate 445 Taitt. Samhita 3-12-5 Etau ayushkaman etc. The main support comes from the repercussion tone B which is also the first tone. The recitation is very free and the movement is lively because of jumps of the third, fourth and fifth.

Plates 450 & 451 are recited freely oratorically and have musically little value, Samhita, Pada, Krama, Jata, Ghana are also given.

"Panigrahe Parvata rajaputryah" Plates 433-435. The song is common but is given in 3 different ways.

According to the Pandita who recited it in Kauthuma sakha, every Saman could be given in three ways.

Plate No. 435 434 1690.

Prachina	Navina	Navinatara	} Author of these stanzas
	Ramanna	Krishnaswami	

All these three are even now practiced in India and can be distinguished only through the height of the tone. So, this is a sort of a practical example for the composition of a new Raga.

Unfortunately there is no appreciably marked difference between the three styles.

433 & 434—apart from the note-values, are similar, but 434 & 435 do differ.

In all these there is the motive which is again repeated with modification and there are the two half and two full stops.

Summary:—Few plates give further ritualistic songs. Nos. 436 & 445 can be considered very little.

So far as recitation of theological subjects goes, 450 & 451 are musically valueless.

433, 434, 435, are most probably late imitations of Vedic music and only eight plates can therefore be considered as containing Vedic music.

Of them 427 to 430 (four plates) have similar recitation and may therefore be regarded as one single plate.

Therefore out of 68 Indian plates only 5 refer to Vedic ritualistic song and if we want to say anything about ancient Indian music, we should have had more.

They form the most ancient music that we possess, because these texts are at least 3000 years old and we may assume in all probability that the music in spite of the inevitable changes in the course of time has remained in general outline the same. Because music which is liturgical always guards itself from external influence and remains mostly unaffected

In addition to being ritualistic music, the Samans were also magical music and therefore all the more care was taken to preserve it in tact.

It seems that these melodies could not have been the property of the masses but must have been preserved in the teacher-pupil-tradition.

While the melody was in practice, there must have been some experimental changes, because different melodies are taught differently; in different schools even the number of tones differs.

It is to be noticed further that even to-day the way in which the Saman is sung in different parts of India is different and so there is no exact agreement with the Vedic number given in Vedic texts upon the syllables and the actual tones or notes.

Even in spite of all these changes in course of the times, we can infer that the original character of the melody must have been substantially the same because though there are changes, they are minor.

GENERAL REMARKS.

The form of the songs originates in the repetition of a particular group of notes—sometimes there is a small motive, just as in 427 to 434.

Many times, however, there is a measured theme as in 425—443. The change of the motive is apparently very free, melodically and rhythmically. But at the basis there is a very regular scheme according to which with the repetition of a bigger motive-group the same notes and note values

return. This change of motive corresponds with the technique of Indian composition because in Indian composition new melodies are not invented but the old types are changed and transposed through new rhythms and melodic richness. The ambitus changes for example in plate No. 427. The ambitus there has only a third and in plates 425, 443, 444, the ambitus has a sext, a group of six notes.

The breaking up is noticeable of the motive—repetition in plates 427 and 429 and it takes place through quick repercussion of the highest melody tone.

The songs in the concluding portion usually find out a deeper plane and also at the time of a repetition of the motive, there is a tendency towards deeper transposition. The arrangement of the Vedic tone is mostly defective, the tones are rather harsh (which fact could not be indicated in the notation marks.)

CHAPTER IV.

The musico-psychological significance of Rigveda, Samaveda Samkhita and Gana.

Veda is throughout tonish and not expiratorish and is much older than the Christian Era.

(Sievers says in Hebrew Metrics—There cannot be language with pure expiratorish or pure tonish accent, one of the two may be dominant.)

The Sacred texts have been handed down with accent and the theoretical discussion of these we get in Pratisakhya and Sikshas, and the grammarian Panini according to Wackernagel knew accent as a living phenomenon. The Vedic accent signifies only the tone height and may show the sort of the strengthening of the voice only as incidental—that is not shown in the texts.

The notations of accents is not uniform. Panini (Book Chapter 29 & 31) says that a syllable spoken in higher tone is Udatta, one which is pronounced in a deeper tone is Anudatta and the joining or union of the two is Svarita. According

to Haug, Udatta is not the high but is the middle tone and corresponds to the repercussion tone of the language—of course, it is higher than the deep tone, Anudatta. Svarita would be the union of the high tone and the deep tone but is higher than the Udatta. Prachaya according to Haug is equally high as the Udatta, only a little less voiced i. e. is a combination of the tonic and expiratorish and the deepest is Anudatta.

Haug (page 48 in his book) has given that the ligateur always comes before the antispatissh.

The tonal accent system of the Hindus is met with among the Greeks and the Romans (Uccha is acute, Svarita-circumflex and Anudatta the Gravis).

Everyday Speech

The Brahmana or Bhashikasvara is conditioned by the Udatta and Anudatta. But the Mantrasvara of the poetic language consists also of Svarita and many times also of the deeper called the Anudatta. The Prachaya stands between the Udatta and Anudatta theoretically. It is the tone which is normally used in reading etc. particularly in monotonous reading or speech.

The two main accents seem to be Udatta and Anudatta to which Svarita which takes seven or eight different forms is added later.

The view of the majority of Indologists is that Udatta is the high tone, Anudatta is the deep tone, and they are identical with the initial tone and the repercussion tone. These are the main accents which are very scrupulously and accurately handed down by oral tradition and Haug says that in view of the sacred nature of the text, even the slightest change in the accent was unthinkable.

The principle of Vedic metre is therefore based on number of syllables, Chandomanam—whilst that in the classical and Indian Metres is based on the weight of the syllables. The distinction is like this: In Vedic Metres in the place of a long,

a short might come, but in the classical metres, two shorts will come for one long and vice versa.

In the case of some metres, it is possible to follow transition from which the expiratorish accent i.e. to say that in the case of a word sung, there might come a word that is spoken.

Richard Wagner (in Opera and drama) says: Originally there was speech-song and speech came later and this can be explained on pure psychological grounds as with small children, who later on speak the everyday type of speech. There is the speech-song-type first (according to Biogenetics).

The relation between Rigveda and Samaveda is that the former gives the text in the original form with accents and the latter indicates a stage of language-music. The figures 1, 2, 3 etc. used here, are the musical signs. Udatta the highest is marked 1, the deeper is marked 2, the deepest is marked 3. Udatta is the highest when a Svarita follows it directly or when only Udatta syllables come between it and Svarita. In other cases, before the deep tone syllables or a pause (following), the Udatta attains to the only middle tone No. 2. The first of the several successive Udattas, the last of which is followed by a deep tone, is indicated by No. 2. (According to Benfry the tone rises higher than the middle tone).

Apart from other considerations, we may say that Udatta corresponds with No. 1. Svarita with No. 2 and Anudatta with No. 3.

There are only 3 nos. in use, which shows that originally Samaveda also had 3 toned note—material, which corresponded with the 3 accents of Rigveda.

The fact that the accents of the Rigveda are here in Samaveda indicated by numbers can be explained by saying that the recitation of the Rigveda now has been transformed into the artistic song of the Sama, the basic material being the same.

There are Ganas besides Samaveda but their relation with Samaveda is not clear. The Ganas are song books from which the melodies in which the Samans are sung are learnt.

In the Ganas the verses i.e. stanzas get their Saman form. The text is here very much changed. Many syllables are lengthened, and freely repeated, meaningless syllables are introduced and some words are changed to such an extent that the original words cannot be recognised. There are four such books of note collections.

Gramageyagana apparently to be sung in Gramas, Aranyagana, Uha and Uhya gana. The Riks are sung in various melodies and the melodies are different according to different schools, such as the Ranayaniyas, the Kauthumas ones.

According to Caland, the Jaiminias have 1232 in Gramageyagana, 291 in Aranya, 1802 in Uha, 356 in Uhya gana. Total 3681 Samans or ganas. The Kauthumas possess 2722 ganas.

1197	Gramgeya	ganas
294	Aranya	„
1026	Uha	„
205	Uhya	„

Samaveda gana and Samaveda-samhita.

The note-material of the Ganas is more profuse than in the Samhita. In the Samhita there are 3 nos. In the Gana however there are 5 nos. i.e. they are sung in 5 tones. The Kauthumas and Ranayaniyas sing in 7 tones, the Jaiminias in 6 (This is the view of Simon). Kauthumas have 7 tones only in 2 Samans. The Taittiriya sing with 4 tones in 2 Samans. The Ahvarakas only with 3 tones.

Tandyabrahmana, Kauthumasakha, however mentions only two tones.

In Rigveda, the Suktas are arranged according to the families of the singers. In the Samavedasamhita they are arranged according to the stanza units.

Samaveda is thus a Music edition of a part of Rigveda which is to be employed in a sacrifice.

In the Ganas the real liturgical melody with the real liturgical text is given. The same text has different melodies according to its application in the sacrifice. This shows that the original Samaveda had very little to do with the songs as such, they being first used in the Ganas.

Generally however it is said that the Rik is the Yoni out of which the Saman originates.

Rigveda gives the text in historical arrangement, Samaveda, apart from the selection with accents and new arrangements, gives the same text as in the Rigveda with the same orthography, the only change being that in the place of accents there are Nos. which are signs of notes only in the Gana texts and songs are given in the form, in which they are used in practice.

Oldenberg points out that Trishtubh is the chief metre of the Hotar while the Udgatars are known to be using Gayatri and Pragatha. The handbook of the Hotar was the Rigveda and that of the Udgatars, Samaveda. The verses of the Rigveda are therefore language songs and of the Samaveda musical songs.

The murmuring recitation of the Yajus in the Prachaya tone is exactly like the Catholic liturgy and thus we have in the sacrifice the threefold division of language, recitation and music.

What is then the purpose of the Ganas? Their text in comparison with that of the Samhita is much disturbed and this fact must have had some special purpose. The Stobhas like Hau, hau, hau, etc. are to be found, also in the case of Indian labourers, when they lift up loads etc.

So these sounds must have been originally physiological because they require much muscle strain. (Even in America these ha-u ha-u, ha-he, he-he, he-ha, hai-va are used, where such muscle strain is called into action.)

These are the same type of sounds which are to be explained physiologically in manual work and on the other hand with prayer, sacrifice etc. they have a magical power,

In Samavidhana Brahmana several Samans have been discovered from this point of view. There are magical effects such as release from sin, fulfillment of desire, seeing of the invisible, etc. These are magical effects.

The use of interjections for magical purpose is quite understandable, but why are the text syllables changed is not clear? Why such an unusual change? There we come to the question of the chronological relationship between the text and the melody of the Ganas. The melodies of the Ganas can either be contemporaneous with the Samaveda or they signify only the lengthening of the accents of the Rigveda or the Nos. of the Samaveda or they could be old songs of different characters, which have been annexed into the Ganas. Against the first, the form of the text is an argument. A melody which is composed upon a text must always necessarily keep contact with the text. The inserted syllable can have magic power, but the original must remain in tact. Therefore it seems that Gana melodies are not composed on the text of the Rigveda or Samaveda.

Against the second, is the fact that one and the same text is sung in different melodies and between these melodies there is hardly any melodic relationship and sometimes the melody and the accent also do not agree.

Therefore there remains the third possibility that these melodies are composed not for use in Sama nor are the Samans selected according to the melodies. Where have they come from, then?

In the history of music, we repeatedly find that songs of a secular character are adopted and directed for spiritual purpose, for instance in the Mass of the Dutch the basic motive is purely mundane or popular (Good bye to my lover; Desperate fortune.) Therefore, the mundane tunes were coupled to religious text, or the mundane text of the tunes was replaced by religious or spiritual texts. (Similarly in the Protestant Choral songs). Such seems to be the case of the Ganas and to do so, the text has been perhaps distorted. Therefore an attempt has been made to bring about congruity

between the text and the melody, and the first or the second is changed to suit the other.

The character of the recited songs was of many kinds, for instance purely primitive character is to be seen in plates 427 and 430 since a single motive is repeated over and over again.

As against this No. 443 shows a comprehensive theme, with all its numbers. The whole song is full of energy and fresh movement and appears like a primitive war song. The war song later on developed in a community which produced the *Mahabharata*.

Samaveda—Gramageyagana—443.

Plate 444 shows a double motive construction, and 425 is still better arranged. It shows a double exchange of introductory motive and the main theme, to which is also attached a *coda*. We find in Veda also pieces of songs which belong to the primitives and at the same time development, or progressive advance to such an extent that they exhibit a form which from the point of view of contents is of considerable height. The age of these songs, therefore, is not one but is very extensive. Now comes the question, what were the original texts which were the basis of these melodies? Since we know the ethics of ancient Indian music very little, it is difficult to come to any definite conclusions about the character of the melodies, their basis, interval-construction, and rhythm and the Vedic material itself is very limited for such a study. We must also grant that the melody had changed considerably in the course of thousands of years past and therefore we can hazard to give some conjectures only.

We must not forget under any circumstances that the word and the way according to primitive form are indivisible wholly and they could not recite the text without melody or melody without text and therefore when the old text disappeared and the new was adopted, many melodic changes also must have taken place.

Plate No. 443, I should like to consider as an ancient war song. Generally, the melodies were sung upon particular texts, texts which are expressive of the culture of the people, such as the magic songs or the love songs, tragic songs, war songs or workers' songs.

Another question is whether the whole song or a single individual motive was taken up. Much is in favour of the first possibility because the songs appear in many cases (443, 425) to possess a unity and the motive is seen only in the visual analysis and is not recognisable by the teachers of oral tradition.

Moreover, if a single motive were taken up which can be repeated freely ad infinitum, there could not have been any compelling reason to distort the text. And finally it is also questionable, whether the primitive possessed a sense of musical construction, or had done this unconsciously. It is likely that they never comprehended the relation of song and a single motive. It therefore appears that the song was taken up as a uniform organism and not as an individual motive. In some songs, however, for instance (Nos. 427—430), the cement which holds the motive at its repetitions is absent. In such cases the motive must have been freely moving and must have created some discomfort to the text.

In art we generally find that under the pressure of external conditions, a special style is formed which however does not disappear even though the external conditions disappear and persists as a special mark. In Architecture for instance there is ornamentation, which originally had no connection with decorative character and was for magical purposes. The magic disappeared in course of time while the ornament developed in the direction.

A similar thing happened in the changing of the text of the Veda, originally on account of external necessity, which was for setting aside the incongruity of the melody and the text, and latter on however, even when there was no necessity of a change, the text was purposely distorted, as a typical mark or matter of habit. That distortion later on took the

form of ritualistic aspect and this endowed to the text a special extraordinary consecration or sacredness. And this is why the ancient people explain that the text in its Saman form heightens the efficacy of the sacrifice. Hillebrandt is of the same opinion viz. the Ganas originate from the folk songs and folk melodies whose original text was thrown away and says further that the wonderful words Ho-i, Huva, Hu (jodler shows of joy-juchzer) have been retained from old folk songs. Felber thinks this as unlikely and thinks that it must be in the connection stated previously by him.

There are still a few questions that remain, for instance:—

1. How were the texts recited before the taking of folk melody?
2. Are the Samans, whose ambitus is only three or two tones, also to be traced back to ancient folk songs?
3. What is the function of Nos. 1, 2, 3 of the Samasambhita?

The answers are quite simple. (1) The recitation was originally one much more primitive and connected with the language very closely as for instance in its present form.

There is nothing more natural than that in case of people who originally possessed a tonal accent, the oldest liturgical recitation should also depend upon these accents.

This is supported by the correspondence of the accents of Rigveda and the numbers of Samaveda.

If then the Nos. 1, 2, 3 of Samaveda are directly to be connected with the Rigveda-accents, then the Samaveda Samhita represents originally a song and thus the Samhita, had its special function. To explain the Samaveda Samhita as a liturgical Veda is not sufficient, because the text in historical arrangement is like Rigveda and in liturgical arrangement is like Gana.

On this basis only, we know why the Udgata priest uses the Samaveda as his handbook. One can easily understand

the manner of this recitation, if one confers the interpretation of the beginning of the Atharvaveda by Haug. There we always find the same motive as shown on page 60 of this book. The same sort of applications we find even in Samaveda. (compare for instance plates 427-430 except for some rhythmic changes). On account of this again, we understand why two or three toned songs have come down to us, when they hardly have any of this sort in folksong.

CONCLUSION (OF CHAPTER IV).

The threefold transitional forms—the speech, recitations and songs:—The accents of Rigveda correspond to the recitation. The nos. of the Samaveda indicate the songs, and the murmuring of the Yajus indicates the single toned reading.

Thus it appears that the melodies found in the Ganas are not of unified origin. The oldest melodies might have originated in a perfection of tonal accent; with the growing complexity and mostly of the ritual, very likely, songs rich in ambitus and melodies must have been received from the store-house of folk music and the text arranged accordingly. Further, many original songs different in different schools find their origin even farther off. In later times the attempt or the effort of a strict reduction of the ritual songs became considerable, which is quite natural in the case of songs in the service of liturgy. The choice of older and newer songs was different in different schools and that explains why there have been far reaching differences in the Ganas of several schools, particularly in the point of their selection, number and the manner of application.

CHAPTER V.

The notation of the Samaveda.

The scale of the Samaveda comprehends seven tones of the octave. These tones are called (Pushpasutra edited by Richard Simon, page 523) Krushta, Prathama, Dvitiya, Tritiya, Chaturtha, Mandra and Atisvarya. According to the

Samavidhana Brahmana the nomenclature is different. The fifth is called Panchama. The sixth Shashtha—Antya. Earlier in the text books the number 7 was given, but Burnell says it is never used. Simon points out in his introduction to Pushpasutra, page 525, that the first two tones Krushta and Prathama are indicated by the same number i. e. by 1 by the Kauthumas and in the Samaparibhasha. On the other hand Krushta is shown by 2 and Prachaya by 1. Kauthumas' theory is that the distinction between Krushta and Prathama was superfluous, as Krushta occurs only once or twice.

Therefore the note upwards of the octave is shown by 1, 1, 2, 3, 4, 5, 6, or by 11, 1, 2, 3, 4, 5, 6 when the number 7 occurs it has a different significance. It is a sign for Abhigita i. e. joining half a Matra long of Dvitiya tone with the other half-long with the Prathama in one and the same tone. (Refer to page 61). In Samaparibhasha this is indicated by $\wedge$ 1. According to Burnell these seven notes of the Samaveda correspond with F E D C h a g. In the plates however the scale is different, from the point of view of both absolute tone height and intervals between full and half tones. According to Simon, the numberings of the tones signify only relative values and not the number of oscillations or pitch. According to him 1, 2, 3 of the Uttaragana correspond with tones 4, 5, 6 of the Purvagana. This is restricted only to the Prastava. As against this, Foxstrangways (Hindu scale) is in favour of absolute tone heights. He has reported that one singer who sang Sama for him first apologised for not being able to sing in the absolute pitch on account of old age and weakness and he sang the same piece twice in exactly the same manner. Even Indian theoreticians think that there are some places which lead us to the conclusion of absolute tone heights. According to Simon, it cannot be decided definitely. Psychologically, the relativity of tone heights is more probable, not only on account of the references to the possible connection of the tone heights with the Vedic accents which indicate only relationship, but also in consideration of the individually limited range of voice.

Among the Chinese, however, the absolute tone height is an integral part and every absolute tone height has its definite significance. (Laloy's—La music Chinoise). The fact that the highest tone occurs almost never is from the point of view of the ethics of ancient India music very important and has some connection with mystic ideas. Even in the mention of the tones one does not speak of 1 to 7 but from 7-1, 2, 3, 4, 5, 6 or from seven to which 1, 2, 3 are appended. In the Samavidhana Brahmana, at the beginning of the first section, it is said that from the highest tone the Gods live, the men from the first. The Gandharvas and Apsaras from the second and the cattle from the 3rd, the Pitrs from the 4th and the Asuras and Rakshasas from the fifth and the Vanaspatis from the last or the sixth. In another context, Sama vidhana Brahmana says that the high tone belongs to Prajapati or Brahman or the highest God, the first to the Adityas, the second to Sadhyas, the third to Agni, the fourth to Vayu, fifth to Saman and Atisvarya to Mitravaruna. All this indicates the importance of No. 7 which is sharply distinguished from other tones. Its theoretical explanation is that it is so because it belongs to Gods and its practical explanation is that it is so because of the effort to limit or restrict it to an easily singable range, or ambitus.

Gregorian chorals also move except in special recitation only over a range of a quint meaning 'fifth', or at the most over a sixth. Of further interest is the principle of numbering the scale downwards. The Greek tetrachord progresses from the highest to the deepest. The ancient Indian scale also does similarly. The hexachord of the middle ages shows upward movement. So also is the new Indian scale. This remarkable distinction between the old and the new music on one hand and the correspondence between the Orient and Occident on the other, without suggesting that there was mutual influence, only shows clearly the music experience of the ancient tunes and of the later tunes.

The old melodies in India and also Greece go downwards, and close with the leading tone from above. In Gregorian choral appears the downward-going close. Very often the

upward going close occurs, the semitone is neglected, and men take Doric and motolydish close before the Lydian subsemitone.

In the modern and new Indian music, the melody construction shows an effort of development upwards which in progressive manner reaches the close regularly with the subsemi-tone. The notation of the Samaveda makes a distinction between Prakriti and Vikriti,—the principal and the subsidiary note. (Pushpasutra, Simon page 525; Burnell Arshya Brahmana page 43 and following pages of introduction.)

The principle notes indicate the basic melody and are noted above the syllables and the incidental notes relate to the ornamentation and are shown between the syllables. So, the skeleton of the melody is thus distinguished sharply from the ornament. The melody of the principal notes has connection with the complete song. So also in the new Indian music the Raga has connection with the basic melody. (Burnell considers Vikriti notes as purely modern. Simon considers them sufficiently old since in the text of the Pushpasutra they are already noted.)

To the incidental notes also belong ligatures in which individual notes are not marked but a row of nos. is given (on page 64) to indicate the group of notes. From the Indian plates with us, it is possible to investigate how far notation laws given by theoreticians are actually observed in practice. It is to be noted here, that the copying and printing mistakes in the Ganas on the one hand, and the changes in the oral tradition and recording on the other, have to be considered. Therefore in the Gana it is often difficult to determine, whether there is a change in the recording or corruption etc. (plates 427 and 428 (Arishta-varga), 429 & 430 (Vishnusamhita) and page 65 notation.)

Of other Vedic plates also, it is not possible to follow the various signs of the notes according to their significance as given in the introduction to the Pushpasutra. Perhaps the singer sings according to a Gana other than that which

5L
93318 N R m 211, 115, 116
N 49.10.1-4

corresponds with the song sung or the divergences are due to the various methods of recitation in different schools, or perhaps the numbering of the Gana words is not without mistakes of caligraphy or printing, or finally the singer may not be quite sure of the whole thing. Perhaps Richard Simon who knows Indian music very well may be able to show the way why such divergences have occurred, on the basis of the material he has collected.

CHAPTER VI.

The ethos of the Ancient Indian Music.

With a few remarks on the ethos of the ancient Indian music, it would be proper to conclude this monograph. The Vedic music has a (Sacral) sacramental character and is closely connected with the liturgy and this explains why it is regulated even to the smallest detail. The central point of the Vedic liturgy is the Soma sacrifice. The pressing, offering and drinking of the Soma juice, which is the Soma Sacrifice, is similar to our Lord's supper or holy-communion because the priest who drinks the juice becomes through it in a primitive way capable of sacrament. He becomes one with the body of the divinity. The songs have, if used properly, great magic power. In the Samavidhana Brahmana, all these details have been described. The parts of such complete liturgical melody i. e. Saman are (1) Humkara i. e. to say the recital of the syllable Hum by all priests—16 or 3 as the case may be. (2) Prastava i. e. a prelude sung by Prastota—the ambitus of which is limited between two or three tones. (3) Udgitha the principal theme of the song and sung by the Udgata. (4) Pratiharta which is the first response sung by the Pratiharta. (5) Upadrava the second response sung by the Udgata. (6) Nidhana the closing chorus, sung by Prastota, Udgata and Pratiharta. (7) Pranava which is the song of the syllable 'Aum' which corresponds with our Amen. The song is accompanied by the syllable 'Ho' murmured by several singers in deep tone. At the time of the three Savanas of the day, different tones are selected (Max-muller and Hillebrandt) for instance for the Pratassavana deep

tone which is higher than the Ajya, middle or highest tone is for the Madhyahna savana and highest middle or deep for the Sayam savana. Even for the rate of speed of recital, there are rules. In the morning they go slowly, in the middle (gengiet) inclined, in the evening directly forward—usually slowly with the first two and quickly with the third Savana. This shows an unusually subtle harmony between the time of the day, the height of the tone, the way of singing and the rate of movement. When there is even the slightest mistake in the song or its practice, the whole sacrifice is purposeless. At the time of the singing of the Saman, strictly regulated movements of the hand are also made, which is evidently analogous to the cheironomic of the *neumen*. (magic power of the tone heights.)

And sometimes indeed the tones are indicated by the first finger of the left hand being struck on the knuckle bones of the right hand. Before this cheironomic—the tone script in movement—there must have existed *kephalonomie connected with accents* which must have been (Neumen Striden, Vol. I, Oscar Fleischer, pp. 49 and following pages) reminiscent of a primitive dance.

Further, wands are issued (this might have connection with *Rune* (magic) and through their particular arrangement in the numbering of the letters or complicated forms of the songs of the Stobha verses, they give a special orientation. In the Naradiya Siksha, the cheironomic seat of individual tones is given. Dhaivata on the top of the small finger, Nishada at the root of the little finger, Shadja on the ring finger, and Rishabha and Gandhara on the index finger. Such a practice obtains in China also.

The oldest descriptions about the tone are found in the Samavidhana Brahmana. Here every single tone is sharply distinguished from the remaining six. In the Mahabharata, the seven tones are ascribed to seven divinities and are characterised as follows: C—tone Sa to bellowing or roaring, D—Ri is indistinct, E—Ga—clear, F—Ma—soft, G—Pa—strong, A—Dha—heron like, and H—Ni—unharmonic (g).

In the Naradiyasiksha, C, D, E, F are respectively attributed to Agni, Brahma, Soma and Vishnu, C corresponds to Mayura, D to Chataka, E to Chaga—the Goat, F—Ma to the Crane, G—Pa to the Cuckoo, A—Dha to the Frog, H—Ni to the Elephant. This similarity which has not a very deep sense at its root seems to belong to a later time. The Upanishat gives the following seven tones 1 starting tone Sa, 2 unclear, 3 clear, 4 mild and soft, 5 strong, 6 like the sound of curlew and 7 mistaken or unharmonic. Everywhere you find that there is rising from deep to high. Even the length of the notes is measured according to the cry of the animals. The cry of a fish heron, corresponds with a Matra—more, the cry of the crow takes two Matras, that of mayura three Matras (Max Muller, Rk Pratisakhya). The Rk Pratisakhya distinguishes between three types of voices, the slow, the middling and rapid and to explain this gives the following illustration. For memorising—the rapid way, for sacrificial use—the middling, and for instruction of pupils—one uses the slow. Every kind of tone is compared with a metre and every tone-type is given a certain colour as follows:—1 white, 2 spotted, 3 brown, 4 black, 5 blue, 6 red, 7 bright yellow. Perhaps all this is due to number 7, which is a sort of magic number in India, as 7 Dvipas, 7 Sindhus, 7 Lokas, so that everything that is attributed to the category is attributed to the seven Svaras. Even the ritual relations are coupled with animal voices such as roaring of the tigers, cackling of the goose, the cries of the peacock and the flamingo and the cuckoo. There are many such analogies, for instance, the Rk with bones, the tone with flesh, the Stobhas with hair, etc.

The information about music given by old theoreticians and commentators is little and from this little information we get an impression that music was regarded as something low because it is a material of magic, as is already indicated by Samavidhana Brahmana. There is nothing like music theory as such, otherwise the analogies of animal cries etc. should not have been given.

Therefore it is difficult to say anything about the music theory as such, because the dominant theory belongs to the

new Indian music. Very fundamental and clear information about Indian Music theory is to be found in the excellent monograph of Abraham and Hornbostel *Phonographierte Indische Melodien*, (name of the book) and in the Proceedings of the Indian Music society, (S. B. Der I. M. G. 5/3) and another work by Capt. Day (*Music and Musical Instruments of S. India*). The many works of Tagore only give rich material of notes and cannot be regarded as critical or fundamental analogies of the theory.

The ancient teachers say (i. e. in Rk Pratisakhya) that there are three registers of the voice, the deep, the middle, and the high, with seven Yamas each. In these three positions one Yama cannot be distinguished unless there is another Yama. The seven Swaras are the Yamas and the Yamas are different from these Swaras. Max Muller explains in his commentary of Pratisakhya that the seven Yamas are the seven tones of a scale, and the three voice positions are the breast, the throat and the head. It is very likely that the three octave rows are meant here which are clearly distinguished in the New Musical Theory s r g m p d n the deeper with a point below, the Uchha with a point above, and the middle without any sign.

The double octave heightening or deepening is indicated by double punctuations.

The meaning of the remark that seven Yamas are Svaras and the Yamas are different from Svaras, is clearly this. The tones either correspond with the accents or they do not. This however might refer to the two parts which we have assumed in the songs of the Ganas. Either the songs directly originate from the accents (which corresponds with the primitive recitation of the Samaveda) or the songs are independent, (which corresponds with the borrowing of old folk songs).

With reference to the connection between the text and the melody in the recitations before us we have shown that the recitation of the classical songs generally corresponds with the language tone system i. e. the notes have to a still greater degree no independent character. In the Vedic

songs, on the other hand, the word and the manner of recitation have nothing to do with each other because they are magic songs, in which the magically potent manner of recitation and the practices accompanying that are more predominant than the words themselves. In some cases, the words of the magic songs which in their turn are borrowed from other sources, cannot at all be understood. The most significant phenomenon from the point of view of ethics of ancient Indian Music, are ultimately the three recurrent forms, viz. speech, speech-song and song. We have to find out an answer to the question why these transitions have come into being in this particular order and should not merely be satisfied by their mention. When speech brings in grammatical rules, the recitation brings verses. This distinction is not purely external. Because in these verses songs are recited which partly belong to the best type of lyric (for Ex. 421 & 438 Plates). The feeling created in the recitations is a different one, and is richer and deeper and this is what clearly distinguishes music from speech. Particularly in the citing of the Soma sacrifice the distinction between murmuring, reciting and singing is very subtly graded according to their magic effect.

Finally from our study of the plates we come to know the following things :

- (1) The original character of the tonal accents or their oldest origin.
- (2) The possibility of a general development of vocal music from simple speech.
- (3) And its melodical formation through cadence.

What has been said and found about these plates, in spite of many defects, and shortcomings of the absence of material, is important for the knowledge of the oldest music not of a particular locality but also for the study of the development of recitation in general.

MUSIC IN TRAVANCORE

BY

PROF. R. SRINIVASAN

The Royal House of Travancore have always been patrons of music and other fine arts. Some of its members had made names not only for the encouragement they gave to fine arts and their votaries who gathered in their courts, but they had been great artistes themselves, and among these stands out prominently the late Sri Swati Tirunal Maharajah. Even earlier than this Royal genius there were members of the Royal House who were great musicians, as for example, Aswati Tirunal (1756-1788) whose songs are sung in temples even to-day, Rani Rukmini Bai (1800-1837) whose kriti in Mukhari ("*Sreekanthesa*") is well-known. Earlier still, about a thousand years ago a Ruler of Travancore composed music. Later on there were composers of the *Attakathas* in which music was used plentifully. But the hey-day of music was in the time of Sri Swati Tirunal.

The end of the 18th century and the beginning of the 19th century have been the golden age for Carnatic music. It was in this period that the great saint Tyagaraja, Syama Sastri and Muthuswami Dikshitar (the musical trinity as they are called) flourished and flooded South India with their masterly and exquisite music. It was also at this time that Swati Tirunal lived in Travancore (1813-1847) and made his unique contribution to the music lore of South India. Western Ghats have been to some extent responsible for the land of Kerala not being so well-known as it ought to, especially about a century ago, when communication between the two coasts of the Madras Presidency was not frequent. But this made it possible for some of the distinctive features of the Kerala culture being kept intact. That was also the main reason why the compositions of Swati Tirunal did not spread over the Eastern Districts as those of the musical trinity. In Travancore the *Sopana*

style was in vogue for a very long time. Jayadeva's hymns (*Ashtapadis*) which became very popular in South India came to Travancore also and were adapted to the local style and sung in temples. The *Sopana* style is so called because its movements are slow, steady and gradual. To one whose ears are accustomed to quick movements and sharp trills, this style may appear to be dragging and monotonous. But it has its own charm and there is an atmosphere about it which gives it its distinctiveness.

Swati Tirunal Maharajah was truly a great man, great in many ways. He was a poet, a great devotee, a statesman, a musician and a scholar of repute. His reign though short was crowded with remarkable achievements; many of the institutions which are now our pride were started or inspired by this master mind. Though he lived but for 34 years and reigned for 18, it has been a full and rich life. He was master of 13 languages and composed songs in five of them. His personality and fame attracted very eminent musicians to the State. Among the musicians who adorned his court were Vidvan Koil Thampuram of Kilimanoor, Iravi Varman Tampi, Kshirabdhhi Sastrigal, the famous Vadivelu and his brothers, Parameswara Bhagavatar (of Palghat), Cunniah (a disciple of Tyagaraja) and Meruswami. Of these Vadivelu, Meruswami and Parameswara Bhagavatar greatly influenced his compositions. The Royal composer had himself said that for his compositions he took as model those of Margadarsi Sessa Aiyangar of Srirangam who lived in the 17th century and composed mostly in Sanskrit, (he used the word *Kosala* for his *Mudra*). The range of his compositions is vast and as referred to above, he composed in Sanskrit, Malayalam, Canarese, Hindi and Telugu. His compositions comprise Tana Varnas, Chowka Varnas, Padas, Kritis, Tillanas, Upakhyanas and so on. The following list gives the approximate numbers:—

Tana Varnas	...	...	...	2
Chowka Varnas (One in Telugu, one in Manipravalam and seventeen in Sanskrit)	...	...	...	19

Padas (The famous "Pannagendra Sayana" is one of the padas)	...	...	65
Navaratri Kirtanas	...	...	9
Nava Raga Malikas	...	...	9
Ghana Raga kritis	...	...	8
Ramayana kritis	...	...	2
Bhagavata kriti	...	...	1
Dasavatara kriti	...	...	1
Kirtanas (including Canarese Compositions)	...	...	200
Mangalas	...	...	3
Tillanas	...	...	6
Hindi pieces	...	...	37

A part from these musical compositions His Highness has written a book on the theory of music. It is in his own hand-writing and is preserved in the department of Oriental Manuscript. The script looks more like *grantha* than Malayalam.

The ease with which he composed was remarkable. He had a style of his own. He has covered a vast gamut, from very simple pieces to highly technical compositions which will baffle even a first rate musician. At the same time the diction of some of his compositions is simplicity itself.

It appears likely that some of the compositions of Tyagaraja had come to be known in Travancore also through the musicians who came to his court seeking his patronage. In some compositions there seems to be a very judicious blending of the styles of Tyagaraja and Muthuswamy Dikshitar, but mostly his compositions stand out by themselves as a class. As an example of the Tyagaraja style we may mention the well-known kirtanam in Bhairavi "Bhavadiya". In compositions like "Rasa Vilasa" mastery of a very high order is in evidence; the fitting in of the swaras and the *solkattu* into the general theme is masterly. There are also compositions in which the rhythm, the idea and the sahitya are so aptly blended that one seems to echo

the other two aspects. The kriti "Nrityati Nrityati" in Sankrabharanam is an example. We find also plenty of instances of Swarakshara i. e. letters of the Sahityam being those of the notes corresponding to those letters. Though generally the words of the sahityas dominated the melody there are compositions like "Kalaye Sree" in which the words merely hang on the melody like beads in a string. He has composed special slokas and kirtanas to be sung during the nine days of the Navaratri, particular pieces being ear-marked for particular days. In addition to these lyrical compositions, he composed three *Upakhyanas*. In these he was greatly influenced by Kokila Kantha Meruswami, so called on account of the sweetness of his voice. Meruswamy settled in Travancore in 1833 and lived up to 1870. He introduced here the *sankeertana* style. As a result of this the Royal composer has given us three upakhyanas, Kuchelopakhyanam, Utsavaprabandham and Ajamilopakhyanam. They contain, in addition to slokas, 33 kirtanas.

Among the varnas, the one in *kapi* beginning with "Suma Sayaka" is well known and at the same time technically of a high order. It is understood that Vadivelu influenced to a very large extent the music of it.

Among the ragas used for his composition occur some rare varieties. His composition "Dhanyoyam" in *Gopika Vasantam* has already attracted considerable notice. *Dwijavanti* is another raga in which there are very few compositions by others. *Lalita panchamam*, *Desakshi*, *Sudda Bhairavi*, *Ghanta*, *Poorva Kambhoji*, *Mohana Kalyani*, *Navarasam* are some of the rare ragas in which he has composed songs. He has left behind a legacy of musical treasure of which every Travancorian may be justly proud.

Over and above these compositions which had been published already several new compositions have been brought to light from manuscripts since discovered. There are several still unpublished which it is hoped will be made available soon. When these also come out and gain currency music lovers will realise what a rich and wonderful and

exquisite heritage has been left for us by the Royal Musician. Among the new pieces which are gaining currency several have already made their mark. Pieces like "Mamava sada" in Kanada, "Pahijagajjanani" in Vachaspati, "Rama Rama" in Simhendramadhyamam, "Vihara manasa" in Kapi, "Kripaya palaya" in Charukesi, "Sri Ramachandra" in Huseni, have won a unique place for themselves in the world of music.

It is a pity that his compositions did not gain currency; perhaps there were reasons for it. Most of his compositions being in Sanskrit could not probably catch the ears and imaginations of the people as easily as Tamil or Malayalam or Telugu. It is also possible that it struck a new distinctive electric note in the ears of the people dominated by the *Sopana* style and hence the general public found his compositions rather difficult to grasp. There was another important reason also. It is well known that compositions of great musicians find currency mostly through their disciples. But, naturally in the case of Swati Tirunal there could be no *sishyaparampara*, he being a Royal Composer.

Thanks to the great interest which Their Highnesses the Maharajah and Maharani of Travancore take in the cause of music, steps have been taken to popularise this musical treasure. A Summer school of Music for teaching these Kirtanams to the music teachers in the State was organised some years ago. This has now become a permanent institution providing for a four year's course in Carnatic music. It is hoped that this institution will serve to bring out the greatness of Swati Tirunal's Music, attract people to appreciate his greatness and realise what priceless treasure has been given to us by the Royal composer.

The famous Govinda Marar was also a contemporary of Sri Swati Tirunal Maharajah, but he seems to have gone out of Travancore seeking newer and wider fields. There is evidence to indicate that he was seen in Travancore by Parameswara Bhagavatar about the year 1831. On account of his capacity to sing musical pieces in six kalas (which means 32 times the original speed) he was called *Shatkala*

Govinda. During his peregrinations he met the famous Tyagaraja in the Tanjore District. He travelled wide and went to such distant places as Pandharpur and Benares. Subba Rao, who was Dewan to His Highness Swati Tirunal, was also a musician who could play Swarabat and Mridangam. Swati Tirunal is said to have learnt Swarabat from him.

The next period of musical importance was the reign of Ayilliam Tirunal Maharajah (1860-1880). Sri Ayilliam Tirunal was himself an accomplished singer. Musical experts of the day used to stand in great awe of His Highness. Most of the well-known figures in the musical world came to pay their respects to His Highness and get recognition from him. The famous Kalyana Krishna Bhagavatar, the Veteran Parameswara Bhagavatar and his disciple, Coimbatore Raghava Aiyer (so called because he lived for a long time at Coimbatore though he was really born in Vadasseri near Nagercoil) were the chief among those who adorned Ayilliam Tirunal's Court. There was practically no day on which there was not some kind of a musical concert at the Palace in which most of the musicians took part; very often His Highness himself used to take part in the performances to the wonder of those present. The famous Maha Vaidyanatha Aiyer came to his court twice. It was only on his second visit that he appears to have got recognition from His Highness's hands. Mahadeva Aiyer, a great violinist, also adorned the Royal Court at the time. Kalyanakrishna Bhagavatar and Mahadeva Aiyer lived on to the succeeding reign.

There has been an unbroken line of musicians attached to the Royal Court in Travancore and they had kept, sometimes brightly and sometimes not so spectacularly, the torch of musical tradition down to the present time.

Now there is a great musical revival in Travancore as in every part of Southern India. Great impetus has been given to that movement by the remarkable interest which the Royal House at present is taking, among other things, in the vivification and spreading of the musical culture of the State.

THE RAGAS (LAKSHYA) AND THEIR FEATURES (LAKSHANA)

BEFORE AND AFTER SRI TYAGARAJA'S TIME.

BY

SANGITA SASTRA VISARADA HULUGUR KRISHNAOCHAR.

The Ragas which existed before Tyagaraja and his contemporaries, were very few in number i.e. about 112 according to the Sangita Saramrita of King Tulaja of Tanjore, who wrote his work exhaustively on the authority of Lakshya. Even if we refer to the first work on the science of music, available to us at present--the Natya Sastra of Bharata Muni, which is the grammar of our music, just as the Ashtadhyayi Sutras of Panini are of the Sanskrit Language--we can find there that the Janaka Jatis are only 18 in number, of which 7 are Suddhas, and 11 are Sankirnas. The scientific method of increasing the number of Vikrta Jatis (Janyas), can give us the number 153 at the maximum. This number shows only the limit of the progression of building the Jatis (Jati corresponds to our modern Raga), and never does this number represent the total number of different singable Ragas. Many of them resemble each other, on account of very slight difference in the Svaras by a Pramana Sruti (24 cents by the modern method of calculation), some with the variation of Apanyasa and so on, as specified there. Neglecting all such subtle differences, we can take the number approximately to be the same as that of Saramrita of King Tulaja of Tanjore. Even if we take an account of the Ragas, mentioned or described by the authors between Bharata and Tulaja, we can find none has mentioned more than 150 Ragas, even nominally. Even the modern type of work such as Raga Lakshana (probably written after Tyagaraja's time) by an unknown author, appended to the Caturdandi Prakasika of Venkatamakhin (Published by the Music Academy, Madras), mentions only 72 Raga Melas with the numerical prefix Kana for No. 1, Phena for No. 2, as Kanakambari, Phenadyuti etc., and the Janya Ragas about 112, in all 184 names.

The other work, written about the same time of the Raga Lakshana, by the name Chatvarimrat Sata Raga Nirupana (Printed at Arya Bhushan Press and published by B. S. Sukthanakar, Bombay,) by an unknown author but attributed to Narada, mentions in a Parivara - Padhati, only 140 Ragas, some of which are simply fanciful names and never had any compositions composed in them.

Besides the two works mentioned above, there is another Raga Lakshana (written by an unknown author later than the above mentioned Raga Lakshana about the end of the last century) printed at Arya Bhushan Press, Poona, and published at Bombay, by B. S. Sukthanakar. This work gives the names Kanakangi for No. 1, Ratnangi for No. 2 etc., for the 72 Melas with the numerical prefix for each of them, having the first two syllables of the name to denote the number. This list of (Kanakangi) names incorporates the Kanakambari list of 72 Melas, mentioned already, with the numerical prefix, as Janya Ragas under the corresponding Melas of its own, and also adds a number of, 148, new Janya Ragas, in addition to the 68 of the Kanakambari list. Another edition of the Kanakangi list, is published at Adyar, Madras, by the name Sangraha Chudamani, which is still enlarged. In dealing with the Ragas and their features, in the following pages, I refer to the former Raga Lakshana (Music Academy Ed.) as Kambari list, and the latter (Bom. Ed.) as Kangi list, leaving from both the numerical prefix Kana etc.

No. of Janyas Kambari list	No. of Janyas Kangi list
68	148 new
No. of Janakas or Melas	140 from Kambari
72	36 { Janyas not counted and described
No. of Janyas not found in Kangi	
44	
Total 184	324 total of the list
	72 names of Melas from Kambari
	44 { Janyas not mentioned here.
	440 total

If we take an account of the current Ragas, which are popularly known and heard through the compositions of the well-known composers like Sri Tyagaraja, they will not exceed the number of Tulaja, but the modern vidvans produce, for evidence, such Kangi lists written or printed in vernacular, with a number of new Janyas in each of them, with a slightly different Svvara Sancara in Arohana and Avarohana, to prove the existence of all of them long before Sri Tyagaraja and his contemporaries. To all these vernacular lists, the two above mentioned Kambari and Kangi lists form the base, and each later list adds to itself at least one hundred more Janya Ragas with fanciful names. The result of such increasing of Ragas has become most unhealthy to the art of our traditional music, which has come down to us traditionally, during the last two thousand years, without any disturbance to its spirit. One of such vernacular lists mentions about 2000 names of Ragas, as if it has taken a challenge to provide with one name each of the compositions of the great composers, like Sri Tyagaraja and his contemporaries, whose compositions are estimated to reach that number. By such stupid efforts, some selfish modern vidvans not only lose their own respect among the high cultured society, but do harm to the glory of the great composers and the art of music. Not even a layman can believe such activities to be true, that the composers have created so many new Ragas throwing into darkness the most favourite and traditional Ragas, handed over to them for generations.

In addition to the existing Karnataka Ragas, the composers like Tyagaraja should have utilised some Ragas of Hindusthan. Many Ragas of Ratnakara are even to-day most popular in North India in their original forms and names, because North India maintained till the end of the 18th century the original Suddha-Svvara-Saptaka of Bharata and Sarngadeva, and the terminology of Suddha and Vikrta notes as Komala and Tivra, for the past 4 or 5 centuries. The only change that took place regarding the Suddha-Svvara-Saptaka, was from Shadji Murchana to Naishadi Murchana.

of the same scale. The ancient Suddha scale was Sri Raga, the modern Kharaharapriya the 22nd Mela of Venkatamakhin, while the modern Hindusthani scale is the Naishadi Murchana of the same scale, Velavali or Bilaval, which corresponds with the modern Karnataka Raga Sankarabharana, the 29th Mela of Venkatamakhin. Sri Raga scale was the Suddha-Svara-Saptaka of Sarngadeva, Locana, Ahobala, Hridayanarayana, and Srinivasa, and the modern Hindusthani Suddha scale is Bilaval, the corrupt form of Velavali of Sarngadeva, who gives this name for his Naishadi Jati. This change took place, due to the influence of the natural (Suddha) scale of the Western nations, who began importing their musical instruments of various types and shapes, from the end of the 18th century. The description of the Ragas was carried on by the modern vidvans in the light of the latter scale as Suddha, the component notes have been altered, to suit distinct and correct understanding of the Suddha and Vikrta varieties, with respect to the old scale, as Komala, Tivra etc., so that there remains no confusion in understanding clearly the ancient Ragas in the light of the modern terminology.

The Hindusthani Suddha-Vikrta Svaras are only 12 in number, and as they coincide with the practical Svarasthanas of the musical instruments like our Vina, there is no trouble in understanding or manipulating the Melas of that system, but it is not an easy task to understand the real idea of Suddha-Vikrta Svaras of Karnataka music, which stands firm on the bases of the Mela-Prastara, created by Pandita Pundarika Vitthala of Karnataka, as early as in the second quarter of the 16th century in his first work Sadraga Candrodaya. (Printed at Nirnaya-Sagar Press & published at Bombay by B. S. Sukthanakar in 1912). He shifted the traditional Suddha Sthanas of Ri Ga and Dha Ni to one Svara-Sthana below, and named them as Suddha Svaras, while he called the original (Suddha) ones as Vikrtas of the respective notes, and thus made provision for 90 Melas, by shifting each of them above in the specified way. His notes are named by him as

Paryaya Vrtiya Shuddha and Vikrta, for the purpose of completion of the Prastara.

On the authority of his Mela-Prastara, many Sankirna Ragas were newly created, and those that existed before his time got particularly steady shape and became indisputable. Many new Ragas derived from the Melas having Vivadi-Dosha came into existence, and were recognised as good as those having no Vivadi-Dosha, nay even more popular and pleasing than those of the previous type. Before the Mela-Prastara came into existence, there had been Sankirna Ragas, but they had no specified rules for fixing them in particular shape, so that they could be maintained in their original forms for centuries following the originators' views; they were left to the choice of their performer, and from time to time they were changing in their tints and sometimes they disappeared, having no bases for fixture.

For example, let us take the Nata and Devakri Ragas, and see what was the opinion of the learned Sastrakaras previous to Mela-Prastara. Catura Kallinatha (about 1440 A. D.) in his commentary on the Sangita Ratnakra says regarding the Adhunaprasiddha Desi Ragas (P. 217 Anand. Ed.)

नटदेवकीप्रभृतिषु ऋषभधैवतयोः अन्तरकाकर्यादिम-

श्रुतिद्वयक्रमेण प्रत्येकं पञ्चश्रुतिता च शास्त्रविहिता ।

He says in this passage that Ri and Dha leaving their limit of Trisruti or Chatussruti, the second Svara-Sthana after Su. sa. and Su. pa of our Vina, and taking the third Svara-Sthana which represents the Pancha sruti and Shat sruti or Su. ga. and Sadharana ga in the first tetrachord after Su. ga. and similarly taking the Su. ni. and Kai. ni. in the second tetrachord after Su. pa., is not scientific. From the above passage of Kallinatha, my statement that the use of the Vivadi pair of notes in succession was not allowed in the Ragas is confirmed. After Pundarika's Mela-Prastara, the admittance of Vivadi Svaras in a Raga was recognised, and was brought into practice popularly. The result of this rendered many of the Melas having Vivadi-Dosha into the most audible and pleasant Ragas, by virtue of the particular

way specified by the first and original author of the Mela-Prastara of Karnataka, Pundarika Vitthala; so the system was thereafter recognised by the name Karnatakai.

Sarngadeva (1220 A.D.) has also mentioned in the passage

चतुर्धा ता पृथक्शुद्धाः काकलीकलितास्तथा ।

सान्तरास्तद्वयोपेताः षट्पञ्चाशद्वितीरिताः ॥

(P. 48, S. R. 1-4-17) a Mela-Prastara of 56 Melas, but it does not include Melas having Vivadi-Dosha. The definition of Vivadi, as explained by the ancient authors, is that it is a Svvara destroying the Ranjakatva of a Raga, a Svvara which was not admitted in a Raga. But Pundarika confirmed the admittance of Vivadi with a slight specification, on the authority of Sarngadeva, who mentions this proposition in the following sloka,

ईषत्पशो लघनं स्यात् प्रायस्तलोप्यगोचरम् ।

उशन्ति तदनंशेऽपि कचिद्गीतविशारदाः ॥ (P. 85, S. R. 1-7-51)

In this passage, Sarngadeva explains that some learned musicians make use of 'Omitted notes' (Langhya Svvara) very slightly and complicatedly, just as they do in the case of short notes, (Anamsa Svvara) so that they cannot be identified, either as having been used or not, and in such case it does not harm the melody. On this authority, Pundarika mentions that the usage of Vivadi notes in Vakra-Prayoga does not only not harm the melody, but it is capable of enriching the same; he states this in the following passage.

पर्यायवृत्त्या विकृतैश्च तत्र व्यस्तैस्समस्तैः प्रभवन्ति भेदाः ।

किन्तु स्वरा ये विकृताश्च लिप्यां वक्रोत्तमाङ्गाः प्रकटीमवेयुः ॥

Let us take for example Nata the 36th Mela of Venkatamakhin's Prastara, which corresponds with the same of Pundarika's. (I shall deal with the Mela-Prastara of Pundarika elsewhere). In this Mela Ri and Dha are Sha. srū, i.e. Sa. ga. and Kai. ni. and when they are to be practically rendered in the Raga, the successive notes in Arohana will be Su. Sadharana ga and An. ga, both Vivadis; but such Svvara Sanchara was forbidden in Suddha Ragas during the period prior to Pundarika's Mela-Prastara (see Kallinatha's commentary quoted above), but it was admitted in Chaya

and Sankirna Ragas in Vakra-Sancara. On the same bases of Lakshya-Lakshana, which had come down to him through 15 centuries, Pundarika gave it particular shape, and made provision to preserve such Chaya and Sankirna Ragas in fact. From his Mela-Prastara, many new Ragas came into vogue in the Suddha group, and those of the Chaya and Sankirna groups became well shaped and unalterable. For example, let us take now just like Su. Nata of Karnataka, a Raga from the North Indian stock, which has become the most favourite, popular and artistic, since the time of Tansen, a contemporary of Pundarika; both were employed in the Darbar of the famous Moghal Emperor, Akbar the great.

This Raga is Malhara a later form of Mallahara or Mallari, the name of Shiva Lingas, situated on different peaks of mountains in the heart of Karnataka. This name is given to the Parivara-Ragas and derivatives of Megha, which is mentioned to have sprung up from the month of Isana, one of the 5 heads of Siva, who killed a Daitya named Malla as per the Purana describing Mallari mahatmya. Sangita Makaranda and Ratnakara mention this Raga. There are varieties also of this Raga viz. Megha Malhara, Suddha Malhara, Gauda Malhara, Nata Malhara etc., which had no Vivadi-Dosha in the old varieties of the earlier period. Since the later half of the 16th century, there came into existence, one more variety of Malhara by the name Meeya Malhara, which was created by Meeya Tansen, and was brought into practice. This supersedes all other varieties, and remains unstained even to-day as eminent, while others of the previous type have become rare Ragas. The reason is that the old Malharas had no scientific authority for providing them a definite shape, while Meeya Malhara was derived from a Mela of Pundarika's Prastara, which coincides with the 24th Mela of Venkatmakhin. Since its creation, it remains unaltered throughout the length and breadth of Hindusthan even to-day, although it has been handed down only during the past four centuries. It is important to know how it is so purely preserved in its original form for such a long time.

I shall give below how the Vivadi-Dosha existing between the notes Dha and Ni of this 24th Mela is passed over without any controversy on its Svvara-Sancara. According to the Mela, the serial order of notes in Arohana is Pa, Sha. sru. dha. or Kai. ni., Ka. ni & Sa. To avoid reciting Ni twice, and giving each different symbols in notation as Kai. ni., and Ka. ni. to denote the two different notes, he (Pundarika) framed a new device for clearly understanding the two notes, by different syllables as Dha and Ni; and to show what sort of Dha and Ni are employed in the Raga, he has made clear mention of the name of the Mela, with the description of all the component notes. He also made the analytical study of the Prayoga, and observed that when reciting Pa, Kai. ni., Ka. ni., and Ta. sa., the Kai. ni. is followed by a tinge of Cha. dha., after which Ka. ni. is recited and then Ta. sa. to avoid the Vivadi-Dosha; thus the combination becomes melodious. A keen observer or singer can observe the same phenomenon even to-day, when attempting to sing the Vivadi notes, to give melodious effect in a Raga.

This has become a phenomenon to the Indian ear or vocal chord, as we are not using Vivadi notes in succession in our Ragas, since the birth of our music. I do not wish to discuss here in detail how and why it is natural to us, because our ears and voice are trained and accustomed to accept it with ease, while the Western music, which admits Vivadies, is quite different from ours fundamentally, and it requires for us a special training for both the ear and the voice to follow it.

Just as mentioned above, in the Avarohana of the Vivadi notes from Sa to Pa also, the same phenomenon can be observed as shown in the following. After reciting Sa, the next note is Ka. ni., which is sung without any trouble, and when passing to Kai. ni., or Sha. sru. dha., the voice takes a tinge of the Cha. sru. dha., after Ka. ni., and then catches the Kai. ni., and passes to Pa. As explained here, the Arohana and Avarohana of the notes can be written as Pa Ni Dha Ni Sa in Arohana and as Sa Ni Dha Ni Pa in Avarohana, where in Arohana, the first Ni is Kai. and the

second Ka., and in the same way in the Avarohana, the first Ni is Ka. and the second Kai., while Dha is of Cha. sru. tinge, which is short and slight in both.

This has become a standard type of Sancara for the Sha. sru. dha. and Ka. ni. in all Melas, wherever they are the component notes. The same rule is applicable to Sha. sru. ri and An. ga, wherever they constitute a Mela. The above device is only applicable to derive a Chaya Raga of the Mela, and when the same Raga openly admits foreign notes, it becomes Sampurna Raga. Let us take the 36th Mela which is named as Nata Raga Mela. We have got three varieties of Nata Raga viz. Su. Nata, Chaya Nata and Saranga Nata. Just like the Meeyamalhara of the North was derived from the 24th Mela newly, a Raga by name Tilanga was newly created there, on the authority of Pundarika. There is no controversy about the Melas having no Vivadi Dosha being grouped under the Suddha variety. But Pundarika provided a group of Suddha Ragas out of the Vivadi Melas. This group of Ragas used to drop one of the pair of the Vivadi notes in the Arohana, and retain the same in Avarohana, while its pair, which was retained in Arohana, was dropped in Avarohana. This is the way in which the Su. Nata Raga was formed, by dropping Ri Dha and retaining Ga Ni in Arohana, while dropping Ga Ni and retaining Ri Dha in Avarohana. This Raga is called Su. Nata in our system, and the same Raga is called by the name Tilanga, in the Northern system, and has become one of the most favourite and popular Ragas. The name itself points out that it is taken from the South Indian stock. Then there followed many of the most favourite Ragas like Nata Bilaval, Charya Nata, Nata Kamoda, Nata Kedara, Nata Bihag, Nata Malhara, Saranga Nata etc., which are the Ragas influenced by the technique of Nata Raga of Pundarika. But we the descendants of the originator, not being able to understand the real technique, and the method of rendering the Vivadi Dosha into good melodies, and to enrich our traditional Ragas, have left many Melas unused, and those that have been used by the great composers like

Tyagaraja, have been through misunderstanding put into oblivion, on account of irregular Svvara-Sancaras on our own fancy and habit. The modern vidvans think that each Mela Raga should have Sampurna Svaras, atleast in either the Arohana or Avarohana, although the Vivadi notes used in the serial order create jarring effect on the ear, so the Nata is considered complete in Arohana.

Thus the Nata Raga, which, besides being recognised as a melodious Raga, has shaped many adjacent Ragas, so unalterable in forms in the North Indian stock, very rarely finds place in the list of Ragas programmed for the modern music performances, which really ought to begin from the same Nata Raga, according to the tradition of Purandara Dasar, the father of Karnataka Music. The Sampradayikas of Dasakuta begin with the *Ugabhogasatagananatha* or with kirtana *Saranu Siddhi Vinayaka* in Nata Raga without fail, whether there is a Harijagara, Bhajana or Kirtana even to day. Although this Raga had attained such a popularity during the past four centuries, now unfortunately, it has been neglected as an old Raga having no Ranjakatva, and in place of such Ghana Ragas, new Ragas having no Lakshya of the ancients are brought to light together with new compositions, with the object of amazing the ignorant mass about the learnedness of the modern composers and the novelty of their compositions.

The common mass, which will be ignorant of the real value of the culture and the merit of the art, is thus deceived by such activities; and the learned pass them for want of proper courage to protest against such misleading actions. Besides this, avoiding the application of the rule of Vakra Sancara to the Ragas derived from the Vivadi-yukta-melas, in the specified way mentioned above, it is applied to a Sampurana Raga, having no Vividi Svvara, unnecessarily by adopting one of the Kuta-Tanas either for Arohana or for the Avarohana, or one Tana for Arohana and the same reverted for Avarohana, and thus creating a new Raga. If this method is recognised, there will be thousands of Ragas in one Mela, because for the 7 notes of a Mela, there will be 5040

permutations and there is the possibility of creating atleast half the number of Ragas of the permutations i.e., 2520. It is on this calculation, I suppose, some modern Sanskrit and Telugu books on music have been able to produce the suggestive lists of Ragas, amounting to the maximum number. This method of increasing the number of Ragas is very recent, that is to say after the time of the great composers like Sri Tyagaraja. Up to the time of the trinity of composers, the skill and the genius of the composers was measured from the variety of melodious Svvara Sancara, and new Sahitya having variety of Bhava in the same Raga. But misguided by the modern lists of Ragas, suggesting new fanciful names with only the Arohana and Avarohana of Svaras in Vakratva, the followers of the great composers from generation to generation have incorporated such fanciful names of Ragas by adjusting them to the composition of the great masters of music, wherever any difference of Svvara-Sancara is noticed. This is the main cause of difference of opinion among the present vidvans, regarding Raga Lakshana, which is almost neglected to day except for the Svvara-Sancara, which has become the only Lakshana to differentiate the Ragas. If we examine carefully the Svvara-Sancaras of various compositions now available, we can be convinced that they are merely different melodious combinations of notes, and are not the strict Arohana and Avarohana of different Ragas, as mentioned in the modern lists. A great confusion has arisen on the issue, and there are so many doubts:

1. Whether the composers have given the names of Ragas to their compositions themselves, or their disciples, under the influence of the modern lists of Ragas, have given the names of Ragas to their compositions, on the analytical study of Svvara-Sancara in them.

2. What list of Ragas was available to the composers, and how they recognised them, whether on the authority of Lakshya available to them, or did they suggest the preparation of such lists to the respective authors, on the authority of their own compositions.

3. Did they teach their compositions by a particular method of tuition, or the disciples learn them by simply following their Masters' emotional and inspired flow of melodies, combined with the various compositions.

4. Did the composers teach their disciples the various Sangatis of the Kirtanas, and the main Arohana and Avarohana of the Ragas, together with their names, or only their followers have done this work, after the time of the composers.

Removing the above doubts and many others of the same nature should be one of the objects of such a gathering of vidvans, organised by the Music Academy, especially on the present auspicious occasion of the centenary celebration of Sri Tyagaraja. The main subject, which I have discussed above, is about the Sampurna Ragas, derived from the Vivadi-yukta-melas in general. Now I wish to discuss below the details about the varieties of Sampurna Ragas.

According to Sangita-Ratnakara, there were ten sorts of Ragas; the first six sorts being styled as Margi Ragas, were not in practice during his own time, while the last four sorts, being called Raganga-Catushtaya, were supposed to have been current in his time. Among the 86 Ragas coming under this group, 34 were neglected, and were very rarely used as old Ragas, while only 52 latest Ragas were most popular and favourite among the public. Even the latest group of 52 Ragas was derived from the Margi Ragas, as mentioned by Sarngadeva in the passage *Prasiddha grama ragadya keciddesityapeeritah*. We have not at present sufficient material, for the solution of the Grama-Ragas, so we cannot definitely ascertain the Lakshanas of the latest 52 Ragas of the Catushtaya, although many of their names are current in our time. If we assume that the Margi Ragas do not exist their derivatives, which we observe in the classification of Catushtaya, are consequently obsolete. Since the Mela-Prastara of Pundarika came into existence, a new method of classifying the Ragas was needed, with reference to the object of creating it (Prastara). Pundarika

does not mention any thing about the Catushtaya, but confirms the classification of the three classes of Suddha, Chayalaga and Sankirna, according to the opinion of Umapati, as quoted by Catura Kallinatha in his commentary on Sangita Ratnakara of Sarngadeva (P. 228, Anand. Ed.) After a century, Venkatamakhin adopts the Catushtaya classification nominally, and distributes his Ragas into only three classes, Raganga, Bhashanga and Upanga, without particular and definite mention of each Raga by its particular class. He does not contribute any Ragas to the Kriyanga class, except the Su. Ramakriya, but mentions Gundakriya and Natharamakriya without their proper classification. He has neither given the definitions of the Catushtaya clearly, nor he has put each Raga to its particular class. So this method of classification was not in vogue, it seems, after Pundarika's time. Even now the meaning of this Catushtaya is not properly known to the modern vidvans, but it is nominally used, having no definite meaning. When there was some thing known about the classification and the stock of Margi Ragas, the Catushtaya classification was practical, as it had the traditional connection. As the Margi Raga classification is not known at the present day, the Catushtaya classification is extinct along with the generic one automatically. Since the opening of the Mela-Prastara, which is devised newly to suit the present conditions, the classification of Ragas into the three groups viz. Suddha, Chayalaga and Sankirna, is proper and sensible.

I give below the idea of the invention of the original Mela-Prastara in details, and I have discussed above the importance and practical application of the same in general. Let us take first the Nata Mela, having Vivadi pair of notes Ri Ga and Dha Ni, in the lower and the upper tetrachord respectively and see the practical application of the same (Vivadi-Dosha) to the three sorts, Suddha etc. During the discussion of this Raga by experts in the past one or two sessions of the conference of the Music Academy, no proper consideration was given to this proposition and so no unanimous opinion was found out from the discussion.

This Raga has assumed according to the three sorts, three different forms, which are in use even to-day, and they may be identified only after a detailed investigation of the matter. Whenever a Raga, having no Vivadi-Dosha, omits one or two notes in Arohana, and admits them in Avarohana or vice-versa, the Raga is called Sampurna, where the omitted notes are called Alpa or Anamsa Svaras; they are used in quick succession just with a slight touch. But when there is the Vivadi-Dosha, one Svara which is the lower in the Vivadi pair, is completely dropped in the Arohana, while in Avarohana the higher is dropped. So the total number of Svaras used are the 7 notes of the complete scale. In such a case the Raga is called Suddha in one view and Purna in another view, just as we say Suddha Nata, Suddha Mukari, Suddha Saranga etc., and not Su. Todi, Su. Saveri, Su. Dhanyasi etc., where the prefix Suddha is applied to denote Shadavatva or Audavatva of the Raga, which drops one or two same Svaras in both Arohana and Avarohana. In the Natya Sastra of Bharata, and in Ratnakara of Sarngadeva, there is a provision for this as

तानास्युः मूर्च्छनाः शुद्धाः षड्वैदिवितीकृताः ।

(S. R. P. 51), where Tana means the same as Murchana or a singable Raga scale, with 6 or 5 notes. But that is not the meaning of Suddha, denoting the classification. Here Suddha means Sarala or Spashta, as opposed to Chayalaga and Sankirna, which mean having a shade of a note, and mixed with foreign notes respectively. With reference to this rule, we have in practice three varieties of the Nata Raga; one is Su. Nata, which omits Ri and Dha (both Shat-Shrutis) and admits An. Ga and Ka. ni. in Arohana, and omits Ni and Ga and admits Dha and Ri in Avarohana, so as to utilise all the 7 notes of the complete scale, avoiding in this way the Vivadi-Dosha, existing between Ri Ga and Dha Ni. In this particular way, all Raga Melas having Vivadi-Dosha can be rendered so as to create the most melodious Ragas, which were rare in the previous practice. Only Salaga and Sankirna Ragas were created from the Vivadi-yukta-Melas prior to the scheme of Pundarika's Mela-Prastara. Creating Suddha Ragas from the Vivadi Melas was new, and

even the Salaga and Sankirna Ragas of the previous age, which had no definite rules for shaping and fixing, became well shaped and preservable for many following centuries, in their original forms, avoiding irregularity and innumerability. In this way, what is known at present as Nata Raga is Su. Nata having its Arohana Sa Ga Ma Pa Ni and Avarohana Sa Dha Pa Ma Ri. Let me quote here the description of Nata or Suddha Nata Raga the 36th Mela, as is found in Caturdandi Prakasiba of Venkatamakhin.

नाटो भाषाङ्गरागोऽत्र वादी षड्जः स्वरो मतः ।

संवादी पंचमो ज्ञेयो गनीप्रोक्तौ विवादिनौ ॥

अनुवादि रिधद्वंद्वं चायं सायं प्रगीयते ॥

अवरोहे निधगरिवर्जमेनं प्रचक्षते ।

संपूर्णरागश्चैवैव संमतो गानवेदिनाम् ॥ (C. P. P. 59)

In the above text, Venkatamakhin clearly mentions the pair of notes Ga Ni as Vivadis, and the pair Ri Dha as Anuvadis respectively. Sarngadeva has decided this clearly, so that there should not remain any confusion in the practical usage of them—

.....निगावन्यविवादिनौ ।

रिधयोरेव वा स्यातां तौ तयोर्वा रिधावपि ॥

The Vivaditva can be felt only between Ri Ga and Dha Ni when they are separated by one Sruti in the middle i.e. when they are adjacent to a common Sruti, or one before and the other after a Sruti. This is not applicable to Su. ri and Su. ga or Su. dha and Su. ni. of the ancient Su. Svarasaptaka, as in the case of the modern 22nd Mela; it is not also applicable to Melas like 15th or 51st as Ri Ga and Dha Ni of them are more than 2 Srutis between them. So according to the description of Venkatamakhin, unless either the pair Ri Dha or Ga Ni is dropped, the Raga will not be melodious. So the dropping of Ri Dha in Arohana, and Ni Ga in Avarohana is unavoidable for removing the Vivaditva in Su. Nata. The text approves this in a wrong setting. The fourth line of the Cha. pra. quoted above is wrong in metre, and carries no sense,

because it mentions the drop of the 4 notes Ni Dha Ga Ri, which means the Avarohana is Sa Pa Ma Sa. No such Raga dropping 4 notes either in Arohana or Avarohana can be found in the whole literature on music. So it is clear that it is a mistake of the copyist or an interpolation by some vidvan of the type of authors of Kambari or Kangi lists. Properly speaking, it includes the dropping notes in one combination of 4 notes, Ni Dha Ga Ri instead of mentioning the proper two for Arohana, and two for Avarohana. Therefore, I suggest the correct reading of the line be adopted thus:—

आरोहे रिध्वर्जश्चावरोहे गनि वर्जितः । and the fifth line may be read *Sampurna Raga Evaisha* for *Sampurna Ragascaivaisha*. Regarding the Nata Raga, only one line is available in the text of the Kambari list. It does not mention anything except *Graha Svara* as Sa, and dropping notes as Ga Dha in Avarohana. It does not mention anything about its *Suddhatva* or *Purnatva* clearly. If the Arohana is taken as *Sampurna*, Sa Ri Ga Ma Pa Dha Ni Sa and Avarohana as *Audava*, Sa Ni Pa Ma Ri Sa, the difference of opinion will continue eternally. I suggest my correct reading thus:—

शुद्धो नाटोऽरिधारोहोऽवरोहेऽनिग आदिसः ।

But without knowing the rules of the science of music, many vidvans attempt to sing this Raga with *Sampurna Arohana* and *Avarohana*, being misled by the wrong interpretation of rendering *Vivadi-yukta-melas*. They are unaware of the three varieties of Ragas as *Shuddha* etc., and so they mix all in one Raga, and form different opinions about the Arohana and Avarohana, and quote different *Svara-Sancaras* in support of their views. During the discussion of this Raga, the President of the meeting of Experts' of the Academy, came to a conclusion on the majority of votes of the gathering, that the Arohana is *Sampurna*, Sa Ri Ga Ma Pa Dha Ni and the Avarohana *Audava*, Sa Ni Pa Ma Ri, in an orthodox manner, depending upon the authority of the modern lists of Ragas, and the mystified practice and habit based on such lists. Here again, what *Sruti* of Ni usually and naturally flows along the melodious *Raga-Alapana* in *Tristhana* was not

identified. In *Druta Gati Tana*, it takes in *Avarohana Kai. ni.* and not *Ka. ni.*, so the Ni accepted in *Sa Ni Pa Ma Ri*, should have been identified as *Kai. ni.* or *Sha. sru. dha.* and the proper Avarohana as *Sa Dha Pa Ma Ri Sa*. In the latter condition if the Arohana as *Sa Ga Ma Pa Ni Sa* is accepted—many traditional vidvans suggested it as common, some suggested *Sampurna* as *Apurva*,—it becomes *Suddha Nata*, in accordance with the *Lakshya-Lakshana*, and also *Mukya* or *Saralagati Raga* as defined in the verse—

चतुर्विधा मतङ्कोक्ता मुख्यानन्योपजीविनी । (P. 154 & 863),

which is explained by Kallinatha as

मुख्यादीनामेव मतङ्कोक्तानाम् याष्टिकोक्तानि संज्ञांतराणि यथा । मूलेति

मुख्या । संकीर्णेति स्वरारूपा । देशजेति देशारूपा । छायामात्रेत्युपरागजा ।

As mentioned in one of the passages quoted already, *Nata* and its companion *Devakriya*, as described by Kallinatha and confirmed by *Pundarika Vitthala* as different *Melas*, form the foundation of the *Karnataka Raga Paddhati*; *Mukhari* represents the top, *Sri Raga* and *Ramakriya* form the main body, and *Malavagaula* its back bone; *Todi*, *Kamoda*, *Kambhoji*, *Pantuvarali*, *Bhairavi*, *Purvakalyani*, *Sankarabharana*, *Kalyani*, *Nadaramakriya*, *Saurashtra*, *Saranga*, *Saranganati* etc., and some other *Mela Ragas* represent the different limbs of the body of this system.

I have given above the description of the *Su. Nata Raga*. In the following passages, I wish to deal with the other two varieties of this Raga. The later two varieties are *Salaga* and *Sankirna*. The word *Salaga* is a corrupt form of *Chaya-laga* and for practical purpose, the word *Chaya* only is combined with the names of Ragas as *Chaya Nata*, *Chaya Gaula*, *Chaya Todi* etc. The third variety is *Sankirna*, which word was in use for many centuries following *Bharata*, who uses this word for the mixed melodies. It is *Pandita Locana* who uses the word *Sankara* for *Sankirna*, as in *Sankara Raga* and *Raga Sankara*; *Venkatamakhin* also uses in one or two places, the word *Sankara* for *Sankirna*. In this variety, *Nata Raga* appears again as *Saranga Nata*; the word *Saranga* is written in many places as *Saranka* and *Salanka*.

and Salanga, which of course is a mixed melody. Locana mentions this variety as Saranga, omitting the word Nata. Whenever there are two words combined to denote one Raga, one is omitted for the practical purpose. But by the Lakshana and the Svaras employed therein, it can be very easily identified, and there remains no confusion about the proper Raga.

Now it is question, how the word Saranga came to be utilised for the word Sankirna, because it is not found in the well-known work Sangita Ratnakara. Sarngadeva mentions anyhow three varieties of Nata. One is Natta, the second Desi Raga of the list, of which Sri Raga is the first. The second variety is Natta, a Bhashanga of Pinjari which is a Bhasha of the Grama-Raga Hindola. The third variety is Chaya Natta, an Upanga of Natta. So we can come to a conclusion, that the Mula or Suddha Raga is Natta, which we may call Su. Natta. The second is Chaya Nata, which differs a little in Chaya from the Mula Natta. The third variety is Natta or Nati, which can be assumed as Sankirna or Saranga Nata, as it differs from the Chaya of Pinjari, which itself varies from the Chaya of the original Grama-Raga Hindola. This classification, which I have made, is as per the definitions of the Grama-Raga, Bhasha, etc. and also as per that of the scheme of Bhashanga, Upanga etc. So we can take the Upanga Raga of Ratnakara as Chaya Raga, and Bhashanga Raga as Sankirna or Sankara Raga for the modern classification of Suddha, Chaya and Sankirna or Sankara. We have found out that the Nata Raga is mentioned in three varieties in Ratnakara. Now we have to find out how the word Saranga became a substitute for Sankirna. Although the word Saranga is not found in Ratnakara, it is clearly mentioned in Sangita Makaranda, between which and Sarngadeva there is agreement on the majority of the Desi Ragas. Sangita Makaranda (Gaek. Edn.) clearly mentions Su. Nata, Chaya Nata and Saranga Nata, and it does not use the word Sankirna for any Raga. Sarngadeva was a great scholar in Sanskrit and has substituted many new words for the old; he has rectified and sanskritised many vernacular words to suit

his purpose. For example, he uses the word Choksha for Suddha, which carries the meaning of Chokka in vernacular languages; also Preṅkaka for Hindola etc. So there is no doubt that Sarngadeva purposely avoided the use of the word Saranga, which is a corrupt and far-fetched name of Desi Raga*; and this word, it seems, is not used in discussion in any other subject except music. The word Sankara is more commonly used in various subjects in Desa Bhasa, than the word Sankirna; so the former is used for the Desi Ragas. In this way, the word Sankara came to be used in oral and written discussion, long before the compilation of Sangita Makaranda, which must have drawn its stock of Ragas from some other source, which should have adopted the corrupt readings Saranka for Sankara. Some later works also mention Saranka, which has been evolved into Saranga by the change of the last letter. The change of Ka, to Ga is very common in the vernacular languages. We can find other letters also changed as Da for Sa or Ra, Gauda for Gaula, Gaudi for Gauri, Naga for Naka or vice versa, cases which are very common in musical literature. Nata is not the only Raga that takes this prefix; there is another Raga Saranga Bhairavi, and one more Saranga Bhairava, two different Ragas mentioned in San. Makaranda. Later on, particularly the variety of Nata has retained only the prefix, and dropped its proper name, and has thus become Saranga, just as the Darbari Kanada of the North is mentioned only as Darbari, or Malava Gaula Mela is mentioned only as Gaula Mela in the South.

Such evolution of names is very common in Desa Bhashas. Also many mistakes are often committed by the copyists of Sanskrit works, of which there is a good example in the Sangita Saramrta, regarding one of the names of the derivatives Ragas of Kambhoji. This is Mohana, which is found in the list of derivatives of that Mela as Manoha in the text of Saramrta (Acad. Edn.), and also in the Ragadhyaya of Saramrta (Bom. Edn.), but it is rightly corrected in the detailed description as Mohana

* The word Saranga itself means variegated, mixed, Sankirna. 'Sarangah Sabale trishu'—Amara, III. iii. 23.—V.R.

and mentioned accordingly in the valuable introduction to the work by the learned author Dr. V. Raghavan.

I have given above, how the word Saranga is evolved to mean Sankirna, and how Saranga Mela is identified. This Mela has no place in the Prastara of Venkatamakhin, while it has been mentioned as a Janaka Raga by Locana, Pundarika, Somanatha, Bhavabhatta, and lastly by Tulaja Maharajah of Tanjore. This is one of the 90 Melas of Pundarika's Prastara, and I am giving for the sake of practical reference, the number 84 of the Prastara (of Pundarika), to avoid confusion from the Prastara of Venkatamakhin, who mentions only 72 out of the 90 of Pundarika.

In the following, I wish to deal with the varieties of Bhairavi. Just like Nata, this has got three varieties, which can be distributed among the three classes as Suddha Bhairavi, Chaya or Salaga Bhairavi and Saranga or Sankirna Bhairavi. The most popular Bhairavi which takes Cha. dha. and Suddha dha. in Arohana and Avarohana respectively is put under the 20th Mela by the majority of votes of experts of the Academy, while the other variety which is free from the Chaya of foreign notes other than those of the 22nd Mela, is named as Salaga Bhairavi, with Sa Ri Ma Pa Dha Sa as Arohana and Sa Ni Dha Pa Ma Ga Ri Sa as Avarohana. This is wrong, because the latter has no Chaya of any foreign notes other than those of the 22nd Mela; it is just logical to call it Su. Bhairavi while the former with two Dhaivatas should be called Salaga or Chaya Bhairavi.

The third variety of Bhairavi, which is the most popular Raga in Karnataka Paddhati, is Ananda Bhairavi. Its Mela again is disputed, 22nd or 20th, because it takes both Sa. ga and An. ga, and also Kai. ni. and Ka. ni. as well as both Su. dha., Cha. dha. As there are three foreign notes it is more confusing, although it is put under the 20th or 22nd Mela. So it is proper to call it a Sankirna or Sankara Raga of the 22nd Mela. As San. Makaranda mentions Saranga Bhairavi clearly, there remains no confusion regarding its classification, although it is not mentioned in Ratnakara,

Ramamatya again mentions this under the Saranga Nata Mela. To show how Sarngadeva utilises these varieties will take us to a long discussion; so merely suggesting that it should have been included in the list of his Ragas in some other form, I come to the present. The Ananda Bhairavi Raga is not mentioned by any author prior to Tulajaji. It is he who gives this name newly for the Sankirna variety of Bhairavi as Ananda Bhairavi, which was the most favourite Raga of the Haridasakuta of Karnataka, for a long time before him. This is one of the sound proofs that he has written his Saramrta on the authority of Lakshya available to him. I can affirmatively say that the modern Salaga Bhairavi of the 22nd Mela should be taken as Su. Bhairavi, as there is no dispute regarding any foreign note. The popular Bhairavi admitting both Su. dha and Cha. dha. should be regarded as Salaga Bhairavi as the Dhaivatas appropriately suit the Chaya of the Raga in a regular form, and Ananda Bhairavi as Saranga Bhairavi, as it employs freely three foreign notes in Vakratva. The Mela for the proper Salaga Bhairavi with both Dhaivatas could not be either the 20th or 22nd Mela, as it employs the Cha. dha. in Arohana and Su. dha in Avarohana equally and regularly. Its proper Mela should be the 19th, with Su. dha and Su. ni, with Vivadi-Dosha in between them. Here also, the rule to solve the Vivadi-Dosha as per the Lakshya-Lakshana, and as per the object of incorporating Vivadi Melas in the Prastara should be applied. I have stated above, in the discussion of Nata Raga, how the Vivadi-Dosha can be solved in the case of Chaya Nata. In Nata Mela, the foreign note was Cha. dha and in this case it is Kai. ni. without which such Melas having Su. dha, and Su. ni or Cha. dha as component notes, cannot be melodious. In this case also, both methods of avoiding Vivadi can be applied. One by dropping the lower and retaining the higher in Arohana, and retaining the lower and dropping the higher in Avarohana as we are practically doing at present, is correctly observed. This rule is not applicable to Melas having no Vivadi. Melas like Mukhari having Vivadi Dosha between Su. ri and Su. ga also are solved by the same rules, which are applied to the pair of Su. dha. and Su. ni.

This is the general rule for solving Vivadi-Dosha in Chaya Ragas, which can be preserved in a steady shape, avoiding confusion. In Lakshya also, we are unconsciously following this rule, while a few vidvans purposely violate this rule and adopt some Vakra Svara Sancaras as they like to show their skill, but as long as this current practice is not neglected, there is no fear of the melody being disturbed. For example, Pa Dha Ni Sa is the Arohana of this Raga where Dha is Cha. sru. and Sa Ni Dha Pa is the Avarohana where Dha is Suddha, while Kai. ni. is common to both Arohana and Avarohana. This is the first method by which the Vivadi Dosha is removed in Sarala Sancara. In Vakra Sancara as in Pa Dha Ni Dha Ni Sa. the first Dha is Suddha and the second Dha is Cha. sru. In the same way in Avarohana as in Sa Ni Dha Ni Dha Pa, the first Dha is Cha. sru. and the second Dha is Suddha, while Ni is Kaisiki all over. This is the other method of removing Vivadi-Dosha in Vakra Sancara. On the authority of these two rules, we can dispose off the Vivadi-Dosha of any Svara Sancara, provided they are strictly observed. In this way, wherever a foreign note occurs in a Raga, the Mela of it can be very easily identified with reference to the nature of the Svaras employed. This is the scientific method of distributing the Ragas among the Melas.

Now for the allotment of Sankirna Ragas to particular Melas, it depends upon the majority and minority of notes used frequently or rarely, and also mainly or secondarily. For our present discussion of Ananda Bhairavi, the notes of the 22nd Mela are employed mainly in majority, while An. ga and Ka. ni. are rarely employed in minority, and only as Anamsa Svaras not included in the 22nd Mela of Su. Bhairavi; so the Mela is 22nd.

There are again certain rules for using foreign notes, which are employed in the Sankirna Ragas. Generally such scientific rules are framed by Sastrakaras to preserve the Ragas in their melodious form, just as grammarians do for the sake of language. So I suggest the Academy and the music lovers strictly observe the application of such rules, which

are commonly neglected by some vidvans through their ignorance of the science of music and by thinking that whatever they sing is supported by the rule of 'Lakshyapradhana.' I give below certain rules, which are applied to the Sankirna Ragas, as they are supported by Lakshya and Lakshana.

1. In any Raga, which is to be converted into a Sankirna, the notes of the Mela should remain in majority, while the foreign notes should always appear in minority, as Alpa or Anamsa Svaras.

2. On no account both varieties of Ri and Ga or Dha and Ni are employed in a Raga, but only one, either Ri or Ga and Dha or Ni may be admitted.

3. Whenever a Mela has a provision of one Svarasthana between Ri Ga or Dha Ni, the foreign note should always be taken in between them, applying the rules, which have been dealt with in the above passages, regarding the Vivadi-Dosha. For example, in Todi, the 8th Mela, Cha. ri and Cha. dha may be employed as Sankirna Svaras, and never An. ga and Ka. ni. In Sankarabharana, the 29th Mela, Sa. ga. and Ka. ni. may be employed and never Su. ri and Su. dha.

4. Whenever there is a provision of a Svarasthana between Sa Ri and Ga Ma or Pa Dha and Ni Sa as in Sri Raga the 22nd Mela, where there is no provision of a Svarasthana between Ri Ga and Dha Ni, either only one note between Sa Ri or Ga Ma and between Pa Dha or Ni Sa may be admitted, and never two Svaras between Sa Ri and Ga Ma or between Pa Dha and Ni Sa.

5. The employing of foreign notes between Ri Ga and Dha Ni, where there are two Svarasthanas as in Malavagaula the 15th, or in Ramakriya the 51st Mela, is not admissible; in such cases, there is a provision for admitting a foreign note Pra. ma. between Ma Pa in the former, and Su. ma. between Ga Ma in the latter. It should be remembered that the foreign notes are always Anamsa Svaras which may be used in the manner specified above. This rule is also applicable to Suddha Ragas like Sankarabharana, Kalyani, Kambhoji, the 29th, 65th, 28th and Melas etc., respectively for converting

them into Chaya or Sankirna Ragas where the foreign note plays the most important part to distinguish the Ragas between each other on the authority of the rule—

अलंघनात्तथाभ्यासाद्भुत्वं द्विविधं मतम् ।
अल्पत्वं च द्विधा प्रोक्तमनभ्यासाच्च लंघनात् ॥ } P. 85

All these rules are discussed in various music works from *Natya Sastra* to *Saramrta*. I have summarised all these and given them briefly above. All these rules which we are following unconsciously are sometimes violated through the ignorance of the science and wrong habit. The rules for Sankirna Ragas have been discussed above in the course of the Sankirna or Ananda Bhairavi which is no other than the Saranga Bhairavi. They are applicable to all Sankirna Ragas like this.

Now I shall give below certain rules which were observed strictly in the formation of traditional Shadava and Audava Ragas. In the modern vernacular books on music, a big number of Shadava and Audava Ragas is inserted, with fanciful names, in the form of lists of Janya Ragas under each Mela, just as a lot of Sampurna Ragas, with Vakra Sancara. They are not suggested in accordance with the traditional method. If we carefully examine the traditional Shadava and Audava Ragas, the maximum number of them will not exceed 6 and 5 respectively in a Mela. There is a strict rule regarding the Shadava and Audava Ragas that they should always be Suddha or Sarala Gati Ragas, while Vakratva is meant for only Chaya and Sankara Ragas. The modern lists suggest as many as 36 and 225 Shadava and Audava Ragas in one Mela as maximum, while they cannot be more than 6 and 5 respectively, according to the traditional method. Pandita Locana dictates in this connection the most important rule as follows :

युगपद्वयविशिष्टाः स्वरयोरौडवा यदि ।

न तथा रंजकास्ते स्युः ॥

When two adjacent notes are dropped the Raga will not be so melodious. This is a hard and fast rule for Audava Ragas. The other meaning is that when two Svaras

adjacent to a note are dropped i.e. when the two Svaras of which one is before and the other is after a Svara are dropped, the Raga is not so melodious. About this we can be convinced if we carefully examine a number of Audava Ragas come to us from Bharata up to Tulajaji's time; we will not find the newly multiplied cases prior to Tulajaji, as at that time the real genius was measured by the elaboration of Ragas in their more melodic effect rather than by the machanisation of various permutations and combinations as in modern times. The ancient method did not allow more than 5 Shadava and 4 Audava Ragas in a scale. On the same principle we can come to a conclusion that the maximum number of Shadava and Audava Ragas in a scale cannot be more than 6 and 5 respectively. It is undisputed that the Shadava Ragas will be only 6 in a scale, while the procedure of forming Audava Ragas, subject to the conditions of the tradition, was by dropping of notes in 5 different pairs as shown below:—1. Ri Pa, 2. Ri Dha, 3. Ga Dha, 4. Ga Ni, and 5. Ma Ni. The examples for each of them are:—1. Hindoli (modern), 2. Su. Dhanyasi, 3. Madyamavati, 4. Su. Saveri, and 5. Mohana respectively. This being the case, there may be one or two exceptional cases, which may be accepted as the special feats of the skilled composers, and the rest as either the errors of the copyists, or products of ignorance of the science and art of music, as they have no support from tradition. For example let us take the Raga Hamsadhvani, which drops Ma and Dha, which are adjacent to Pa in both Arohana and Avarohana; this is supposed to be a creation of Sri Ramaswami Dikshitar, and it is not mentioned in *Saramrta*, or in any other works prior to it. It is mentioned among the Janya Ragas, under Sankarabharana the 29th Mela, in the Kambari list, appended to the Chaturdandi Prakasika (Mus. Acad. Edn. Mad.), and in other Kangi lists following it. From this evidence it is proved that the Kambari list was prepared after the time of the great composers,* and the first Kangi list followed it after some time,

* See Dr. V. Raghavan, Venkatamakhin and the 72 Melas, Journal of the Music Academy, XII. pp. 67—79.—V. R.

and then the other vernacular Kangi lists followed one after the other, each adding in itself a number of Ragas with fanciful names. Another Audava Raga by name Megharanji has been mentioned by Tulajaji in his Saramrta under Malavagaula the 15th Mela, which, as printed there, drops Pa Dha, and seems most strange to the tradition. This Raga is not mentioned in any other work except Sangita Makaranda of Narada (Gaek. Edn. Baroda), which mentions Dha Ni as dropping notes, and Ma as Graha Svara. This we may assume as a copyist's mistake, putting Ni for Ga. But dropping the successive notes Pa Dha according to Saramrta cannot be supported by any other traditional evidence of this nature. According to the San. Makaranda, the other note that can be dropped along with Dha may be either Ri or Ga, but as it has been clearly mentioned there that Ma is Graha Svara, and its pair Ni cannot be dropped, either Ri Dha or Ga Dha should be the pair of notes that can be dropped. According to Saramrta, if the pair Ga Dha is dropped the Raga becomes Malavi; by dropping Ga Ni it becomes Su. Saveri; and by dropping Ma Ni it will be Revagupti; all the three Ragas being Janyas of the 15th Mela, as mentioned there clearly by Tulajaji. So either Ga Dha or Ri Dha is the proper pair of notes which can accord with both the readings. We cannot rely merely on the co-incidence of dropping notes, unless the Mela is clearly identified, because there is possibility of a quite different Raga, by dropping the same pair of notes in any other Mela, having Svaras different from the former. The names Saveri and Megharanji are both not new Ragas as they have been mentioned in San. Makaranda. So we can find out in San. Ratnakara something relating to these two, and also much information about the North Indian stock of Ragas.

There are three Ragas Megha or Megha Malhara, Su. Malhara and Malhara in Hindusthani. The first is Megha which drops Ga Dha in Arohana and Avarohana. The second is Su. Malhara which drops Ga Ni in both Arohana and Avarohana. These two are Audava Ragas of the third, the Janaka Raga Malhara, the Mela of which is the 29th, the modern Sankarabharana of the South. By mentioning simply Malhara,

it is recognised as a Sampurna Raga called Gauda Malhara which is an ancient Raga found even to-day in the same form. All ancient Ragas of this scale, with the exception of a very few modern Ragas like Sankarabharana, take the tinge of both Kai. and Ka. as in Bilahari, Devagandhari, Kambhoji etc. This is very common in the North Indian Ragas also, and it is supposed to be a special feature in the varieties of Malhara Raga.

There is a Raga Su. Saveri in Karnataka, corresponding to the Su. Malhara of the North which drops Ga Ni and becomes Audava in the 28th or 29th Mela. So, how Sampurna Saveri takes its birth in the 15th Mela, according to the modern practice, is a question. The Audava Raga Su. Saveri occupies its place in the correct Mela of Kambhoji the 28th, which is in the North recognised as Kammaji. The name Saveri is a later form of Sauveeri which name is given to the Madhyamadi Murchana, the 28th Mela, by Bharata. So the Mela of Su. Saveri as the 28th is correct and undisputed, because Saveri Raga is a derivative of the 29th Mela according to Pundarika, Ramamatya and Somanatha, who mention the three names Kedara, Saranga Nata and Malhara for the 29th Mela respectively. Also as the Su. Saveri Raga of the modern practice can be put under the 28th or 29th Mela as an Audava Raga dropping Ga Ni, the Sam. Saveri or Saveri must be a derivative of the 28th Mela as per the long tradition handed down from Bharata. Many traditional Ragas which take both Kai. and Ka. are put under the 28th or 29th Mela by the later writers who were unable to settle the question from some definite source and evidence. As the corrupt form Saveri has become popular and the original name Sauveeri has disappeared, the Mela is the 28th.

Now taking again the original discussion of the Raga Megharanji, we may assume all varieties of Malhara Raga as derivatives of the original Janaka Raga Megha; so is Megharanji too, one of the derivatives of the same; the Mela for Megharanji should thus be the 28th. The Janaka Raga Megha or Suddha Malhara is an Audava Raga dropping Ga Ni, which corresponds to the Su. Saveri of Karnataka, while the Audava

Megha Malhara and Megharanji are one and the same Raga which takes the tinge of Kai. ni. which is the only difference between the three Megha, Su. Malhara, Su. Saveri and the two Megha Malhara, Megharanji. Tulajaji mentions Megharanji as a rain-time Raga, but puts it under the 15th Mela, most of the derivatives of which are to be sung in Vasanta and morning while Megha and the varieties of Malhara and Kedara are to be sung in raing season and evening according to the long standing practice. The mistake probably occurs in Saramrta, due to a confusion with the Vegaranji, a Bhasha Raga of Takka, the Grama-Raga mentioned by Sarngadeva, who mentions it in his verse as follows:—

दक्कभाषा वेगरंजी निमन्द्रा घप (रिप) वजिता ।

सांशग्रहान्ता (त) माने (ना) स्यान्निषड्ज रिगमै (गमधौ) बहुः॥ (P. 206, S.R.)

In the above passage I have suggested the correct reading with reference to the Jatis Shadja - madhyama and Dhaivati of which the Grama-Raga Takka is born. The Takka Raga has been mentioned as a Sampurna Raga by Tulajaji in the 15th Mela. It is mentioned in the same Mela unanimously by the previous writers, viz. Pundarika, Somanatha, Bhavabhatta and the author of Kambari list. So it is most probable that it is the mistake of the copyist of the manuscript of Saramrta mentioning Megaranji for Vegaranji, or it is the confusion of Tulajaji himself, who mentions it in 15th Mela. Megha and all varieties of Malhara and Kedara together with Megharanji of San. Makaranda must be put in the 28th Mela according to the discussion and evidences mentioned above. All these Megha and Malhara varieties are not so popular in Karnataka as they are in Hindusthani, and as no Karnataka author other than Tulajaji mentions Megharanji, my statement about it is confirmed. If the Mela of the Audava Ragas Su. Saveri and Su. Malhara (this is an ancient name which is substituted by the modern Durga) is the 28th, the Mela of the (Sampurna) Saveri and (Sampurna or Gauda) Malhara must be Kambhoji or Kammaji the 28th, and not Malava Gaula the 15th, which is the proper Mela of the Raga Takka and its Bhasha Vegaranji (not Megharanji). If the Arohana of Saveri is Audava as Sa

Ri Ma Pa Dha Sa, and the Avarohana Sampurna as Sa Ni Dha Pa Ma Ga Ri Sa in the 28th Mela, it becomes Erukula Kambhoji, which is not mentioned by any other author prior to Tulajaji, who only gives this name to the traditional Sampurna Saveri, on account of its resemblance to the Raga Kambhoji. The name Saveri is first mentioned by Raghunatha Bhupala in the 15th Melz, which is repeated by all authors following him.

Let us take now the Raga Kuntalavarali, another Audava Raga of this type, which has become popular recently. It is one of the Upanga Ragas of Varati or Varali, which is a Raganga of the Grama-Raga Sauveera, as mentioned by Sarngadeva in San. Ratnakara. Among the varieties of Varati, in the middle of the list, there is a Raga by name Karnata Misra Nati mentioned in San. Makaranda as follows,—

वरटी द्राविटी चैव तथा शुद्धवराटिका ।

कर्णाटमिश्रनाटी च तथा शुद्धवराटिका ॥

(P. 16)—which, like the majority of Desi Ragas (the Catushtaya), is found in Sarngadeva also and is corrected as Karnatadi Varati ca, as proper reading; and Sarngadeva substituted the ancient name Kuntala for the word Karnata* and named the Raga Kuntalavarali. After Sarngadeva no author mentions this Raga except Ramamatya, who puts it under the 29th Mela Saranga Nata, and lately it is put under the 28th Mela by the Kangi list. Ramamatya puts this in his list of 33 Adhama Ragas, of which 7 only have been described with Lakshanas, and the rest, including Kuntalavarali, have been omitted. Neither the Ragalakshana (App. to Cat. Pra.) nor the Saramrta mentions this Raga, which drops Ri Ga and becomes an Audava Raga, as at present. This Raga, in its current form, is not fit to be called a traditional Raga of Karnataka Padhati, although the name is very old. As Kuntalavarati is an Upanga of the Varati, which is a Raganga of the Grama-Raga Sauveera, it should have the resemblance of the parent Raga. I suggest the Mela of this to be the 28th and the dropping notes Ri Pa for Ri Ga as per its origin. Ragas dropping the

* which is, according to historical geography, correct.—V. R.

pair of adjacent notes, as Ri Ga in Kuntalavarali, may be found only in the modern vernacular lists under many Melas, while many traditional Audava Ragas are gradually disappearing from practice. This is a most serious degeneration of the tradition. So the Academy should take more care against encouraging new Ragas, and strive to bring old Ragas to light and thus keep the tradition alive. I have pointed out how the divine art is undergoing deviation due to disregard of the proper study of the history, science, literature and classical compositions of our music.

I have dealt above with the Melas having Vivadi-Dosha; now I want to deal with the Melas having no Vivadi-Dosha.

As per the Mela Prastara of Venkatamakhin, out of the 72, 32 are supposed to have no Vivadi-Dosha, and all are equally capable of being rendered into melodious Ragas. They are supposed so recently, but from the minute study of their component notes, with regard to the principles of melody which have been observed as essential traditionally, we can be convinced that they are not all equally melodious; such Melas were not rendered in practice by the ancient authors and composers. The maximum number of Melas used by the authors and composers range from 12 to 21 although they had at their disposal a Mela Prastara of 90 Melas, at least since the middle of the 16th century. Even if we take the practically used Melas as 22, nearly half of them have no Janya Ragas, all of which do not exceed the maximum number of about 90, as per Saramrta, which mentions no Janya Ragas in 8 (10) of its Melas. The reason for my statement mentioned above can be found out from the comparative and analytical study of the 32 Melas, Nos. 8, 9, 10, 11, 14, 15, 16, 17, 20, 21, 22, 23, 26, 27, 28, 29, 44, 45, 46, 47, 50, 51, 52, 53, 56, 57, 58, 59, 62, 63, 64, 65. The two Melas Nos. 11 and 62 are unfit for producing melodious Ragas, as the former has no Samvadtva between the four notes Ri Ga Dha Ni, which are to be distributed as Amsa, Vadi, and Samvadi. In the same way the 62nd Mela has no such relationship between four notes out of the 7.

Leaving these two viz. the 11th and 62nd, the rest 30 Melas can be divided into three groups as Uttama, Madhyama and Adhama Melas, in the words of Ramamatya. The Uttama group of 12 Melas consists of Nos. 8, 15, 20, 22, 28, 29, 44, 45, 51, 53, 57, 65. These Melas are provided with such range of intervals between the 8 Svaras of the scale from Sa to Sa³, that each of them is provided with at least one Samvadi note, in case any Svara is taken as Amsa or Vadi i. e. there is no Svara not being provided with another Svara as Samvadi. The second group of 12 Madhyama Melas, consists of Nos. 9, 14, 16, 17, 21, 27, 46, 52, 56, 58, 59, 63. These Melas have got in each one spare Svara, which has no Samvadi Svara i. e. which will be considered as Anamsa or Alpa. The third group of 6 Adhama Melas consists Nos. 10, 23, 36, 47, 50, 64. These 6 Melas have got in each 2 spare Svaras, which have no Samvadi Svaras i. e. these two Svaras of the Mela are incapable of being taken as Amsa or Vadi, as they have no Samvadi with any other note of the scale, and they shall therefore have to be treated always as Anamsa or Alpa. The principle of Ramamatya's Ranjakatva on which I have distributed the 32 Melas into 3 groups is well mentioned by Somanatha in his Raga Vibodha thus—

संवादिनां समाजो रंजनकारी भवेदिति न्यायात् ।

ध्वनितं निःशंकादिभिः ॥ (R.V. 2—26).

I have dealt above with the Janaka Raga Melas and in the following I shall deal with the features and provision of the Janya Ragas.

Tulaja Maharajah, the Mahratta king of Tanjore, is the last author who wrote his Saramrta on the Karnataka Sangita authoritatively. No author prior to his time has dealt with more than 20 Melas as Janaka Ragas and about 50 Janya Ragas. It is he who has mentioned the largest number of 21 Melas as Janaka Ragas and 91 Janya Ragas, of which 17 are Shadava and 11 are Audava. Among the 21 Melas, he has included 2 new Melas viz. Vegavahini and Velavali the 16th and 23rd respectively, which have not been mentioned by any author prior to him. One Raga

Mela Saranga the 84th of Pundarika's Mela Prastara, has been included among his 21 Janaka Raga Melas. Simharava the 58th Mela of the Prastara of Venkatamakhin, who has mentioned that it was his own creation and was for the first time introduced into practical use by himself, has been omitted by Tulaja, who does not mention anything about it in his work. Among the 91 Janya Ragas of Saramrta, Tulaja has included 21 completely new Ragas, which are not mentioned by any author prior to him. This number includes 5 different Manohari Ragas of his own creation. 7 Ragas have been taken from Hindusthani stock, and 6 names of Ragas from San. Ratnakara. In this way he has added 36 new Ragas including 2 Janaka Raga Melas, to the 76 old Ragas including 19 Janaka Raga Melas and 57 Janya Ragas, to make up the total number 112.

In the following passages I wish to deal with the Ragas of the Kambari list (appended to. Cat. Pra. pub. by Mus. Ac. Mad.), which in my opinion was written very late, after the time of the trinity, Sri Tyagaraja and his two contemporaries, Muttuswami Dikshitar and Syama Sastrigal.* In an article—The scheme of 72 Melas in Karnataka Music—(pp. 80-86 Jour. Mus. Ac. Mad. Vol. XI), Sri. T. L. Venkatarama Aiyar proposes to support the Kambari list and to condemn the Kangi list together with the Janaka and Janya Ragas. But he has not mentioned anything about the time of the compilation of both lists. Just like the dates, the authors of both these lists are anonymous. He points out by quoting one Kirtana of Dikshitar, Kanakambari Karunyamrutalahari on P. 82 (Vol. XI), that Dikshitar, followed Kanakambari list. In the same para continued from the previous page, he states that it was Venkatamakhin who had proposed the method of rendering Vivadi combination, by dropping Su. ga. and Su. ni. in Arohana only for the 1st and other Melas of such Svaras, and Sampurna in Avarohana; and in the next para, he states the method of rendering Vivadi combination of Sha. ri and

* See Dr. V. Raghavan, Venkatamakhin and the 72 Melas, Journal of the Music Academy, XII. pp. 67-79, where the late post-Venkatamakhin character of the Kanakambari-list has been shown.—V. R.

Sha. dha., by retaining Sampurna Arohana and dropping Ga and Ni (?) in Avarohana, as in the 36th Mela and in other Melas having the same Svaras. If this rule had been mentioned by the authors prior to the Kambari list, every one must accept it as a principle applicable to the whole lot of 40 Melas having Vivadi Svaras. Mr. Aiyar clearly mentions the Arohana and Avarohana of Kanakambari Raga as Sa Ri Ma Pa Dha Sa and Sa Ni Dha Pa Ma Ga Ri Sa respectively for the 1st Mela; but he avoids mentioning the name and No. of the Mela for Sha. dha and Sha. dha which could have been mentioned by him clearly as the Nata, 36th Mela. If this could have been the definite method of Venkatamakhin, and of the author of the Kambari list, and of the great composers, Mr. Aiyar would have been able to mention emphatically that in the Avarohana of the 36th Mela particular Svaras are to be properly dropped. But as he has no confidence about the dropping notes in Avarohana, whether Ni or Dha, he mentions the Avarohana for the combination Ma Ga Ri Sa as Ma Ri Sa and avoids mentioning the dropping note definitely as Ni or Dha of the combination Sa Ni Dha Pa, thus avoiding to commit himself also skillfully. He must mention first the author and the date of the Kambari list, and then if it is proved that it was ready before the great composers, he should attempt to tally with it the Lakshanas of the Ragas in which compositions are composed. His mind seems to give the authorship of the Kambari list to Venkatamakhin, from the tone and arguments which he has used in his introduction to the Cat. Prak. (Acad. Ed.), and to support his views expressed there, he has written the article, adjusting his views for escape from being criticised. A detailed investigation of the matter will reveal the truth. The Katapayadisamjna was not applied to the Melas till the time of the Kambari list; because Tulaja also, according to the preceding authors, mentions all his Melas without the numerical prefix and provides them with the traditional names. This Kambari list includes the names of the Melas of Saramrta with prefixes newly added. It includes the Janya Ragas from Saramrta, and adds many more new ones of its own creation.

It mentions many Ragas which are not found in the compositions or recognised works on Karnataka Music. It has adopted some Ragas of pure Hindusthani style. It mentions the whole lot 72 Melas as Raganga Ragas at the beginning of the list as:— अथ रागांगरागणाम् नामान्युच्यन्त आदितः । and omits one line after mentioning the 36th Mela; it is— एते पूर्वांगरागाः स्युस्तरांगानथ ब्रूये । and at the end of the 72nd Mela one line as

द्विसप्ततिरिमे रागाः सर्वे रागांगसंज्ञकाः ॥

These last two lines have been copied by me from the collection of the late Mr. Bhatkhande of Bombay. From the above facts and from other points which I am discussing in the following passages it is clear that the compilation of this list has been done very late after the time of the great composers Sri Tyagaraja and his contemporaries. It is undisputed that the Kangi list is a compilation of a later period than that of Kambari list, because the former has incorporated in itself all the names of the 72 Melas of Kambari with the individual numerical prefix, as Janya Ragas under the respective Melas, with new names for each with the numerical prefix again. The author of the Kangi list has done no more serious crime than that of the Kambari list, for which it should be so severely condemned as suggested by Mr. T. L. V. Aiyar. The Kangi list only provides the names of Melas with the prefix to denote the name and number of the whole lot of the 72 of the Prastara and it does not mention that all the Mela-names are Ragas, while the Kambari list mentions that all Melas are singable Raganga Ragas, under 15 of which it mentions 112 Janya Ragas. The crime lies with this list and not with the Kangi list, as the latter clearly describes in its own way the Arohana and Avarohana in words and also in the solfa notes Sa Ri Ga Ma Pa Dha Ni Sa of the tradition for its Janya Ragas only and it does not claim the Mela names as Ragas.

The Kambari list does not describe the Mela Ragas and their Janya Ragas in detail, as has been done by the authors like Tulaja and his predecessors, nor does it give the Arohana

and Avarohana in solfa as interpreted by Mr. T. L. V. Aiyar in the article referred to above, for all Janaka and Janya Ragas. Mr. Aiyar says that the Kambari list is prepared as per the principle and the object of the Mela-Prastara of Venkatamakhin, and that the great composers have followed the list, especially when they composed their Kirtanas in Vivadi Melas like Mukhari and Nata, while they followed the Kangi list, when they composed their Kirtanas in non-Vivadi Melas like Khara-harapriya, Kiravani etc., as there was no trouble of Svvara Sancara for such Melas. This is simply canvassing a two-fold support, as he can not say anything definitely about the genuineness of these two lists. Above all these confusions and differences among these two lists, it is not possible that the compositions of the trinity are strictly in accordance with the technique of either one of them, even partly, as such great persons follow their own inspiration and emotion in composing their Kritis. So it is most probable that they composed their Kritis, sang them to their satisfaction to please their own soul, while their followers learnt them orally following the divine stream of the voice of their masters, in the usual orthodox manner. After the passing away of the great composers, their followers collected them and for the purpose of preserving them, they made an attempt to write them in the form of private notebooks as far as possible, and the result of that is the list like Kambari of some talented follower, for the preparation of which no high class knowledge of Sastra nor Sanskrit language was required. If such work was done solely to meet its limited necessity, it would have been a boon to the music world. But taking only the scheme of the Mela-Prastara, without any reference to other topics concerned with it, the followers have distributed the compositions among the different Melas giving them different names of Ragas, wherever any difference in the Svvara Sancara occurs without any consideration of the Raga Lakshanas and also without any distinction between the

old and new names of Ragas. The above statement may be found correct at the end of the following discussion.

The Kambari list under the 1st Mela, the traditional Mukhari, puts 3 Ragas viz. Kanakambari, Su. Mukhari, Su. Saveri, of which the 1st is imaginery and the 2nd and 3rd are old names. The first Kanakambari is a new name given to the old name Mukhari, which is altered in the list as Suddha Svara Mukhari or Suddha Mukhari. According to the list Arohana of both Kanakambari and Su. Mukhari is Sa Ri Ma Pa Dha Sa while the Avarohana of both is confusing, because it is not clearly mentioned there. Regarding the Avarohana of the former it is only mentioned as Ni-vakra; whether Ga is employed in it or not is not clear. So a skilled and talented musician can render one of the Kritis of the composers to a Raga, completely dropping Ga in both Aroh. and Avaro. and demonstrate it practically within a short time, and elaim it to be Kanakambari or some other new name of his fancy, while some other may use Ga in Avarohana and claim the same composition to belong to Kanakambari or some other Raga of his fancy, of which he could make a note in his private note book at the heading of the same composition, as the text does not mention its Sampurnatva or Shadatva in Avarohana; or both musicians can claim the Kanakambari Raga with different Avarohana, for a common composition; or both of them may suggest quite different and new names of Ragas for the same composition, as no such Ragas as Kanakambari or Kambari existed prior to the list, which uses a prefix Kana for the 1st Mela, Gana (Samavarali) for the 3rd Mela, Dhuni (Bhinnashadja) for the 9th Mela, and so on, for other Mela Ragas existing before them. In this manner it can be very easily understood whether a Mela Raga is newly coined or only the prefix is attached to the old name of the Mela Raga. So it is nonsense to give an awkward name as Kambari instead of using some sensible word for the Raga and attaching the proper prefix derived from the method of using the Katapayadi Samjna. Such is the case of the name given to the 1st Mela, and this is the learnedness of the talented author of the Kambari list. So I don't want

to discuss the other Melas and Janaka and Janya Ragas of the Kambari list individually. Only one example of the 1st Mela is quite sufficient to judge the other Melas and their features as futile.

Now I shall deal with the 2nd Raga of the 1st Mela of Kambari list. It is Su. Mukhari, the Arohana and Avarohana of which are Sa Ri Ma Pa Dha Sa and Sa Ni Dha Pa Ma Ga Ri Sa respectively according to the description of the Kambari list. The name Mukhari is very old as it is mentioned in the San. Makaranda of Narada. This name is first utilised for the 1st Mela of his Mela Prastara by Pundarika Vitthala and it continued to be mentioned by all Karnataka authors, Tulaja of Tanjore included. It is the author of the Kambari list who has brought the Mela Raga Su. Mukhari as a Janya under the new Mela Raga Kanakambari. The Raga Su. Mukhari is Sampurna and the Aroh. and Avar. sarala and it has stood steady during many centuries preceding. What was the reason for degrading it as a Janya Raga and promoting a new, incomplete and Vakra Raga like Kanakambari to occupy the former's place? Will Mr. T. L. V. Aiyar please enlighten the music world with his learned explanation? I have pointed out already that Vakratva of a combination of notes in a composition cannot be counted for by its strict Arohana and Avarohana, as it may differ from the combination of notes in some other Sangati or in some other composition in the same Raga. So if Dikshitar has composed 2 (?) different Kritis one in Kanakambari and the other in Su. Mukhari as stated in the list, we can accept that there are two different Ragas, after a careful examination of the Vakratva invariably occurring in the case of the Kriti Kanakambari Karunya etc., and also Sarala Avarohana in that of the Su. Mukhari. Otherwise we cannot accept two different Ragas but can accept only one Raga Mukhari omitting Ga and Ni in Arohana and taking both as Vakra in Avarohana as per the traditional method of employing them in such Melas. Again there is question of the Raga Kambari which is simply one of the fanciful names suggested by the list; unless it is proved that Dikshitar

has mentioned the name of the Raga in each of his kritis, it cannot be decided that he followed the technique of the Kambari list or that it was compiled prior to his time or that the list was compiled after him as per the Lakshanas of Ragas in his compositions. I have not made yet a complete survey and study of his kritis, but as far as I have done, I can say that he has not done so in each of his kritis, but might have given the Raga names in a few of his kritis. For traditional and popularly existing Ragas, it is not necessary, while it is necessary for new Ragas like Hamsadhvani to avoid confusion. In my opinion it is this method which he has adopted. If some persons says that the Kambari list was there before Dikshitar and he followed it, it will be surprising that he, a great scholar of Sanskrit and Sastras and an honest representative of the tradition, followed such an inefficient, useless and incorrect list. And if some other person says that it is he who has composed this list or dictated or encouraged the compilation of such a list, his learnedness in Sanskrit and Sastras and his tradition would seem futile and his nice compositions will be just like castles built in the air. So I humbly request Mr. T. L. V. Aiyar to be kind enough to enlighten the music world by furnishing articles in the pages of the Academy Journal, with reliable evidences, on the true principles of the great composer Sri Muthuswamy Dikshitar whom the whole music world admires and follows with great reverence.

Let us take now the third Raga of 1st Mela, the Su. Saveri. Again there is much confusion about this. It is mentioned there that it is an Audava Raga dropping Ga Ni in both Aroh. and Avar. Generally the Sampurna Saveri is sung in the 15th Mela by dropping Ga Ni in Arohana and taking all notes of the scale without any Vakratva in Avarohana; so the Audava Saveri should be put in the 15th Mela reasonably, instead of in the 1st Mela. But in actual practice, it is sung in the 28th Mela or we can assume for it any other Mela having Cha. ri. and Cha. dha. In this connection, as well as in the case of the Kambari Raga, Mr. T. L. V. Aiyar,

I hope, will enlighten the public with his explanation based on the authority of the compositions of the great trinity of music.

There is a Sampurna Mukhari Raga mentioned in the Kambari list under the 20th Mela by omitting Ga Ni in Arohana and all notes sarala in Avarohana. There is no mention of the Cha. dha. being used in Arohana, as is done now invariably, just as in the Sampurna Bhairavi, which is mentioned in the Kambari list accordingly, for the use of Cha. dha. So why should the Audava Su. Mukhari be not put under the 20th Mela and sung accordingly with Cha. dha. in Arohana and with Su. dha. in Avarohana, just like Sampurna Mukhari omitting Ga and Ni both in this Audava variety? All these confusions arise partly from the authority of such inefficient lists like Kambari and partly from the improper interpretation of authoritative works and insufficient research in such cases.

I wish to deal with, in the following pages, the rendering of the Raga Mukhari, the first Mela of the Prastara of Pundarika, which coincides with that of Venkatamakhin. This Raga also assumes 3 different forms as Suddha, Chaya and Sankara just like Nata. The name Mukhari is not found in Ratnakara, but it is found in the earliest Sangita Lakshana Grantha of Desi Ragas, in two forms Mukhari and Mukhahari. Besides these forms there are 2 more names Ahari or Aheri and Abhiri or Abhirika which are associated with the forms of names of the former. Different corrupt forms of these words are found in the musical works, due to different pronunciations of the vernacular dialects, as Ahira, Abhira, Ahiri, Abhiri, Aheri, Abheri, Ahari etc. Taking all these forms into consideration we can find out that there are two different words to denote two different Ragas, viz. the first Ahari or Aheri and the 2nd Abhiri or Abhera, because both are used by Sarngadeva to denote two separate Ragas with separate source. In the discussion of the experts of the Madras Music Academy, Ahiri was first allotted to the 14th Mela, and in the second discussion of the same Raga, it was allotted to the 8th Mela, while Abheri was identified as a

separate Raga and was allotted to the 20th Mela. Raghunatha, Pundarika, Ramamatya, Somanatha and Venkatamakhin put both these in the 21st Mela, while only Tulaja puts these in the 20th Mela. The correct forms of these two Ragas Abheri and Ahiri are Ahari or Aheri and Abhiri as corrected by Sarngadeva. Abhiri is a dialect of Abhira race and Aheri is related to Aheru a name of a plant, used for medical and other purposes. From these two words the later corrupt forms such as Aheera and Ahari from the former, and Abheri and Abheri from the latter, are derived. There is another Raga mentioned in San. Makaranda as Abhisarika which has been corrected by Sarngadeva as Abhirika or Abhiri which is not found in San. Makaranda. Aheri has been mentioned as a Bhasha of Takka as in—Tanavaherikadohya—and Abhiri has been mentioned as in Suddhabhiri ragantee cha and as a Vibhasha of the Grama Raga Kakubha. So the two Ragas Abheri and Ahari are different from each other, the former is a Janya of the 21st according to some authors and of the 20th according to some, while the latter is a Janya of the 8th as per the present practice. About Abheri there is not much difference of opinion, while about the Ahari Raga, there is much difference of opinion, as it takes the shades of Cha. ri. and Cha. dha. So its Mela could not be the 8th, but it is the 1st Mela for which the ancients have given the proper name Mukhari, which is a corrupt form of the combination of the words Mukya—Ahari evolved into Mukyahari, Mukhahari and lastly Mukhari. Under the 1st Mela a Janya Raga is mentioned by Somanatha as Thurushka Todi which employs Cha. ri and Cha. dha in addition to the svaras of the 8th Mela. It is universally known that the present vidvans usually employ the Su. ga and Su. ni. i.e. the Cha. ri and Cha. dha in the course of Raga-Alapana of Todi, which is put under the 8th Mela. Properly speaking, it must be sung with the notes of the 8th Mela only. But the traditional practice overthrows all these later bindings, because it is not built up on the machanised system of music. So this is the proper reason why the authors like Raghunatha, Ramamatya and Venkatamakhin have not mentioned the

Todi. The Todi which is sung only with the Svaras of the 8th Mela with Alpa Panchama is called Su. Todi and that which is sung with the Chaya of the notes Cha. ri and Cha. dha is called Chaya Todi and is put under the 1st Mela where it is called by the name Turushka Todi also; when the Todi Raga freely employs the foreign notes as Cha. ri and Cha. dha in addition the tinge of Pra. ma. Am. and ka. also, the Raga becomes Sankara or Saranga or Sankirna Todi. In Hindusthani also these three varieties are found in the current practice, where a Raga by the name Vilasakani Todi or another Raga Asaveri Todi is sung only with the notes of the 8th Mela; the other variety of Chaya Raga is also in existence by the name Bhairavi, while the third variety with the free use of foreign notes is called Sindhu Bhairavi. Todi Raga which is sung with the notes of only the 8th Mela, is derived from the Arshabhi Murchana of Bharata, while the Todi commonly sung with the tinge of Cha. ri and Cha. dha is traditional Chaya Todi or Thurushka Todi of the 1st Mela of the same Mukhari Raga; so it is not mentioned by some authors separately. San. Makaranda mentions three forms of the word as Tundi, Turushkatundi and Throti, as three different Ragas and so it is not against the tradition that the Todi Raga is sung in three different ways. Sarngadeva has mentioned the Todi as a Raganga and Chaya Todi and Turushka Todi as two different Upangas in the group of the Adhuna Prasiddha Catushtaya. If we take even the Tanavarna beginning with the Sahitya, Kanakangi etc. which is supposed to be in the Todi Raga and in Ata Tala, we can realise that it takes the tinge of both the Cha. ri and Cha. dha in many places; so we can take it as a Sampurna Raga of the 1st Mela, by which the author of the Tanavarna was much influenced, he having composed it beginning with the word Kanakangi, the modern name of the Todi Raga; the Su. Todi or Todi belongs to the 8th Mela and the Chaya Todi and Thurushka Todi to the 1st Mela, the difference between the 1st and the last two is as discussed in the above passage.

To sum up the Mukhari Raga, the three varieties are in practice as Su. Mukhari and Ahari or Aheeri which may be

classified into Suddha, Chaya and Sankara and put in the 1st, 19th (for the modern form only, for the ancient form the 1st Mela), and 1st respectively.

The three varieties of Bhairavi are to be assigned thus: Su. Bhairavi to the 22nd, Bhairavi (modern) to the 19th and Ananda Bhairavi or Saranga Bhairavi to the 22nd or other as per the notes of the Bahutva.

To complete the discussion of the 1st Mela: we have come to the conclusion that the 1st Kanakambari is purely imaginary, the 2nd as per the description of the list, which calls it Su. Mukhari is San. Mukhari of the Chaya variety, and not Su. Mukhari which I have dealt with already. The third is also imaginary and against the current practice as discussed already.

The 2nd Mela is named as Phenadyuti in the Kambari list where Phena stands to denote the No. 2. There is no name of a Raga as Dyuti in any work prior to this list. This Mela has not been mentioned by any Karnataka authors except Pundarika whom only Bhava Bhatta follows. He has named this Mela Raga as Soma. All ancient authors viz. Narada of San. Makaranda, Somesvara of Manasollasa and Sarngadeva of San. Ratnakara mention this Raga. Somesvara gives much importance to this Raga and gives its playing on a Vina as a part of the Samskara called Seemantonnayana to be performed for a pregnant lady. Dr. V. Raghavan, in an article on Soma Raga, re-produces the quotation from the text of the work and suggests a correction Somaraja for the word Somaraga of the text; the latter in my opinion seems correct, as it is associated with the playing on the Vina, although the Sastra dictates only the worship of Soma Raja with Vedic or other recitals by Vaidikas. There are many Ragas which have been mentioned as sung or played for a particular time, season, purpose etc. In the same way the original author of Soma Raga might have thought or dictated that it should be sung or played in praise of Somaraja. The earliest author who mentions this Raga is Narada of San. Makandra who mentions it twice, one in the list of Pratargeya and the other in the list of Purusha Ragas.

So the reading adopted by Somesvara seems correct which reads as:—

वैणिकैर्वाद्यद्विश्च सोमरागं मनोहरम् । where Manohara is an adjective meaning melodious applied to the Somaraga. If the word Somaraja should be fit in that line, it should run as वैदिकैर्वेदविद्विश्च (वर्णयद्विश्च) सोमराज etc. The third ancient author is Sarngadeva, who mentions this Raga in the list of 20 Desi Ragas derived from Grama Ragas for the first time. Besides the above authors Ramamatya mentions this Raga in the 14th Mela. The Kambari list does not mention this Raga while the Kangi list puts it in 3 Melas, viz. 14, 28 & 29. This is a good example to show how the modern vidvans are not taking proper care about the names of Ragas; they are not familiar with the origin of such ancient Ragas, but they attempt to convince the public, on the authority of lists like the Kangi (Bom. Ed.) in their possession.

I wish to deal in the following pages with the confusion, spread among the vidvans, about the Ragas like Soma, Sama, Samavarali, Arabhi, Devagandhari etc. The Raga Soma has been treated above; it is described by Sarngadeva as दिनस्य प्रथमे यामे प्रयोज्यः सोमदैवतः। associating thus the word Soma; see his description of the Grama Raga Bhinnakaisika Madhyama.*

There is no mention of the Ragas Sama and Samavarali in San. Ratnakara. San. Makaranda too does not mention these two Ragas, but it mentions one Raga by the name Samavedi and there is not sufficient evidence to take it to be the Sama or Samavarali of the later authors. Sama Raga is mentioned for the first time by Venkatamakhin in the 29th Mela and the Kambari adopts the same, while Tulaja puts it in the 28th Mela. There is no mention of this Raga in the Kangi list (Bom. Edn). The Raga Samavarali is put under the 3rd Mela by a few authors and under the 39th by a few others, while the 39th Mela is treated

* The mention of Soma as 'daivata' in Ratnakara is for Bhinna kaisika madhyama (p. 166) and not for Soma Raga which is given without any such specification (p. 219). The assumed connection between Soma Raga and Soma as deity is imaginary.—V.R.

as *Suddhavarali* by some and as simply *Varali* by some others. In the current practice the *Raga Sama* is sung in the 29th *Mela* with (Sa Ri Ma Pa Dha Sa), *Audava Arohana* and with (Sa Dha Pa Ma Ga Ri Sa), *Shadava Avarohana*. This *Raga* has got the resemblance of *Arabhi Raga* which uses *Ni* in *Avarohana* slightly as it is an *Anamsa Svara* in that *Raga*. Again the *Raga Arabhi* is not different from the modern *Devagandhari*, except that one or two glides which are frequently employed in the latter differentiate it from the former. All *Karnataka* authors put *Devagandhari* in the 22nd *Mela* except *Somanatha* who puts it in the 15th *Mela*. The current practice is only according to the *Kangi list* which puts it in the 29th *Mela*. No author prior to *Raghunatha* mentions *Arabhi Raga* which is, after him, adopted by all in the same manner. It is a matter of surprise, how this *Raga* remains unaltered upto this time, while *Devagandhari Raga*, although it is mentioned in the 22nd *Mela* by almost all authorities including *Kambari*, is changed to the 29th *Mela* by the *Kangi list*, and how the great trinity of the traditional music followed it, neglecting the long standing practice of centuries.

It seems to me that the word *Arabhi* is only a corrupt form of some *Sanskrit* word since there is no mention of it in any work prior to *Raghunatha*. If this name might have been given by some *Muhammadan* musician to substitute an *Indian* name, it should have been necessarily brought into practice in the *Hindusthani* music, to denote the significance of their country or language *Arabhi*, but there is no *Raga* of this name sung in the current practice nor is it mentioned in any work or document. So it must have been derived either from some *Sanskrit* word or it must be the corrupt form of some ancient *Raga*. I suggest two ways of solving this problem: one is the dropping of the letter *Sha* from the word *Arshabhi* which is current from *Bharata's* time as a *Suddha Jati*, and the other is the interchange of the last two syllables of the word *Abhiri* or *Abhira* by the copyist's mistake. There is a passage in the commentary of *Kallinatha* who quotes it from *Umapati's*

work which says वरादी ललिताभ्यां च शुद्धाद्वयभरागतः।

उत्पन्नोऽयं वसंतस्तु etc. where *Suddha Rishaba Raga* is mentioned. I have not seen this *Raga* mentioned anywhere else. So it is most probable that *Raghunatha* who was acquainted with *Umapati's* work, and quotes him as 'Umapate: adhunikasya tantram' etc. must have picked it up as the original *Arshabhi* of *Bharata*. But *Arshabhi Murchana* of *Bharata* exactly corresponds with the 8th *Mela*, while *Arabhi* is sung in the 29th *Mela*. The correct interpretation of *Bharata's Jatis* had become unintelligible long before *Raghunatha*, since the introduction of *Pundarika's Mela Prastara*. So according to his imagination he must have adopted the scale of *Arshabhi* as the 29th and the corrupt word *Arabhi*, to be the original word from the *Sangita Sara* of *Vidyanaraya* who wrote it three centuries previously. I have quoted above already some instances of such nature viz. *Saveri* and *Su. Saveri* etc. There is another instance of this nature. The *Raga Asaveri* is not mentioned by *Ramamatya*, *Raghunatha*, *Venkatamakhin* and *Tulaja*; it is mentioned by *Pundarika*, *Somanatha* and *Bhava Bhatta* under the 15th *Mela* while it appears suddenly in the *Kambari* and *Kanki lists* under the 8th *Mela*, which has been followed by the modern *vidvans*.

The *Raga Kalyani* of the 65th *Mela* is one of the original *Ragas* just like *Todi* of 8th *Mela*. It is not found in any ancient works like *Makananda* and *Ratnakara*. It is mentioned in the *Raga Tarangini* of *Locana* who names it as *Eeman*. Then it is mentioned by the *Karnataka* authors like *Pundarika*, *Somanatha*, *Bhava Bhatta* etc. in the 57th *Mela*, while it is *Venkatamakhin* who first gives this *Raga* in the 65th *Mela*, which is still current now. From a remark on this *Raga* by *Venkatamakhin* it seems it was not so popular in *South India* in the form of *Lakshya* but its purpose was served by the *Saranga Nata Raga* which used both *Madyamas*. Even now in *North India* *Kalyana* or *Eeman* is sung with both *Madhyamas* apart from the *Saranga Raga*, which also admits two *Madhyamas*. So all authors prior to *Venkatamakhin* have

not mentioned this Raga separately, just like Todi has been done, as it was a derivative of the 1st Mela Mukhari. The modern Saranga Raga is put under the 65th Mela with the Su. Madhyama added, as mentioned by the Kambari lists etc. Ramamatya, Raghunatha and Venkatamakhin have not mentioned the Saranga Raga, while Tulaja mentions Saranga and Kalyani under different Melas. Singing Kalyani Raga with only the seven notes of the 65th Mela seems to have come in practice after Venkatamakhin.

Now in the following pages I wish to deal with the Ragas newly introduced by Tulaja; they are 36 in number of which two are the names of two Melas introduced by himself viz. Vegavahini the 16th and Velavali the 23rd respectively. Vegavahini is quite a new Raga name in the musical literature and its Mela also is an addition to the traditional Melas used practically. It is adopted by both the Kambari and Kangi lists, without any alteration to the original. Velavali has been mentioned by the earliest author of Desi Ragas viz. Narada of San. Makaranda. It is repeated by Sarngadeva in San. Ratnakara and is associated with the Naishadi Jati of Bharata. This Raga has been put under the 29th Mela by Pundarika and Somanatha and it has continued to be in the same Mela even in the Hindusthani music with the name Velavala from the time of Bharata up to now. It is put under the 22nd Mela by Ramamatya, Raghunatha, and Venkatamakhin, and under the 23rd Mela by the Kambari and Kangi lists, following Tulaja's view. This Raga has been correctly put under the 23rd by the Kangi list, which however gives the name for the Mela as Gaurimanohari which has been mentioned by Tulaja as a Janya Raga under the 15th Mela. San. Makaananda mentions Velavali as an Audava Raga with Ga as Grha Svara and Pa Ri (?) Varjya, and thus provides a most melodious Raga of the ancient type. Among the Janya Ragas, Tulaja has included 5 Manohari Ragas viz. Esa ma, Gauri ma, Deva ma, Madhava ma and Sarasvati ma, which have been newly created by him. He further adds 16 quite new Ragas viz. Gaulipantu, Purna Panchama, Magadhi, Su. Saveri, Ananda Bhairavi, Indughantarava, Maniranga, Su.

Desi, Sriranjani, Chaya Tarangini, Natakuranji, Mohana, Mohanakalyani, Yadukula Kambhoji, Purnachandrika, Surasindhu which are not mentioned by any author prior to him. The six names of Ragas viz. Gandhara panchama, Bhinna panchama, Megharanji, (Vegaranje), Naga Gandhari, Madhyamagrama, (Udaya) Ravichandrika, are taken from Ratnakara. The seven names of Ragas viz. Kaphi, Huseni, Balahamsa, Gauda Malhara, (Jhilapha), Julava, Bilahari, Lalitha panchama, have been incorporated by Tulaja, in the stock of Karnataka Ragas from Hindusthani as they were in popular use for many years prior to him. Some of them are purely Indian names, while the rest are substitute names of the northern language for the Indian Ragas. All other names of Ragas, except those mentioned above, are traditional ones taken from the works of the Karnataka authors prior to Tulaja. Besides the 112 Ragas mentioned by Tulaja, there came after his time some good Ragas which are most popular at present; their source is two fold.

The first group belongs to the North Indian stock where they were recognised as the most favourite of the public, since they were handed over to the Hindusthani music by the Karnataka authors like Pundarika, Bhava Bhatta and Somanatha, who popularised the Karnataka music culture in the North India. I shall give below examples of such Ragas, which are mentioned in the Kambari list. The Raga Sowrashttra in which the popular Mangalam composed by Sri Tyagaraja is sung is the 17th Mela. This Mela has not been mentioned by any later author of Karnataka, but Tyagaraja brought it in to practice on the authority of Purandara Dasar's Kirtana 'Varaguru Upadesa Neravayitu' which is sung at the last hour of Harijagara of Ekadasi etc., as Harinirmalyaseva. This Raga is not mentioned in the Kambari list under the 17th Mela for which it gives an imaginary name Chayavati to identify the serial number of the Mela, in which Chaya denotes the No. 17. The traditional Ragas which are adjusted with such prefix can be found in different authoritative works, but after dropping the Chaya prefix, the word Vati carries no sensible meaning; from this it can be identified as an

imaginary name coined by the author of the list for that Mela which may confuse the enquirer about its existence prior to the list. The second Mela is the 53rd which has become very popular recently. In this Raga Sri Tyagaraja and his contemporaries have composed Kritis. This is a most popular Raga of the Dasa Kuta and has become very popular from the time of Purandara Dasar in Hindusthani and Karnataki as the Purva Kalyani. Although it is a traditional name, the Kambari and Kangi lists give a new name for this Mela as Gamakakriya and Gamanasrama respectively and avoid mentioning the traditional name. The traditional Melas including the two latest additions will amount to 34 or 35, and all Kritis supposed to have been composed by the great masters of music in other Melas are questionable, there being no evidence from the previous authors and composers regarding their true Ragas and Melas.

The followers of the great trinity have created greater confusion by coining new names for old Ragas, and by giving old names for new and unscientific Ragas which had been recently created on the authority of the modern suggestive lists like Kambari and Kangi and other vernacular lists which followed the above two, and suggested hundreds of new names, with simply Arohana and Avarohana Svaras in Vakra Sancara which are usual in the Sangatis in singing the compositions. Thus a great decay had set in and the pure and traditional Ragas which have lost the scope of being sung to exhibit skill, beauty, and variety permitted in an artistic way in the course of the Raga Alapana and Pallavi singing and thus they have become rigid, plain and orthodox, while the new compositions in new Ragas are welcomed beyond limit. So even the old melodious and emotional forms of Ragas have become mechanised along with the new stock.

So I humbly suggest that the vidvans and the Academy make efforts to stop such new compositions in new Ragas and to encourage old compositions and traditional Ragas and to keep the culture of music alive in South India for the future.

The ancients have tread over the whole field of music in all paths in search of satisfaction of mind through the ear, science, art, beauty and nature, and stocked all material found by them and thereby created all possible forms, styles and varieties of musical compositions, together with Ragas and also they have framed rules to preserve them for eternity. So if there is any new Raga or a new composition to be invented or to be composed, the author must see that it is done according to the theory of the ancients, after verifying that it did not exist before his own time with any other name or form. For example, let us take the Audava Raga Mohana Kalyani mentioned by Tulaja who has introduced about 21 new names of Ragas which are not found in any other work prior to his. But on careful and minute comparative study of their features, we may be convinced that some of them are traditional Ragas found in other works with some other names. I have, in the course of my discussion above, treated a few of them, viz. Su. Saveri, Ananda Bhairavi, Yadukula Kambhoji etc., and now I shall produce the evidence of a prior work to prove that my view is correct by the Lakshana of Mohana Kalyani. Really speaking, this is one of the oldest Ragas mentioned by different authors with different names since the time of Bharata. This is mentioned by the first Karnataka author Pundarika, who formulated the Mela-Prastara of 90 Melas, during the second quarter of the 16th century. He mentions a Raga named Bhupali in the 29th Mela, which is repeated by Somanatha accordingly and is continued even to-day in Hindusthani Music, by the same name as an Audava Raga by dropping Ma and Ni in both Arohana and Avarohana as is done in the case of the current Mohana Raga in Karnataka. In this way many Ragas may be found out that, although the Raga is old, later on new names have been given to them by different authors of different times without giving any reason or reference to their history. There are many old Ragas repeated in this way with new names in the modern lists. This method should be condemned, and traditional and original Ragas should be recognised with their proper names and the

current practice also should follow the same rectified nomenclature and thus avoid decay and confusion in our music. The Academy should take more care in such cases, to identify the original name and form of the modern Ragas; otherwise there will be no value and use of the vast ancient musical literature and compositions now handed down to us up to this time. If the public once knows that the Academy is unable to take proper steps against such expected decay,—see the new tunes coming into existence, gaining the appreciation of the common mass and disappearing from their memory within a short time—there will be thousands of persons coming forth to claim Vidvanship in the absence of proper judgement, and consequently all compositions of great composers together with the Raga, Bhava and Tala will fall into oblivion and in their place new compositions and fanciful names of new Ragas founded on the mechanical method are sure to get prominence.

I give below a few instances of Ragas incorporated in the Kambari list. Mangala Kaisiki is a Raga mentioned in the San. Makaranda of Narada. It is not mentioned in the San. Ratnakara of Sarngadeva. Ramamatya and Tulaja have both put this under the 15th Mela which is followed by the Kangi list. The Kambari list anyhow puts this under the 15th Mela and provides scope for utilising Pra. Madhyama. The same list further provides the use of Cha. dha in Saurashtra, Sadha. Ga and Kai. ni in Saveri, Pra. ma in Gauri and Vasant, all these Ragas being Janyas of the 15th Mela. Is this on the authority of Hindusthani Ragas? It approves the use of Pam. sru. dha in Bhairavi Raga and not in Mukhari of the same 20th Mela, Su. madhyama ga in Saranga in the 65th Mela; it does not mention the use of Su. ma in Yamuna Kalyani in 65th Mela against which the Academy adopts the Prayoga of Su. ma. Hamera Kalyani is a still later adoption not found in the Kambari list, while it is found in the modern vernacular lists. Did Sri Tyagaraja and his contemporaries compose their Kirtanas with such Lakshanas or did their followers according to their versions give the names of Ragas and their Lakshanas most liberally to the authors of the Kambari and

Kangi lists without any distinction in their heart between Carnatic and Hindusthani music? This is most important question on the historical side, and in my opinion, the latter is most probable. The Ragas which have been borrowed from Hindusthani—it is not at all a guilt in my opinion—should be clearly admitted and adhered to according to the long standing tradition, without being twisted at any one's fancy, because it is not any foreign system, being part of Indian culture. But the modern vidvans think it a breach of their dignity if anything is openly admitted as due to the influence of Hindusthani music; so they propose some alteration to be made—I am actually observing this fact—in the original, although the science contradicts their views, and then to accept it as the product of the Karnataka genius. A broad minded real vidvan never attempts to do such kinds of mutilation; only some conservative Alpa Vidvan adopts this method against the facts of the real situation.

I propose to give below a list of about 30 Ragas which have their origin and long standing in Hindusthani music, but have been recently incorporated in the stock of Karnataka Ragas; they have attained great popularity among the public; the following are the names of these:—Huseni, Sahana, Atana (Adana), Bilahari (Bilaval), Kanada, Khamaja, Kaphi, Jhinjhuti, Darbar, Dvijavanti or Jujavanti, (Jaijayavanti), Navaroj, Nayaki, Purvakalyani, Pharaj, Balahamsa, Begada, Bihag, Manji, Yadukulakambhoji, Yamunakalyani, (Eeman), Surati, Hammirkalyani, Bhairava, Gaudamalhar, Jangala, Julav, Vrindavani, Desi Todi, Sama, Manjari, Dilipaka (Dipaka), Kalagada, Kalingada, etc.

I give below another list of a few Ragas out of the hundreds, which cannot be traced anywhere else except in the modern lists like the Kangi written in vernacular script:—Abhogi, Kiravani, Garudadhvani, Chakravaka, Janaranjini, Santanamanjari, Malayamaruta, Saramati, Manjari, Devamrtavarshini, Chittaranjani, Gummakambhoji etc., and so on, mentioning all of which is simply waste of energy, space and time. Now I want to state below my aim and object of writing this vexing article on the subject of the

Ragas and their features before and after the time of Sri Tyagaraja. All points discussed throughout this paper are most important for the preservation of our culture. Even the scholars of foreign nations take much pains to study our traditional music and to write volumes on the different problems concerned with it; if we are questioned on some topics mentioned in this paper what material have we got to satisfy them with proper solution or explanation? So it is the duty of every music lover to be conversant with all the topics concerned with it, ignoring which will be to do harm to our culture. I have done my best in co-operating with the activities of the Academy to promote its cause since 1927 to this day during which, some times I have been praised by a few, while I have been ridiculed and even insulted many times by some others. But I am not the least encouraged nor discouraged by such superficial impressions, and I am carrying on my duties as per the Holy Order of Sri Bhagavat Gita, कर्मण्येवाधिकारस्ते मा फलेषु कदाचन। I feel very happy and think myself well rewarded if the Academy can make use of my discussions at least partially for its future technical activities.*

* Paper read at the 1947 Tyagaraja Centenary Conference.

THE DIFFERENT SCHOOLS OF INDIAN MUSIC

BY

ALAIN DANIELOU

India's racial and linguistic history presents a very complex problem. For thousands of years different races and civilisations have been confronting one another. Sometimes they borrowed so much from each other that they became quite undistinguishable. In other respects they maintained their individuality in spite of constant pressure. The same characteristics apply to musical history. There has undoubtedly been at the origin in India several systems of music which were fundamentally different. But although they kept some of their characteristics they could not but influence one another deeply. When a system borrowed from another some of its technical qualities these could usually be assimilated but what is more embarrassing is the mutual borrowing of technical terms which are then used to represent different things leading to a certain amount of theoretical confusion.

The earlier texts and the theory of music still available present usually no very great problems of interpretation. They are logical and refer to definite systems. Later works however often try to explain away obvious contradictions through all kinds of ambiguities. The main work of this type being the Sangita Ratnakara and its commentaries which are a mine of information and yet may prove extremely misleading if one is not quite aware of the nature of the systems which are being mixed up. The same apply still more to later works which so often claimed that they could demonstrate that there was no contradiction where in fact there was a fundamental one. The result is that we see for example the Suddha scales of Southern and Northern music look for their definition to the very same texts while in fact they refer to different systems, systems which were

known very long ago since the Greeks used both the scales under the name of Chromatic and Diatonic and recognized them as two basically different ways of scale building.

As regards the gramas the confusion came to be such that the classification was abandoned altogether. Yet all the clues have not been lost. The Gitalamkara, a work attributed to Bharata—that is to say, one of the main Bharatas or teachers of music—gives us a most valuable definition of the gramas entirely different from that of all other works and referring to a distinct musical system.

The Aryan civilisation in India gradually adopted the ways and arts of the earlier Indians, and it is in this light that we should approach whatever remains available of the theory of music, whether from Sanskrit sources or others and try to rebuild some elements of basic systems which became confused later on. It is most unfortunate that so little remains of the Sangam Tamil literature. But already a work like the Silappadikaram gives us priceless information on a most advanced system of Southern music which although it bears some mark of outward Northern influence still remains fundamentally different.

Even today if, through an impartial study, we could make a sort of estimate of what still exists both in the field of theory and that of musical practice we would come to something very near to a reconstruction of the *Four Matas*, or different musical systems once known to the theory of Indian music. On one side we should find the Aryan tradition as expounded by the Vedic Rishis, among them Yajnavalkya, the first Narada, Adi Bharata, Matanga etc. From this school issued many of the elements of Northern India. It would seem logical to search in the Saiva tradition represented specially by Nandikesvara for the basis of the ancient musical system of Andhra and Karnataka, keeping in mind that Tamil music may well have originally represented a distinct contribution. In Northern India Bengali music although it does not claim a special theory shows unmistakable signs of a distinct origin and preserves even today

patterns of songs which can never originate from what is known as the classical music of Northern India. On the other hand popular music as found in the Himalayas when it is not of the Sino-Tibetan pentatonic form seems more akin to the Southern than to the Northern system.

The often repeated assumption that Northern Music evolved under Persian influence is obviously meaningless, for one can vainly search in Persia and the whole of the middle East for anything which could justify this possibility. This legend originated from the fact that musicians to please the Muslim rulers had to give new names to old things and many an ancient raga or style of song was reborn with a high sounding Arabic name. It is not outside India but in the ancient *matas* of India itself that one should look for the differences still existing in the music of the different parts of the country. And far from being removed, these differences should be studied and cultivated for the further enrichment of the already so wonderfully developed art that is the Music of India.

தஞ்சை ஸரஸ்வதி மஹாலில் உள்ள

ஸங்கீத நாட்டிய நூல்கள்

K. வாஸுதேவ சாஸ்த்ரி

ஸரஸ்வதி மஹால், தஞ்சை

அடியேனுக்கு இந்த அரும்பெரும் ஸதஸ்ஸின் முன் தைரியமாகப் பேசுவருவதற்கான கலைவன்மையோ, அல்லது உயர்ந்த பாண்டித்யமோ அல்லது அருமையான ராஸிக்யமோ கிடையாது. அப்படியிருந்தும் என்னைப் பேசும்படி சொன்னதற்குக் காரணம் இப்போது நான் சில வருஷங்களாக ஸேவை செய்யும் தஞ்சை ஸரஸ்வதி மஹாலின் மஹிமையே ஆகும். ஸரஸ்வதி மஹால் என்பது நமது நாட்டின் நிஜமான பெருமைக்கு இருப்பிடம். நமது மாகாணத்தின் தனிச் சிறப்பு. தஞ்சையின் பாக்யம்.

நமது தேச சரித்தரிலேயே கலைப்பாதுகாப்பிலும் கலைவளர்ச்சியிலும் தஞ்சைக்கு இணையான இடம் வேறொன்றில்லை. 13, 14-நூற்றாண்டுகளில் தென் இந்தியா உள்பட நமது தேசம் முழுவதும் வெளிநாட்டுப் படையெடுப்பினால் அழிவுற்ற பிறகு, நமது கலையையும் நாகரீகத்தையும் தென்னாட்டில் புத்துயிர் பெறச் செய்தவர்கள் வித்யாபாயனரும் விஜயநகர மன்னர்களுமாவர். இவர்கள் ஏராளமான திரவியம் செலவு செய்து நம் நாட்டுப் பல இடங்களிலிருந்தும் சிதறிக் கிடந்த கலையில் வல்ல குடும்பத்தினரையும் அவர்கள் நூல்களையும் திரட்டி ஒரு உருவாக்கி வைத்தார்கள். பிறகு 16-ம் நூற்றாண்டில் விஜயநகரம் அழிந்த காலத்தில் அங்கிருந்த கலைவல்லோருக்கு அடைக்கலம் கொடுத்த இடம் தஞ்சைமா நகரம். கலைக்குத் தஞ்சம் கொடுத்துத் தனக்குத் தஞ்சாவூர் என்னும் பெயர் தருதியான தென்பதை உறுதி செய்தது. விஜயநகரத்தில் 14-ம் நூற்றாண்டில் புத்துயிர் பெற்ற கலைக்கே கர்நாடகக் கலையென்று பெயர். அக்கலை 16-வது நூற்றாண்டு முதல் தஞ்சையிலேயே வளர்ந்து விருத்தியடைந்திருக்கிறது. நாயக்கர்கள் கலையில் காட்டிய சிரத்தையைக் காட்டிலும் அவர்களுக்குப் பின் வந்த மகாராஷ்டிர மன்னர்கள் கலைகளில் அதிகத் தேர்ச்சியும் சிரத்தையும் உள்ளவர்களாக இருந்த

காரணத்தினால் நம் தென்னாட்டில் ஒவ்வொரு கலையிலும் தலை சிறந்த வர்கள் தஞ்சையில் தோன்றிப் புகழடைந்திருக்கிறார்கள்.

ஆகவே, தஞ்சையே கர்நாடக ஸங்கீதத்திற்கும் நாட்டியத்திற்கும் முக்கிய ஸ்தானம் பெற்று விளங்குகிறது. ஸரஸ்வதி மஹாலில் நாயக்க மன்னர்கள் சேர்த்த நூல்களும் பிற்காலத்தில் மகாராஷ்டிர மன்னர்கள் சேர்த்த நூல்களும் எல்லாம் நாளது வரையில் காப்பாற்றப் பட்டு வருகின்றன. இவைகளில் பெரும்பாலான நூல்கள் தெலுங்கு ஷிபியிலேயே எழுதப்பட்டிருக்கின்றன. விஜயநகரத்தில் புத்துயிர் பெற்ற கலையாகையால் அதன் பாம்பரையில் தெலுங்கு பாஷைக்கே உயர்ந்த இடம் கிடைத்திருக்கிறது. மகாராஷ்டிர மன்னர்களும் தெலுங்கில் ஏராளமான ஸாஹித்யங்கள் செய்திருக்கிறார்கள். நம் தமிழ் நாட்டுப் புராதனமான இசை, கூத்து என்னும் கலைகளும் அவற்றின் நூல்களும் முகம்மதியர்கள் படையெடுத்த 13, 14 நூற்றாண்டில் அறவே அழிந்து போயின. விஜயநகரத்தை ஸ்தாபித்த வித்யாபாயன் போன்ற ஓர் பெரியார் தமிழ் நாட்டில் தோன்றாத காரணத்தினால் நம் தமிழ் இசையும், கூத்தும் புத்துயிர் பெற்றேற்கவில்லை. ஸம்பகாலத்தில் தமிழ் இசை, கூத்து இவைகளைப் பற்றிய ஆராய்ச்சியில் சிலர் சிரத்தை எடுத்துக் கொண்டிருக்கிறார்கள். பழைய நூல்கள் இல்லாமையால் ஆராய்ச்சி அதிகப் பலன் தரவில்லை. இது ஸம்பந்தமாக ஒரு முக்யமான விஷயம் சொல்ல விரும்புகிறேன். அதாவது, நம் தமிழ்நாட்டுக் கலைநூல்கள் பெரும்பாலும் அழிந்து போயிருப்பதால் தமிழ்க் கலை ஆராய்ச்சியில் உழைத்துக் கொண்டிருக்கும் நம் தமிழ்நாட்டு சகோதரர்கள் அப்பழைய நூல்கள் எழுதப்பட்ட காலத்திலேயே தோன்றிய ஸம்ஸ்கிருத நூல்களைத் திறவுகோல்களாக உபயோகப் படுத்தக்கூடும். இது என் அனுபவம். ஆகையால் தமிழ் ஆராய்ச்சிக்கு ஸம்ஸ்கிருத பாண்டித்யம் அத்யாவச்யம் என்பதை இங்கே குறிப்பிட விரும்புகிறேன்.

இனி, ஸரஸ்வதி மஹாலில் உள்ள சங்கீத நாட்டிய நூல்களை காலக்கிரமமாக கவனிப்போம். நமது ஸங்கீதம் ஸாமவேதத்தினின்றும் பிறந்தது என்பது பிரஸித்தமான விஷயம். ஆகையால் நமது ஸங்கீதத்துக்கு ஆதார நூல் ஸாமகான லக்ஷணமேயாகும். ஸாமவேதத்தை வீணைகளில் வாசிக்கவேண்டுமென்பதும், அப்படி வாசிக்கும் வீணைகள் 10 வகை உண்டென்றும், அவைகளின் விவரங்களும் அடங்கிய ஒரு சிறிய நூல் ஸரஸ்வதி மஹாலில் இருக்கிறது. இதில் ரிக்வேத, யஜுர்வேத ப்ராஹ்மணங்களும், போதாயனர்,

தராஹ்யாயணர் முதலியோர் ச்ரேளத ஸூத்ரங்களும், அவற்றின் பாஷ்யங்களும் மேற்கோள்களாகக் கூறப்பட்டிருக்கின்றன. அந்த வீணைகளின் விவரம் பின்வருமாறு :—

1. ஆகாடி இது இரும்புச்சலாகையால் வாசிக்கப்படும் வீணை.
2. பிச்சோலா இதன் விவரம் கொடுக்கப்படவில்லை. இது பிரசித்தமானது என்றுமட்டும் சொல்லப்பட்டிருக்கிறது.
3. கர்க்கடிகா இது இரண்டு தந்திவீணை.
4. அலாபு இது சுரைக்காய் வீணை.
5. வக்ரா இது வளைந்த வீணை.
6. கபிசர்ஷணீ இது குரங்குத்தலை வீணை.
7. சிலவீணை இதன் விவரம் கூறப்படவில்லை.
8. மஹாவீணை
9. காண்டவீணை
10. வாணம் கடைசியாகச் சொன்னதைப் பற்றி பல மேற்கோள்கள் கூறப்பட்டிருக்கின்றன.

இது 100 தந்தி உள்ளது. இது அத்திக்கட்டையில் குடையப் பட்டு மேலே சிவந்த காளை மாட்டுத்தோலால் மூடப்பட்டு பின்புறத்தில் 10 துவாரங்கள் உள்ளதாகவும் ஒவ்வொரு துவாரத்திலும் 10 கம்பிகள் வீதம் கட்டப்பட்டும் இருக்கும். அவைகளை முஞ்சிப் புல்லாலாவது தர்ப்பையினாலாவது 3 பிரிவுகளாகப் பிரித்திருப்பார்கள். நடுவில் 34 கம்பிகளும், குறுக்கே இரண்டு 33 கம்பிகளும் அமையுமாறு கட்டப்பட்டிருக்கும். இந்த வாத்தியத்தை வாசிப்பது அடிவளைந்த ஈர்க்கினாலாவது, பிரம்பினாலாவது, புரசங்குச்சியாலாவது. ஒவ்வொரு கம்பியிலும் தனித்தனியாக வாசிக்க வேண்டியது.

மேலும் ஸாமகானம் செய்யும் போது முக்யகானம் செய்கிறவர்கள் என்றும் உபகானம் செய்கிறவர்கள் என்றும் இரண்டு கோஷ்டி உண்டு. வீணைவாசிப்பது உபகானம் செய்பவர்களின் பத்தினிகளே ஆவர். சிலசமயங்களில் மற்றவர்களும் வாசிக்கவேண்டியதுண்டு. இந்த சிறியநூல் நகல் செய்யப்பட்டிருக்கிறது. (Transcript No. 782).

இதன்பிறகு நமது ஸங்கீத நாட்டிய கலைஞருக்கு ஆதாரமான நாட்டிய சாஸ்திரத்தைச் சொல்லவேண்டும். இது 36 அத்தியாயம், 6000 சுலோகங்கள் கொண்டது. அச்சிடப்பட்டிருப்பினும் பிசுருகள் மலிந்து கிடக்கின்றன. ஸரஸ்வதி மஹாலில் இந்நூலின் இரண்டு பிரதிகள் நல்ல ஸ்திதியில் பாட சுத்தமாக இருக்கின்றன. புதுப் பதிப்பிற்கு உபயோகப்படும்.

நந்திகேசவரருடைய பரதார்ணவம் என்ற நூலைக் கவனிப்போம். இந்த நூல் 4000 கிரந்தங்கள் கொண்டது என்று பரதார்ணவ ஸங்கிரஹம் என்ற மற்றொரு சிறிய நூலில் சொல்லப்பட்டிருக்கிறது. பிற்கூறிய சிறிய நூலின் முகவுரையில் இந்திரன் நந்திகேசவரரை அணுகி அஸுரர்கள் சுக்ராசாரியாரிடம் ந்ருத்யக்கலையைப் பழகி ஆடுவதற்குத் தயாராக இருக்கிறார்கள். தேவர்களும் அந்தக்கலையைக் கற்றுக்கொள்ளவேண்டும். பரதார்ணவம் 4000 கிரந்தங்கள் கொண்ட பெரிய நூலாக இருப்பதால் அதைச் சுருக்கி உபதேசம் செய்யவேண்டும் என்று கேட்டு அதன் பேரில் அச்சிறிய நூல் உண்டாயிற்று என்று சொல்லப்பட்டிருக்கிறது. ஆனால் ஸரஸ்வதி மஹாலில் உள்ள பரதார்ணவத்தில் 4-வது அத்தியாயத்தின் கடைசி பாகம் முதல் 15-வது அத்தியாயம் முடிய இருப்பதில் 101-வது சுலோகம் முதல் 810-வது சுலோகம் வரையில் மொத்தம் 710 சுலோகங்கள்தான் இருக்கின்றன. இந்த நூலின் 1 முதல் 4-வது அத்தியாயம் வரையில் மதராஸ் ஓரியண்டல் மானுஸ்க்ரிப்ட் லைப்ரரியில் இருக்கிறது. ஸரஸ்வதி மஹாலிலும் சில சுவடிகளில் இதே நூலின் 1, 2 அத்தியாயங்களும் வேறு ஒன்றிரண்டு அத்தியாயங்களும் இருக்கிறதாகத் தோன்றுகிறது. அதைப்பற்றி நிச்சயமான முடிவுக்கு வரமுடியவில்லை. ஆக நமக்கு இப்போது கிடைப்பது 800 சுலோகங்கள்தான். பாக்கி 3200 சுலோகங்களையும் நம் நாட்டில் இனித் தேடிப்பார்த்துக் கண்டு பிடிக்க வேண்டும். ஒரு காலத்தில் விசாகப் பட்டணத்தில் பாவஸ்து வேங்கிடாசாரியார் என்பவரிடம் பரதார்ணவம் இருந்ததாக Oppert என்பவருடைய காட்லாக்கில் சொல்லப்பட்டிருக்கிறது. Oppert-இன் காட்லாக்கு 1885-ம் வருஷத்தில் எழுதப்பட்டது.

இந்த 800 சுலோகத்தில் மிகவும் அருமையான விஷயங்கள் அடங்கி யிருக்கின்றன. முக்கியமாக கவனிக்க வேண்டியவைகளை இங்கே குறிப்பிடுகிறேன்.

7-வது அத்தியாயத்தில் 108 தாளங்களின் விவரங்கள் சொல்லப் பட்டிருக்கின்றன. 9வது அத்தியாயத்தில் பரமசிவனுடைய நர்த்தனங்களின் உறுப்புக்களாகிய அங்கஹாரங்களை அவைகளின் ரஸபாவங்களைப் பொறுத்து 9 வகைகளாகவும் 24 உட்பிரிவுகளாகவும் பிரித்து, ஒவ்வொன்றுக்கும் விவரங்களும், தாளங்களும், சொல்கட்டுக்களும் சொல்லப்பட்டிருக்கின்றன.

அங்க ஹாரங்களில் 32 நாட்டிய சாஸ்திரத்திலும் ஸங்கீத ரத்னாகரத்திலும் சொல்லப்பட்டிருக்கிறது. ஆனால் அவற்றின் தாளங்களோ சொல்கட்டுக்களோ சொல்லப்படவில்லை. ஸாஸ்வதி மஹாலில் உள்ள ஸங்கீத முக்தாவளி என்னும் கிரந்தத்தில் மேலே சொன்ன 32 அங்கஹாரங்களுக்கும் தாளங்களும் சொல்கட்டுக்களும் கிடைக்கின்றன.

2. 11-வது அத்தியாயத்தில் ச்ருங்க நாட்டியம் என்ற 9 வகை நர்த்தனங்கள் சொல்லப்பட்டிருக்கின்றன. நமது கோயில்களில் திருவாதிரை யன்றையதினம் வீரமுஷ்டி என்ற ஒரு வேஷம்போட்டு ஆடுபவனுடைய நர்த்தனம் இதுதானே என்று தோன்றுகிறது.

3. 12-வது அத்தியாயத்தில் ச்ருங்க நாட்டியத்தின் தாளங்களும் சொல்கட்டுக்களும் அடங்கியிருக்கின்றன.

4. 13-வது 14-வது அத்தியாயங்களில் ஸப்தசுத்த தாண்டவ ப்ரமரிகளும் 5 வித தேசீ தாண்டவமும் தாளம் சொல்கட்டுகள் இவைகளுடன் விவரிக்கப்பட்டிருக்கின்றன. இந்த பாகமே இதிலுள்ள அரிய விஷயம்.

7 வித சுத்ததாண்டவ ப்ரமரிக்கும் பெயர் பின்வருமாறு:—

தக்ஷிணப்ரமரி, வாம்ப்ரமரி, லீலாப்ரமரி, புஜங்கப்ரமரி, வித்யுத் ப்ரமரி, லதாப்ரமரி, ஊர்த்வ தாண்டவம்.

5 வித தேசீ தாண்டவங்களுக்கும் பெயர் பின்வருமாறு:—

நிகுஞ்சிதம், குஞ்சிதம், ஆகுஞ்சிதம், பார்க்வகுஞ்சிதம், அர்த்தகுஞ்சிதம்.

இந்தப் பன்னிரண்டு தாண்டவ பேதங்களின் விவரமும், தாளமும், சொல்கட்டுகளும் 13, 14, அத்தியாயங்களில் சொல்லப் பட்டிருக்கின்றன. சொல்கட்டுகளினால் என்ன பயன் என்ற கேள்வியைக் கேட்டுக்கொண்டு அதற்கு மறுமொழியும் கொடுத்திருக்கிறார்.

சொல்கட்டினால் கதிகளும், சாரிகளும் நிர்ணயப்படுகின்றன என்றும், சொல்கட்டு இல்லாமல் போனால் தாளபங்கம் ஏற்படுமென்றும் சொல்லுகிறார். இதே அத்தியாயத்தில் யாக்ஞவல்க்யர் எழுதிய பரதார்ணவலக்ஷணம் என்ற தாண்டவ லக்ஷணக்ரந்தமும், நர்த்தன கரணங்கள் என்னும் கால் கை நிலை அசைவுகளைப் பற்றி கரணபூஷணம் என்னும் நூல் நந்திகேசவரரால் ப்ருஹஸ்பதிக்கு உபதேசிக்கப் பட்டது என்பதும் சொல்லப்பட்டிருக்கிறது.

சுத்ததேசீ தாண்டவத்தின் பிறகு சார்யலங்கார நாட்டியம் என்று 5 வித நாட்டியங்கள் சொல்லப்பட்டிருக்கின்றன. அவை பேருணி, ப்ரோங்கணி, குண்டவி, தண்டிகா, கலசம் என்பன. இவைகளைப் பற்றி மற்ற கிரந்தங்களிலும் சில விவரங்கள் கூறப் பட்டிருப்பினும் இதில் உள்ளபடி தாளங்கள் சொல்கட்டுகள் உள்பட பூரா விவரங்களும் கிடையாது. 15-வது அத்தியாயத்தில் தேவதாபூஜை, புஷ்பாஞ்ஜலி இவற்றின் கிரமம் சொல்லப்பட்டிருக்கிறது. இந்த அத்தியாயத்திலேயே புருஷஸ்தாநகம் 6, ஸ்த்ரீஸ்தாநகம் 7, நபும்ஸகம் அதாவது ஸ்த்ரீ புருஷ பேதமில்லாத ஸ்தாநகம் 18 கூறப்பட்டிருக்கிறது. நாடகபாத்திரங்கள் நர்த்தனம் செய்வதென்பது பரதார்ணவகாலத்திலேயே உண்டென்று தெரிகிறது. 15-வது அத்தியாயத்தில் நாயக நர்த்தனத்துக்கு சச்சத்புடதாளம் ப்ரயோகிக்க வேண்டுமென்று சொல்லப்பட்டிருக்கிறது.

இந்த கிரந்தத்தில் உடனே ப்ரயோகத்துக்குத் தகுதியான அரிய விஷயங்கள் அடங்கியிருப்பதால் இதைச்சற்று விவரமாகச் சொன்னேன்.

பரதார்ணவத்திற்கு பிறகு நாம் கவனிக்கத் தகுந்த நூல் பரதார்ணவஸங்க்ரஹம். இதில் முதல் 2 அத்தியாயம் மட்டில் ஸாஸ்வதி மஹாலில் இருக்கிறது. இதில் நாட்டிய சாஸ்திரம் வெகு அழகாக சுருக்கிக் கூறப்பட்டிருக்கிறது. நாட்டிய சாஸ்திரம் 7 அங்கங்களைப் பற்றி கூறுகிறது என்று ஆரம்பிக்கிறார்.

மஸ்தகம் நயனம் பாதௌ காரங்கீ ச மநொ வபு:

ஏவம் அங்கானி ஸப்த ஸ்யு: நாடகாங்க்காமோதித:

தலை, கண், கால், கை, பாதம், மனது, சரீரம் என்ற 7 அங்கங்களைப் பற்றிய சேஷ்டைகளை ஒவ்வொன்றாகச் சொல்லி கிரந்தத்தை முடித்திருப்பதாகத் தோன்றுகிறது. இங்கு இருக்கும் கிரந்தத்தில்

தலை, கண், கால் இவைகளைப் பற்றிய பாகம் மட்டில்தான் இருக்கிறது. இதில் குறிப்பிடத்தக்க விஷயம் பாதபேதங்கள் 27 வகைகளும் அவைகளின் விநியோகங்களும் கொடுக்கப்பட்டிருக்கின்றன. அவைகளின் பெயர்:—சலநம் ஸங்க்ரமணம், ஸரணம், குட்டனம், லோவிதம், விஷம் ஸஞ்சரம் முதலியன.

பரதார்ணவ ஸங்க்ரஹத்தின் பிந்திய பாகங்களும் இனித்தேடிக் கண்டு பிடிக்க வேண்டியிருக்கிறது.

இவைகளைத் தவிர, பழைய ஸம்பரதாய நூல்களில் அர்ஜுன பரதம், மதங்க பரதம் என்ற இரண்டு நூல்கள் இருக்கின்றன.

அர்ஜுனபரதத்தில் ஹஸ்த லக்ஷணங்களும் தாள லக்ஷணங்களும் விவரமாகக் கொடுக்கப்பட்டிருக்கின்றன. ஆனால் இங்கே இருக்கிற பிரதியைப் பார்த்தால் ஏதோ ஏடுகள் வரிசை மாறிக் கோக்கப்பட்ட ஒரு புஸ்தகத்தைப் பார்த்து நகல் செய்யப்பட்டதாகத் தெரிகிறது. இதிலுள்ள ஹஸ்த, தாள துட்பங்களை நான் இன்னும் உட்புகுந்து பார்க்கவில்லை.

மதங்கபரதம் என்ற நூல் பெயரளவில் ப்ராசீனமாக இருந்தாலும் அதில் ஸங்கீதரத்னாகரத்தில் சொல்லியிருப்பதைக் காட்டிலும் விசேஷமாக ஒன்றும் சொல்லப்படவில்லை. ஆனால் வாசகங்கள் மாறியிருப்பதால் பொருளில் ஸந்தேகம் வந்த இடத்தில் ஒத்தாசையாக இருக்கும். இந்த நூல் லக்ஷ்மணாயர் என்பவரால் செய்யப்பட்டதாகச் சொல்லப்பட்டிருக்கிறது.

இதற்குப் பிறகு நாம் கவனிக்கத் தகுந்த நூல் ச்ருங்காரசேகரம். இது சுக்ராசாரியார் இயற்றிய நடன சேகரம் என்னும் நூலைப் பெரும்பாலும் தழுவி எழுதப்பட்டதாகவும் எழுதியவர் வீரபல்லாடர் என்றும் நூலில் கண்டிருக்கிறது. இதில் அபிநய சாஸ்திரம் வெகு விரிவாக எழுதப்பட்டிருக்கிறது. ப்ராசீன ப்ரவர்த்தகர்கள் அநேகருடைய பெயர்களும் அவர்கள் மதார்த்ரங்களும் அடங்கியிருக்கின்றன. ஸங்கீதரத்னாகரத்துக்கு முந்திய நூலாகத் தெரிகிறது. இந்த அருமையான நூலை உடனே பிரசுரம் செய்யவேண்டியது. பிரதியின் பாடமும் சுத்தமாக இருக்கிறது. தெலுங்கு டிகையுடன் கூடியிருக்கிறது. நர்த்தன விஷயத்தில் பரதார்ணவமும் அபிநய விஷயத்தில் இந்த நூலும் மிகவும் அருமை வாய்ந்தவை. அதன் பிறகு கர்நாடக தேசத்திய ந்ருத்யஸம்பரதாயத்தைப் பூராவாக விவரிக்கும் 3 நூல்கள் இருக்கின்றன, அவை ஸங்கீத முக்தாவளி என்ற

பெயருள்ள 2 நூல்களும், ஆதிபரதம் என்ற 3-வது நூலும். ஸங்கீத முக்தாவளி என்ற பெயர் கொண்ட ஓலைச்சுவடியில் 2 பிரதிகளுள்ள நூல் 1-ம், முற்றிலும் வேறு வகையில் எழுதப்பட்ட காகிதப் பிரதி நூல் ஒன்றும் இருக்கிறது. இரண்டிலும் கிரந்த கர்த்தாவின் பெயர் தேவேந்த்ராசாரியார் என்று எழுதியிருக்கிறது. ஒரு கிரந்த கர்த்தா மற்றொருவருடைய பேராக இருக்கலாம் என்று தோன்றுகிறது.

முதலில் காகிதப் பிரதியில் உள்ள ஸங்கீத முக்தாவளியில் உள்ள விஷயங்களைப் பற்றிச் சொல்லுகிறேன்:—

இதில் முதலில் பரதர் முதலியோரால் சொல்லப்பட்ட 32 அங்க விஷயங்களுக்கும் தாளம் முதலிய விவரங்கள் சொல்லப்பட்டிருக்கின்றன. பிறகு கர்நாடக ஸம்பரதாய நாட்டியக் க்ரமம் விளக்கப் பட்டிருக்கிறது. அதின் கிரமம் பின்வருமாறு:—

முதலில் புஷ்பாஞ்ஜலி

பிறகு முகசாலி

ராக, வாக்ய, யதி, ந்ருத்தம்

சுத்தயதிந்ருத்தம்

ரூபந்ருத்தம்

க்வாடந்ருத்தம்

சப்தக்வாடம்

சுபநர்த்தம்

ஸூடாதி தோபிநயம்

நானவிதகீதம்

ப்ரபந்த நர்த்தனம்

சிந்தந்ருத்தம்

தருந்ருத்தம்

கட்டாந்ருத்தம்

த்ருபதந்ருத்தம் இவைகளே.

ருத்ராடர், கலாதார், இவர்களையும், ஸங்கீதரத்னாகரத்திலிருந்தும் ஸங்கீததர்ப்பணத்திலிருந்தும் சில மேற்கோள்கள் எடுத்தாண்டிருக்கிறார். கர்நாடக ஸம்பரதாயத்துக்கு இதைப்போல் விரிவான க்ரந்தம் கிடைப்பது அரிது. இது சுமார் 1000 கிரந்தம் கொண்டது. இதை 2-வது அத்யாயம் என்கிறார். ஆகையால் முதலாவது தோத்யாயம் ஒன்று இருந்திருக்கவேண்டும். ஆந்திர ஜில்லாக்களில் கிடைக்கலாம்.

2-வது ஸங்கீத முக்தாவளியை எடுத்துக் கொள்வோம். இது முந்தினதைப்போல் ப்ரயோக சாஸ்திர மட்டுமல்ல. ப்ரமாண பூர்வமாக சாஸ்திரத்தைச் சொல்லும் ஒரு ப்ரௌட க்ரந்தமாகத் தெரிகிறது. இதில் அடங்கியிருக்கும் விஷயங்கள் பின்வருமாறு :—

1. அபிநய நிர்ணயம்
2. ந்ருத்ய பேதங்கள் - மார்க்க - தேசீ
3. நர்த்தன பேதங்கள்
4. அங்க உபாங்க ப்ரத்யங்க பேதங்கள்
5. நிருத்தாரம்ப மத்ய அந்திய ந்ருத்த ஸ்தானங்கள்
6. சாரிகள், காணங்கள், அங்கஹாரங்கள்
7. நவ ரஸ அபிநயம், இது சுமார் 2000 கிரந்தம் உள்ளது.

இவ்விரண்டு ஸங்கீத முக்தாவளிகளையும் சேர்த்தால் க்ரநாடக நாட்டியத்தின் ப்ரமாணம் ப்ரயோகம் இரண்டும் கிடைக்கும்.

இதன் பிறகு கவனிக்க வேண்டியது ஆதிபரதம்—இதில், 415 அத்யாயங்கள் இருக்கின்றன. வாக்கியங்கள் ஸூத்ரங்கள் போல் அமைந்திருக்கின்றன. ஹஸ்த பேதங்களில் ஆரம்பித்து, நர்த்தன சம்பந்தமான எல்லா விஷயங்களும் அடங்கியிருக்கின்றன. ஸாஸ்வதி மஹாலில் உள்ள 4 பிரதிகளில் ஒவ்வொன்றிலும் ஒவ்வொரு வகையான ஆந்திர டகா சேர்க்கப்பட்டிருக்கிறது. இதைப் பார்த்தால் முன்காலத்தில் நமது நாட்டில் நாட்டியம் நடப்பதற்குமுன் ஆதிபரதத்தை வ்யாக்யானத்துடன் உபாக்யானம் செய்வது பத்ததியாக இருந்ததாகத் தோன்றுகிறது. ஏனென்றால் இதன் வ்யாக்யானம் உபந்யாஸம்போல் அமைந்திருக்கிறது. இதன் 4 பிரதிகளை சேர்த்து பரிசீலனை செய்து பிச்சாம் செய்யவேண்டும். இதே நூல் சிவயோகீந்தர் என்பவருடைய ஸம்ஸ்க்ருத பாஷ்யத்துடன் பம்பாய் பண்டார்க்கர் ஆராய்ச்சிக் கழகத்தில் இருக்கிறது.

இதன் பிறகு கவனிக்கத் தகுந்தவை ந்ருத்தரத்னாவளி, ஸங்கீத ஸாதாகரம், ஸங்கீததர்ப்பணம், ஸங்கீத மகாந்தம் இவையாகும். ந்ருத்த ரத்னாவளி ஸங்கீதரத்னாத்துக்கு ஸமகாலமானதாகத் தெரிகிறது. நர்த்தனத்துக்கு ஒரு ப்ரமாண நூலாகக் கருதப்படுகிறது. ஜயஸேனாபதி என்பவரால் எழுதப்பட்டது. இதில் ப்ரயோகத்துக் கான சில ஸூக்யங்கள் மிகவும் உபயோகமாகக் கொடுக்கப்பட்டிருக்கின்றன.

ஸங்கீத சதாகரம் என்பது ஸங்கீதத்தின் எல்லா பாகங்களையும் விவரிக்கும் நூல். இதுவும் ஸங்கீத ரத்னாத்துக்குச் சற்றுப் பிந்திய நூலாகத் தெரிகிறது. பெரும்பாலும் அதையே தழுவி யெழுதப்பட்டிருக்கிறது. ஆனால் நர்த்தனாத்யயத்தில் ஸங்கீத ரத்னாத்தில் இல்லாத சில ப்ரயோக விஷயங்கள் காணப்படுகின்றன. இதை எழுதியவர் ஹரிபாலதேவர்.

ஸங்கீத தர்ப்பணமும் ஸங்கீதத்தின் எல்லா பாகங்களையும் பற்றிச் சொல்லும் நூல். தாமோதரர் என்பவரால் எழுதப்பட்டது. ஸங்கீத ரத்னாத்துக்கு அடுத்த பிரமாண க்ரந்தம் இதுதான். ராகாத்யாயம் மட்டில் அச்சிடப் பட்டிருப்பதாகத் தெரிகிறது. இந்த நூலாசிரியருடைய வாக்கியங்கள் சுருக்கமும், விளக்கமும் நிறைந்தவை. நாட்டியாத்யாயம் மிகவும் பூர்ணமாகவும் தெளிவாகவும் இருக்கிறது.

ஸங்கீத மகாந்தம் என்ற நூலில் ந்ருத்யாத்யாயமும் தாளாத்யாயமும் மட்டில் ஸரஸ்வதி மஹாலில் கிடைக்கிறது. இது மகாராஷ்டிர ராஜ்யத்தை ஸ்தாபித்த சிவாஜியின் தமையனான சம்பு என்ற ராஜகுமாரனுக்காக வேதஸூரி என்பவரால் எழுதப்பட்டது. இதன் நாட்டியாத்யாயத்தில் க்ரநாடக ஸம்பரதாயம் முழுவதும் தெளிவாக விவரிக்கப்பட்டிருக்கிறது. ஸங்கீத ரத்னாத்தும், ஸங்கீத தர்ப்பணமும், ப்ரமாணங்களாக எடுத்தாளப்பட்டிருக்கிறது. ஸங்கீத தர்ப்பணம் மஹாராஷ்டிர தேசத்தில் மிகப் பிரபலமடைந்திருந்த தென்து இந்த நூலைக் கொண்டு தெரிகிறது. ஏனெனில் ஒவ்வொரு இடத்திலும் தர்ப்பண ஸம்மதி என்று ஸங்கீத தர்ப்பண வாக்யத்தை எடுத்துக் கூறப்பட்டிருக்கிறது.

இவைகளைத் தவிர ப்ராசீன நவீன க்ரந்தங்கள் எல்லாவற்றிலும் சொல்லப்பட்டிருக்கும் ஹஸ்தம் முதலிய அங்க உபாங்க ப்ரத்யங்க பேதங்களையும் அவற்றின் ப்ரயோகங்களையும் ஒருங்கு திரட்டி எழுதப்பட்ட ஒரு திரட்டு நூலும் இருக்கிறது. இதில் பரதநாட்டிய சாஸ்திரம், பரதார்ணவம், ஆதிபரதம், ந்ருத்தரத்னாவளி, சதுரஸபாவிலாஸம், ஸங்கீத ரத்னாசம் என்ற நூல்களின் வாக்யங்கள் எல்லாம் தொகுக்கப்பட்டிருக்கின்றன.

இந்தத் திரட்டு நூலைத் தவிர ஆசிரியர் பெயர் தெரியாத பல சுருக்கமான நாட்டிய சாஸ்திர ஸங்கிரஹங்கள் இருக்கின்றன. அவற்

பிற்காலத்திய க்ரந்தங்களில் முக்கியமானது மேலே குறிப்பிடப்பட்ட ஹரிபால தேவர் இயற்றிய ஸங்கீத ஸுதாகரம் என்னும் நூல்.

அதன் பிறகு கவனிக்கவேண்டிய நூல் முன் சொன்ன ஸங்கீத தர்ப்பணம். இது ஸங்கீத ரத்னாகரத்திற்குப் பின் ஏற்பட்ட நூல். இதில் ராகங்களை புருஷ ராகம், ஸ்திரீ ராகம் என்று பிரித்திருக்கிறார்.

இதன் பிறகு ஏற்பட்ட நூல்களில் பெரும்பாலும் தென்னாட்டு நூல்களே ஸாஸ்வதி மஹாலில் இருக்கின்றன. கர்நாடக தேச வாசி புண்டரீக விட்டலர் என்பவரால் எழுதப்பட்ட நர்த்தன நிர்ணயம் என்ற நூலின் ராகாத்யாயம் முதலில் கவனிக்கத் தகுந்தது. இந்த நூலில் ராக லக்ஷணங்கள் ஸங்கீத தர்ப்பணத்தை அனுசரித்து எழுதப்பட்டிருக்கின்றன. பிறகு ஸோமனாயா எழுதிய நாட்டிய சூடாமணி என்ற நூலின் ஒரு பாகமாகிய ஸ்வர ராக ஸுதாரஸம் என்ற அத்தியாயம். இந்த க்ரந்தம் ஆந்திர தாத்பரியத்துடன் எழுதப்பட்டிருக்கிறது. இதில் கொடுக்கப்பட்டிருக்கும் ராக லக்ஷணங்கள் தற்கால ராகச்சாரைகளுக்கு ஒத்ததாகவே இருக்கின்றன. இதன் பிறகு கவனிக்க வேண்டிய நூல் ரகுநாத நாயகரும் கோவிந்த தீக்ஷிதரும் எழுதிய ஸங்கீத ஸுதா. இந்த நூலின் மூல பிரதி ஸாஸ்வதி மஹாலில் இல்லை. காலஞ்சென்ற சுப்ரமணிய சாஸ்திரிகளிடம் இருந்த ஒரு பிரதியிலிருந்து செய்த நகலே இப்பொழுது இருக்கிறது. ஸங்கீத ஸுதா இந்த அகாடியியின் வாயிலாக அச்சிடப்பட்டிருக்கிறது.

சதுர்தண்டி ப்ரகாசிகையின் பிரதி ஒன்று ஏற்கனவே ஸாஸ்வதி மஹாலில் இருந்து பின் காணாமற்போய் இருக்கிறது. இந்த நூலும் அகாடமியாரால் வெளியிடப்பட்டிருக்கிறது.

இதன் பிறகு நாம் கவனிக்கவேண்டிய நூல் ஸஹஜி ராஜாவின் ஸங்கீத பொக்கிஷம். தஞ்சையில் நமது ஸங்கீத ஸம்பாதாயத் தைச் சரிவரச் செய்து காப்பாற்றிய பெருமை தஞ்சை ஸஹஜி மன்னனைச் சேர்ந்தது. அவர் கலைஞர்களை ஆதரிப்பதில் ஒப்பாரும் மிக்காரும் இல்லாதவர். தஞ்சை போஜன் என்ற பெயர் பெற்று, திருவிசைநல்லூரிலுள்ள 46 கலைஞர்களின் குடும்பங்களை ஸ்தாபித்தவர். ஸங்கீதத்தில் அவர் வல்லமை வாய்ந்தவர். திருவாரூர் தியாகேசனிடம் அளவிலா அன்பு பூண்டவர். தியாகேசர் மேல் சுமார் 500 தெலுங்கு பதங்களும், கீர்த்தனைகளும், சுமார் 100 மகாராஷ்டிர பதங்களும், பல ஸ்வரஜதிகளும், தில்லானாக்களும் இயற்றியிருக்கிறார். தன்

ஆஸ்தான வித்வான்களைக் கொண்டு ராக லக்ஷணங்களைச் சர்ச்சை செய்து அவர்களின் அபிப்பிராயங்களைத் தனித்தனியாக எழுதச் செய்து 10 சுவடிகளில் இயற்றி வைத்திருக்கிறார். தானும் தமது சொந்த அபிப்பிராயத்தை ஒரு சுவடியில் எழுதி வைத்து இருக்கிறார். இதை எடுத்து அவர் தம்பியாகிய துளஜா மஹாராஜாதன் ஸங்கீத ஸாராம்ருதத்தில் கையாண்டிருப்பதாகத் தெரிகிறது. தவிர, ஸங்கீதத்திற்கு ஆதார லக்ஷயங்களின் ஆலாபம், டாயம் என்னும்படி வரிசை, கீதம், ப்ரபந்த மென்ற நான்கு வகை லக்ஷயங்களுக்கும் வெகு ப்ரயாசைப்பட்டு 20 சுவடிகள் சேகரித்து வைத்திருக்கிறார்.

இவைகளைத் தவிர ஹிந்துஸ்தான் ராகங்களின் லக்ஷணங்களையும், கர்நாடக ராகங்களின் லக்ஷணங்களையும் விவரித்து ஹிந்தியில் ஒரு நூல் இயற்றியிருக்கிறார். ஹிந்தியில் பல பதங்களும் செய்திருக்கிறார்.

இவருடைய தம்பியாகிய துளஜா மஹாராஜா ஸங்கீத ஸாராம்ருதத்தை இயற்றினார். இதை அகாடமியார் அச்சிட்டிருக்கிறார்கள்.

இவைகளைத் தவிர தெலுங்கிலும் தமிழிலும் மஹாராஷ்டிரத்திலும் சுமார் 2000, உருப்படிகளும், பதங்களும், ஸ்வரஜதிகளும், தில்லானாக்களும் அநேக சுவடிகளில் சேகரிக்கப்பட்டு ஸாஸ்வதி மஹாலில் இருந்து வருகின்றன.

ஆசிரியர் பெயர் தெரியாத 2, 3, ராக லக்ஷண க்ரந்தங்களும் இருக்கின்றன. அவைகளுக்கு ராகரத்னாகரம் என்றும், ஸங்கீதநாசரியம் என்றும், ராகலக்ஷணம் என்றும் பெயர் கொடுக்கப்பட்டிருக்கின்றன.

தாள சம்பந்தமாக தாள தசப்ராண லக்ஷணம் என்று ஸம்ஸ்கிருதத்தில் ஒருநூலும், தெலுங்கில் மற்றொரு நூலும், தாளகலா விளாஸம் என்ற தெலுங்கு நூலும், தாளதீபிகா என்னும் ஸம்ஸ்கிருத நூலும், 108-தாள லக்ஷண க்ரந்தம் ஒன்றும், சொல் கட்டுக்களும் ஜதி புஸ்தகங்களும் இருக்கின்றன. தாள சமுத்திரம் என்ற அரிய தமிழ் நூல் ஒன்றும் இருக்கிறது. இதைத்தவிர கொன்கொலு என்ற ஒரு நூலும் இருக்கிறது. இதுவே தற்காலம் கொன்னக்கோல் என்று விளங்குகிறது. இந்த நூலில் தாள வாசகங்களுக்கு ஆதியாக தத் தி தொம் நம் என்ற சப்தங்களும், மற்ற தாள வாசகங்கள் இந்த 4 சொற்களின் அம்சங்களாகவும் விவரிக்கப் பட்டிருக்கின்றன. சொல்லெழுத்துகளும் கொடுக்கப்பட்டிருக்கின்றன.

சமீப ஸாஸ்திரிய கர்த்தாக்களான தியாகய்யர், சாமா சாஸ்திரிகள், தீக்ஷிதர் இவர்களுடைய க்ருதிகள் அடங்கிய தொகுதிச் சுவடிகள் ஸாஸ்வதி மஹாலில் கிடையாது. தியாகய்யரின் நெளகா சரிதமும், சில ப்ராஸித்தமான கீர்த்தனங்களும், அப்படியே சியாமா சாஸ்திரி களின் பிரசித்தமான க்ருதிகளும் சில்லசையாக இருக்கின்றன. தீக்ஷி தர் க்ருதிகள் ஒன்றும் காணப்படவில்லை.*

* தஞ்சை ஸாஸ்வதி மஹாலிலுள்ள ஸங்கீத நாட்டிய நூல்களைப் பற்றி விவரங்கள் முன்பே பல வாண்டுகளுக்கு முன் பல வாராய்ச்சியாளர்களால் நன்கு கொடுக்கப்பட்டிருக்கின்றன. அகாடமி ஜர்னலின் முந்திய வால்யூம் களையும், முக்கியமாக 3, 4 களில் டாக்டர் வே. ராகவன் எழுதியிருக்கும் ஸம்ஸ்கிருத ஸங்கீத நூல்கள் என்ற கட்டுரைகளைப் பார்க்கவும்—11-ர்.

THE RAGAS OF SARAMRTA

BY

SANGITA KALANIDHI T. V. SUBBA RAO

(Continued from Volume XVII. p. 134)

Tulajaji next describes the raga "Nadaramakriya" as born of Malavagaula, evening raga, sampurna with shadja for graha, amsa and nyasa. The murchanas are regular in order. For example they are as follows:—ri sa ssa ni dha ni dha ni sa ri, ni sa ri ma ga ma dha dha pa pa ma ga, dha dha ni ssa, sa ni dha ni dha dha pa pa ma ga ri ri sa ni, dha ni dha dha pa ma ga, ga ma pa dha ni sa ri ga—in udgraha-prayoga. The thaya prayoga is then given: dha dha ni sa sa, ni sa ssa, ri ri ri sa, ni sa ri ri sa ni dha. The prayogas in suladi are: dha ni dha ni sa ni dha pa ma ga ma dha pa ma dha ma pa ma ga. In Gita the prayogas are: sa ri ga ma pa dha ni sa ni dha, ga ri sa ni dha, ni ni dha ma ga ma ga ri sa.

Svaramela Kalanidhi and Ragavibodha give a different version of this raga. They treat it as mela with corresponding raga. They change its gandhara to sadharana with the result that it becomes the 9th mela of Venkatamakhi, Dhenuka (Bhinna shadja). Sangita Sudha is perfectly justified in criticising Ramamatya as having entirely ignored practice and changed the character of the gandhara, which he is definite, cannot be other than antara. Venkatamakhi also puts it under Malavagaula. All these lakshanakaras consider the raga as sampurna. It is true the raga takes all the seven notes. It is for this reason perhaps that occasionally tara shadja and rishabha and sometimes even gandhara are touched in the prayogas above quoted. But actual practice has for at least five centuries been limited to nishada. At present it is called a nishadantya raga. The phrase ma ga ri ma ma has become most characteristic. Sangita Sampradaya Pradarsini gives a kirtana of Purandaradas "Ninna nama"

in notation. The sancaras there do not proceed beyond nishada. It is common in nishadantya ragas for phrases to stop short of nishada. In the song of Purandaradas above referred to the prayogas which include nishada are but two in number. The same peculiarity may also be observed in the well-known pada of Kshetragna "Payyeda". When a nishadantya raga takes the Kakali svara there is the danger of that svara slipping down to Kaisiki. It is this circumstance that renders the nishada prayogas rare in the raga. This is a highly emotional rakti raga which must be rendered only in slow tempo. It is very apt for soka rasa. The spirit of the modern times, however, is making inroads into the raga both in tonal range and in tempo. "Intaparaka" of Anayya is a notorious example. It is no longer in slow tempo, and tarasthayi sancaras are loaded on it. As sung by most artists today its raga is Malavagaula. The pada of Kshetragna has, however, remained unaffected. "Sivaloka" of Gopalakrishna Bharati popularised by Krishna Bhagavata a generation ago does not now seem to be much in evidence. It is not clear when the name of this raga was changed to "Nadanamakriya". Presumably it must be after the age of Kshetragna. There were many ragas which had "Ramakriya" as substantial part of their name with or without prefixes, such as, Suddha Ramakriya, Sindhu Ramakriya, Ramakriya. The change of name was evidently in the interest of clarity.

Saurashtra is next considered. It is a janya of Malavagaula with shadja for graha, amsa and nyasa and may be rendered at all times. The svara passages in aroha and avaroha are both regular and irregular; for example: sa ssa sa ri sa ni dha pa, pa dha pa dha ni dha pa, pa ma ga ri ga ma ppa pa, ga ma dha ma pa dha ni dha, pa pa ma pa dha ni sa, dha ni sa ri, sa ri ga ma mma ga ri sa, sa ssa ni i i dha, sa ni i i sa ssa in ayitta prayoga; dha ma pa ga ri sa, ga ma pa ma, pa dha dha pa, pa ma pa dha ni ssa in tara shadja tana prayoga; sa ni dha pa ma ga ri, ga ga ma pa ni dha pa, sa ni dha pa pa ma ga ri, ga ga pa ma dha ni dha pa, sa ni dha pa ma ga ri in thaya prayoga; sa ni dha ni sa

ri ga ma pa dha ni, dha pa pa ma ga ri, ga ma pa in gita prayoga. Gitantara prayoga is given as follows: dha ni sa ri sa ri, ga ma pa dha dha sa sa sa sa ssa sa sa ni dha pa ma pa ga ri ga.

Authors unacquainted with the southern system of music do not describe this raga. Ramamatya calls it an inferior raga perhaps for the reason that it is very much a chaya raga. He would treat it as evening raga where as Venkatamakhi whom Tulajaji follows would consider it fit for all hours of the day. All the books dealing with lakshana refer to this raga as janya of Malavagaula. This would lead us to suppose that it takes suddha dhaivata. In practice, however, the raga at least for the past five hundred years, has been taking chatussruti dhaivata. In a system of music based on 72 melas there is no excuse for not classifying the raga under Suryakanta or the 17th mela. But the spirit of conservatism in these matters is so strong that even at present it is not unusual to find it placed under the same old 15th mela. The same is the case with Vasanta. It must be pointed out however that the older classification had less regard for the character of the notes than for the affinities of form and complexion. In the older compositions occasional use of suddha dhaivata in phrases like pa dha pa is still to be found. In some sancaras alpa kaisiki nishada occurs. Too frequent a use of kaisiki nishada mars the beauty of the raga. That this raga was popular before the middle of the nineteenth century is clear from the large number of compositions of Tyagaraja and others. Then when the mela raga Chakravaka was popularised by the musicians in later part of that century, Saurashtra became somewhat scarce. After the beginning of this century Saurashtra again came into prominence as it is a raga of greater charm than Chakravaka and has also a longer tradition behind it. When Chakravaka was popular Saurashtra was rendered in its imitation. Now when Saurashtra has regained its popularity, songs in Chakravaka are rendered with a touch of Saurashtra. For example hear "Etula brotavo" of Tyagaraja. The revival of Saurashtra is due not a little to the work of Academic bodies whose

endeavours to preserve rakti ragas by defining their lakshanas have served to maintain their distinct individuality. It is strange Somanatha does not refer to this raga. Ramamatya puts it under Malavagaula. Pundarika Vitthala and Lochanakavi do not appear to take notice of it. Evidently it was not so common in Northern and Central India as it was in the West from where it came to the South through Karnataka. In the lakshana sloka of Venkatamakhi cited in the Sampradaya Pradarsini it is stated that the tivra dhaivata is also used in some places in this raga. Subbarama Dikshita takes this to imply the use of kaisiki nishada also. This statement is totally at variance with the lakshana sloka in Chaturdandi Prakashika. There are two kirtanas of Dikshita in this raga commonly sung: "Surya murte" the first of the Vara kirtanas and "Vara Lakshmin". There are many songs of Tyagaraja in this raga of which "Sri Ganapati" is best known. The varnamettu of this raga which had been standardised of old was adopted by most composers later. Both Sri Ganapati and Varalakshmin were cast in such a mould and finally refined with individual touch of genius. In respect of most of the popular ragas there used to be such standard varnamettus. Sankarabharana, Saveri, Dhanyasi and other ragas had a handy Dhatu ready for composers. Tyagaraja also composed many Divya namas in it. His piece "Vinayamunanu" in it gives the whole of the Ramayana in brief. His "Ninamarupamulaku" has become famous as the mangalam or closing song of a concert. It is a tragedy, however, that political considerations have tended to forbid the song even for so formal a conclusion.

Mechabauli is the next raga described by Tulajendra. It is a janya of Malavagaula mela. It is sampurna with shadja for graha. It can be sung always and is auspicious. Its svaragati in aroha and avaroha in udragha, is as follows: ri sa dha ri sa dha sa ri ga, ri ga dha dha pa pa ma ma ga, ma pa dha sa ni dha pa ma, pa dha ni dha pa ma ga ri sa ri sa ni. The dhaivata sthayini in thaya is: dha ri sa dha ri ri ga ri ri ri sa dha. The thaya prayaga is: ri ri ga ga pa ma ma ga ga pa dha sa ni dha pa ma pa dha ni dha sa, ga ri ri sa.

The gita prayoga is: ri ri ga ga pa ma ga dha pa dha sa. The prabandha prayoga is: ri ri ga ga pa ma ma ga dha pa dha pa pa ma ga dha pa dha pa dha sa, sa ni dha pa pa ma ga ri sa ri sa ni dha pa, pa ma ga ma ri ga ri sa. Though it is not so, in terms, madhyama and nishada are varja in arohana. The prayogas cited are clear on the point. Venkatamakhi enumerates but does not describe Mechabauli. Sangita Sudha speaks of this raga in the same terms as Saramrta. Ramamatya mentions it as a Janya of Malavagaula. Somanatha refers only to Bauli. Pundarika Vitthala in his two principal works dealing with ragas, Sadarga Chandrodaya and Ragamanjari mentions only Bauli. Lochanakavi in his Raga Tarangini gives the name of only Bauli as the Janya of Gauri. If practice be considered along with the views of some of these writers it is evident that Bauli had displaced Mechabauli long ago. The latter existed in certain books and that the former existed in practice. It seems as if it was the ancient practice to slur over madhyama in Mechabauli. This in effect would have had the result of suppressing Mechabauli for lack of individuality and leaving the field entirely for Bauli. Except the usual gitas of Venkatamakhi, no composition in this raga seems to exist of any well-known composer.

Magadhi is a raga stated by Tulajendra to be a janya of Malavagaula mela; and a Bhasa of Panchama. It is sampurna, to be sung always. He cites a daru "Dharani, mudugulu" as an instance of the raga and gives the alapa prayoga as: sa ri sa ri ga ma dha pa dha sa ni dha ni dha sa ni dha pa dha ni dha pa ma ga ma ga ri sa ri sa sa. No writer makes mention of this raga. There is no composition in it extant. It does not occur even among the names of ragas of the grama and other old classifications. In the classical treatises the name Magadhi occurs only in respect of the first of the four kinds of Gitas. It is not improbable that Tulajendra was misled into imagining it as a raga. Or was he mistaking it for Mangali, one of the group of ten Bhasa ragas derived from panchama, in which group are also found such names as "Gurjari," "Saindhavi" and "Andhri"! His description of

it as a Basha of panchama tends to confirm this suspicion. It is needless to say that the old Mangali can hardly be recognised as such in any of the modern ragas. In its unmodified state it has ceased to exist, though a desi version may be traced.

Gaurimanohari is another Janya of Malavagaula mela. It is sumpurna, sung in the evening and it is auspicious. A daru "Sarasijabhava" is simply mentioned as containing the prayogas of this raga. Evidently he could not get anybody to render this daru and record the svara sancaras. This raga should not be confused with the 23rd mela of Venkatamakhi, of which "Guruleka" of Tyagaraja is a fine example. No lakshanakara including Venkatamakhi makes any mention of this raga. It is curious how Tulajendra who mostly relied on Chaturdandi Prakasika for his work, could have got the name of this raga which is not noticed by any writer of note. Instances like these are proof of the fact that the material gathered by Tulajendra had not been properly marshalled and that a careful revision would have eliminated many of the mistakes. An examination of other parts of the work also reveals its fragmentary and unfinished character. The tradition of Purandaradas in the South and of Gopala Naik in the North of which Venkatamakhi was a follower, which tradition Tulajendra purports to follow, is unmistakable as to what may be considered real ragas. It lays down that only those ragas which have thaya, prabandha, gita and alapa are worthy of recognition. It is therefore surprising how this raga as well as some others which had none of these came to be discussed by Tulajendra. The name of the raga by itself is not without interest. Is it any indication that the names of melas now current and different from those attributed to Venkatamakhi, were in vogue in the days of Tulajendra? It is improbable the name was an invention of his. It is not an impossible conclusion that Gourimanohari was the name of another raga, and that Tulajendra put it under Mayamalavagaula misled by the prefix Gauri.

Maruva is the next raga described in Saramrta. It is a janya of Malavagaula, sampurna, with shadja for graha. It

may be sung in the evening. The alapa prayogas are: sa ni dha pa ma pa ga ri sa, ga ma dha pa ma pa ni sa ga ri ri sa ni, dha pa ni sa, ga ma pa ga ri sa, ga ri sa ni sa sa. The Gita prayogas are: dha dha pa ma pa sa sa sa ga ga ma, ri ri ga ri ri, sa ni sa sa, dha sa sa ga ri ri sa ni dha dha pa ma, pa sa ni dha pa, dha ma pa ga ma ga ri sa, sa sa ri ga ma, pa dha ni dha pa, sa ni sa ni dha pa, dha dha ma pa dha sa ni dha dha pa ma pa pa ga, ri ri sa ni dha dha pa. The southern writers do not notice this raga. Pundarika Vitthala mentions it as Marava in Sadraga Chandrodaya and as Maru in Ragamanjari. Both these are given as Janyas of Malavagaula. Sangita Sara Sangraha gives the aroha as: sa ga ma pa dha ni dha pa sa and avaroha as: sa ni dha pa ma dha ma pa ma ga ri sa. The Sampradaya Pradarsini gives the aroha as: sa ga ma dha ni sa and avaroha as: sa ni dha pa ga ma ga ri sa ri ga ri sa. These arohas and avarohas are not in substance different from the prayogas given by Tulajendra. It seems that this was a Northern raga which had attained some currency about the period of Tulajendra and then disappeared again. Subbarama Dikshita gives in notation one song, "Emamma" of an unknown composer which has pallavi, anupallavi and muktayi svara. Another composition in the same raga by Muthuswamy Dikshita "Maruvakadi malini" is also given. Curiously enough this kirtana too has only pallavi, anupallavi, and muktayi svara. Both the pieces are in Adi tala.

Gaulipantu is next described. It is born of Malavagaula mela. It is sumpurna with shadja for graha and amsa. It is an evening raga. Tulajendra mentions this as a Bhasha derived from Botta. Sangita Sudha gives Mangali as the Bhasha of Botta. It is not known how he identified this raga with the Bhasha of Botta. In the aroha the notes ga and dha are langhana. The avarohana is plain and straight. The Gita prayoga is: ri ma pa ni sa, ri ri sa ni dha pa ma ga ri sa, ri ga ri ri sa ni dha pa ni sa, ri ma pa ni sa ri sa ni sa sa; sa ni dha pa ma ga ri. The Suladi prayoga is: ri ma pa dha pa ma ga ri ma pa dha pa sa ni dha pa ma ga ri sa. The other lakshanakaras do not mention this raga. Sangita Sara

Sangraha and Sampradaya Pradarsini agree with the lakshana given by Tulajendra. In modern practice vakra panchama in certain sancaras in avaroha is not uncommon. This raga appears to have become popular about the time of Purandaradas who has left us numerous kirtanas and suladis in it. Kshetragna composed many padams in it, of which "Kuvaleyakshiro" and "Eriti" are well-known. Ramadas too has composed songs in it. Tyagaraja's "Teratiyyagarada" has come to be widely known. There are many other pieces of his. Muthuswamy Dikshita is said to have composed a kirtana in it named "Krishnananda". The practice of introducing prati madhyama in it does not appear to have the sanction of lakshana or the authority of approved tradition.

Tulajendra then describes Saveri raga. It is born of Malavagaula mela. It is sampurna, sung in the morning. It has shadja for graha, amsa and nyasa. In the aroha of this raga gandhara and nishada are varja. The avaroha is straight. In this raga Tulajendra is careful enough to note the absence of ri and ni in aroha. This shows the practice even as it prevails to-day was quite settled in his time. The svaragati in alapa is given as: dha sa ri ma ga ri, ma pa dha ni dha pa ma, pa dha sa ni dha sa, ni dha pa ma, ri sa ri ga ri, sa ni dha sa sa. Chaturdandi Prakasika gives the same lakshana but places it with Andhali as a raga which has panchama for graha, amsa and nyasa. Sangita Sudha gives it as one of the fifty ragas in the work of Vidyaranya. It states that ga and ni are absent, not in the aroha only, but in the entire raga and treats it, therefore, as an ouduva. That this lakshana of the raga as an ouduva could not have agreed with the lakshya contemporary to its author is evident from the numerous compositions of Purandaradas and Kshetragna that have come down to us. Venkatamakhi's opinion that ga and ni are to be omitted in aroha reflects the lakshana truly. Saveri is more a southern raga though there is now a northern version corresponding to it called Jogia. Somanatha does not notice this raga. Even Ramamatya says nothing about it. Pundarika Vitthala and Lochanakavi speak of Asaveri as a janya of Malavagaula. It is very probable that Saveri

developed from an ouduva raga to a sampurna or rather ouduva sampurna as did Dhanyasi. It looks as if the term Suddha Saveri just like Suddha Dhanyasi came to be applied to the raga as it stood before it changed. It is true Suddha Saveri now takes the sharp variety of rishaba and dhaivata, but this is a later change which must have occurred even before Tyagaraja. Comparing Tyagaraja and Muthuswamy Dikshita as composers, one clear point of difference between them centres in their view of ragalakshana. Tyagaraja took note of the approvable changes that were taking place and also foresaw the directions in which changes were bound to occur and gave shape to them, while Dikshita not only did not notice the changes but sought to revive arsha prayogas and translated them into his pieces. The former is what we may call a radical in music and the latter a conservative. It may be mentioned here that their contemporary Syama Sastri occupied an intermediate position. If he did not look forward like Tyagaraja, he did not also look behind like Dikshita. He was content to interpret the best musical ideas of his times and with one or two rare exceptions, neither invented new melodies, nor revived archaic ones. The raga Saveri has been extensively used by all the great composers. There are certain standard varnamettus in this raga. The most familiar of them dates from the time of Purandaradas as in his "Barayya Venkataramana". "Paraskiti" and "Daridapu" of Tyagaraja and "Durusuga" of Syama Sastri are modifications of the prototype. Tyagaraja's "Rama bana" is an epic in itself. His "Tulasi jagaj janani" is very charming. Dikshita's "Sri Rajagopala" is a well wrought composition which is being eclipsed by "Karikalabha." Patnam Subramanya Iyer's "Etunammina" is very popular.

Purvi is next considered by Tulajendra. It is a janya of Malavagaula mela, sampurna with shadja for graha and amsa. Venkatamakhi speaks only of Purvagaula which is stated to be a sampurna raga. Tulajendra gives the svaragati in alapana as follows: sa ga ri ga ma pa dha ni dha dha pa sa, sa ni dha pa ma ga pa ma ga ga ri sa. No gita or

thaya or prabhanda is quoted. Sangita Sudha does not mention this raga. Pandit Somanatha refers to this raga as a janya of Malavagaula. It is not noticed by Ramamatya. Pundarika Vitthala describes Purvi as a janya of Malavagaula. Lochanakavi mentions "Purva" as one of his scales which, however, is altogether different from "Purvi" we are discussing. Sangita Sara Sangraha gives its aroha and avaroha as straight and complete. This is evidently a Northern raga not much in vogue in South India. Purandaradas composed many kirtanas in this raga and was primarily responsible for its introduction in the South. Muthuswami Dikshita's "Guruguhasya" is in this raga. Prayogas like: sa ga ma, ga ma dha ma ga seem to bring out the chaya of this raga well.

The next raga discussed by Tulajaji is Vibhasu. It is born of Malavagaula mela. It is shadava, madhyama being absent from it. It has shadja for amsa and graha. It is to be sung in the morning. Its svaragati from alapa is as follows: sa ri ri ga ri sa dha, sa ri ga pa dha ni ni pa ni ni dha pa ga ri pa dha pa dha pa ga pa ga ri ri sa. Other writers except Lochanakavi do not mention this raga. It is distinctly a Northern raga. Subbarama Dikshita in describing Ramakali as a janya of Malavagaula with sa ri ga pa dha sa for aroha and sa ni dha pa ma ga ri sa for avaroha and mentioning that in practice the madhyama, however, is actually pratimadhyama, states that the northerners call the raga "Pibas". At any rate this "Pibas" is not what Tulajaji means by Vibhasu. Moreover Lochanakavi gives Vibhasu and Ramakali as janyas of Gauri.

Gaula is that next raga described. It is indeed born of Malavagaula mela (if the older could be deemed the offspring of the younger). It is a shadava, dhaivata being varja. Nishada is its graha. In this raga gandhara comes only in madhyamanta arohakrama, that is when the phrase in the aroha goes only as far as madhyama. It does not occur in the arohakrama sancara which goes to shadja. Even in the strict avarohakrama from nishada and shadja, gandhara does not occur. The inference is gandhara comes in only in

vakra prayogas. The shadava tanas include gandhara hina ouduva tanas. It will be seen that these remarks will be found to be in agreement with the practice prevailing at present. The tana prayogas are: ri ma pa ni sa ri ga ma ri ri sa sa ni pa, ma pa ri sa, ni sa ni pa ma ri; sa sa ri ri ga ga ma ma ri ri sa; ri ri sa ni sa sa; ri sa ri pa ma ma, ri ga ma ri sa ni sa sa; ri sa ri sa ni sa ri ga ma. These are the various prayogas in alapa. The suladi prayoga is: ri ma pa ni sa ri sa sa ni pa, sa sa ni pa ma ri ga ma. The prabandha prayoga is: ni ni ni dha ma ma ma ga sa ma ma ni dha, ma ga ma ni ni dha ma ni ni sa ni dha ni. It will be seen that in the prabandha prayoga dhaivata is present and panchama is absent. There is little doubt that if the prabandha is in Gaula at all it represents a very archaic phrase of it which ceased to be current long before Purandaradas. Probably Tulajendra was citing here a prabandha in a different raga for it is difficult to believe that Gaula which has been carefully cherished in the vainika sampradaya would have changed in material aspect. Venkatamakhi calls this a raganga quite consistently for he gives to it the status of a mela raga. He states that ri and ga are vadi-samvadi. By no stretch of imagination can the two notes be in vadi-samvadi relationship. Sangita Sudha mentions nishada as vadi and gandhara as samvadi. This is appropriate. The graha and amsa according to it, as indeed according to all, is nishada. Further Sudha refers to rishabha as amsa owing to its frequent use. This description is quite modern considering the time when the book was written which was more than three centuries ago. The author gives Gurjari for the mela name only for the reason of Gaula being shadava, while the objection to Malavagaula was that it was not so well-known as Gurjari. If a conclusion could be drawn from this, the Gaula raga was at least as famous as, if not more than Gurjari. Most writers describe this raga under slightly different names such as Gaura, Gaudi, Gauli etc. That Gaula was a well-known ancient raga prevalent in all parts of India is certain. Further it has in the main retained its individuality notwithstanding slight local variations in the

practical renderings. It is ghana raga well suited for madhyamakala renderings, the delight of vainikas. There are many kirtanas and suladis of Purandaradas. Tyagaraja's "Dudukugala" one of the pancharatna pieces gives a masterly presentation of the beauties of the raga. Dikshita's songs "Sri Maha Ganapati" and "Tyagaraja" have become popular. This raga is the second of the series of five ragas known as Ghanapanchaka which with or without further additions formed a permanent feature in the vainika sampradaya. Those who are steeped in classic traditions still maintain this feature in their concerts.

Kannadabangala is then described by Tulajaji. It is derived from Malavagaula mela. It is a bhashanga. Nishada is varja. Gandhara is its graha. It is sung in the morning. In the aroha gandhara is langhana. It comes only in vakra prayogas. The tara sthana shadja prayoga is: ga ma ga ri ri sa dha sa ri ma ga ma ga ri, ga ma pa pa dha dha pa ma dha dha pa ma dha dha sa, dha pa ma ga ri, ri sa dha sa sa; ga ma ga ri ri sa ri ma ma. The thaya prayoga is: sa dha sa ri ma pa dha pa pa ma ga ma, ga ma ga ri sa ri dha, dha pa ma, ga ma ga ri, ri sa dha sa sa. The gita prayoga is: ma pa pa dha dha, pa ma pa dha sa, dha sa sa dha pa, pa pa ma ga ma, ga ma ga ri sa dha, pa ma ga ma ga ri sa. You will find here that the phrase ga ma ga is frequently employed. Venkatamakhi's description is the same except that he says it may be sung always and it is auspicious. He calls it, however, Karnata Bangala. Sangita Sudha and Venkatamakhi have no difference in this respect. Pundarika describes this raga in his works calling it Karnata Bangala. Ramamatya also describes this raga as Kannada Bangala. Raga Vibodha gives only Bangala as a janya of Malavagaula. It is to be gathered from this that this raga was at one time well-known and extensively sung both in the North and South and that its popularity waned at any rate in the South owing to the increasing use of Malahari and Saveri by musicians. It may be taken to be a rule of wide application that when any two ragas resemble each other and one of them has vakra prayoga, the other has not, the latter displaces the former. Sangita

Sara Sangraha gives the aroha as: sa ri ma ga ma dha pa dha sa and avaroha as: sa dha pa ma ga risa. The Sampradaya Pradarsini gives them as: sa ri ma pa dha sa and sa dha pa ma ga ri sa. A composition of Dikshita is also given. No composition of Tyagaraja appears to be current.

Tulajendra then describes the Bahuli raga. It is born of Malavagaula mela. It is an upanga. Ma is varja and therefore it is shadava. But what is extraordinary is the statement that ma is its graha and that it is an evening raga. Nishada in aroha as in dha ni sa is occasional. In modern practice nishada is altogether omitted in aroha. In the avaroha nishada is regularly present. The tana prayoga is: sa ri ga pa dha ni ni sa, ni dha pa dha, ri ri sa dha ni sa ri, sa sa dha pa ga ga ri; in thaya the prayoga is: ri ri sa ni dha pa dha; ga ri sa ni dha dha pa ga, dha dha ni dha dha pa ga, dha pa ga ga ri; sa ni sa sa. Gita prayoga is: (ma) pa ga pa (ma perhaps is a misprint for dha) dha sa dha sa ri ri ga sa pa ga ri sa ni dha pa ga. The tanikarana prayoga is given as: ni dha pa ga pa ga ri ga, sa ri, ga pa dha sa ri ga pa ga ri sa. The prabandha prayoga is noted as: ri ga ri sa ni dha pa ga pa ga ri sa ri ga. Venkatamakhi's description is exactly what Tulajendra gives. Sangita Sudha discusses the appropriateness of making madhyama the absent note as grahasvara and says that in practice only the shadja is grahasvara. The mention of madhyama as the grahasvara is perhaps a survival of the period when the scale of the raga started from madhyama as fundamental. This raga is described by most writers with the name Bahuli under the Malavagaula scale. It has now become the most popular of the udaya ragas. It is curious how it was once regarded as an evening raga. The presence of the Komala rishaba and gandhara with the absence of the madhyama imparts the character of the morning raga. Revagupti, Bhupala, Malayamaruta are alike in this respect. Bilahari and that Desakshi having affinity to it, assume a similar complexion notwithstanding their rishaba is not of the Komala variety and perhaps for this reason come a little later in the morning. On the principle of inductive reasoning Bahuli should be a

morning raga and practice as it now prevails is in conformity with sound reason. The gandhara and nishada of this raga are slightly flattened, without however their being made to lose the Antara and Kakali character respectively. Tyagaraja's "Melukovayya" and Doraiswamy Iyer's "Arunodayamaye" are fine examples in this raga.

Padi is the next raga considered by Tulajendra. It is from the mela Malavagaula. It is shadava as gandhara is absent. It has shadja for graha. It is sung in the evening. Dhaivata occurs in aroha in vakra gati and it is omitted in avaroha. The udgraha prayoga is, ni sa ri pa ma ri ma ri ma pa dha pa pa sa, sa ni pa, dha pa pa ma ri, ri sa ni sa ri sa ni pa dha pa pa is a prayoga occurring in thaya as well as: ri ma pa dha dha dha pa, sa sa sa ni pa, dha pa ma pa, pa dha pa ma ri sa ni pa. The prabandha prayoga is: ri ma pa dha pa, ma pa pa ma ri, ri sa ni sa, ri sa ni pa dha dha pa ma ri sa sa sa. From this it will be seen that dhaivata occurs only in prayogas like ma pa dha pa. Evidently the aroha will be sa ri ma pa dha pa ni sa and avaroha sa ni pa ma ri sa. It looks as if even in avaroha the vakra dhaivata may occur when it will have to be considered as if the dhaivata occurs in aroha in the particular phrase. Dikshita beginning the song "Sri Guru" with the svaras dha pa ma ri does not seem strictly to accord with the common lakshana as mentioned by Tulajendra. This is some what surprising as Dikshita is usually conservative in these matters. Venkatamakhi is not more elaborate than Tulaji in this respect. Sangita Sudha criticises the views of those who would place Padi under Ramakriya which takes the sharp madhyama and asserts that the madhyama of Padi is only chatusruti and not the shatsruti variety of Varali and therefore Padi is to be treated as a janya of Gurjari. It is worthy of note that in this connection the author of Sudha speaks of the madhyama of Varali as shatsruti which is only two srutis from suddha madhyama. It is common for these writers to speak of Varali madhyama as tistruti panchama. Therefore the value of Varali madhyama ought strictly to be seven srutis. I have elsewhere interpreted tistruti panchama when speaking of madhyama grama as the third sruti from

suddha madhyama which is only a comma sharper than the dvisruti proper which for all practical purposes may be regarded as a semitone. In the light of this interpretation it may not be wrong to regard Varali madhyama as shatsruti as the next sruti or the seventh is a minute interval the addition of which does not destroy the semitonal character of it. Somanatha as well as Pundarika Vitthala makes the raga Phadi a janya of Malavagaula. Lochanakavi speaks of Phadi Gauri in his Raga Tarangini. The raga appears to be popular in Kerala where it is commonly heard in the Kathakalis. But their version of it does not exactly agree with the lakshana as given in Saramrta.

Malahari is next considered by Tulajaji. It is a janya of Malavagaula mela. It is a shadava, nishada being absent from it. Dhaivata is graha svara. It is sung in the morning. In the aroha gandhara is varja. The avaroha is regular. The tara shadja tana prayoga is: dha dha dha pa ma pa dha sa dha pa, ma pa dha dha pa ma ga ri sa, dha pa, ma pa dha dha pa, ma ga ri sa, ri sa dha sa; ri sa dha sa sa, dha sa sa. The thaya prayoga is: ma ri ri sa dha pa, pa dha dha pa ga ri sa, ri sa dha sa sa, sa dha dha sa, dha dha sa, ri sa dha pa pa dha dha pa ma ga ri, ma ma pa pa dha dha sa sa ri, ri ma ga ri, sa ri sa dha, ri ri sa dha sa sa. The suladi of Purandaradas has the prayoga: sa dha sa, sa dha dha dha dha pa ma pa, dha sa sa dha dha dha pa ma ga ri ma ma ga ri. The gita prayoga is: dha ri ri sa dha pa dha pa ma ga ri sa. This raga is unchanged. The students of music learn this raga first through the gita of Purandaradas. Dhaivata is the most important svara in this raga. The prayogas dha dha sa, dha sa sa, dha ri sa, are frequent. Venkatamakhi's definition of the raga is what Tulajaji adopts. Sudha too is to the same effect. Muthuswamy Dikshita has composed a song in it. At present the raga is not rendered in alapana, nor are compositions current in it. It is only heard in the gitas of Purandaradas. It is possible that Saveri which is near allied to it has eclipsed it.

The raga Lalita is next described by Tulajaji. It is from the Malavagaula mela. The panchama being varja, it is a

shadava raga. It is a bhasha of Takka. It is sung early in the morning. It has shadja for graha. The svaras in aroha and avaroha proceed regularly. The udgraha prayoga is: ni sa ri ga ma ri, ri sa ni sa ri sa sa ni dha, ma dha ni sa ri, ri ma ma dha, ma dha ni sa, ni dha ni dha ma ma ga ri ri sa, ni sa ri sa ni dha, ni dha ni sa. Sthayi prayoga is; ga ma ga ri sa ni. The thaya prayoga is: dha ni sa ri ma ga, ri ga ma dha ni sa ni dha ma ga, ga ma dha ma ga ri sa. The gita prayoga is: ni dha ni dha ma ma ga ri sa. Chaturdandi Prakasika and Sangita Sudha do not differ from the description given above. The Sampradaya Pradarsini gives a gita of Venkatamakhi in this raga which he is alleged to have sung on his pilgrimage to Setu and by means whereof he is supposed to have put to flight the thieves who came to rob him. The gita begins "Are Nibida Kantaka". The composition of Muthuswami Dikshita "Hiranmayim" has laterly been brought into vogue. There are two compositions of Tyagaraja "Sitamma" and "Etila dorikithivo" both of which are found printed under the names of ragas Lalita or Vasanta. It looks both ragas got confused with little to differentiate their identity except for sa ri ga in Lalita and sa ga in Vasanta. As for the dhaivata the classification of the ragas under Malavagaula is no clue. The character of the dhaivata has to be gathered only in lakshya. Subbarama Dikshitar is of opinion that the dhaivata in Vasanta is the mis-called "Panchasruti" that is the sharp variety only. Very occasionally the flat dhaivata occurs as in the prayoga "ma dha ma". In his view the dhaivata in Lalita is wholly flat. It is clear from the opinion of Subbarama Dikshita that it is not the classification that makes the dhaivata flat in the two ragas. If dhaivata is sharp in Vasanta by reason of tradition, it is necessary to enquire what character it imparts to the dhaivata in Lalita. The songs of Tyagaraja whether sung as in Vasanta or Lalita have been using only sharp dhaivata. The kirtana of Syama Sastri "Nanu brovunu" in Lalita has always been rendered with the sharp dhaivata. Though I have mentioned the dhaivata as sharp, it is necessary to understand its precise pitch. It is clearly higher

than the Malavagaula dhaivata and lesser than even Kambhoji dhaivata. It is the failure to understand this secret that has resulted in what looks like anarchy in the dhaivata prayoga of the two ragas Lalita and Vasanta. There are some who would assign flat dhaivata to Lalita and sharp to Vasanta; there are others who would do just the reverse. There are still others who would make dhaivata sharp in both. The real truth is musicians now sing only the Vasanta raga and songs are rendered in the same raga. Compositions in Lalita are practically assimilated to Vasanta except for the slight difference noted above in the vakra prayoga of gandhara. Whatever might have been its career in the ancient past, Lalita with the use of the Malavagaula dhaivata appears to exist only in the recently revived kirtana of Dikshita and pieces modelled now on it, bearing traces of antique lakshana rather than living tradition.

Purnapanchama is one of the janyas of Malavagaula mela. It is a shadava as nishada is absent from it. Shadja is graha, amsa and nyasa. The svaras of the sancaras proceed regularly. The sancaras are: sa ri sa ri ga, ma pa dha sa sa, dha dha dha pa ma pa, ma ga ri sa sa. The other writers do not mention this raga. It is not now in vogue. Tulajaji does not even quote compositions in this raga.

Suddha Saveri is next described. It is a janya of Malavagaula mela. It is an ouduva raga as gandhara and nishada are absent from it. It has shadja for graha and is sung in the morning. The svara gati of the raga is unobstructed. The udgraha prayoga is: ma ri ri sa dha sa dha sa, dha dha sa sa ri ri ma ma, ri ma pa dha dha pa, pa ma pa dha sa. The panchama sthayini in thaya is: ri ri sa dha dha sa dha pa ri sa dha, dha sa dha pa. The thaya prayoga is: dha sa ri ma pa dha dha sa dha dha pa ma, pa pa ma ri, ma ri ri sa dha, dha dha pa, ma pa dha sa, dha dha pa ma, pa pa ma ri ma ri ri sa dha sa sa. The gita prayogas are: dha sa sa sa ri ma pa, dha dha sa sa sa ri ma pa, dha sa ri ma sa ri, sa sa ri sa dha, dha dha pa, pa ma ri sa. The character of this raga has already been explained. That at one time, the notes of the raga belonged to the Malavagaula

scale as mentioned by Tulajendra may be conceded. Even at the beginning of this century one occasionally came across the gita "Analekara" rendered with flat rishaba and dhaivata. It was indeed a survival of an age more than three hundred years ago. It is probable that by the time of Tyagaraja the name Suddha Saveri was applied to the raga with sharp rishaba and dhaivata, the raga which Tulajendra later describes as Devakriya. The original nature of the raga was exactly as Tulajendra describes it. The gita itself seems natural only with the flat variety of the two notes. Moreover it is unlikely that in the early series of lessons the scale of the notes of any piece fitted into it would have been suddenly changed.

Megharanji is an ouduva raga wanting panchama and dhaivata. It is born of Malavagaula mela. It has shadja for graha. The svara gati in udgraha is: ni sa ma ga ma ma ni ma ga ma, ni ma ga ma, ni sa ni, ni sa ni, ma ga ma, ni sa ma, ni sa ni ma ga ma, ma ma ma ma ma, ga ma ri sa ni sa. The prayoga in sthayi is: sa ni ma ga ma, ni sa ri sa sa ni ma ga ma. The thaya prayoga is: sa sa ma ga ma, ni sa ri, ni sa ri sa, ma ga ma ri sa, ni sa ri sa ni, ma ga ma sa ri sa, ni sa sa. This is no doubt a straight raga, but the big gap from suddha madhyama to kakali nishada is not calculated to make it popular. It sounds like fragments of a raga rendered in different octaves. Though the raga has been existing from the most ancient times, it does not appear very much to have been handled either by musicians or vaggeyakaras. Those who are fond of musical gymnastics have an excellent opportunity to try their skill at long jump and high jump in this raga. Tyagaraja is said to have composed a piece or two in it. Dikshitar has composed a song in this raga beginning "Venkateswara Ettappa Bhupatim.". Since the composer was not ordinarily given to narastuti, it is supposed the song refers to the chief as the representative of Vishnu.

Revagupti is the next raga described. It is a janya of Malavagaula mela. It is an ouduva raga, ma and ri being varja. Its nyasa is shadja. The svaragati in it is straight.

The tana prayoga is: dha pa ga pa dha sa, dha dha dha sa, dha pa ga pa ga ri ga, ri sa, dha sa ri ga ri sa dha dha sa; sa dha dha dha pa ga ri sa; ri sa dha sa sa. The thaya prayoga is: dha sa ri ri ga ri, pa dha pa ga ri sa dha pa ga, pa dha sa sa, pa dha sa, dha dha pa, ga pa ga ri sa, ri sa dha sa sa. The gita prayoga is: ga pa dha sa ri ga, dha dha dha pa ga pa ga ri sa, ri ri ri sa dha dha pa ga ri sa. Chaturdandi Prakasika makes rishaba graha, amsa and nyasa. It gives the mela as Hejuzji. As ma and ni are varja the mela makes no difference in the notes. But still it is remarkable that its mela is given as Hejuzji, for Sudha a work anterior to it makes Gurjari its mela and Saramrta which is later makes Malavagaula its mela. It is clear therefore, that even in works which professedly belong to the same tradition no uniformity is observed in classifying ragas under melas. There is no doubt that there is little justification for making Hejuzji the mela as it is not so well known as Malavagaula, nor can it be maintained that in complexion it has greater resemblance to Hejuzji. The older treatises including Raga Tarangini make mention of this raga as Reva or Revagupti. It appears to have been known far more in ancient times than now. It is not a little strange that this raga has come to be known by the name of Bhupala. The kirtana of Tyagaraja "Graha balameni" is to day properly sung in Revagupti and the song is well known. The reason why this raga is confused with Bhupala which takes sadharana gandhara only, is the gandhara of Revagupti is just a little flatter than the regular antara gandhara. But this should not mislead any into calling it Bhupala as the gandhara of Revagupti is much nearer antara than sadharana. Tulajendra's observation that it is an evening raga is utterly wrong.

Malavi is the last raga Tulajendra classifies under Malavagaula mela. It is the bhasha of Takka. It is an ouduva raga with ga and dha varja. It is an evening raga with shadja for graha and amsa. The svaragati in aroha and avaroha is regular. The ayitta prayoga is: ri ri sa ni sa sa ni pa ni ni pa ni ni pa pa ma, ni pa ma pa ma ma ri ma ma ri, ri ma pa ni, pa ni sa ri, ri ma ri sa, sa ri sa sa ni, pa ni pa ni ni sa.

The older treatises mention Malavi as one of the *bhasha ragas* derived from Takka, even as Lalita is. But the correspondence between the old *bhasha* and the *raga* as described by Tulajendra must be remote. This Malavi is however entirely different from the Malavi of the *kirtana* of Tyagaraja "Nenarunchinanu" which is a *vakra raga* derived from the Harikambhoji scale. The Malavi described by Tulajendra is not now in vogue.

MUSIC IN THE LINGAPURANA

BY

DR. V. RAGHAVAN

In Vol. XVI. of this journal, pp. 65—72, I gave an account of the music material in the *Adbhuta Ramayana*. Here I propose to draw attention to similar material contained in the *Lingapurana* (Venkatesvara Steam Press edition).

The music material in the *Lingapurana* is intimately connected with that in the *Adbhuta Ramayana* (A. R.); it is given to us through the same stories of Kausika and Harimitra who propitiated Hari with music, and of Narada learning music from the Owl, Ganabandhu. The stories are found in the *Lingapurana* in the first three chapters of the *Uttarabhaga*. Most of the passages in these stories as found in the *Lingapurana* and the A. R. are identical, but as there is no mention of *Ragas* and *Raginis* in the former, we might suppose that the *Lingapurana* account, which is slightly briefer also in some places, is the older of the two. From the absence in the *Linga* of Narada's curse on Lakshmi that she would be born in the mortal world and be harassed by *Raksasas*, we might take it that the *Linga* version was taken, slightly elaborated and used by the A. R. to give a story of the origin of Sita.

In *Linga* II. 1. the account starts with the question of the sages addressed to Suta "With what is Krishna pleased?" In reply, the Suta says that he would give them the answer that sage Markandeya gave to the same question of Ambarisa. The story of Kausika the Brahman who propitiated the Lord with songs is then given as narrated by Markandeya. The narrative progresses in the identical lines found in the A. R.; only a few variant readings are to be seen here and there. Thus while the A. R. reads *Tala-valgu-laya-anvitam*, we have in *Linga*, while Kausika's singing is described, *Tala-varna-laya-anvitam*. (sl. 11). "*Murcchana-murcchayogena sruti-mandala-veditam*" of the A. R. reads better in the *Linga*: *Murcchana-svara-bhedena sruti-bhedena bheditam*. (sl. 12). In Tumburu's singing, "*Nana-murccha-aksara-anvita*"

reads in the Linga "Nana-murecha-samanvitam." (sl. 73). Narada who gets depressed in spirit on seeing the honour shown to Tumburu for his music is not immediately asked here to learn music, but is said to perform a long penance first.

[chs 2-3] The second and third chapters give the story of how Visnu blessed Narada with music and made him the equal of Tumbura. The message of the story is also given that the propitiation of the Lord with song and dance is all-efficacious.

नारायणस्य गीतानां गानं श्रेष्ठं पुनः पुनः ।
गानेनाराधितो विष्णुः सत्कीर्तिं ज्ञानवर्चसी ॥
ददाति तुष्टिं स्थानं च यथासौ कौशिकस्य वै ।

* * *
तस्मात्त्वया महाराज विष्णुक्षेत्रे विशेषतः ।
अर्चनं गाननृत्त्याद्यं वाद्योत्सवसमन्वितम् ॥
कर्तव्यं विष्णुभक्तैर्हि पुरुषैरनिशं नृप ।

* * *
विष्णुक्षेत्रे च यो विद्वान् कारयेद्धक्तिसंयुतः ।
गाननृत्यादिकं चैव विष्णुवारुणानं कथां तथा ॥

* * *
प्राप्नोति विष्णुसायुज्यं सत्यमेतन्नराधिप । 2. 2-3.

Instead of the Lord, an incorporeal voice here directs Narada in the midst of his penance to seek the Owl Gana-bandhu on the northern slopes of Manasa and learn music from that bird.

In Harimitra's singing, 'Tala-vina-laya-anvitam' reads here 'Tala-varna-laya-anvitam.' (II. 3. 32). In the list of objectionable habits to be avoided while singing, which the Owl gives to Narada, we note a few variants here: 'na Kunthitena' reads 'na Kunchitena'—one ought not to bend himself down while singing, which also is better. 'Param aprekshata' reads 'param samprekshata'—one ought not to be looking at somebody always while singing, this again being a better reading.

We then read here :—

संघट्टे च तथोत्थाने कटिस्थानं न शस्यते ।
हासो रोषस्तथा कंषः तथान्यत्र स्मृतिः पुनः ॥
नैतानि शस्त्ररूपाणि गानयोगे महामते ।
क्षुधातेन भयार्तेन तृष्णातेन तथैव च ॥
गानयोगो न कर्तव्यः नान्धकारे कथञ्चन ॥ 59-66.

See the corresponding verses in A. R. given by me on p. 70 of vol. xvi of this journal, where some of the readings like 'Sapta rupani' are corrupt ones. While describing Narada's study of the art, 'gita—prastavaka' reads here better as 'gita—prastaraka' (sl. 68). When Narada came to Tumburu's place to sing, and saw there the seven svaras in sport, the text reads here :—

स्वरकल्यास्तु तत्रस्थाः षड्जायाः सप्त वै मताः ।
कीडतो भगवान् दृष्ट्वा निर्गतश्च सुसत्त्वरम् ॥ 91

which might be read as स्वरकल्यास्तु × × सप्त देवताः ।
See the A. R. readings of this verse on p. 71, *ibid.*

Narada saw the svara - damsels and played on his Vina, but they would not present themselves on his instrument.

सप्त स्वराङ्गनाः पश्यन् गानविद्याविशारदः ।
आसीद्वीणासमायोगे न ताः तन्व्यः प्रपेदिरे ॥ 93

As already remarked, there is no reference here to Ragas and Raginis and Narada seeing their mangled shapes.

Thus did Narada become a Sruti - jati - visarada (sl. 109). The account closes with the following lines giving again the message of music as a means of salvation, Gana as a Yoga :

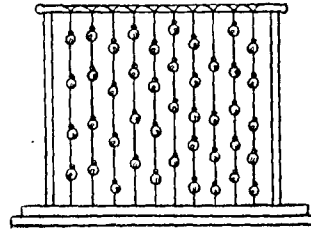
एष वो मुनिशार्दूलाः प्रोक्तो गीतकर्मो मुनेः ।
ब्राह्मणो वासुदेवाख्यां गायमानो भृशं नृप ॥
हरेस्सालोक्यमाप्नोति रुद्रगानोऽधिको भवेत् ।

* * *
गायन् शृण्वेस्तमाप्नोति तस्माद्देयं परं विदुः ॥ 109-112.

GHUNGURU—A RARE MUSICAL INSTRUMENT

DR. V. RAGHAVAN

During the 14th Session of the All-India Oriental Conference held last October in Darbhanga, there was a variety entertainment arranged by the Bhagavati Kala Mandir of Darbhanga, for the sake of the Conference-delegates. The only item which was of some importance at the show was a peculiar musical instrument which was played by an artist. The instrument consisted of a wooden frame, almost square and fixed on a stand; strings were tied up in the frame vertically, and at different heights and lengths from each other, small bells were tied to these strings; and these bells were tuned to different notes; on this the artist played different songs with his fingers; on the analogy of Jala-taranga and Tabala-taranga, I thought its name might be Ghantika-taranga, and on enquiry I was told that this instrument was actually called Ghunguru which means 'bells'. The following is a rough memory-sketch of the instrument.



Sri Muttusvami Dikshitar's Kritis

*in Suddha Desi on SRI KAMAKSHI at Kanchipuram
and in Saranga on VARADARAJA at Kanchipuram*

EDITED BY

VINA VIDVAN A. SUNDARAM IYER

“कामाक्षि”

॥ शुद्धदेशिरागे रूपकतालैर्न गीयते ॥

॥ पल्लवी ॥

कामाक्षि मां पाहि करुणानिधे शिवे ॥ का ॥

॥ समष्टिचरणम् ॥

कामकोटिपीठवासिनि गुरुगुहविश्ववासिनि ।

कामितफलपदे विशुद्धचक्रस्थिते ।

अतिशुद्धदेशिरागनुते सकले सुरविनुते ॥ का ॥

“वरदराजम्”

॥ सारङ्गरागे रूपकतालैर्न गीयते ॥

॥ पल्लवी ॥

वरदराजमुपासहे वनजासनादिपूजितम् ॥ वर ॥

॥ अनुपल्लवी ॥

मुरलीधरशोभाकरं । मुरखरादिदुष्टहरम् ॥ वर ॥

॥ चरणम् ॥

नीलमेघजितशरीरं निरतिशयानन्दकरम् ।

काञ्चीनगरविहारं कालीरक्षितचोरम् ॥

॥ मध्यमकालः ॥

कल्लिदोषहरतीर्थप्रभावगुरुगुहादिनतम् ।

कपिलशुकादिसन्नुतगरुडवाहरीहितम् ॥ वर ॥

22. சுத்ததேசி ராகலக்ஷணம்

ஷட்ஜக்ரஹ: சுத்ததேசி ஸ்வாராஹே து க வர்ஜித:

பூர்ணோ தவக்ர ஆரோஹே த்வவரோஹே ப வக்ரித:

உபாங்கம். வெங்கடமகி அவர்களின் மேளகர்த்தா ஸம்பந்தாயத்தில் 22 மேளகர்த்தாவாகிய பூரீராகத்தில் பிறந்தது.

ஸம்பூர்ணம், ஷட்ஜக்ரஹம். ஆரோஹணத்தில் காந்தார வர்ஜ்யம், தைவதவக்ரம் அவரோஹணத்தில் பஞ்சமவக்ரம். எப்பொழுதும் பாடக் கூடியது.

ஆரோஹணம்: ஸ ரி ம ப த நி த ஸ்.

அவரோஹணம்: ஸ் நி த ப த ம ம க ரி ஸ.

1. “காமாசுரி”

ஸுத்ததேசி ராகம் — ரூபக தாளம்

○	4	○	4
பல்லவி			
ரி ஸ ரீ	ம ரி ப ம ம பா,	ம ப தா	ப த ம ர ம க ரீ
கா .	மா . . கூடி .	மா ம்	பா . ஹி . .
க ரி	ஸா , ரி	ஸா	, த ம ம க ரி ஸ
க ரு	ஹ நி	தே 4	சி வே
ஸமஷ்டி சரணம்			(கா)
ப ம	ப ப த ஸ்	ஸ் நி த ரி	ஸ் ர ரீ ரி ஸ்
கா .	ம கோ . டி	பி . . .	ட 2 வா ஸி .
ஸ் நி ரீ	க் ரி ரி ஸ்	ஸ் ர , நி	தா ரி ஸ் ர
நி . .	கு 3 ரு கு 3 ஹ	வி ச் வ	ர . ஸி நி
மத்யம காலம்			
க் ரி ரி ஸ்	நி தா ப தா ;	நி தா ஸ்	ரி ம் க் ரீ த ஸ் ர
கா மி த	ப 2 ல ப்ரதே 3	விசுத் 3 த 4	ச க் ர . ஸ் தி தே
ப த மா	ப மகரி பா மக	ரீ ஸ் நி	த ப த ம ம க ரி ஸ
அதிசு	த 3 த 4 தே 3 ராகு 3	தே ஸ க	லே. ஸ் ர வினுதே.
			(கா)

65. ஸாரங்க ராகலக்ஷணம்.

சுத்த மத்யமகாந்தாரம் க்ருத்வாகேயோ திவரத் யயே.

ஜன்யராகம். 65-வது மேளகர்த்தா :—சாந்த கல்யாணி.

ஆரோஹணம். ஸ ரி க ம ப த நி ஸ்.

அவரோஹணம். ஸ் நி த ப ம ரீ க ம* ரீ ஸ.

ப ம ரீ க ம* ரீ ஸ என்னும் பிரயோகத்தில் சுத்த மத்யமம் பேசுகிறது. இது பாஷாங்க ராகமாகிறது. ஸம்பூர்ணராகம், ரக்திராகம் ஷட்ஜக்ரஹம் ரிஷபம், காந்தாரம், தைவதம், சுத்த மத்யமம், ராகச்சாயாஸ்வரங்கள். ஸாயங்காலம் பாடத்தகுந்தது.

சில பிரயோகங்கள். ரீ க ம ப த நி ஸ் ரி-தா ப ம-ரீ க ம* ரீ ரீ ஸா-ஸ ரி பா ப-ப த ப மா-ஸ் த ப ம-ரி ஸ நி ஸ-ஸ் நி ரி ஸ-ப ம த ப-ஸ் நி ரி ஸ்-ஸ்

நி ஸ் க் ரீ ஸ்-ஸ் ரி த ப ம-ரி க ம* ரீ-ஸா.

N.B.-நகரத்ர அடையாளமிருக்கும் மத்யமத்தை சுத்த மத்யமமென்றறியவும்.

2. “வரதாளம்”

ஸாரங்க ராகம்—ரூபக தாளம்

○	4	○	4
பல்லவி			
ஸ் ஸ	ஸ் நி பா ப ம ரீ	ப ம ரீ	க ம ரீ ஸா
வ ர	த 3 . ரா . . ஜம்	உ ப ர	. ஸ் ம ஹே
ஸ ரி ஸா	பா ப ப ம	நி த பா	ப ம பா ம ப த நி
வ . ன	ஜா ஸ ஹ	. . தி 3	பூ . . ஜி . தம்.
அனுபல்லவி			(வா)
பா ப ம	ப ம த ப	ஸ், நி	தா ரி ஸ்
மு ர .	ஸீ . த 4 ர	சோ ப 4	ர க ரம்
ஸ் நிக் ரீ	ஸ் ரி ஸ் நி த ப	த த ப ம	ப த ஸ் நிக் ரீ
மு . ர .	ஹ . ரா . தி 3	து 3 . . .	ஷ்டஹரம் . .
சரணம்			(வா)
பா	ப பா ப	த ப	ஸ் ரி ஸ் நி தா ப ம
நீ	ல மே க 4	ஜி த	ச . ரீ . . ரம்.
நி த ஸ் நி	த ப பா ப ம	ப த ப த	ப ம ரீ க ம* ரீ
நி . ர .	தி ச யா . .	ன . . ந்	த 3 . க ரம் .
ஸா	ஸ் ர ஸ் நி ஸ் க்	ரி ஸ்	ஸ்த ப ம பா த நி
கா	ஞ்சே ந . க 3 .	ர வி	ஹா . . ரம் . .
க் ரி ஸ் ரி	ஸ் நி தா ப ம ப ஸ்	தா ப ம	ரீ க ம* ரீ ஸா
கா . .	ஸீ . . ர	கூடி த .	சோ . . ரம் .
மத்யமகாலம்			
ஸ ப ப ம	ப த ப த ஸ் தா ப	தா ப த	ப ம ரீ க ம* ரி ஸ
க வி தோ 3 .	ஷ்டஹா தீர்த்த 2 ப்ர	பா 4 வ கு 3	ருகு 3 ஹா தி 3 ந தம்
, ஸ ப ம	த பா த ஸ் நி ஸ் ரி	க் ரி ஸ் ஸ்	நி த ப ப ம ப த நி
க பி ல	சகாதி 3 ஸன்னுத	க 3 ரு ட 3 வ	ஹா . ரோஹிதம்
			(வா)

translations like the one under notice are to be welcomed, but it may be said that they ought to be written in far easier Tamil than exhibited here.

V. R.

BOOK-REVIEWS

The Physics of Music. By R. K. Visvanathan, Senior Lecturer in Physics, Annamalai University, Annamalai Nagar.

Mr. R. K. Visvanathan of the Physics Dept. of the Annamalai University, sometime Member also of the Board of Studies in Music in that University, has been, for the last fifteen years, teaching 'Acoustics' for the Sangita Bhushanam Course. In 1936, he produced the text book on Acoustics (*Sangita Oli Nool*) in Tamil for the benefit of music students. In the present volume in English which he has placed before us, 'The Physics of Music', Mr. Visvanathan deals with Vibration and Waves, Voice, Ear, Vina, Violin, Flute, Reed Instruments, Mridanga, Bells, Melody, Harmony, Timbre, Halls and Auditoriums, Gramophone Recording, Film Recording, and Broadcasting; the sound process and mechanism of all these are clearly explained here in simple language, with suitable diagrams, and the music student as well as the interested lay music lover will find this book instructive. The thanks of the music public are due to the author and the Annamalai University for this useful publication.

V. R.

Ragavibodham in Tamil. By Pandit V. Ramachandra Sarma, Kalakshetra, Adyar.

This is a companion to the edition of the Ragavibodha of Somanatha in Sanskrit in the Adyar Library Series by the late Pandit S. Subrahmanya Sastri. Sri Ramachandra Sarma who was assisting the late Pandit Sastri in his literary work at Adyar has brought out this Tamil translation of Somanatha's work, and the authorities of the Kalakshetra are to be thanked for publishing this. As the vast majority of musicians are ignorant of Sanskrit as well as English and are consequently unable to use critical and historical material,

The Allahabad University Journal of Music. Edited by U. S. Kochak.

We welcome the inauguration of this journal devoted to the study of the science and art of Indian music, published by the Music Dept. of the Allahabad University. The first number opens with an account of the Department and a list of the students who had successfully passed through its music course since 1937. Prof. A. C. Mukerji of the Philosophy Dept. writes the first article on the Philosophical Background of Indian music. Principal Ratanjankar of Lucknow then gives 'The First Few Facts' of Hindusthani music making a brief survey from the Vedic times up to the formation of the present basic scale of Hindusthani music. Mr. Jaidev Singh has a note on Marga and Desi and Mr. N. R. Bhattacharya on Tan Sen; and the editor focusses attention on the need for the study of 'Music and Emotions'. In the second number, after some brief notes on God as Artist, Stringed Instruments, Arabian Scales and Tumri Style by different contributors, the editor has a long article on the Effects of Environmental Conditions on Music; and this is followed by an article on the Romance of Colour Music.

Efforts had been made in different parts of North India to start and run a music journal but unfortunately none succeeded in sustaining the initial enthusiasm. We hope that the organisers of this journal will persevere. We wish this journal long life.

V. R.

OBITUARY

Mr. Fox Strangways

The Music Academy, Madras, learns with great grief of the passing away of the noted English musicologist Mr. Fox Strangways at the ripe old age of 89 on May 2nd 1948 at Dinton near Salisbury. Born in 1859, Mr. Fox Strangways was educated at Balliol College, Oxford and gave up his teaching career for work in the field of music. In 1919, when he was 60, he founded the journal called *Music and Letters*.

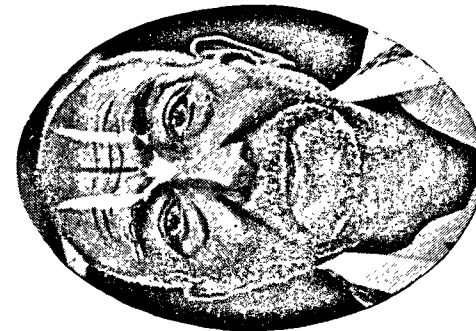
It has been recorded that his three passions were riding to hounds, classical literature and Indian Music. He visited India and produced his well-known work on Indian Music, '*Music of Hindostan*'.

V. R.

SANGITA KALANIDHI SABHESA IYER

We regret to record the death of Sangita Kalanidhi Vidvan Tiruvadi Sabhesa Iyer on the 22nd May 1948 at the ripe of age of 76 at Chidambaram.

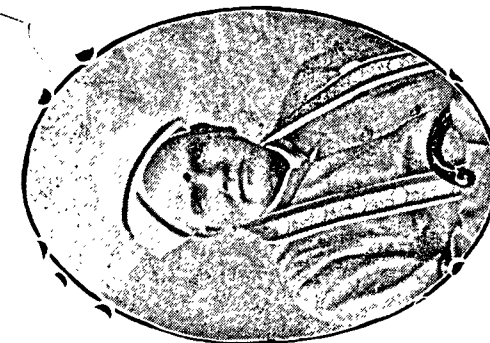
Born in the year 1872 he belonged to a renowned musical family, his great grandfather being Pallavi Doraiswamy Iyer, a *Vaggeyakara* and Vina Vidvan, who served in the Tanjore Court. His paternal grandfather and his grand uncle, Sabapathy Sivan and Govinda Sivan respectively, were pupils of the musician-Saint Tyagaraja. His early boyhood was spent in Agaramangudi village of the Tanjore Dist., and he probably shifted to Tiruvayar when his father Sambasiva Iyer became Violin-accompanist to the great vocalist Maha Vaidyanatha Sivan of Tiruvayar. Sabhesa Iyer himself was one of the three renowned pupils of Maha Vaidyanatha Sivan, the other two being the late Palamaneri Swaminatha Iyer and the late Sangita Kalanidhi Umayalpuram



DR. SRINIVASA RAGHAVAN



VIDVAN
N. T. MEENAKSHI SUNDARAM PILLAI



SANGITAKALANIDHI SABHESA IYER

Swaminatha Iyer. His earliest disciple was the late Dr. Sangita Kalanidhi Muthia Bhagavatar of Harikesanallur for about four years from 1893 after the demise of his earlier Guru Sambasiva Iyer. He came to Madras in the year 1905. His latest disciple is Sangita Kalanidhi Vidvan Musiri Subramania Iyer from 1920 for about 9 years. He was indeed the pattern of a real Guru who gave all his knowledge to his pupils. He handed, under personal tuition, to deserving pupils, the majestic master-piece of his Guru Maha Vaidyanatha Sivan, the "Mela Ragamalika". His vocal renderings of the many classical master-pieces were full of grace and grandeur.

Sangita Kalanidhi Palladam Sanjeeva Rao the great Flutist and Karur Chinnaswamy Iyer, Violinist, were great admirers of his art and the private soirees with them at Triplicane, it is stated, lit to a large extent the musical talent of the rising young musician Vidvan G. N. Balasubramaniam. He was a Violinist in addition, though he never gave public performances except once when he was accompanist to the great Flutist Sarabha Sastri. He was the first Principal of the Annamalai Music College from the year 1929 to 1937. He was easily the most efficient teacher among senior Vidvans of his type. He was the President of the Music Academy Session in the year 1934. Among his pupils while at Annamalai College, who have later come up in the field, may be mentioned the Vocalists T. K. Rangachari and Sattur Subramaniam and the Vina Vidvan K. S. Narayanaswamy Iyer.

He had an attack of paralysis which he bore patiently for about seven years before his demise. His services in the cause of Carnatic music and to the Music Academy have been immense and the loss to Carnatic music by his death cannot be replaced.

C. S. AYYAR.

LATE DR. T. SRINIVASA RAGHAVACHARIAR

It is with an overwhelming feeling of a personal loss that I have to record the passing away of Dr. T. Srinivasa Raghavachariar, one of the last closest links to Sri Tyagaraja

Swami through the *sishya parampara*, at the age of 72. I had the privilege of a very close association with him for nearly 12 years. His death is a great loss to Carnatic music in general and to the Madras Music Academy in particular. He was a member of the Experts' Committee of the Academy and enriched its discussions with his learning and wisdom till a few years ago.

It is rarely given to an ordinary mortal to die as he would wish to. The Doctor used to say that his greatest ambition was to die on Bahula Panchami (Sri Tyagaraja Day) singing the Saint's Kritis. This wish was fulfilled—and gloriously too—on June 14, 1949 when he was singing on the Panchami. The midday pooja had been performed. He always chose the day on which Panchami was on at the time of the *harati*. The evening *bhajana* started at about 6 p. m. with the Guru Stotra ("Guru leka" in Gouri Manohari and "Nee Chittamu" in Dhanyasi). The next song was "Teradeeyaga Rada" in Gowli Pantu. He was feeling weak, but managed to join in the singing of "Vidajalutura" in Janaranjani. Some one suggested "Chede Buddhi Manura" in Atana. This was one of Doctor's favourites. He sang this with the usual vigour, but it left him tired. He just sat and quietly listened to "Evvare Ramiah" in Gangeya Bhooshani sung by others. Tears flowed from his eyes. The Divine call was obviously coming, for one noticed symptoms of pain within him. He soon rushed and sat on his bed, shouted "Rama" thrice before closing his eyes in Eternal Sleep. Tattaji, as he used to call Sri Tyagaraja, had accepted him.

A nephew (brother's son) of Tillaisthanam Rama Iyengar, a prominent *Sishya* of Sri Tyagarajaswami, the late Doctor was born in an illustrious musical family. His mother, it appears, used to sing well too. He grew up in the musical traditions built by the masters of the last generation—Patnam Subrahmanya Aiyar, Maha Vaidyanatha Aiyar, Sarabha Sastrigal, Tirukkodikaval Krishna Aiyar, Ramnad Srinivasa Iyengar and others. He knew some of them intimately too. He had his training under Panju

Bhagavatar and Narasimha Bhagavatar of Tillaisthanam and Ramaswami Aiyar of Tiruvotriyur. About 27 years ago an incident happened which proved to be a turning point in his life. One day a friend unexpectedly turned up and made him a gift of a big-size portrait of Sri Tyagaraja Swami. From that day onwards he devoted all his attention to the Kritis of Swamiji exclusively. One who could sing and appreciate other types of compositions found Tyagaraja's Kritis a veritable treasure containing all the types handled by others. He started celebrating the Babula Panchami Day of Tyagaraja every month and this he continued for over 25 years till his death. His *sahadharmini*, Sri Andalammal, joined him in these celebrations throughout. Besides mastering the music of a piece in the traditional form, he delved deep and found great philosophic truths imbedded in them. One could spend hours listening to his exposition of the contents of a Kritis, how music had been appropriately intertwined in it with the bhava, etc. It is difficult to single out any Kritis as his masterpiece. His rendering of all the famous Pancharatnas had a unique charm and lilt of its own. Every song that he rendered was a work of art with a balance, symmetry and beauty which would fill the heart of the singer and listener alike. He had set a high standard before him and would not accept renderings which fell short of it. He was, therefore, unsparing in his criticisms to the extent of being unpopular sometimes.

The late Doctor had also histrionic powers of a high order. As a member of the Suguna Vilasa Sabha he had entertained crowds of people from the stage in various roles. His portrayal of Nandanar, in particular, was classic. He had studied every word in this opera of Gopalakrishna Bharati in close detail and understood its philosophic significance.

A fine conversationalist, and very social by disposition, the Doctor had numerous friends. His articles in "The Hindu" under the name of 'Ganarchaka' were learned and instructive.

The Doctor's repertoire of Swamiji's Kritis was very large indeed and one of the largest held by a single member of the *sisya parampara*. To my knowledge he had authentic *patha* of over 500 Kritis several of which were collected by him at great trouble and sacrifice and checked up. With him has gone rare authentic versions of several Kritis of the Bard of Tiruvayyar. It was his considered view that there was no substantial variation in the Kritis among the different *sisya Vargas* of the Saint originally. The recent changes introduced in more than one Kriti had his thorough disapproval, and he himself would not sing any piece unless it answered to his tests. To him licence with Tattaji's Kritis was a heinous crime. The best way in which any music lover can honour his memory is to put a premium on sincerity and encourage only traditionally correct versions of Tyagaraja's compositions.

S. PARTHASARATHI

LATE VIDVAN N. T. MINAKSHISUNDARAM PILLAI

The passing away of Vidvan Minakshisundaram Pillai (Feb. 13, 1949) has removed from the field of Carnatic music a front-rank exponent of 'Thavul.' Those who came under the spell of his personality can hardly forget either the genial manner of the Vidvan, or the ease and force with which he wielded his instrument. Hailing from the same place as the Vidvan and having listened to several of his displays, in which he usually accompanied Tiruvizhimazhalai Brothers (Subramanyam and Natarajasundaram), I feel I will be failing in a duty if I do not record this tribute to one like him who was a master in this unique instrument of the South. The syllables that now murmured and now rumbled and thundred from his 'Thavul' were thrilling with sweetness and strength, melody and rhythm. A creative artist of high calibre, he could expound with zeal and audacity several complicated *talaprastaras* and once I had the rare opportunity of hearing him render the *simhanandana tala* in the Santanaramaswami Temple, Nidamangalam, during the annual festival.

I recall a famous contest at Nidamangalam in the thirties in which Malaikottai Panchami, a great Thavul Vidvan, who accompanied Vidvan T. N. Rajaratnam Pillai, was pitted against Minakshisundaram. After listening to one of the spirited *avartanas* of Minakshi's, Panchami extended his hand saying: "I cannot produce your rhythm and melody."

A stern and rigorous taskmaster, Minakshisundaram implicitly believed in the ancient 'gurukula' system of imparting the art and insisted on discipline. Among his disciples may be mentioned Nacchiyarkoil Raghava Pillai, who later became the son-in-law of the Vidvan.

Endowed with a charitable disposition, 'Minakshi', as he was affectionately called by his numerous friends and admirers, was a man of simple tastes and unassuming traits. Short and swarthy, a veritable image cut in ebony, he was extremely affable and kindly; devoting his talents solely to the refinement of his art, he worshipped his elders in the line, Ammapet Pakkiri and Vaduvur Muthuveeru, beyond expression. In recognition of his supreme merits, the title of *Abhinava Nandeeswarar* was conferred on him by his admirers.

N. R. BHUVARAHAN

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.

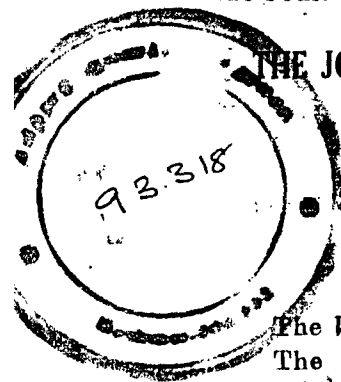
All manuscripts should be legibly written or preferably typewritten (double-spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

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).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All advertisements intended for publication should reach the office not later than the 1st of the first month of each quarter.

All books, moneys and cheques due to and intended for the Journal should be sent to Dr. Raghavan, Joint Editor.



THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

Vol. XVIII

THE SRI TYAGARAJA CENTENARY
COMMEMORATION VOLUME

(ILLUSTRATED)

Rs. FOUR ONLY

The *Visvabharati*, Santiniketan, says:—

The Music Academy of Madras deserves the best congratulations of all lovers of music in this country for furnishing a fairly detailed study of Tyagaraja and his contribution to the music world. *

The life-story of a Vaggeyakara is in a way the personified history of the music of his days. The present special number of the Madras Music Academy not only supplies us with the dates and facts of the great life of a saint and an epoch-making musician but also presents to a serious student of music, a model plan for taking up the study of musical compositions and their authors. *

Let all lovers and students of music, both in North and South India, derive inspiration from a critical study of this commemoration volume.

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 discussion 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."

SELECT OPINIONS

The Indian Express: "The resumption of the Journal is an event of

the first magnitude in the musical world."

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

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

H. H. The Maharajah 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."

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