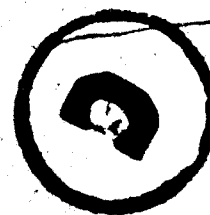


The Journal of
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MADRAS

THE JOURNAL OF THE MUSIC ACADEMY MADRAS 37

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

Vol. XX	1949	Parts I-IV
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नाह वसामि वैकुण्ठे न योगिहृदये रसौ ।
मन्त्रका 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., P.H.D.

1949

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THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINION

The Oriental Literary Digest, Poona,
writes:

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

Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works on Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the 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."

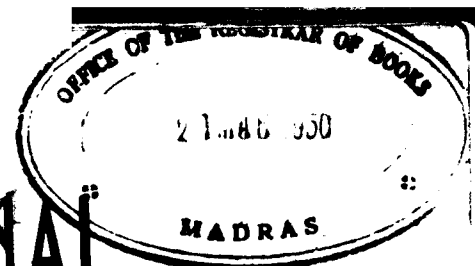
The Madras Mail: We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music).....Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

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."

The Viswa-Bharathi Quarterly, Santiniketan: "The present issue of this Journal like its predecessors maintains a uniformly high level of musical research. The contributions exhibit variety and present music as a rich cultural pattern characteristic of the genius of our country. Those who care to study Indian music seriously, especially its southern School, would be happy to discover that each article in this journal embodies some aspect of faithful research in the domain of Music.....This Journal should inspire the lovers and patrons of Hindusthani music to start a similar magazine from the North."



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NOTICE

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

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

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

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

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.

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**THE JOURNAL
OF
THE MUSIC ACADEMY, MADRAS**

VOL. XVIII

**THE SRI TYAGARAJA CENTENARY
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The *Vibhavarati*, Santiniketan, says :
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best congratulations of all lovers of music in this
country for furnishing a fairly detailed study of
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the personified history of the music of his days.
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epoch-making musician but also presents to a
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authors.

Let all lovers and students of music, both
in North and South India, derive inspiration
from a critical study of this commemoration
volume.



1. Sri Svati Tirunel Maharaja.
2. Svati Tirunal's father.
3. Parvati Bai, Svati Tirunal's aunt
4. Lakshmi Bai, Svati Tirunal's mother.

THE XXII MADRAS MUSIC CONFERENCE, 1948

OFFICIAL REPORT

THE OPENING DAY

24th December 1948

The Twenty-second 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 24th 1948 to 1st January 1949. H. E. the Maharajah of Bhavanagar, Governor of Madras, opened the Conference and Travancore Asthana Vidvan Kumbhakonam Rajamanikkam Pillai presided over the deliberations of the Experts' Committee. The opening function was held in the Sri Sundareswarar Hall.

As usual, the Affiliated Institutions of the Academy also gave their co operation in the holding of the session.

A special feature of the 22nd Conference was the fact that the Indian Branch of the International Society of Contemporary Music held a joint session with the Academy's Conference and noteworthy music scholars and leading Hindusthani vidvans from the North took part in the deliberations and concerts.

A large and distinguished gathering of music-lovers attended the Conference.

His Excellency, who was accompanied by Her Highness the Maharani of Bhavanagar, was received on arrival by Sri K. V. Krishnaswami Aiyar, President, and other office-bearers of the Academy and led to the dais to the accompaniment of Nagaswaram music by Asthana Vidvan Tiruvidamarudur Veeruswami Pillai.

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

Dr. V. Raghavan, Secretary, announced that messages wishing the function success had been received from H. H. the Maharajah of Cochin, the Governors of Bihar, Bombay and West Bengal, Hon. Sri B. G. Kher, Premier of Bombay, Sri K. M. Munshi, Hon. Messrs M. Bhaktavatsalam and K. Chandramauli, Ministers for Public Works and Local Administration, Madras, Vidvan Ramakrishnayya Pantulu, Mr. Kurshid Ali Khan, President of the Lucknow Branch of the International Society of Contemporary Music, Mr. Humphrey Searle, General Secretary of the International Society of Contemporary Music, London, the Judges of the High Court, Madras, the Mayor, the Rasika Ranjani Sabha, Tiruchirapalli, and the Rasika Ranjani Sabha, Mylapore.

Welcome Address

Sangita Kalanidhi T. V. Subba Rao, Vice-President, read an address of welcome to the Governor, Sir Sri Krishnakumar Sinhji, K.C.S.I., Maharajah of Bhavanagar. In the course of the address, he said:—

“Sir,

We esteem it a proud privilege to have you in our midst this evening to open our Twenty-second Conference with its connected activities. It is remarkable that this year the International Society for Contemporary Music (Indian Section) is having its conference and concerts in joint sessions and programme with ours and has for this purpose deputed notable musicians and scholars from North India to collaborate with us in matters of common interest. The meeting of the two systems of Indian Music cannot but yield fruitful results.

While it is satisfactory that the Government of our country have, on the attainment of freedom by us, become properly alive to the importance of promoting the fine arts and music in particular and have in this behalf gone ahead with the development of the College of Hindusthani music in

Lucknow, it is disconcerting that their policy in respect of Carnatic Music, however, is being deflected by considerations altogether foreign to the high aims and ideals of the art. Should the Government act with equal expedition in the south as they did in the north, they ought in fairness and justice to have no hesitation in consulting and confiding in the only institution which by solid and enduring work of more than two decades has earned unquestioned right to lead in all matters concerning Sangita.

If we may be permitted to recall to your Excellency, the Music Academy owes its constitution to the Madras Session of the Indian National Congress of 1927 and has from the inception been strenuously working for the preservation and advancement of classic music both on the professional and academic sides. As a pioneer institution it fosters the highest traditions of Sangita and serves to chasten the public taste. In the promotion of the art it is a University in itself, comprehending such diverse activities as the holding of Conferences, maintaining a College of Music, conducting a Journal, publishing classic works and organising planned competitions, educative concerts and refined Bharatanatya performances.

We fervently hope, Sir, that you who are a prince in culture and learning as in governance of state and province, will, with your discerning taste and enlightened interest in music, be able to exercise wholesome and effective influence on the development of Carnatic music.”

He then requested the Governor to open the Twenty-second Conference of the Academy.

Sri K. V. Krishnaswami Aiyar, President of the Academy, then presented the address enclosed in a casket in the shape of a beautiful silver Tamboora.

Opening Address

His Excellency, opening the Conference, said:

Mr. President, Ladies and Gentlemen, I am very grateful to you all for giving me this opportunity to meet you and to

open this Annual Music Conference and I would like to express on behalf of Her Highness and myself our warm gratitude for the welcome you have given us.

To be frank, I hesitated a little before accepting this invitation, as I felt that I would be quite out of place in the sphere of music, much less to discuss it in the presence of those so well versed in it. But though I am no systematic student, I can, with a certain amount of pride, claim to have inherited a natural tendency for music. My interest in it has been very keen and my own State of Bhavanagar has been known for generations for its patronage of eminent musicians.

My acquaintance so far has only been of course with North Indian music but since I have been in Madras I have had many opportunities of hearing Carnatic music. It is true of course to say that there are, broadly speaking, two schools, the North Indian and the Carnatic, but fundamentally they spring from the same root. Melody is the fundamental principle of Indian music throughout. There are certain features which are common to both systems and which distinguish them from music elsewhere. The ragas, the talas and the swaras belong to both schools. Carnatic music however retains its original character just as South Indian dancing in Bharata Natyam has done. On the other hand, music in North India was subject to various other influences especially from Persian and Muslim sources, and the gradual changes which took place in it have produced the present Hindusthani style. But there should not be any conflict between the two and I should think that one with true appreciation should be able to understand and give equal praise to both.

What we do need, however, is a more systematic study of both systems, especially the relation to each other and I am glad to see that you have taken a right step in this direction and that the International Society for Music is having a joint conference with you. You have invited famous North Indian musicians to take part in this Conference. Our great composers, Tukharam, Tulsidas, Meera and Tyagaraja

belong to the whole of India and not to any particular portion of the country.

Another point that I would like to emphasise is the necessity to promote an interest in the common people in classical music. Music is inter-woven with Indian culture. You will find it at every stage of our life. It is a part of our worship in the temple; it is an accomplishment in every home; and on the stage and, as a recreation, it is a universal. But we have to guard against, what I may call, a cheapening of Indian music and unfortunately there is a very regrettable tendency in this direction with cheap films and gramophone records. The only way to guard against it is by lessening the gap between the music Pundit and the ordinary men. We are going now through a period of revival of interest in our arts and surely music should have the foremost place in such a re-birth.

I understand that these annual festivals are extremely popular, but I would like to see our copying the example of some of the Western countries like Germany where good classical music is provided for the public at very little cost. The practice of people's music festivals, and concerts and operas at low cost, which are common in Europe and in England, could very well be followed, not merely at such Conferences but all the year round. This would be one of the main functions of a Music Academy; not merely a scientific study of the subject which of course is very necessary, but to bring our best classical music within reach of all. I am sure that the Government would always be ready to support any steps taken in such revival of culture.

Again, Mr. President, we thank you for your welcome and we wish this Conference and the Music Academy every success and good fortune. I have great pleasure now in declaring this Conference open.

At the close of his address, His Excellency read the message of the Governor-General H.E. Sri C. Rajagopalachari, conveying his very best wishes to the Conference. The Maharajah then declared the Conference open.

Election of the President

Sangita Kalanidhi Rajyasevanirata Semmangudi Srinivasa Aiyar proposed Vidvan Rajamanikkam Pillai to preside over the Conference. He paid a tribute to the attainments of Vidvan Pillai as a violinist.

The motion was seconded and supported by Sangita Kalanidhis T. L. Venkatarama Aiyar and Vidvan Tiger K. Varadachariar.

Speech by the Secretary, I. S. C. M., Indian Branch

Dr. Narayana Menon, Secretary of the Indian Section of the International Society for Contemporary Music, referred to the aims and objects and functions of the Society and said that it was so organised that it was like a federation of various national sections, functioning independently as far as their national activities were concerned. The Indian Section of the Society, he said, was formed in Baroda in January last on the occasion of the Baroda Radio Music Festival at which many musicians from all over India had gathered.

Sri K. V. Krishnaswami Aiyar then garlanded Vidvan Rajamanikkam Pillai.

Presidential Address

Vidvan Rajamanikkam Pillai then delivered his Presidential address.

Sri Rajamanikkam Pillai thanked the members of the Academy for having elected him as the President of the Academy for the year and said that he owed that honour largely to having been the disciple of the late Tirukkodikaval Ramaswami Aiyar. It was a great responsibility to preside over a Conference of great musicians and experts. He agreed to undertake it in the fullest belief that he would get the utmost co-operation in his efforts from the organisers and delegates and he was sure that that co-operation would be forthcoming to make the deliberations of the Conference a success.

Paying a tribute to the good work done by the Academy Sri Rajamanikkam Pillai said that it was a pillar of the music world. The members of the Academy had contributed a great deal during the past two decades for the protection and growth of Carnatic music. No praise would be adequate for the Academy's efforts in picking out from ancient records such music treasures as *Chaturdandi Prakasika*, *Sangita-Sulha* and *Sangita Saramrta* and publishing them. It was a praiseworthy effort on the part of the Academy to run a music journal with a view to propagating the truths relating to music and to publicise the views held by vidvans on certain moot points. Sri Rajamanikkam Pillai said that it would be no exaggeration to mention that the Academy had encouraged and brought to prominence several young musicians. With the same object in view, the Academy had been arranging performances under its auspices by youngsters and giving opportunities for promising ones among them for performances during the annual Conference. The annual Conference of the Academy provided an excellent opportunity for vidvans to come together and serve the cause of the art of music. It should be noted that the discussions in the Conference and the resolutions adopted at the Conference contributed a great deal towards the growth of Carnatic music. It attracted a large gathering of music lovers from far and near. It was not surprising therefore that the Academy had come to occupy an important place in the music world. The credit for all this went to a large extent to Sri K. V. Krishnaswami Aiyar, President of the Academy. Many Princes and Zamindars were extending their support to the Academy by donations and otherwise. This was not a little due to the untiring and selfless work of the President and other members of the Academy who co-operated with him in the work. The music world should express its gratitude to them. It was a matter for gratification that Sri K. V. Krishnaswami Aiyar had been appointed a member of the Committee formed in connection with the establishment of a University for Carnatic music. They could be confident that Sri Krishnaswami Aiyar, having done so much to further the interests of Sangita vidvans, would

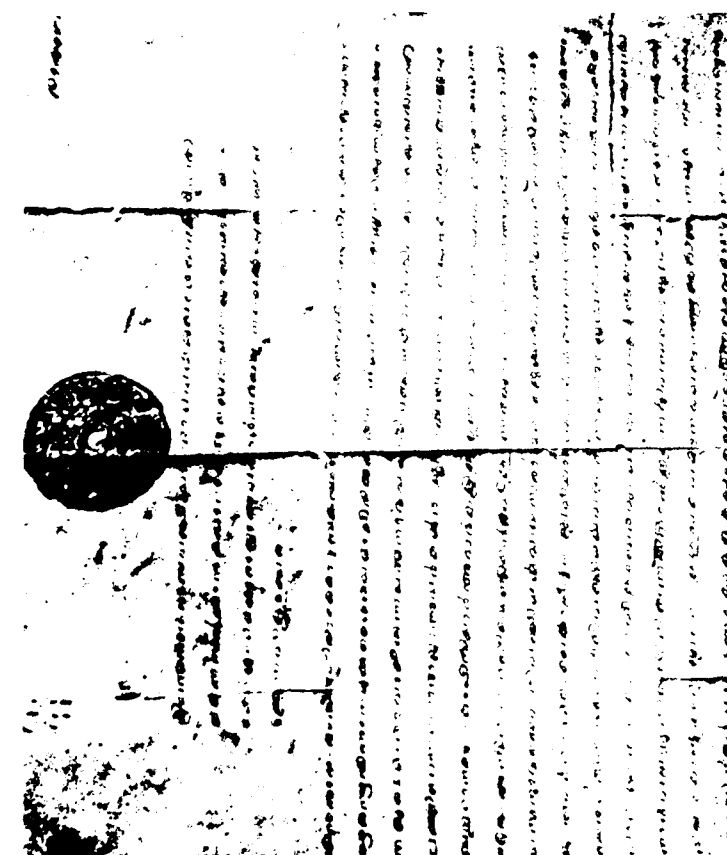
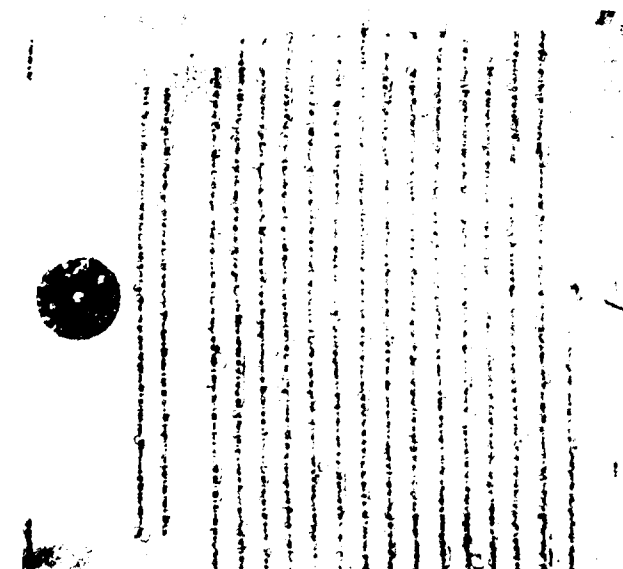
keep in mind their interests in his work connected with the proposed music University.

Sri Rajamanikkam Pillai suggested that the proposed music University must have a wide scope of studies with comprehensive schemes covering the various branches of the ancient art of music which had developed along different lines. The courses of study should cover a sufficiently long period so as to produce first class musicians. There was no use introducing short courses of two or three years' duration which would provide only superficial knowledge for the candidates. Provision should be made in the University for instruction in handling *tala vadyas* and literature and research in matters relating to sound. The Head of this University should be a prominent sangita vidvan.

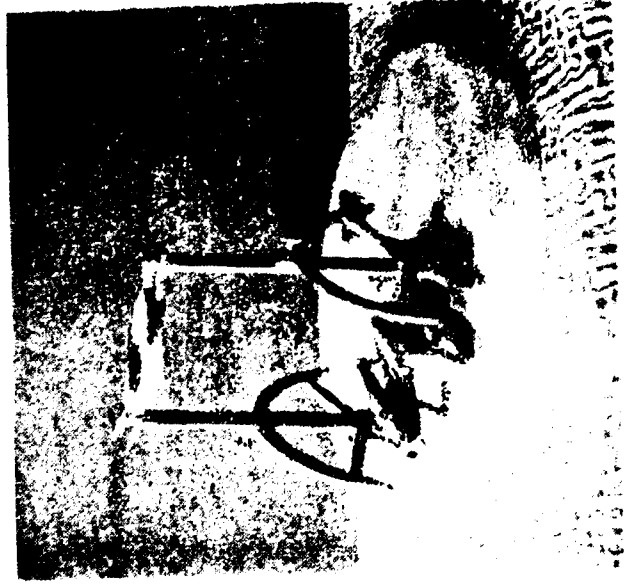
Sri Rajamanikkam Pillai referred to royal patronage under which music flourished in different States in India and the great services rendered by the Rulers of Travancore and Mysore to the cause of music, emphasising the important place which the compositions of Sri Swati Tirunal had come to occupy in the repertoire of the present-day musicians. He deplored that more such royal patrons were lacking in South India and added that the work of the Music Academy should, therefore, receive the co-operation of musicians and music lovers in an abundant measure.

Addressing himself to musicians and students of music, the President dwelt on the need for preserving the traditional style of rendering *kritis* and keeping as close as possible to the lines set down by the original or experienced practitioners of the art. In this connection he regretted that the practice of singing in high *Sruti* was falling into neglect even in the case of vidvans at the present day. He emphasised the importance of singing in the *Mandra Stayi* especially now when we had amplifying facilities to reach large audiences.

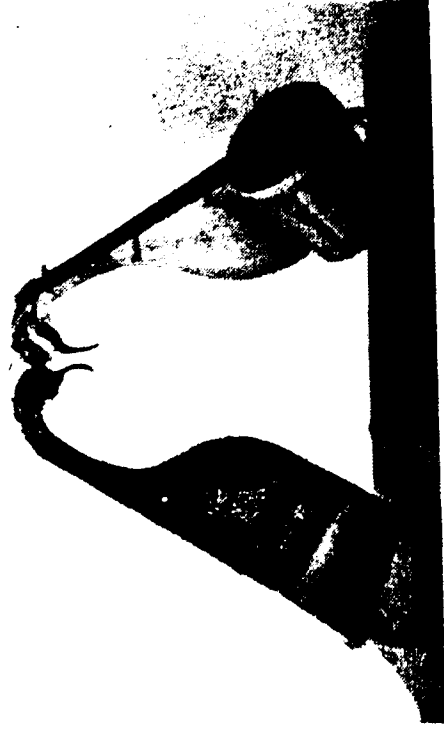
Drawing attention to the need for keeping to accurate *Tala*, the President observed that musicians should infuse an interest in the people in the intricacies of *Tala*.



Signature of Swati Tirunal



Sun Dial designed by Svati Tirunal



Svarabats played by Svati Tirunal

Incidentally Sri Rajamanikkam Pillai disapproved of the practice of some vidvans singing certain pieces in their own and new ways when they had been once rendered and popularised in particular *mettus* by prominent musicians. Equally objectionable was the adoption of different *Talas* for the same.

Music, Sri Rajamanikkam Pillai said, must be taught and learnt in the ancient *Guru Kula* method which alone would ensure the proper handling of the art and guarantee its keeping to original level. Institutions giving training in music should as far as possible adopt only that method.

The President then turned to instrumental music and gave salutary advice to those accompanying vocal musicians on different instruments. He said, these instrumentalists should have a proper grounding in vocal music also and practise singing as often as they could. When accompanying vocal vidvans during concerts they should give their maximum co-operation and should not attempt to show themselves off in any way detrimental to the performance of the vocalist.

The President, in conclusion, made a fervant appeal for finding and encouraging new talent as much as they could; and he appealed to music students and aspiring Vidvans to attend performances of eminent artistes in large numbers for their own benefit. He added that unity should be emphasised in music as much as in politics and economics and welcomed the participation of Hindusthani musicians in the Academy's Conference.

இருபத்திரண்டு ஆண்டுகளாகக் கர்னாடக ஸங்கீதத்தின் பாதுகாப்புக்காகவும், வளர்ச்சிக்காகவும் இந்த வித்வத் ஸபையார் அரிய பெரிய ஸேவைகளைச் செய்து வந்திருக்கிறார்கள்.

ஸங்கீத உலகின் பொக்கிஷங்கள் என்று மதிக்கக்கூடிய சதுர்தண்டிப் பிரகாசிகா, ஸங்கீத ராஜா, ஸங்கீத ஸாராமிருதம் ஆகிய பழைய கிரந்தங்களை எட்டுப் பிரதிகளிலிருந்து எடுத்து அச்சிட்டுப் பிரசுரித்திருப்பதை நாம் எவ்வளவு பாராட்டினாலும் போராது.

இன்னும் ஸங்கீத ஸம்பந்தமான உண்மைகளைப் பிரசாரம் செய்வதற்காகவும், சிக்கலான ஸங்கீத விஷயங்களைப்பற்றி அனுபவஸ்தர்களான ஸங்கீத வித்வான்கள் கொண்டுள்ள அபிப்பிராயங்களை வெளியிடுவதற்காகவும் நமது வித்வத் ஸபையார், உயர்தர ஸங்கீத ஸஞ்சிகை ஒன்றை நடத்தி வருவதும் பொற்றத்தாந்த காரியமாகும்.

ஸங்கீதம் மேலும் மேலும் செழிப்புடன் வளர்வதற்கு அவர்கள் செய்து வந்திருக்கும் ஒரு பெரிய உதவியையும் இங்கே குறிப்பிடவேண்டும். இது வரையில் அநேக இளம் வித்வான்களை முன்னுக்குக் கொண்டு வந்திருக்கும் பெருமை அவர்களைச் சாரும் என்று சொல்வது மிகையாகாது. இப்பொழுதும் அநேக லோகத்துடன் அவர்கள் ஒவ்வொரு மாசும் தங்கள் ஸபையின் ஆரவீல் புதிய இளம் வித்வான்களின் கச்சேரிகளுக்கு ஏற்பாடு செய்து, அவர்களில் யோக்கை மிகுந்தவர்களுக்கு, மகாநாட்டின்போது கச்சேரி செய்ய வந்தாற்போல் அழித்து வருகிறார்கள். இவ்வாறு புதிய புதிய வித்வான்களை உலகுக்கு அறிமுகப்படுத்தி, அவர்களைக் கைமக்கி விடுவதில் மிகுந்த சிரத்தை எடுத்துக்கொள்ளும் இந்த ஸபையாருக்கு ஸங்கீத வித்வான்கள் மட்டுமன்றி, கலா ரவிகர்களும் தங்கள் உற்சாகம் செலுத்தக் கடமைப்பட்டவர்கள்.

எல்லாவற்றிற்கும் மேலாக, நமது ஸங்கீத வித்வத் ஸபையார் ஒவ்வொரு வருஷமும் ஒரு ஸங்கீத மகாநாட்டைக் கூட்டி, அதில் அநேக ஸங்கீத வித்வான்கள் பங்கெடுத்துக்கொள்ளச் செய்து வருகிறார்கள். ஸங்கீத வித்வான்கள் ஒன்று சேர்ந்து ஒற்றுமையுடன் ஸங்கீதத்துக்கு உதவிப்பதற்கு இது ஒரு அரிய ஸங்கீதப் பண்பை யாரும் மறக்க முடியாது. மகாநாடுகளில் நடைபெறும் ஸங்கீத ஆராய்ச்சிகளும் சர்ச்சைகளும் அங்கே உறைவற்றப்படித் தீர்மானங்களும் கர்னாடக ஸங்கீதத்தின் வளர்ச்சிக்கு மிகவும் உதவியாக இருக்கின்றன என்பதும் குறிப்பிடத்தகுந்த விஷயமாகும்.

ஸங்கீத வித்வத் ஸபையார் செய்துவரும் மற்றொரு பெரிய காரியமும் பாராட்டத்தக்கது. ஸங்கீத மகாநாட்டை யொட்டி வருஷாவருஷம் உட்கள் சிறந்த வித்வான்களின் கச்சேரிகளை ஏற்பாடு செய்கிறார்கள்.

அக் கச்சேரிகளைக் கேட்க இந்தியாவின் பல பாகங்களிலிருந்தும் துற்றுக் கணக்கான ரவிகர்கள் வந்து கூடுகின்றார்கள் என்பது ஒன்றே இந்த ஸபையாரின் திறமைக்குப் போதிய அத்தாட்சி என்று சொல்லலாம். அகில இந்திய ரேடியோ நிர்வாகிகளும் கூட அக் கச்சேரிகளை ஒலிப்பதிவு செய்து ஒலி பரப்புகிறார்கள்.

மேற்கூறியபடி கர்னாடக ஸங்கீதக் கலையின் வளர்ச்சிக்காகப் பல துறைகளில் உழைத்து வந்திருக்கும் ஸங்கீத வித்வத் ஸபையானது இன்று ஒரு உயர்ந்த அந்தஸ்தையும், ஸங்கீத உலகில் ஒரு முக்கியமான ஸ்தானத்தையும் வகித்து வருவதில் ஆச்சரியம் ஒன்றுமில்லை. இதற்கெல்லாம், அதன் தலைவரான ஸ்ரீ கே. வி. கிருஷ்ணசாமி ஐயரவர்கள் ஒரு முக்கிய பொருப்பாளியாக இருந்துகொண்டு வருகிறார்கள். பல ராஜாக்களும், ஜமீன்தாரர்களும், செல்வவந்தர்களும், இந்த வித்வத் ஸபைக்கு நன்கொடைகள் அளித்து, தங்கள் ஆதரவை இன்றும் அளித்து வருவதெல்லாம், ஸ்ரீ கிருஷ்ணசாமி ஐயரவர்களும், அவருடன் ஒத்துழைத்து வரும் அகாடமியாரும் ஆற்றிவரும் தன்னலமற்ற உழைப்பினாலும், திறமை மிகுந்த நிர்வாகத்தினாலும் தான் என்பது பிரவிந்தமாய் இருக்கிறது. அவர்களுக்கு ஸங்கீத உலகமே நன்றி செலுத்தக் கடமைப்பட்டுள்ளது.

அரசாங்கத்தார் நிறுவப் போகும் புதிய ஸங்கீத கலாசாலையின் அமைப்பை நிர்ணயிப்பதற்காக, ஏற்படுத்தி யிருக்கும் கமிட்டியில், நமது ஸ்ரீ கே. வி. கிருஷ்ணசாமி ஐயரவர்களையும் சேர்த்திருப்பது எமக்கு மிகவும் மகிழ்ச்சியைத் தருகின்றது. இதுவரையில், ஸங்கீத வித்வான்களுடைய முன்னேற்றத்திற்காக அரிய ஸேவைகளைச் செய்து வந்திருக்கும் இவர், புதிய கலாசாலையின் அமைப்பு விஷயத்திலும், ஸங்கீத வித்வான்களின் நலனை மனதிற்கொண்டு ஸேவை செய்வார் என்பதில் சந்தேகமில்லை.

மத்திய ஸர்க்கார் ஆரம்பிக்கப் போகும் இந்த ஸங்கீத கலாசாலை எவ்வாறு அமைக்கப்படவேண்டுமென்றும் சுருங்கச் சொல்ல விரும்புகிறேன். இது பலத்த அஸ்திவாரத்துடன் விசாலமான திட்டம் செய்துகொண்டு, பல பிரிவுகள் கொண்ட நம் கலையின் பண்டைக் காலத் தொட்டு உணர்ந்திருக்கும் எல்லாத் துறைகளையும் அணைத்துக் கொண்டு, தனிப்பட்ட தீர்ப்பெரும் ஸங்கீத ஸர்வ கலாசாலையாக அமைக்கப்பட வேண்டும். ஸதஸ்ஸுகளுக்கு வந்து பிரகாசிக்கும்படியான பல வருஷங்கள் கொண்ட படிப்பிற்கும் உழைப்பிற்கும் ஏற்பாடு செய்யவேண்டும். இரண்டு மூன்று ஆண்டுகளில் ஸங்கீத துணிப் புல் மேயும்படியான வகுப்புக்களை மட்டும் இக்கலாசாலை ஏற்பாடு செய்யக்கூடாது. தாளம், வரத்தியங்கள், தால்பதிப்பு, நாத சம்பந்தமான விஞ்ஞான ஆராய்ச்சிகள் எல்லாவற்றிற்கும் இந்த ஸங்கீத ஸர்வ கலாசாலையில் இடம் இருக்க வேண்டும். இந்த ஸங்கீத ஸ்தாபனத்தின் தலைமைப் பொறுப்பும் ஸங்கீத வித்வான்களில் முக்கியமான ஒருவரே வகிக்க வேண்டும்.

இனி ஸங்கீத வித்வான்களுக்கும் ஒரு வார்த்தைக் கூற விரும்புகிறேன். ஸங்கீத கலையானது முன்காலத்தில், பல ராஜ ஸமஸ்தானங்களால் ஆதரிக்கப்பட்டு வந்தது. வித்வான்களும் அவைகளையே நம்பி வாழ்நாள் முழுவதையும் ஸங்கீத கலைக்காகவே அர்ப்பணம் செய்து வந்தார்கள். ஆனால், இப்போதோ, நிலைமை மாறி யிருக்கிறது. ஒரு சில ஸமஸ்தானங்கள் தான், ஸங்கீத கலை விஷயத்தில் சிரத்தை காண்பித்து வருகின்றன. அதற்கு கல்ல உதாரணங்களாக, திருவாங்கூர், மைசூர் ஸமஸ்தானங்களைச் சொல்லலாம். மாட்சிமை தங்கிய திருவாங்கூர் மகாராஜா அவர்களும், மாட்சிமை தங்கிய மகாராணி அவர்களும், ஸங்கீத கலையில் அளவற்ற அபிமானம் கொண்டவர்கள். அக் கலையைப் போஷிப்பதில் அவர்கள் மிகுந்த ஊக்கம் காட்டி வருகிறார்கள். முக்கியமாக அவர்களுடைய தாராளமான மனப்பான்மை விசேஷமாய் போற்றத் தக்கது. அந்த ஸமஸ்தானத்தில், ஸ்ரீ ஸ்வாதித்திருநாள் மகாராஜா அவர்கள் பெயரால் ஒரு ஸங்கீதஸ்தாபனம் ஆரம்பிக்கப்பட்டு, பிராசீன முறைகளைக் காப்பாற்றி, அது நிறப்பாக நடந்து வரும் விஷயம் யாவருக்கும் தெரியும். யோக்கையையுள்ள வித்வான்கள் அந்த ஸமஸ்தானத்தில் கௌரவிக்கப்பட்டு வருவதும் அநேகருக்குத் தெரிந்திருக்கலாம்.

அதைப்போன்ற ராஜ ஸமஸ்தானங்கள் சென்னை மாகாணத்தில் இப்போது வேறிடங்களில் இல்லாத குறையை ஓரளவு நீக்க வந்திருக்கிறது. நமது ஸங்கீத வித்வத் ஸபை, ஸங்கீத வித்வான்களின் நலனுக்காகவும் ஸங்கீதக் கலையின் வளர்ச்சிக்காகவுமே இது நிறுவப்பட்டிருக்கிறது. எனவே, ஸங்கீத வித்வான்கள் எல்லாரும் இந்த ஸபையோடு ஒத்துழைப்பது மிகவும் அவசியம். இதைத் தங்கள் சொந்த ஸ்தாபனமாகவே கருதி, தங்கள் முழு ஆதரவையும் அளித்து வரவேண்டும்.

இனி, ஸங்கீத சம்பந்தமாக, என் அபிப்பிராயங்கள் சிலவற்றைத் தெரிவித்துக் கொள்கிறேன்.

கடந்த வருஷங்களில் இந்த ஸங்கீத வித்வத் ஸபையின் மகாநாடுகளுக்குத் தலைமை வகித்த வித்வான்கள், ஸங்கீதத்தின் மேன்மையைப்பற்றி ஸாக்ஷோபாங்கமாக எடுத்துரைத்திருக்கிறார்கள். அதோடு ஸங்கீதத்தினால் ஏற்படும் உணர்ச்சியின் மூலம் நமக்கு உண்டாகும் ஆனந்தம் எத்தகையது என்பது இக்காலத்தில் எல்லோருக்கும் நன்றாகத் தெரிந்த விஷயமாகும். ஆகவே, அதே விஷயத்தைப்பற்றி நான் மீண்டும் விவரிப்பது அனாவசியமாகும்.

கர்னாடக ஸங்கீதத்தை நாம் அதன் தன்மை கெடாது பாதுகாக்க வேண்டுமானால், நமது பெரியார்கள் செய்துள்ள உருப்படினை அலட்சியம் செய்யாமல், அவைகளை நமது ஸங்கீதத்துக்கு முக்கிய ஆதாரங்களாகக் கொள்ளவேண்டும். அதாவது, பிராசீனமாயுள்ள கிருதிகள், வர்ணங்கள்

முதலியவற்றிலுள்ள பிடிகளையும், சஞ்சாரங்களையும் சங்கதிகளையும் கன்றாகக் கவனித்து, ராக ஆலாபனையிலும், நிரவல், ஸ்வரம் முதலியவற்றிலும், அவற்றை அனுசரிக்க வேண்டும். கர்னாடக ஸங்கீதத்தைப் பாதுகாப்பதற்கு இந்த முறை மிகவும் அவசியமென்பது என் அபிப்பிராயம்.

சிறந்த உருப்படிகள், பழைய நல்ல வழிகள் இவைகளைக் கையாளும் வித்வான்கள் விதுஷிகள் இருக்கும்போதே ஸங்கீதத்தின் வருவால்ப் பாதுகாப்பிற்காக, கிராமபோன் ரிகார்ட் செய்துகொள்ளப்பட வேண்டும். இதைப் பற்றிப் பலதடவை பேசியும் ஒன்றும் செய்யாமல் நாம் பல பொக்கிஷங்களை இழந்துவிட்டோம் என்பது வருத்தத்தான் நாம் ஒப்புக்கொள்ள வேண்டிய உண்மையான குற்றம். இத்துறையில் சில கம்பெனிகளும் முக்யமாய் அகாடமியும் ஸரீபத்தில் ஊக்கம்காட்டி, இந்த நல்ல காரியத்தைத் துவக்கி இருப்பது மிகவும் போற்றத்தக்கது. இதைத் தொடர்ந்து நாம் கவனிக்க முடிந்தவரையில், போய்க்கொண்டிருக்கும் வெள்ளத்தில் அந்நையை கட்டிக் காப்பாற்றிக் கொள்வோமாக.

இந்தச் சமயத்தில் கேப்டர்ஓர், கவிஞ்சர பாரதி முதலியோருடைய பதங்கள் ஜாவளிகள் நினைவுக்கு வருகின்றன. முன்பெல்லாம் கச்சேரி முடிவில், திருப்புதல்களையும், பதங்களையும் ஜாவளிகளையும் பாடிவந்தார்கள். பதங்களிலும், ஜாவளிகளிலும் ராகபாவம் பொதிந்து கிடப்பது எல்லாருக்கும் தெரிந்திருக்கும். அவற்றைக் கச்சேரிகளில் பாடி, அந்த உருப்படிகளின் மேன்மையை ரவிகர்களுக்கு எடுத்துக் காண்பிப்பது வித்வான்களின் கடமை யாகும்.

தற்பொழுது. சுருதி விஷயத்தில் சில வித்வான்கள் அனுபூதித்து வரும் முறையைப்பற்றிக் கூறுவது அவசியமென்று நினைக்கிறேன். உயர்ந்த சுருதியில் தெம்புடன் நன்றாகப் பாடக்கூடிய சாரம் வாய்த்திருந்தும், சில வித்வான்கள் சுருதியைக் குறைத்து வைத்துக்கொண்டே பாடிவருகிறார்கள். தாரஸ்தாயியில் அதிகமாகச் சஞ்சரிக்க வேண்டுமென்ற கோக்கத்துடனேயே அவர்கள் அவ்வாறு செய்துவருகிறார்கள். மத்திய மந்தர ஸ்தாயியில் ஸஞ்சாரமுள்ள உருப்படிகளை அவர்கள் பாடும்போது, பொதுஜனங்கள் அவைகளைச் சரிவாகக் கேட்டு ஆனந்திக்க முடியாமலிருக்கிறது. முன்பு பிரம்மலாயிருந்த பிரம்மஸ்ரீ கோனேரிராஜபுரம் வைத்தியநாதய்யாடர்கள், பிரம்மஸ்ரீ பூச்சி ஸ்ரீனிவாஸயங்காரவர்கள் முதலிய வித்வான்கள் நாளிலிருந்து நான் கேட்டுவந்த அனுபவங்களில்தாரஸ்தாயி பஞ்சமமே பிடிக்கப் பிரியப்படமாட்டார்கள். எப்போதாவது பிடித்தால் அது அபூர்வமாகவும், ஆச்சரியமாகவுத் தான் இருக்கும். ஆனால் இக்காலத்திலோ மேல்ஸ்தாயி பஞ்சமத்தை எட்டிப் பிடிப்பதிலேயே சில வித்வான்கள் சிரத்தை எடுத்துக்கொள்கிறார்கள். மந்தர ஸஞ்சாரமும் இப்போது விட்டுப்போய்விட்டது. பாடகர்கள் மேல்ஸ்தாயியில் அதிகமாக ஸஞ்சரிக்க எண்ணி, குறைவான சுருதியை வைத்துக்கொள்வ

தால், பிடிவாசிப்பவர்கள், வழக்கத்திற்கு மாறாக, மத்யம சுருதி செய்து கொண்டு பிடிவாசிக்க நேரிடுகிறது. அபூர்வமாக வித்வான்கள் மந்தர ஸ்தாயியிலும் சஞ்சரிக்கும்போது மத்யம சுருதி வைத்துக்கொள்ளும் பிடிவாசிப்பவர்கள் பாட்டுடன் மந்தரஸ்தாயியில் வாசிக்க இயலாமற் போய்விடுகிறது. ஆகையினால், பாட்டு வித்வான்கள் ஸ்தாயவரையில் சுருதியை உயர்த்தி வைத்துக்கொண்டு பாடுவது நான் பக்கவாத்திய வித்வான்கள் வாசிப்பதற்கும், பொதுஜனங்கள் தெளிவாகக் கேட்டுச் சந்தோஷப்படுவதற்கும் சௌகரியமாக இருக்கும். பாட்டு வித்வான்களைப்போலவே, சுருதியைக் குறைத்து வைத்துக்கொள்ளும் நாகஸ்வர வித்வான்களும், ஜாஸ்ரி சுருதி வைத்துக்கொண்டு வாசித்தால்தான் அதிகமான ஜனங்களைத் திருப்தி செய்ய முடியும் என்று தெரிவித்துக் கொள்கிறேன்.

மந்தரஸ்தாயி ஸஞ்சாரம் செய்யவேண்டுமென்று அகாடமி வித்வான்களுக்கு அட்வைப்போது வேண்டுகோள் அனுப்பிக்கொண்டிருப்பதை நான் நினைவுமுட்ட விரும்புகிறேன். அதிலும் ஒலிபரப்பின் உதவியிருக்கும் இந்த நாளில் மந்தரஸஞ்சாரத்தை வித்வான்கள் கையாள வசதியிருக்கிறதால், அதை வித்வான்கள் அவசியம் கையாளவேண்டுமென்று நானும் கேட்டுக்கொள்கிறேன்.

லய ஸம்பந்தமான விஷயத்தில், இக்காலத்தில் சில வித்வான்கள் தங்கள் கச்சேரிகளில் தாள ஸம்பந்தமான வேலைப்பாடுகளைக் கையாளுவதில் சிரத்தைக் குறைவாக இருந்து வருவது வருத்தத்தக்கதாகும். ராக ஸம்பந்தமாக உழைக்கவேண்டியது ஸங்கீதத்திற்கு எவ்வளவு அவசியமோ அதே போல், லய ஸம்பந்தமாகவும் உழைக்கவேண்டியதும் மிகவும் அவசியமாகும். வித்வான்கள் பொது ஜனங்களுக்கு அவற்றில் ஒரு ருசியை ஏற்படுத்த வேண்டும். இப்பிதம் செய்தால்தான், லய ஸம்பந்தமான துணுக்கங்களை நிரந்தரமாகக் காப்பாற்ற முடியும். லயம் என்பது இசையின் முக்யமான அம்சமே. நவரத்தையெல்லாம் அதுவும் பாயிர்போன்றதாயிருந்தும் அதைப் பலர் மேலாகக் கருதாமலிருப்பது தவறே. அதுவும் வித்வத் நிரம் பிப அகாடமி போன்ற ஸ்தாபனங்களில் லய வேலைப்பாடுகளின் துணுக்கங்களிலும் அழகுபரிலும் ருசி இல்லையென்றால், வேறெங்கே அவை சோபிக்கப்போகின்றன? முற்காலத்தில் கச்சேரி முடிவில், தாள வேலைப்பாடுகள் நிறைந்த திருப்புதலையும் தில்லாளுவையும் பாடுவது வழக்கமாக இருந்தது. மற்றும் அனேக தாளப்பந்தங்களும் இதற்காகவே செய்யப் பட்டிருந்தன. ஆனால், அப்படிக்கம் இப்போது அனேகமாக மறைந்து விட்டதென்றே சொல்லலாம். வித்வான்கள் திருப்புதல்களைத் தங்கள் கச்சேரிகளில் பாடி, அந்த அரிய உருப்படிகள் மறைந்துவிடாதபடி பாதுகாக்கவேண்டியது அவசியமாகும்.

தன்னுமொரு முக்கிய விஷயத்தையும் குறிப்பிட வேண்டும். ஒரு பிரபல வித்வான் தன்னுடைய சொந்த வர்ணமெட்டில் ஒரு பிரபல

ஸாஸ்திரியத்தை அமைத்துப் பாடி, அதற்குப் பொது ஜனங்களிடையே ஒரு பிரபலம்தரும் உண்டாக்கிய பிறகு, மற்றொரு பிரபல வித்வான் அதே ஸாஸ்திரியத்தை வேறு ஒரு வர்ணமெட்டில் அமைத்துப் பாடி வருவதை நாம் காண்கிறோம். இதனால் வித்யார்த்திகளுக்கு எதைப் பாடம் பண்ணுவது என்பதிலும், பொது ஜனங்களுக்கு எதைக் கேட்பது என்பதிலும் ஒரு குழப்பம் ஏற்பட வேறுவாசிறது. அத்துடன் வித்வான்களுக்குள்ளும் ஒற்றுமைக் குறைவு ஏற்படுகிறது. ஸ்ரீ த்யாகபாஸம் போன்ற மஹான்கள் அமைத்த வர்ணமெட்டுகளையே மாற்றிப் பாடுவதென்பதும் தப்பான காரியமாகும். அதேபோல், ஒரு உருப்படியானது ஒரு தாளத்தில் அமைக்கப்பட்டிருக்கும் போது அதையே வேறு ஒரு தாளத்தில் அமைத்து, தன் இஷ்டப்படி பாடுவதும் விரும்பத்தக்கதல்ல.

ஸங்கீத கலையானது குருகுலவாசத்தின் மூலம் அப்பியஸிக்கப்பட்டு வந்த கலை. அது இக்காலத்தில் பல ஸங்கீத ஸ்தாபனங்கள் மூலமாகவும் குறுகிய காலத்திற்குள் போதிக்கப்படவேண்டிய யிருக்கிறது. இந்த ஸ்தாபனங்களில் ஸாதகமுறைகள் விரிவுபடவேண்டும். காளுக்கு நான் கலை குறுகிக்கொண்டே போகக்கூடாது. குரு தமது செஷ்யனுக்குப் போதிக்கக்கூடிய சாதக முறைகளையெல்லாம் இந்த ஸ்தாபனங்களும் சரிவரக் கற்றுக்கொடுத்தால்தான், வித்தியார்த்திகளுக்கு நல்ல அஸ்திவாரம் ஏற்பட்டு அக்கலையில் முன்னேற முடியும். ஆகவே, வித்தியார்த்திகள் சாதகமுறைகள் விஷயமாக அதிக கவனம் செலுத்தவேண்டும் என்று வற்புறுத்துகிறேன். மேலும், குருகுல முறையில் பரிசீலமப்பட்டுத் தயாரான வித்வான்களில் ஒருவரை வித்தியார்த்திகள் குருவாக அடைந்தால், தங்கள் அடிப்படை ஞானத்திலும் ஸாதக முறைகளிலும் விசேஷமான அனுபவங்களை அடைந்து, எதிர்காலத்தில் யிருந்த யோக்கியதை உன்னவர்களாவார்கள் என்பது நிச்சயம். நமது புது ஸ்தாபனத்திலும் எவ்வளவுக் கெவ்வளவு இந்தக் குருகுல முறையின் வழி சேர்த்துக் கொள்ளப்படுகிறதோ, அவ்வளவுக்கவ்வளவு ஸங்கீதப் படிப்பின் சிறப்பும், சிறைவும் ஏற்படும் என்பது திண்ணம்.

வாத்ய ஸங்கீதத்திற்கு ஸங்கீத ஸபைகளும், பொதுமக்களும் இன்னும் அதிக ஆதரவு அளிக்கவேண்டியது அவசியமாகும். வீணை, புல்லாங்குழல், பிடில், கோட்வாத்யம், நாகஸ்வரம் முதலிய தனி வாத்யங்களின் கச்சேரிகள் நிறைய நடைபெற்றால்தான், ஸங்கீதத்தின் துட்பங்கள் குறையாமல், ஸங்கீதம் நன்றாக அபிவிருத்தியடையக்கூடும்.

இனி, முன்னணிக்கு வந்துகொண்டிருக்கும் பிடில் வித்வான்களுக்கு என் அனுபவத்திலிருந்து சில யோசனைகளைக் கூற விரும்புகிறேன்.

வாய்பாட்டு வித்வான்கள் வீணை, பிடில் முதலிய வாத்யங்களைச் சாதகம் செய்துகொள்ள வேண்டியது அவசியம் என்பதுபோல், பிடில் வித்

வான்களும், வாய்பாட்டை நன்றாகச் சாதகம் செய்து பாட்டினுடைய போக்குகளையும், துட்பங்களையும் அறிந்துகொள்வது மிக்க அவசியம். அப்போதுதான் எந்தக் கச்சேரியிலும் திறமையோடும், தைரியத்தோடும் பிடில் வாசிக்க முடியும்.

பக்க வாத்யம் வாசிக்கும்போது, வித்வான்களின் பாட்டை அனுசரித்தே பிடில் வாசிக்கவேண்டும். அதாவது, தங்கள் திறமையைக் காண்பிக்கவேண்டிய தனி ஆவர்த்தனம்போன்ற ஒரு சில ஸந்தர்ப்பங்களைத் தவிர, மற்ற ஸந்தர்ப்பங்களில், வாய்பாட்டுக்கு அனுசாரணையாகவே வாசித்துவரவேண்டும். பாட்டுகளின் இடையிடையே வித்வான்கள் பாடி முடிக்கும் கடைசி சங்கதிகளைப் பிடிவில் வாசிப்பது உசிதமாக இருக்கும். அதோடு வித்வான்கள் பாட்டின் நடுவில் நிறுத்தி, சங்கதிகளை வாசிக்க எதிர்பார்க்கும் போதும் அவற்றைப் பிடிவில் வாசிக்கவேண்டும். இடைவிடாமல் மத்யம காலத்தில் வித்வான்கள் பாடிக்கொண்டிருக்கும்போது, பொருத்தமில்லாமல் கூடவே வாசித்துக் குழப்பாமல் அவர்கள் நிற்கப்போகும் ஸ்வரத்தை முன்னதாகவே ஊகித்து, அந்த ஸ்வரத்தை வாசிப்பது, பாட்டு வித்வான்களுக்கு மிக்க உபயோகமாக இருக்கும் என்பதைக் கவனிக்கவேண்டும். சுருங்கக் கூறின், வித்வான்களுடைய பாட்டைத் தங்களுடைய உதவியினால் எவ்வளவு அதிகமாகச் சிறப்பிக்க முடியுமோ அவ்வளவு சிறப்பிக்க முயற்சி எடுத்துக் கொண்டு வாசிக்கவேண்டும்.

இதுபோலவே, இளம் வய வித்வான்களுக்கும் ஒரு வார்த்தை கூற விரும்புகிறேன். சில ஸந்தர்ப்பங்களைத் தவிர மற்ற சமயங்களில் பாட்டைப்போல் தாளவாத்யங்களில் வாசிப்பது கச்சேரியின் உயர்தரத்தைப் பாதிக்கிறது. பாடும்போதும் வாசிக்கும்போதும் பாட்டுக்குப் பொருத்தமான மேற்காலச் சொல்லுகளால் போஷித்து வாசிப்பது மிகவும் சோபிதமாயிருக்கும்.

ஸங்கீத வித்வத் ஸபை மகாநாட்டில் நடைபெற்றவரும் ஸங்கீத சர்ச்சைகளைப் பற்றியும் சில வார்த்தைகள் கூற விரும்புகிறேன். ராக வட்சணங்களைப்பற்றி எவ்விதம் விஸ்தாரமாகச் சர்ச்சைகள் நடைபெறுகின்றனவோ, அவ்விதமே தாள சம்பந்தமான விஷயங்களைப் பற்றியும் சர்ச்சைகள் செய்ய வேண்டியது அவசியமாகும். வய ஸம்பந்தமான வித்வான்களை அழைத்து அவர்களைக்கொண்டு வய ஸம்பந்தமான சர்ச்சைகளுக்கு ஏற்பாடுசெய்ய வேண்டுமென்று வித்வத் ஸபையாரை நான் கேட்டுக்கொள்கிறேன்.

அகாடமியார் பரத நாட்டிய ஸம்பந்தமான தத்துவங்களையும் ஆராய்ச்சி செய்வதற்கு அவற்றில் தேர்ந்த வித்வான்களை வரவழைத்து, அவைகளைச் சர்ச்சை செய்ய ஆதரவளித்து, அக் கலையின் நிலையை உயர்த்தவும் வேண்டுகிறேன்.

மகாநாடுகளில் நடைபெறும் சர்ச்சைகளிலும், நிறைவேற்றப்படும் தீர்மானங்களிலும், மேடைகளில் பிரபலமாகக் கச்சேரிகள் செய்துவரும் வித்வான்கள் கலந்துகொள்ள வேண்டியது மிகவும் அவசியம் என்று உறுதிபெண். மகாநாடுகளில் நிறைவேற்றப்படும் தீர்மானங்களை அவர்கள்தான் முதலில் அனுஷ்டானத்திற்குக் கொண்டுவரவேண்டும். அவர்கள் மூலமாகத்தான் அந்த தீர்மானங்கள் ஸங்கீத உலகத்தில் நன்கு பிரசாரமாக முடியும்.

ஸங்கீத வித்வத் ஸபையாரும் அந்தத் தீர்மானங்களைப்பற்றி எல்லா வித்வான்களுக்கும், ஸங்கீத ஸ்தாபனங்களுக்கும் நன்கு தெரியப்படுத்தி, “இப்போதிருக்கும் விளம்பரம் போதாது” என்ற குறையைப் போக்க முயல் வேண்டும்.

அகில இந்திய ரேடியோவில் நற்போது கேட்கப்பட்டு வரும் பாட்டுகள் ஸம்பந்தமாய் ஒரு வார்த்தை சொல்ல விரும்புகிறேன். மாதம் ஒரு முறையோ, இரு முறையோ ஒவ்வொரு ரேடியோ நிலையத்திற்கும் அருகாமையிலுள்ள வித்வான்களில் சிலரை நியமித்து, அவர்களால் பரீகரிக்கப்பட்டத் தேர்ந்தெடுக்கப்பட்ட இளைஞர்களுையே பாட விடவேண்டும் என்று நான் அபிப்பிராயப்படுகிறேன்.

கடைசியாகப் பொதுமக்களுக்கு ஒரு விஞ்ஞாபனம்:—

புதிதாகக் கச்சேரி மேடைக்கு வரும் இனம் வித்வான்களை ஆதரிக்க வேண்டியது பொது மக்களுடைய கடமையாகும். பெரிய வித்வான்களுடைய கச்சேரிகளைக் கேட்கப்போகும்போது எவ்வித ஆர்வத்தடன் செல்கிறார்களோ அதே ஆர்வத்தடன் புதிய வித்வான்களுடைய கச்சேரிக் கும் சென்று அவர்களை உற்ஸாகப் படுத்தவேண்டும். அப்போதுதான் அந்த வித்வான்கள் தங்கள் முழுத் திறமையையும் காண்பித்து ஸங்கீதத் துறையில் நல்ல பெயர் எடுக்க முடியும். ஆகவே பொதுமக்கள் ஒரு கச்சேரியைக் கேட்கும் போது, தங்களுக்கு அபிமானமுள்ள மற்றொரு வித்வானை மனதில் எண்ணிக்கொண்டு கேட்காமல், அந்தந்த வித்வான்களின் பரிசுர மத்தை உணர்ந்து பாட்டை ரவியித்து, அவர்களை பாராட்டவேண்டும் என்று கேட்டுக்கொள்கிறேன்.

இன்னும் ஒரே ஒரு விஷயத்தைப் பற்றிமட்டும் சொல்லிவிட்டு என் உரையை முடித்துக் கொள்கிறேன்.

இன்று நமது தேசம் ஒரு சுதந்திர நாடாகத் திகழ்வதற்கு நம் தேச மக்களின் ஒற்றுமையான உழைப்பே முக்கிய காரணமாகும். எனவே ஒற்றுமையின் முக்யத்துவத்தைப் பற்றி நான் அதிகமாக ஒன்றம் உறத் தேவையில்லை. தேச முன்னேற்றத்திற்கு மக்களின் ஒற்றுமை எவ்வளவு அத்தியாவசியமானதோ, அதேபோல் கர்னாடக ஸங்கீதத்தின் வளர்ச்சிக்கும் ஸங்கீத வித்வான்களின் ஒற்றுமையும், ஒத்துழைப்பும் மிக அவசியமாகும்.

இந்திய ஸர்க்கார் சுதந்திர இந்தியாவில் கலைகளுக்கு உதவி செய்ய முன் வந்திருப்பதை நாம் போற்றுகிறோம். அவர்கள் சென்னையில் ஆரம்பிக்கப் போகும் கல்லூரியை நிரந்தரமாய் உதவி செய்து மேலும் வளர்த்து கர்னாடக கலைக்கே முக்கிய ஸ்தாபனமாய் அதைச் செய்ய வேண்டுமென வேண்டிக் கொள்கிறேன். இந்த விஷயத்தில் வித்வான்களும் தங்கள் ஒத்துழைப்பைப் பூராவாக அளிக்கவேண்டும். இந்துஸ்தானி வித்வான்கள் இவ் வருஷத்திய நம் மஹாநாட்டில் கலந்துகொண்டு நம்முடன் ஒத்துழைப் பதும் நம் நாட்டுக் கலையின் வருங்கால வளர்ச்சிக்கும் பெருமைக்கும் நல்ல அறிகுறி என்று எண்ணுகிறேன்.

இவ்வளவு காலமாக ஸங்கீத வித்வான்கள் எவ்வித வித்யாசமுமின்றி வாழ்ந்து வந்ததுபோல், இனிமேலும் எவ்வித வேற்றுமையும் இல்லாமல் ஸங்கீதத்தின் நலனுக்காகவும் ஸங்கீத வித்வான்களின் கூேமத்துக்காகவும் பாடுபட்டால்தான், ஸங்கீத கலை மேன்மையுடன் பிரகாசிக்கும்.

Vote of Thanks

Sri T. T. Krishnamachari, proposing a vote of thanks to the Governor, said that the Academy since its inception had striven not merely to further the cause of Carnatic music but to maintain its high standard. Carnatic music claimed a heritage from the past: It was not merely ancient but was live, original and soul-stirring and gripped the imagination and intelligence of the South Indian mind. He hoped that they would develop not only their school of music but also contribute in some measure for the development of Hindusthani music.

The gathering was then entertained to a music performance by Srimati V. R. Chandra Ramamurti accompanied by Srimati Komalavalli Srinivasan on the Violin and Srimati Ranganayaki on the Mridangam.

The Conference Souvenir

The Academy brought out a well-got-up souvenir in connection with the Conference, containing an account of the aims and achievements of the organisation, interesting articles, portraits of South Indian composers, former Presidents and Openers of the Academy Conferences and the programme of music performances for the year.

THE SECOND DAY

25th December 1948

The meeting of the Experts of the Music Academy, Madras, convened in connection with the 22nd Annual Conference, began its deliberations to-day at 12 noon in the Lady Sivaswami Aiyar's Girls' High School Hall, Mylapore. Asthana Vidvan Kumbhakonam Rajamanikkam Pillai, President of the Conference, took the chair.

The following was the agenda of the Conference:—

1. **Raga Lakshanas of:** Manji, Suddha Desi, Kannada, Dvijavanti, Useni.
2. **Lectures and Demonstrations:**
By Sangita Kalanidhi Mysore Vasudevachar.
„ Maharajapuram Visvanatha Iyer.
Travancore Asthana Vidvans Alatoor Bros.—Pallavi.
Vidvans Valadi Krishna Iyer, Veenai Varadaya,
Kalidas Nilakanta Iyer, Piratla Sankara Sastri,
and Madura Subrahmanya Iyer.
3. **Reading of Papers:**
'Mela' and 'Tala' by Sri P. G. Sundaresa Sastri,
Tiruchirapalli.
Asthana Vidvan Tiruvidaimarudur Veeraswami Pillai
on Nagasvaram.
4. **Other Subjects:** Pallavis in unfamiliar Talas; Tala Prastara; Silappadikaram; Bharata Natya.
5. **Hindusthani:**
Pandit Ratan Jankar: Forms in Hindusthani Music
(Dhrupad, Khyal etc.) with demonstrations.
Srimati Gita Sarabhai: Raga-development in Hindus-
thani and Carnatic music.
Pandit Ratan Jankar: What is Just Intonation in
singing Ragas? -Discussion.

6. **Resolutions:**

Recording of rare lakshyas—Prof. Vissa Appa Rao.

7. Any other subject that may be brought forward with the permission of the President.

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

Papers on Mela and Tala

Two papers in Tamil on Mela and Tala sent by Sri P. G. Sundaresa Sastri of Tiruchi were first taken up. These papers which clearly explained the history and the systematisation of the seventy-two Melakarta scheme and nomenclature, as also the Tala with illustrative charts, were read by Veena Vidvan Narayanaswami. Sangita Kalanidhi Sri T. L. Venkatarama Aiyar spoke in further elucidation of the Mela names. Emphasising the historical value of such inquiries for purposes of research, he expressed thanks of the Academy to Sri Sundaresa Sastri who had taken the trouble of preparing these two learned papers. The full texts of these papers are published elsewhere in this volume.

Lecture and Demonstration on Raga-alapana and keeping Tala.

Vidvan Valadi Krishna Aiyar, Principal of the Academy's Teachers' College of Music, gave a lecture with demonstration of certain aspects of Raga singing and keeping of Tala. The Vidvan took the two Ragas, *Todi* and *Kalyani*, and pointed out certain defects in present-day rendering of these Ragas which students of music should avoid. He emphasised the importance of the correct Gandhara, Dhaivata and Nishada in *Todi*. Sometimes, the Gandhara as now rendered was lower than the proper Sadharana Gandhara, smacking of *Asaveri*. Explaining the nature of the appropriate Nishada he pointed out the danger of erring into *Dhanyasi*, *Ahiri* or *Ghanta*.

Taking up *Kalyani*, Vidvan Krishna Aiyar explained the nature of the Madhyama and Nishada of this Raga. Contrasting the Nishada of this Raga from the Nishada of *Sankarabharana*, he pointed out how this note was prolonged

in *Kalyani* to suit its nature of being *Vadi* to the *Prati-madhyama*. Incidentally he warned the young musicians against the display *Graha bheda*.

Regarding the *Madhyama*, he said that *Suddha Madhyama*, which would bring in *Yamuna Kalyani*, is not admissible in *Kalyani*. Even the *Pratimadhyama* of *Kalyani* is distinct from the same note occurring in *Yamuna Kalyani* or *Hamir Kalyani*.

Speaking on *Tala* the Vidvan mentioned three points: (1) Musicians to-day did not keep the *Tala* steadily, the tempo either quickening up or slackening down by degrees. (2) They also tapped too heavily and inartistically. (3) They never resorted to the rarer measures even for *Pallavis*. In this connection he gave an exposition of a *Pallavi* in 'Simha Vikridita' *tala* composed by Nagaswara Vidvan Venugopala Pillai of Nagapatnam.

In thanking the Vidvan for his instructive lecture and demonstration, the President, Vidvan Rajamanikkam Pillai, referred to the point that he had emphasised in his presidential address, namely, the need for adequate *Sadhakam* on the part of the young musicians and the importance of imbibing the true forms of *Ragas* and the correct nature of *swaras* of particular *Ragas* from Gurus of accredited traditional learning in the art. Certain *ragas* may have certain common *swaras* but their *bhavas* are distinct and these have to be learned from Gurus and not from mere books. Young musicians should not fight shy of the need for early exercises.

THE THIRD DAY

26th December 1948

The Experts' Committee of the Music Academy met again to-day under the presidentship of Asthana Vidvan Rajamanikkam Pillai. The discussions were attended by Pandit Ratanjanker and other North Indian musicians.

Lecture and Demonstration on Swara-singing

Vidvan Kalidas Nilakanta Aiyar, Lecturer in Vocal Music, University of Madras, gave a lecture on certain aspects of *swara-singing* with demonstration. He said that *swaravali* should be so practised as to give training in all the *talas* and they must also be cast in the several *melas*. Dwelling on the several practices obtaining now in the mode of *swara-singing*, the Vidvan offered many new suggestions and methods of manipulation intended for practice, as well as for producing a striking effect. The 35 *alankaras* should be practised to give mastery over *talas* having odd numbers (11, 13 and 19). The times of these had to be varied and halved progressively so that mastery over the fractions may also be obtained. Referring to the use of ending *swara-singing* with *Ta-Dhi-Gi-Na-Tom*, he pointed out that this should be done not only with an eye on mathematical precision but also on artistic effect; this could be achieved by dovetailing characteristic *raga-prayogas* in the *sollukattu*.

Taking *ragas* like *Gowla* and *Manirangu* where *kirtanas* begin on *ri*, Vidvan Nilakanta Aiyar adverted to the practice of ending a *swara-kalpana* with a *makutam* which consisted of *arohana* and *avarohana swaras* in *trikala*. He sang *swaras* to illustrate this, in the piece 'Sri Mahaganapati.' To get greater control over both *swaras* and *talas* he suggested the device of practising *swaras* in a constant measure but counting the *tala* in a progressively increasing measure and *vice versa*. He illustrated this with *ata tala alankara*. Another point the Vidvan made out was that a variety of effect could also be achieved by singing *swaras* in more than one place in *tala* and illustrated this by singing *swaras* in 'Nadatanumanisam.'

Referring to 'Korappu' or halving, the Vidvan said that this should be done in all the *gatis*, and not in *chaturasra* only as is being done now. Here again he stressed the point that artistic effect is as important as mathematics. The control over the *swaras* should be so precise that the Vidvan should be able to arrive at the *eduppu* without unnecessarily beating about and prolonging the *avartanas* needlessly. He

concluded by saying that the more practice and control that an artist achieved by dint of *Sadhakam*, the greater the ease and beauty he could achieve in his performance.

In thanking the Vidvan for his very valuable lecture and demonstration, the President drew the attention of the musicians to what he had already stated in his presidential address regarding the need for giving scope to greater study and exposition of aspects of tala in discussions in the Academy's Experts' Committee meeting. Referring to some of the important points in the lecture, the President congratulated Sri Kalidas Nilakanta Aiyar for his painstaking practice and wanted all younger musicians to profit by such examples.

Ragalakshana

Reconsideration of 'Manji'

The President then announced that the discussion of Raga lakshanas be taken up and *Manji* be considered.

Sangita Kalanidhi T. L. Venkataramana Aiyar informed the Committee that *Manji* had been discussed in 1931 Conference when Vidvan Pazhamaneri Swaminatha Aiyar presided. He read out the proceedings of the discussion from the Journal of the Music Academy and the decision arrived in that Conference.

The raga had been taken up for reconsideration at the instance of Sangita Kalanidhi Semmangudi Srinivasa Aiyar who, in explaining his intention in suggesting this Raga for this year's discussion said, that even eminent vidvans made no difference between *Bhairavi* and *Manji* and gave rise to the erroneous impression that there was no *Manji* distinct from *Bhairavi*; they even sang *Bhairavi* raga and began singing kritis like 'Brova vamma' which were known to be in *Manji*. According to him not only in 'Brova vamma' of Syama Sastri and the equally well-known 'Varugalamo' of Gapalakrishna Bharati, but also in some other pieces like the one in Tamil by Mazhavarayanendal Bharati, there was a distinct *Manji* with a form all its own which was also seen in an

Oonjal song familiar to us in our homes. It was necessary to preserve this distinct *Manji* by determining not only its arohana and avarohana but also by specifying its other details which would help younger musicians to preserve this Raga for posterity.

Sangita Kalanidhi Venkatarama Aiyar read out the earlier decision that *Manji* belonged to the 20th mela and its arohana and avarohana were sa ri ga ma pa dha ni sa and sa ni dha pa ma pa ga ri sa.

Sangita Kalanidhi Tiger Varadachariar agreed with the above arohana and avarohana and after singing portions of 'Varugalamo' and 'Brova vamma' added that some characteristic prayogas like ma ga ma pa ga ri sa ni ni dha pa, dha pa pa ma, and ma pa ga ma pa should be indicated; according to him, the gandhara was the most important note in this Raga and that it was always higher, sometimes touching antara gandhara itself occurred rarely for effect and in illustration he requested Mrs. Savitri Rajan to sing 'Sri Saraswati Hite' of Dikshitar taught to her by Veena Dhanammal, where this swara occurred at the place 'Guruguhodaye' as if to indicate its importance.

Sri T. L. Venkatarama Aiyar sang the same piece without antara gandhara. He also sang the other piece of Dikshitar in *Manji* 'Ramachandrena' where chatussruti dhaivata occurred prominently. Both dhaivatas occurred and the gandhara must be prolonged as evident in prayogas sa ni dha ni sa (Ch. D.) and sa ni dha pa (Su. D.). He maintained the distinctness of *Manji* from *Bhairavi* which depended primarily upon the chaya rather than on the swaras.

Vidvan Nerur Srinivasachariar held that the two ragas were distinct and that the characteristic chaya of *Manji* was to be achieved by adhering to the arohana and avarohana—sa ga ri ga ma ni dha ni sa—sa ni dha pa ma ga ri sa. He added that pa ma ni dha ni sa, ma pa ga ri sa and ma ni dha are essential prayogas. At the instance of Sri T. L. Venkatarama Aiyar, Srimati Vidya gave a rendering of 'Brova vamma.' She added that her late teacher Sri Syama Sastri had told

her that in prayogas like *ma ga* and *ma pa ga*, the *ga* always glided from *ma*, and that in the *sangati*, the prayoga '*ma pa dha ni sa ri ga ri sa ni dha pa ga*' should not occur but only '*ma pa ga ga ri sa ni dha pa ga*' should occur.

Kumbhakonam Nagaraja Rao quoted from the book *Sangita Chandrika*, and '*Brova vamma*' and held the *arohana* and *avarohana* as '*sa ga ri ga ma—pa ni dha ni sa*' '*sa ni dha pa ma ga ri sa*.' He also pointed out '*sa ni sa pa dha*' as a special prayoga with which Tiger Varadachariar agreed. Regarding the *antara gandhara* maintained by Tiger Varadachariar, Sri Nagaraja Rao said that this occurred if at all only as *anuswara*.

Sri T. L. Venkatarama Aiyar sang again the portion '*Guruguhodaye*' from '*Sri Saraswati*' with the prayoga *pa ma pa ni dha pa* and while agreeing that the *ga* was sharper, did not concede that it was *antara gandhara*.

Semmangudi Srinivasa Aiyar insisting again that the points about *Manji* should be clearly laid down to show its distinctness, desired that its limited range should be specified and that it should not be elaborated.

Agreeing with the limited range and the origin in folk music of this raga, Sri T. L. Venkatarama Aiyar said that there should be no *sancharas* below *mandra ni*, that the *ga* should be higher, that *tarasthayi sanchara* should only be rarely resorted to and that *sa ni sa pa* was a characteristic prayoga.

Madura Subramania Aiyar referred to the fact that there was no *kriti* of Tyagaraja in *Manji* and that he recollected that even in the days of Maha Vaidyanatha Aiyar the view prevalent was that there was no *Manji* distinct from *Bhairavi*.

Ralapalli Anantakrishna Sarma said that *Manji* was not dealt with by the text books, that the only reference he could find was in the supplement to the *Chaturdandi Prakasika* and the authoritative information given by the monumental work of Sri Subbarama Dikshitar. He added that *ma* was the *nyasa swara* of *Manji*, that *ga* together with its *samvadi dha*, was important here but not so in *Bhairavi*.

The President observed that '*sa ga ri ga ma ni dha ni sa*' and '*sa ni sa pa*' are essential and a little of *antara gandhara* also occurred.

Veena Narayanaswami Aiyar objected to the prayoga '*sa ga ri ga*' and maintained that '*ri ga ma ma*' was more characteristic of *Manji*.

The general sense of the Experts was that the old decision should be accepted and that the following be noted as characteristic prayogas—'*sa ga ri ga*, *ma ni dha ni*, *sa ni sa pa dha pa*'; the Raga had no *sanchara* below *nishada* in the *mandra sthayi* and the *sanchara* in the *tarasthayi* should be rare. This was unanimously agreed to.

THE FOURTH DAY

27th December 1948

The Experts' Committee of the Madras Music Academy met again yesterday under the presidentship of Asthana Vidvan Rajamanikkam Pillai.

A Lecture and Demonstration on Tala

Kandanallur Sri Bangaru Aiyar, Mirdanga Vidvan, gave a lecture on *Tala* with demonstration. He traced the history of *mridangam* and its structure and explained the fundamentals of *tala* like the *dasapranas*, *pallavi*-singing in different *kalas*, *anuloma* and *pratiloma*, etc. He insisted that in doing *tisra* not only the *nadai* but the words of the *pallavi* also should be rendered with the corresponding *karvai*. Referring to materials available for extensive study and exposition of the intricate ramifications of our *tala* system, like the charts left by Sri Syama Sastri himself, he pleaded that as much attention should be devoted to *tala* discussions as to the *raga* discussions. The President thanked the Vidvan for his lucid lecture.

Ragalakshana—Suddha Desi

The raga *Suddha Desi* was then taken up for discussion. This raga had been discussed in the 1933 Conference when Vidvan K. Ponniah Pillai presided. It had been decided in

that Conference that *Suddha Desi* was janya of the 22nd mela and that its arohana and avarohana were 'sa ri ma pa dha ni sa, sa ni dha pa ma ga ri sa.' It had been suggested for reconsideration by Sangita Kalanidhi Semmangudi Srinivasa Aiyar to clear the doubt regarding the real raga of the piece of Tyagaraja, 'Raghunandana.' There were two pieces of Tyagaraja labelled *Suddha Desi*, 'Endukaugalintura' and 'Raghunandana'. While the former took the chatussruti dhaivata, the latter took suddha dhaivata, according to some renderings. Sri Srinivasa Aiyar said that his own rendering learnt from the Umayalpuram school took suddha dhaivata. This rendering had its own distinct *ranjakatva*, and as Pandit Ratanjankar who was present pointed out, this corresponded to the North Indian *Joanpuri* and deserve to be distinctly preserved, if possible with a distinguishing prefix or suffix added to its name to show its difference from the *Suddha Desi* of "Endukaugalintura".

Kumbhakonam Nagaraja Rao sang 'Endukaugalintura' and said that *Suddha Desi* took only chatussruti dhaivata and this view accorded with the old authorities.

Madura Subramania Aiyar agreed with this view.

Valadi Krishna Aiyar said that he had learnt 'Raghunandana' with suddha dhaivata, but was himself of the view that chatussruti dhaivata was largely in use and might be accepted. He added that actually the dhaivata in 'Raghunandana' was slightly higher than suddha dhaivata. At this stage Pandit Ratanjankar, singing in illustration *Desh* of the *Asavari That* (20th) said that this practice of singing both dhaivatas was in vogue in North Indian music also. A third set of musicians would render a dhaivata which is intermediate to both, this raising of the dhaivata being due to the *komala nishada* (kaishiki).

Sri Nagaraja Rao, Budalur Krishnamurthi Sasirigal and Sri T. L. Venkatarama Aiyar said that they had heard 'Raghunandana' with chatussruti dhaivata.

Sri Anantakrishna Sarma said that suddha dhaivata was an ancient usage according to the late Bidaram Krishnappa.

Correcting an observation made by Sri Anantakrishna Sarma, Sri T. L. Venkatarama Aiyar said that there was a *lakshana gita* of Venkatamakhi in *Suddha Desi*.

In support of the suddha dhaivata view, both Semmangudi Srinivasa Aiyar and Madura Srirangam Iyengar rendered the piece 'Raghunandana' with that swara. Vidvan Piratla Sankara Sastri sang 'Raghunandana' with suddha dhaivata. Semmangudi Srinivasa Aiyar contended that the Raga of 'Raghunandana' should be given a qualifying adjunct for the sake of those who desired to render it with suddha dhaivata and had good and authentic traditional authority for the same. As against this, it was pointed out that one *sahitya* could not have two Ragas, that there were different *pathantaras* and *sishyaparamparas* and that the correct swara intended by the original composer might not have always been imbibed by the pupils.

Further discussion was adjourned.

THE FIFTH DAY

28th December 1948

The Exports' Committee of the Madras Music Academy met to-day under the Presidentship of Asthana Vidvan Rajamanikkam Pillai.

Lecture and Demonstration on North Indian and Carnatic Raga—Alapa

Srimati Geeta Sarabai, Joint Secretary of the Indian Section of the International Society for Contemporary Music, gave a talk on the method of development of raga according to the Hindusthani School and Ustad Ali Akbar Khan demonstrated the same on the Sarod. On behalf of the Academy, Sangita Kalanidhi T. L. Venkatarama Aiyar explained the Carnatic mode of developing Raga and Vidvan Narayana swami demonstrated the same on the Veena.

Both the lectures and demonstrations were appreciated by a large gathering of musicians and music-lovers.

Srimati Geeta Sarabai explained the formation of the Indian Section of the International Society for Contemporary Music and thanked the Academy and its authorities for making possible a joint Session of the Society with the Music Academy, and thus giving an opportunity for bringing together musicians and scholars of both Hindusthani and Carnatic schools for the promotion of greater understanding and appreciation of the two schools of music which were based on the same foundations.

She chose for her talk the North Indian ragas, *Bhairavi* (corresponding to our *Todi*) and *Yaman* or *Kalyan* (corresponding to our *Kalyani*) belonging respectively to *Bhairavi* and *Kalyani* melas. Explaining briefly the classification of ragas she said that though in the books one found the grouping of ragas by the Raga-Ragini scheme, Hindusthani music to-day had adopted the 72 mela-karta scheme of Venkatamakhi; they did not have all the melas in vogue; all the one hundred and fifty and odd ragas of their school were comprehended in 10 melas which were current. In the North they followed a fixed time scheme for singing of ragas, particular ragas being rendered in particular parts of the day or night. According to this classification, ragas were either *purvangavadi* ragas or *uttarangavadi* ragas, sung from noon to midnight and from midnight to noon. If the vadi swara was *uttaranga* it would be a morning raga and if it is *purvanga* it would be an afternoon raga. But *Bhairavi* was a raga which could be rendered at any time. *Kalyani*, which was a *gandharvadi* raga, was sung at night.

Srimati Geeta Sarabai said that Hindusthani Vidvans who developed raga followed a plan which consisted of four parts, the *sthayi*, *antara*, *sanchari* and *abhog*. *Bhairavi* was a *sampurna* raga having all the swaras with *suddha madhyama* as *vadi* swara and *shadja* as *samvadi*. *Sthayi* consisted of short phrases of two or three notes ending in *sa* and going upto *ni* or *sa*. *Antara* which followed, developed the raga a little further from *ga* to *pa*; the third part, *sanchari* took the raga still further and it was *abhog*, the final part, which was sung in the highest range and speed that formed the *crescendo*.

The earlier part was always in *vilambit* (slow tempo) and as the artiste proceeded the tempo also increased. She also said that for ragas with *ma* as *vadi*, the *ma* *sruti* was kept in *tambur* for effect. When the musician came to the end of the phrase, the *tabala* player marked this by his beat.

Pandit Ratanjankar, in further elucidation, said that the development of raga was of two kinds, one for vocal music and another for instrumental music, the raga *alapana* and the *rupaka alapana*. The above mentioned plan in four parts followed the plan of compositions, practically a song without words. The instrumentalist, when he was playing a raga, had in his mind half a dozen *dhruvads* in the raga to guide him in the form of the raga. The *sanchari* was characterised by the acceleration of the speed of the tempo and *gamakas* also figured here. The development of the raga was done in all the three *kalas*, *vilamba*, *madhya* and *druta*. Another aspect of raga playing is the *Jode* which meant linking of musical phrases. After the *alapana*, the musician would play *gats*; *gat* was a set composition for instruments built on syllable: of *da* and *ra*, *da* signifying 'striking in' and *ra* 'striking out', so far as *Sarod* was concerned.

The lectures were followed by a demonstration by Ustad Ali Akbar Khan on the *Sarod*. The marvellous mastery and display of the Ustad was listened to with rapt attention. He first played *Bhairavi* according to the plan described by the previous speaker. In *Bhairavi* he played *alapana* and in *Yaman* (*Kalyani*) the *gats* in different *talas*, like *tritala* and *dhamar* (14 *matras* corresponding to our *ata*).

Sri T. L. Venkatarama Aiyar explained the mode and development of raga in Carnatic music how the artiste first gave a synoptic view of the whole raga and elaborating it then with additional *sancharas* and *sangat* singing it in different *stunayis* and *kalas*, and following it with *tana* and *pallavi*.

Sri Venkatarama Aiyar's lecture was followed by a delightful rendering of *Todi* and *Kalyani* by Vidvan Narayana-swami Aiyar on the *veena*.

Vidvan Rajamanikkam Pillai, President, thanked the speakers and the musicians who gave demonstrations.

THE SIXTH DAY

29th December 1948

Hindusthani Music Compositions

The Experts' Committee of the Madras Music Academy met to-day under the presidentship of Asthana Vidvan Rajamanikkam Pillai.

Pandit Ratanjankar gave talk on the 'Closed forms of Hindusthani Music' with demonstration by himself and his pupil Ginde and Pandit Dilip Chandra Vedi. He traced the history of ragas and musical compositions from the Vedas and Bharata's Natya Sastra downwards and explained the peculiarities of the evolution and composition of the dhrupad, dhruvapada. The dhrupads, he said, were the 'most respected' form of Hindusthani music, the singers of which could be counted on one's fingers. He then described the limbs of the dhrupad, the talas employed and the methods of singing them. Sri Ginde demonstrated a dhrupad in *Darbari Kanhada*, in praise of Siva, in choutala (12 matras).

The lecturer, dealing with 'Hori', said that it was a song connected with the Holi festival, rasa leela and group dances, usually in dhawar tala. Sri Ginde demonstrated a 'Hori' in *Megh*. Holi was another composition connected with the Holi festival, generally in the tala Deepchandi.

Khial was the next composition explained by Pandit Ratanjankar. Khial in Urdu meant a 'passing thought' and the composition was found in all the three layas, and the vilambit khial, a modification of the dhrupad was composed and popularised by Sadarang and Adarang, two descendants of Tansen.

Quowali, the lecturer said, was a type of song popularised by the well-known poet Amir Khusru. This was a Muslim adaptation of the kirtan. It was from the Quowali that drut-khials were believed to have originated. The singing of drut-khials was characterised by flights of tanas and balanced rhythms. Sri Ginde then sang a vilambit khial in *Ghandhar Todi* and drut khial in *Darbari Kanhada*.

Pandit Ratanjankar explaining Taranas said that they corresponded to Tillanas familiar in South India. Sri Ginde sang a Tarana in Bahar. The next composition dealt with by the lecturer was the fourlimbed Chataranga. He said that Tappa which was well known and owed its origin to Gulam Nabi was an adaptation of the folk song of the camel-drivers of the Punjab. A *Khamaj* Tappa was then demonstrated.

Thumri, the lecturer said, was a composition suggesting feminine grace, and having relation to Lasya dance; Kathak dancers of North India resorted to it for facial and emotional expression and Abhinaya. Pandit Dilip Chandra Vedi, who was then requested to render a Thumri, gave an exquisite exposition of a Thumri in *Peelu*, composed by King Wajid Ali Shah of Lucknow, addressed to Rama as a last salute when he was leaving Lucknow for good, and full of the rasa of separation. Pandit Vedi also showed what prayogas brought out the sentiment with dignity and what spoiled the bhava.

Pandit Ratanjankar explaining next folk songs like Kajri and Chaiti said they came under the Thumri style. Bhajans were purely devotional songs. Ghazals, generally erotic, but occasionally didactic, he added, were popular among lay listeners. Pandit Vedi sang a Ghazal. He then dealt with compositions for instrumental music like Gats.

Concluding his address, Pandit Ratanjankar referred in detail to the great work done in modern times by Pandit Bhatkande and his reorganisation of the Hindusthani raga system on the basis of the 72 mela scheme of Venkatamakhi and the Lakshana geetas that he had composed. Sri Ginde then sang some of the Lakshana geetas and compositions on Srutis and Nada of Pandit Bhatkande.

THE SEVENTH DAY

30th December 1948

Just Intonation in Hindusthani Raga-singing

At to-day's meeting of the Experts' Committee of the Madras Music Academy, Asthana Vidvan Rajamanikkam

Pillai presiding, Pandit Ratanjankar read a paper on 'Just Intonation in Hindusthani Raga-singing'. Printed copies of the paper were circulated among the members. The full text of the paper is published elsewhere in this issue.

Pandit Ratanjankar referred to the earlier efforts at bringing together scholars of both Carnatic and Hindusthani systems of music. The work began at the Baroda Conference in 1916. Mr. K. B. Dewal had understood that our ancient texts referred to harmonics or upper partials when they spoke of "Anuranana and Svayambhu". The Pandit held that our old books did not know harmonics. Referring to similar efforts of modern scholars expounding the theory of Indian music on the basis of scientific analysis of intervals and other theories connected with European music, he warned against mathematical standardisation of what constituted a spontaneous art depending upon the human ear's capacity to grasp and reflect back artistic aural forms. A passage of Indian music was like a continuous flow linked up with tones, semi-tones and even quarter-tones and its minute measurements may divest it of its natural charm and make it a dead model. While some sort of definition was necessary, he added, we need not stretch the analysis of musical intervals to the breaking point. The Pandit pointed out that ancient texts did not define ragas in terms of srutis.

Reviewing the literature on the subject from Samagana down to Ahobala, Pandit Ratanjankar pointed out how they had not made mention of the sruti values. The swaras moved up and down and had to be rendered with gamakas which had well nigh eluded such mechanical analysis. The Pandit then demonstrated this by intoning particular swaras in a number of ragas. He said that it was because of this that our books had always defined ragas by swaras and only practical training to perceive and reproduce the lights and shades of the swaras could help at their true grasp. The Pandit exhorted singers to listen to the rendering of a raga attentively and imbibe it correctly and leave individual swaras to take care of themselves. "Neither the ear nor the throat will vote for any but correct intonations". He

concluded by declaring, 'This is not unscientific for purposes of art; it is scientific enough. Musical mathematics is like a labyrinth'.

Sangita Kalanidhi T. L. Venkatarama Aiyar, in giving a Tamil gist of the lecture, agreed with the Pandit that according to the view of the Carnatic musicians also, though srutis were the essence of the raga-features, it was correct grasp of swaras by practice and listening to gurus that could help in the proper delineation of a raga. He said that the same swaras had to be rendered differently in different ragas, and they varied even in the same raga. These could not be mathematically defined.

Prof. P. Sambamurthi, while agreeing with Pandit Ratanjankar's main contention, thought that mathematical values had their own place. In the past, *pans* were described in terms of srutis.

Sri C. S. Aiyar who also spoke on the value of mathematical analysis, agreeing with the opinion that our ragas could not be written down in terms of srutis, pointed out that we should go rather on music as obtaining now than delve into old books containing 'fossilised theories'. He pleaded that violin should be practised for greater understanding of the grammar of swaras.

Dr. Narayana Menon, elucidating the exact scope of Pandit Ratanjankar's lecture, explained that the Pandit was anxious that musicians should recognise the practical difficulties of mathematical details. He also corrected certain misconceptions about Western music expressed in the course of the discussion.

Sangita Kalanidhi Tiger Varadachariar agreed with Pandit Ratanjankar on this question that correct intonation of swaras was to be imbibed and understood directly by practical training and demonstrated by singing the proper intonation of particular swaras which always comprehended a certain range this side and that, as also gamakas. Each swara should be extended only over a particular range. In

this connection he criticised the way in which several singers rendered swaras now, destroying the very form of the raga.

Asthana Vidvan Rajamanikkam Pillai thanked Pandit Ratanjankar and other North Indian musicians for their learned and instructive papers and discussions and requested on behalf of Carnatic musicians in general that these lectures should be made available in all the local languages, by the Music Academy. He expressed full agreement with most of the points discussed at the meeting by Pandit Ratanjankar and added that particular swaras like the gandhara of *Todi* and nishada of *Bhairavi* had to be practically learnt by *gurumukha* by a process of correct intonation rather than from books or mathematical analysis. To indicate a raga by a mere arohana and avarohana, Vidvan Rajamanikkam stated, was as ridiculous as defining a man by his mere height. Raga swarupas must be imprinted in the mind of the students by a strenuous practice at the feet of a guru.

THE EIGHTH DAY

31st December 1948

The Experts' Committee of the Madras Music Academy met to-day under the Presidentship of Asthana Vidvan Rajamanikkam Pillai.

Talk on Raga alapa paddhati

Vidvan Piratla Sankara Sastri gave a talk in Telugu on Raga Alapana Paddhati. The Vidvan explained with demonstration how alapana of ragas should be developed through prathama, dvitiya, tritiya and chaturtha Grahas through varnas and alankaras. He mentioned that Tyagaraja's kritis were a great guide to raga delineation and illustrated this with reference to *Kharahrapriya* and the kritis, 'Nadachi' and 'Pakala'. The President in thanking the lecturer explained the raga alapana padhati handled by older musicians and again stressed the point that over-anxiety to run to higher reaches and inability to sing in the lower ones which were common to-day were conspicuous by their absence in the older style of

renderings. Vidvan Rajamanikkam Pillai stated that alapana should start in a broad-based Mandra-shadja and grow like a tree to the madhya and tara sthayis dwelling on the jiva swaras.

Pallavi Demonstration

There was then a demonstration in Pallavi singing by Asthana Vidvans Alathoor Brothers accompanied by Palghat Mani Aiyar on the mridangm. They sang two pallavis, 'Devi Sri Tripura Sundari' in *Todi* in tisrajati tripura in khanda nadai and in *Bhairavi*, 'Parasakti janani' in tisrajati ata in chaturasra nadai. In thanking the Vidvans the President appealed to the younger musicians to emulate the example of the learned Vidvans who had given the brilliant pallavi demonstration. He also paid a glowing tribute to the genius of Palghat Mani Aiyar and requested the Vidvans to impart their knowledge to younger musicians.

Talk on Tana singing

Vidvan Madura Subrmaniam Aiyar, Violin Lecturer in the University of Madras, then gave a talk with demonstration on tana singing and playing. He recollected the style of the tana playing of Tirukodikaval Krishna Aiyar and showed by singing, 'Mariyada', 'Koluva', 'Koluva maragada' and 'Bhajana seyave' how Sri Tyagaraja's kritis embodied tana style also.

Paper on Gopala Naik

Vidvan Hulugur Krishnachar of Dharwar read a paper on Gopal Naik, the celebrated musician-composer of the time of Alaudin Khilji on the basis of references in works like the commentary of Kallinatha on the 'Sangita Ratnakara.' Sri Krishnachar referred to Gopal Naik as the father of modern Hindusthani music, his gitas on Saraswati being taught to beginners even as the Pillayar gitas of Purandara Dasa. The lecturer referred also to Narahari Tirtha and composers of the Dasakuta as the fathers of modern Carnatic music.

THE NINTH DAY

1st January 1949

The Experts' Committee of the Madras Music Academy met to-day both in the morning and afternoon under the Presidentship of Asthana Vidvan Rajamanikkam Pillai.

Pallavi Demonstration

At the morning session, Vidvan Mannargudi Nagarajan accompanied by Sri Kandanur Bangaruswami Aiyar on the mridangam, gave a demonstration of a difficult pallavi in the rare Somadi tala of 52 akasharas, "Ma Madurai Meenakshi" in Bhairavi. In thanking the Vidvans, President Rajamanikkam Pillai commended their strenuous *sadhakam*. He stressed that it was but appropriate that in the Academy and its Experts' Committee meeting, specialisation in such rare aspects should be demonstrated.

Talk on Pallavi Singing

This was followed by a very interesting exposition of the details of pallavi singing by Vidvan Srirangam Narasimhachariar. A noteworthy feature that he mentioned was that his guru Namakkal Narasimha Iyengar used to do besides anuloma and pratiloma, a further vinyasa called gatiloma, which also Vidvan Narasimhachariar sang and explained. Expressing his appreciation of the exposition, Vidvan Rajamanikkam Pillai emphasised the importance of laya discussion. He pointed out that laya should be kept in mind and indicated delicately and not by crude and loud beatings. Laya was to be studied if our music had to be safeguarded.

Lecture and Demonstration on Hindusthani Compositions

Pandit Dilip Chandra Vedi, representing the Lucknow branch of the I.S.C.M. and the Bharat Gayan Samaj, Poona, gave an exposition of Hindusthani compositions and the six fundamental ragas in Hindusthani music which was greatly appreciated. The full text of his lecture is reproduced elsewhere in this issue.

Tracing the history of modern Hindusthani music, the lecturer said that Swami Haridasjee was the father of Hindusthan 'Gayan paddhati' and his learned pupils, Baba Ramdas, Bajju Bavre, Tansen, Diwakar and others made outstanding contributions to it. He then explained the chief Hindusthani compositions, Dhrupad, Khial, Thumri and others, illustrating these with numerous excellent renderings. Explaining the difference between Dhrupad and Khial, he showed practically how the latter was only a different way of rendering, with an increased tempo and additional gamakas, *katkas* and *murkis*. Speaking about Thumris, two of which he sang, he referred to Bhayyaji Ganpat Rao, the Tumri composer, as a great genius of North Indian music. Incidentally, he emphasised that the better type of singers did not sing as part of the concert the *alankaras* and other voice-training devices which were like the bricks of a building. He added that too much of graces which some North Indian singers of a lower order resorted to and which some mistaken South Indians imitated did not form part of genuine Hindusthani music. He then explained the six basic ragas of Hindusthani music—Bhilaval or Natt, Kad, Bhairavi, Kalyan, Khamaj, Joanpuri (Asaveri). These were interrelated and mutually derivable by the change of the *shadja*, the key-note and he showed this with the help of harmonium.

Paper on Nagasvaram

In the afternoon session, Asthana Vidvan Veeruswami Pillai read a paper in Tamil on Nagasvara. He pleaded that Nagasvara Vidvans also should be considered an integral part of the body of Carnatic musicians and pointed out the achievements and contributions of some of the Nagasvara Vidvans like Mannargudi Chinna Pakiria Pillai, Nallur Veeraswami Pillai, Koranad Natesa Pillai, Chidambaram Vaidyanatha Pillai, Madurai Ponnuswami Pillai and others. Endorsing the appeal made by the President of the Conference in his presidential address, the Vidvan emphasised the need to have higher *sruti* in Nagasvaram also. The President appealed to musicians of all classes, vocalists and instrumentalists, to promote mutual contacts.

Magnetic Wire Recording for the preservation of music

On the motion of Prof. Vissa Appa Rao, the Conference adopted the following resolution. "This Conference recommends that early steps be taken to preserve rare lakshyas of Carnatic Music and special renderings of raga, tana, pallavi etc., by outstanding Sangita Vidvans by means of the magnetic wire-recorder and requests the Sangita Vidvans to co-operate in the matter of preservation of the art."

Speaking on the resolution, Prof. Appa Rao stressed the need for such recording, especially in view of the fact that the gurukula system was fast disappearing, and with the rapidly widening popular interest, *sampradaya* was getting diluted, standards were going down and very inadequate guides like printed books had come to rule the field. Unfortunately master singers had gone away without our taking any care to preserve their music in the form of records. It was accepted on all hands that our music was such that it should be learnt directly and without any more loss of time we should take steps now to record typical renderings. He then gave an account of the magnetic wire-recording method and showed that considering the ease and the low cost, it should not be difficult for the Academy to embark on this important work. But such work, he pointed out, was difficult without the full co-operation of the musicians themselves who should come forward to do this work for the sake of our great art.

Prof. R. Srinivasan spoke in support of the resolution.

The President supporting the resolution appealed to musicians to co-operate wholeheartedly with the Academy in such endeavour.

Ragalakshana-Decision on Suddha Desi

The President proposed that the adjourned discussion on Suddha Desi should be taken up. While it was accepted on all hands that Suddha Desi as such should be rendered only with chatussruti dhaivata, those who rendered the piece Raghunandana with suddha dhaivata and desired to maintain its raga as distinct might call that raga Desi. This was unanimously accepted.

Swati Tirunal Day

The Academy then celebrated the Maharajah Swati Tirunal Day. After a brief lecture by Prof. R. Srinivasan on Maharajah Sri Swati Tirunal as a composer, man and ruler, leading vidvans rendered select pieces of Sri Swati Tirunal. Asthana Vidvans Semmangudi Srinivasa Aiyar, Ariyakudi Ramanuja Iyengar, G. N. Balasubramaniam, Alathoor Brothers, Papa Venkatramiah, Rajamanikkam Pillai, Palghat Mani Aiyar, Palani Subramania Pillai, Govindaraja Pillai, Raghu and Veeraswami Pillai took part.

Conclusion of the Session

Bringing the proceedings of the Experts' Committee to a close Vidvan Rajamanikkam Pillai gave a resume of the work done by the committee during this Conference and thanked all the Vidvans who had co-operated with him. He paid a tribute to the great work of the Academy.

Speech by Sri K. V. Krishnaswami Iyer

Sri K. V. Krishnaswami Iyer said: "As President of the Academy, it is now my pleasant duty to accord thanks to all those who have helped towards the success of the Conference. Without the co-operation of the many ladies and gentlemen who have been with us in our endeavours, a successful session is unthinkable. However to-day, I shall not tarry to propose severally and individually a vote of thanks to each of those, from our Royal Patrons downwards, who have been uniformly helping us and co-operating with us, year after year, as if it were a matter of routine. Votes of thanks to them shall be taken as said. I propose to refer only to certain special features.

I cannot, however, omit to refer specifically to the co-operation of the press and amongst them 'The Hindu' in particular. I must also acknowledge the services rendered by the two sets of scouts and other voluntary helpers who gave their services at the Conference hall and at the concerts.

The first important feature to which I should refer is the Royal patronage that has been given to us, by his Excellency

the Maharajah of Bavanagar, Governor of Madras. We esteem it as his Highness is a scholar in music as well. Our grateful thanks are due to him.

The next item I should refer to is the Presidentship of Asthana Vidvan Rajamanikkam Pillai. Vidvan Rajamanikkam Pillai has not only brought to bear ability in the conduct of the proceeding of the Conference, but has also by his example and otherwise added dignity and honour to the office. A covetable honour has now been rendered by him more covetable than ever. Our special thanks are due to him.

Then we owe special thanks to the I. S. C. M. for their co-operation in this year's Conference. Their association has undoubtedly enhanced its value and raised its stature. I trust this feeling is mutual and will lead to a lasting association and that their annual participation will be a feature. In this regard, our special thanks are due to Pandit Ratanjankar, President, and Miss Gita Sarabai and Dr. Narayana Menon, Secretaries, but for whose willing personal sacrifices and efforts, this happy co-operation could not have taken place. I must not omit to mention Sri Aiyadurai of us whose enthusiasm and unceasing endeavour alone made this achievement possible. I wish also to offer thanks to the talented artists presented by the I. S. C. M. in the concerts and Conference who by their participation helped to add to the importance of this Conference. Herein I desire to tender the thanks of the Academy to Messrs. Zakaria Sait and Mohammad Ibrahim and Sri Nagaraja Rao who relieved us of a great burden by undertaking to be hosts to our North Indian guests without cost to the Academy. It was so generous of them to have done so, and our special thanks are due to them.

Then I come to our domestic circle of the Music Academy. I am proud that we are a happy family each contributing his best to the Academy with loyalty and with selfless devotion. The success of the Conference and the concerts is proof of it. I am sure that by our solidarity and the growing success we have been achieving, we have roused the green eyed monster all around. It is impossible to think of such success without

the sympathetic co-operation of all concerned. But I shall be failing in gratitude, if I do not refer to those few, but for whose strenuous efforts and willing sacrifice and co-operation, I would have been no where. I refer to the unequalled services of Dr. Raghavan and the untiring efforts of Sri K. R. Sundaram Iyer and Sri Soundararajan. I should say that to them is due in the largest measure the successful organisation of this year's Conference and concerts. Personally, I am deeply obliged to them and the Academy ought equally to be grateful to them.

The Academy is greatly obliged for the outside help also in running the Conference and concerts. Amongst them, I must mention the name of Sri N. Natesan of the Rasika Ranjani Sabha who gave his unstinted help to us.

Lastly, I wish to repeat an appeal to the Vidvans for their sympathetic co-operation. There is no doubt that there is already a growing sense of co-operation on the part of the Vidvans. I wish only to request them to change the angle of vision a bit to perceive that the Academy exists and works for them and in fact, is theirs in every sense. I tender thanks to all the members of the Expert committee, to the Vidvans who acted as judges in the competitions and all other Vidvans and Vidushis who have contributed to the success of this Conference."

Sri K. V. Krishnaswami Aiyar, President of the Academy, thanked the various institutions and individuals who had helped the Academy in the successful conduct of the 22nd Conference.

Speaking on behalf of the Vidvans, Sangita Kalanidhi Semmangudi Srinivasa Aiyar expressed the thanks of the musicians to the Academy which by the untiring and selfless work of its members had earned for itself a unique place. He assured the full co-operation of the Vidvans in making the Academy the sole institution for Carnatic music.

Pandit Ratanjankar, on behalf of the I.S.C.M., thanked the Academy for affording North Indian musicians like himself this unique opportunity. As one who had attended many

the Sadas and award the Birudu of Sangita Kalanidhi and present the insignia thereof to Vidvan Rajamanikkam Pillai.

Sangita Kalanidhi T. V. Subba Rao, Vice-President, presented Asthana Vidvan Rajamanikkam Pillai to the Sadas and read the citation.



Travancore Asthana Vidvan
KUMBHAKONAM RAJAMANIKKAM PILLAI

The Citation

Born in 1898 in a family of musicians; learnt his Violin art from Tirukodikaval Ramaswami Iyer, the pupil of the master Violinist, Tirukodikaval Krishna Iyer; began his career in 1916; has been honoured at the Courts of Ettayapuram, Mysore and Travancore; a trained Vocalist, has also given vocal concerts when young; his Violin play is noted for Karnataka Sampradaya and purity of Raga Bhava.

Sri Rajamannar, President of the Sadas, then presented the Biridupatra and insignia and conferred the title of Sangita Kalanidhi on the Vidvan amidst cheers. This was followed by a chorus of tributes by musicians and music lovers.

Dr. Raghavan, Secretary, read congratulatory messages received on the occasion, which included those from the minister Hon. M. Bhaktavatsalam and the Isai Vellalar Sangham of Kumbhakonam.

Speaking first, Sangita Kalanidhi Tiger Varadachariar complimented Vidvan Rajamanikkam Pillai on his depth of learning and devotion to Carnatic music. Dr. Alagappa Chettiar stated that during the past 150 years, due to foreign domination, India had lost the sense of real values. Only politicians and those associated with politics were being honoured and he therefore thought that honouring of musicians who really were responsible for preserving India's great traditions, augured well for the future of this country.

Messrs. R. B. Ramakrishna Raju, President of the Legislative Council, and S. Ramaswami Naidu, Mayor of Madras, offered their congratulations to the Vidvan.

Congratulating Sri Rajamanikkam Pillai on behalf of the I. S. C. M. and North Indian musicians, Pandit Ratanjankar said:

"I have all these days been keenly watching Sri Rajamanikkam Pillai in his chair at the theoretical discussions that were held from day to day this whole week. It was a revelation to me, I was delightfully surprised to see, how with patience and good humour he conducted the meetings. It was again a new experience to us northerners to see the president of the conference himself joining the musicians to accompany them on the violin.

"Music and musicians are much more respected and adored in the South than in the North; that I must admit. The first thing the I.S.C.M. has to achieve in the North is restoring the noble art of music and musicians to the respect and honour they deserve. Musicians here are not so ignorant and ignored socially as in the North. I find the musicians of the South financially sound as well. All this shows that music is looked upon with as much respect in the South as the other learned professions such as the medical, legal, and educational.

"The experience I have gathered by my contact with leading Vidvans of the South will be a treasure upon which I shall be constantly drawing.

own magnificent performances on the instrument he truly loves which has been an object lesson for all—an example which all accompanists will do well to emulate without hoping to equal. Rarely has a title—Sangita Kalanidhi—been applied more aptly. Let us hope he will be with us for many years to come and help to keep alive our ancient and noble tradition.

President's Reply

Replying to the felicitations, Vidvan Rajamanikkam Pillai stated that he thought that the authorities of the Music Academy had considered him qualified for the evening's honour not because he had made any original contribution or service to Carnatic Music as such, but perhaps because they recognised that he was one of the successful *sishtyas* who had learnt his music through the gurukula system, characteristic of the ancient days. The honour, he sincerely hoped, would infuse more enthusiasm in him for his devoted service to Carnatic Music.

Vidvan Rajamanikkam Pillai made a reference to the view that the violin was a foreign instrument and pointed out that there were some indications in our old books and sastras which suggested that the violin had been conceived in some form or other by our ancient musicians. Controversy apart, the violin had been found to be the instrument most suited to accompany a vocalist in a concert. All the *gamakas* and *brigas* of the vocalist could be reproduced with effect on the violin. Instruments like the vina, flute, gotuvadyam and others had certain limitations for accompaniment. It was for this reason that the violin had come to occupy its pre-eminent place in concerts as a suitable accompaniment. It was equally good for solo performances. Speaking for himself, Vidvan Rajamanikkam Pillai stated that although he had been equipped well for solo performance from quite a young age, he had chosen more to accompany vocalists because each such concert performance had brought to him refreshing and

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useful experience and had contributed to augmenting his knowledge of Carnatic music.

In a moving reference to the several gurus at whose feet he learnt music (mentioning in particular Sri Tirukodikaval Ramaswami Aiyar, the pupil of the master violinist Sri Tirukodikaval Krishna Aiyar), Vidvan Rajamanikkam Pillai recalled that though the training given him by his gurus, was rigorous, they had assured him of ultimate success and honour in life and it was only their good wishes and blessings that had enabled him to earn the title of Sangita Kalanidhi. He exhorted young vidvans to get themselves trained by a guru, for that alone he emphasised, would give them their due reward and honour and also afford them the required basis in their music.

In conclusion Vidvan Rajamanikkam Pillai paid a tribute to the Madras Music Academy for its efforts to promote Carnatic Music and pledged his whole-hearted co-operation in its endeavours.

Distribution of Prizes

Dr. V. Raghavan, Secretary, then introduced the winners in the music competitions of the Academy to the Chief Justice who gave the prizes. He said that 96 candidates had contested at the 10 competitions. The Chief Justice also distributed prizes and certificates to the successful students of the Teachers' College of Music run by the Academy.

Competition Awards

COMPETITION.	DONOR.	WINNER.
Vocal—Ladies	T. A. Doraswami Aiyar Medal 1st Prize. Srimati Sukanya donated by Sri T. D. Narayana Iyer.	Swaminathan.
		2nd Prize. Srimati Mani Perundevis.
		3rd Prize. Srimati A. Lakshmi.
Vocal—Gents	Medal donated by Sri M. Sudar. 1st Prize. S. R. Janakiraman. sanam Iyengar.	
Veena	Dhanam Memorial Medal donated 1st Prize. Srimati S. Parvati. by the Mylai Sangita Sabha.	
		2nd Prize. Srimati Emani Saraswati

COMPETITION.	DONOR.	WINNER.
<i>Sri Maharajah Swati Tirunal Compositions.</i>	1. Sri Maharani Setu Parvati Bai Medal donated by Mrs. Alamelu Jayarama Iyer.	1st Prize. Srimati C. N. Rajalakshmi.
	2. Silver cup donated by Dr. Alagappa Chettiar.	2nd Prize. Srimati L. S. Ganga.
	3. Books - Music Academy.	2nd Prize. A. G. Sundaravalli.
<i>Modern Compositions</i>	Muthia Bhagavatar Memorial Medal donated by Sri Sangita Kalanidhi T. L. Venkatarama Iyer.	1st Prize. Sri D. Pasupati.
		2nd Prize. Srimati L. S. Ganga.
<i>Tamil Songs</i>	Medal donated by the Gramophone Co.	1st Prize. Sri A. Srinivasa Raghan. 2nd Prize. Srimati S. Patta.
	Medal donated by Sri K. Srinivasan.	1st Prize. Srimati A. R. Rangam. Two 2nd Prizes. Sri N. Mani and Sri Rama Dikshit.
<i>Violin</i>		

<i>Pallavi</i>	...	1. Dr. Sankaranarayana Iyer 1st Prize. Srimati R. Sakuntala. Memorial Medal donated by Dr. S. S. Krishnan.
		2. Donated by Dr. Alagappa Chettiar. 2nd Prize. Srimati R. Padma.
<i>Purandaradas Kirtanas</i>	...	Medal donated by Sri V. C. 1st Prize. Sri T. R. Subramaniam. Gopalaratnam.
<i>Keshetragna Padas</i>	...	Medal donated by the Andhara 1st Prize. Sri D. Pasupati. Ganakala Parishat.

Mr. Justice Rajamannar's Address

The President then delivered his address. Mr. Rajamannar was of opinion that the violin was really a foreign instrument which our musicians had adopted within the last century. This fact gave the lie direct to the criticism often levelled by some persons that in matters of art and culture we were incapable of assimilating foreign materials and media. However, it had to be said that having adopted the violin we had made it our own in a real sense, because there was an important difference between the way in which our violin was tuned and the way in which the violin was tuned in the West.

He paid his tribute to Vidvan Rajamanikkam's handling of the violin.

Proceeding, Mr. Justice Rajamannar said that now that there had been an undoubted revival of interest in music in our country, several problems confronted the music lovers and learned academies like the Madras Music Academy which merited serious attention. There could be no doubt that India should preserve, cherish and develop her culture, not impervious to foreign influences, but always safeguarding its core and essence. Music, certainly, was an important facet of culture and was of very great significance because of its universality and common appeal to all sections of the community. Music could be divided, first into two broad divisions, namely religious and secular, the corresponding nomenclature in the West being 'sacred' and 'profane.' The chanting of the Vedas would fall under the religious division. In this class of music there was no scope for change or new influences. Its vital characteristic should be purity and accuracy. He was not suggesting thereby that during the Vedic period there was no secular music. However, this type of music could not obviously be included in a programme of concerts.

Secular music might again be divided into classical or serious music and lighter, including incidental music. Classical music covered 'pure music' which had no literary or other

content whatever and music which had the clothing of *Sahitya*. Both these classes had the common quality of resulting in emotional experience which at its highest reached the sublime, the contemplative and spiritual height of Yoga. In this class of music *ananda* was derived purely from the *sruti* and the *swara* but where there was *sahitya*, the emotional experience was derived from both the *sangita* and the *sahitya*. The bhajans of Northern India, the kirtanas of Tyagaraja, Dikshitar and Syama Sastri and other such Vaggeyakaras were comprised within this category. In this type of musical compositions the *matu* and the *dhatu* were both important and together they evoked *rasa*.

The lighter forms of music, the President observed, included compositions to be used in drama, films, marriages, harvest festivals, war marches, victory celebrations and other occasions to express patriotic feelings. The type of musical compositions which could be appropriately used in a play could not be the same as might be appropriate for a learned *sabha*. For instance, there would be no scope for mere *alapana* in a play. The President stressed that music which could properly be made use of in a play or in a film must be different from classical types of music and added that music which filled our plays and films needed radical reform. Hybrid, non-descript imitations and perversions of dance tunes of the West and of South America appeared to be mostly in favour. Anything which had a catching rhythm appealed to modern composers of film songs, who, with a few exceptions, were persons who had no first hand knowledge either of *sangita* or of *sahitya*. Unless this tendency was corrected well in time, deterioration in musical standards and tastes, which had set in, would increase a hundred-fold in a short time. A patriotic song of Bharati might be as great as a kirtana of Tyagaraja or Dikshitar but each was great in its own way and they did not belong to the same category of musical compositions. It was necessary to recognise the differences pertaining to these distinct divisions and have regard to different considerations for different categories. In some categories more than in others there was greater scope for eclecticism, greater

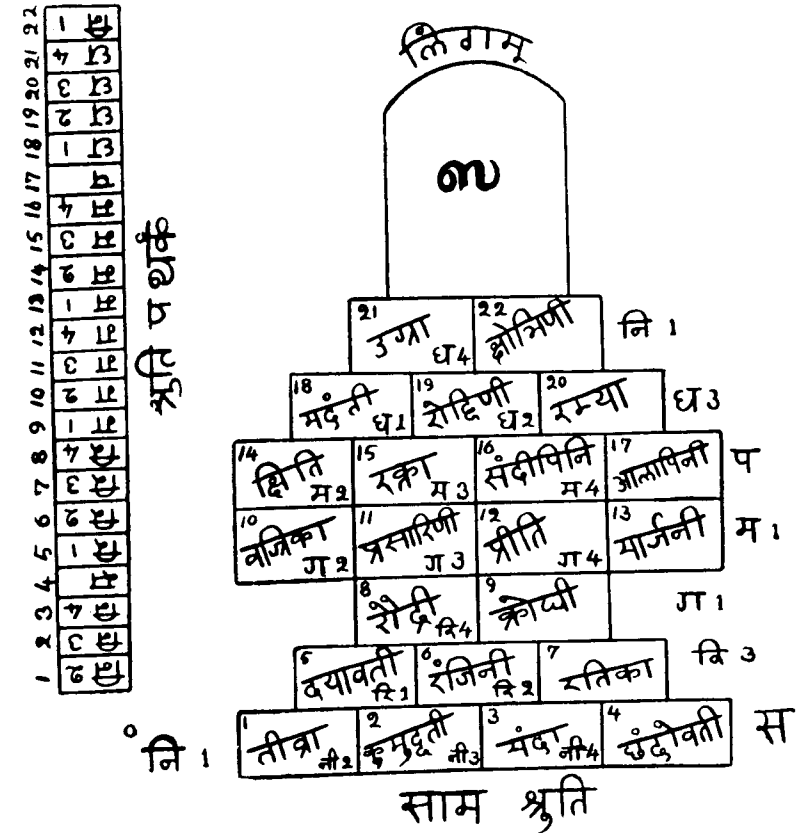
opportunity for assimilating new methods while the preservation of purity and the continuity of the *sampradaya* would be most imperative in some of the other categories.

The President appealed to the musicians and music lovers to make a study of poetics and the theory of rasas in music and literature. He also pleaded for a proper approach being made to the Hindusthani and Carnatic schools of music by followers of both. It was now necessary to realise their fundamental unity. It might be possible that at some period there were no differences between the two schools of music and he thought that research might reveal how, why and when the differences arose. In music, whether Hindusthani or Carnatic, there was the play of both intellect and emotion.

Drawing the attention of vocal musicians of the South to the importance of voice culture which their Northern brethren recognised and practised, the President stated that lack of adequate attention to this aspect by musicians of the South had been the subject of complaint by Europeans interested in Indian music. It was a happy augury that great musicians of the North should have taken part in the concerts of the Music Academy, he concluded.

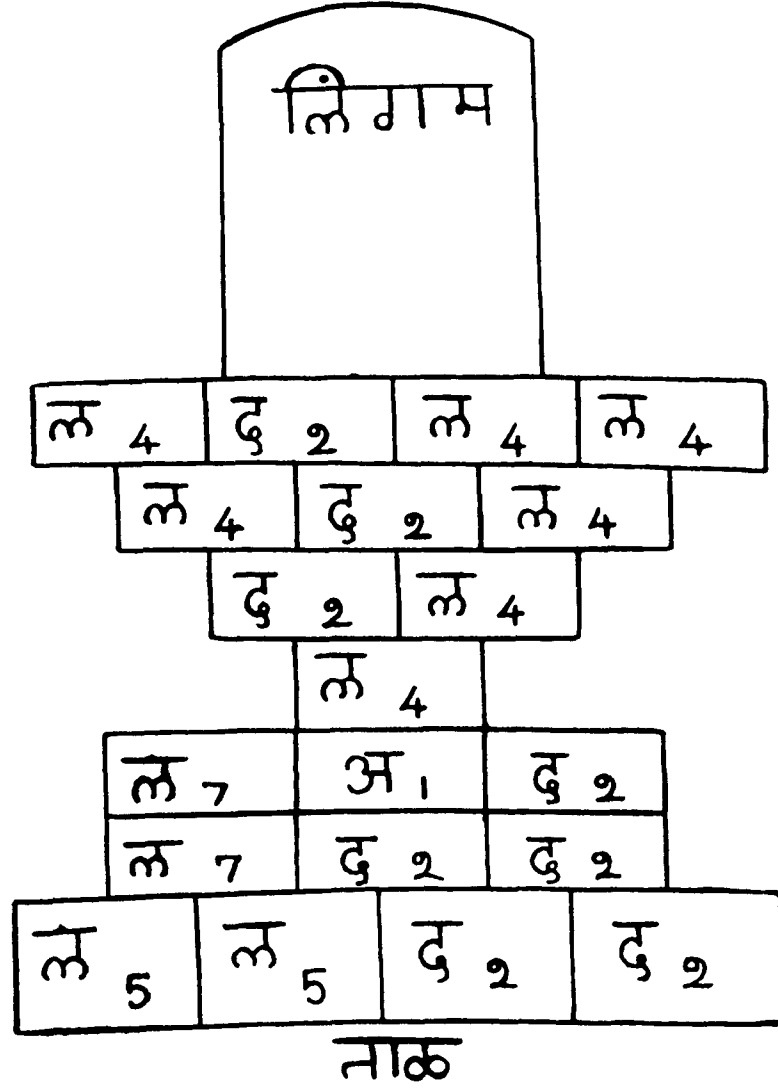
Sri K. Balasubramania Aiyar, one of the Trustees of the Academy, proposed a vote of thanks and the function concluded.

A number of musicians and music lovers, young and old, offered their congratulations to Sangita Kalanidhi Rajamanikkam Pillai.



தாளம்

ஸ்ரீ. பி. ஜி. ஸுந்தரேச சாஸ்திரிகள், திருச்சி



பரமசிவன் தனது பரமத கணத்திலுள்ள 'தண்டு' என்றவருக்கு நடனத்தின் அடிகள் பிடிக்கும் முறையாகிய தாண்டவத்தைக் கற்பித்துக் கொடுத்தார். ஆதலால் இம்முறைக்கு தாண்டவம் என்ற பெயர் ஏற்பட்டது.

லாஸ்யம் என்ற அபிநயமுறை அம்பிகையால் கையாளப்பட்டது. ஆகையினால் தாண்டவம், லாஸ்யம், என்ற இரு சொற்களின் முதல் எழுத்துக்களைக்கொண்டு, 'தாளம்' என்ற சொல்லமைந்தது. ஆதியில் பரமசிவன், ஸத்யோஜாதம் முதலிய ஐந்து முகங்களிலிருந்து, சச்சத்புடம், சாசுபுடம், ஷட்பிதாபுத்ரகம், ஸம்பக்ஷேஷ்டகம், உத்கட்டம் என்ற ஐந்து தாளங்களை உபதேசித்தார். இவைகளின் அங்கங்கள், வரு, குரு, ப்லுதங்களே. கண்ணிமைப் பொழுதும், கைநொடிப்பொழுதுமே மாற்றையாம். அது ஒரு உயிர் மெய்யை உச்சரிக்கும் காலமேயாகும். இவைகளில் வருவிற்கு ஐந்து மாத்ரா காலமும், குருவிற்கு பத்து மாத்ரா காலமும் ப்லுதத்திற்கு 15 மாத்ரா காலமும் அமைக்கப்பட்டது. இவைகளை முறையே, 1, 2, 3 என்ற எண்களால் குறிப்பிட்டனர். பிற்காலத்தில், அந்த மாத்ரா காலங்கள் 4, 8, 12 என்று முறையே மாற்றப்பட்டன. பிறகு இரண்டு மாத்ரா காலமடங்கிய "த்ருதம்" என்ற அங்கம் முதலில் சேர்க்கப்பட்டது. எனவே தாளாங்கங்கள் நாலாயின.

பிறகு முதலில் ஓரகூர காலமாகிய அதுத்ருதமும், 16 அகூர காலமாகிய காகபாதமும் சேர்க்கப்பட்டு, தாளாங்கங்கள் ஆறாயின. அதன் பின், மூன்று மாத்ரா காலம் உள்ள த்ருதசேகரம் என்ற அங்கம் சேர்ந்து தாளாங்கங்கள் ஏழாயின. அதன் பின்பும், அதுத்ருதம், த்ருதம், த்ருதசேகரம், வரு⁴, வரு⁴ அதுத்ருதம், வரு⁴ த்ருதம், வரு⁴ த்ருதசேகரம், குரு என்ற முறையில் தாளாங்கங்கள் 16 ஆயின. இக்காலத்திலோ, குரு என்ற முறையில் தாளாங்கங்கள் 16 ஆயின. இக்காலத்திலோ, தாளாங்கங்கள் அதுத்ருதம், த்ருதம், வரு என்று மூன்றாகக் குறைக்கப் பட்டுள்ளன. அவைகளுள் அதுத்ருதம் ஒரே தாளத்தில் உபயோகப்படுகிறது.

முன் காலத்தில் தாளாங்கங்கள், கையை சாய்த்தல், தூக்குதல், தாழ்த்தல் என்று பலவாறாகக் காட்டப்பட்டு வந்தன. இப்பண்டைய முறை, வெள்ளையர்களின் "வாத்யப்ருத்" (Band) கானத்தில் ஒரு

வாறு கையாளப்பட்டு வருகிறது. இக்காலத்திலோ, தாளங்கங்கள் அடி, அடியும் வீச்சும், அடியும் எண்ணிக்கைகளும் ஆகிய முறைகளால் காட்டப்பட்டு வருகின்றன.

அதுதருதம் என்பது இரு கைகளின் ஒரே தட்டால் காண்பிக்கப் படும் ஓரகூர காலமாகும். ந்ருதத்திற்கு இரண்ட கைகளால் ஒர் தட்டில் வலது கையின் வீச்சும் கொண்ட இரண்டு அகூர காலம். 'லகு'விற்கு ஒரு தட்டும் 2, 3, 4, 6, 8 என்ற எண்ணிக்கைகள் சேர்ந்த 3, 4, 5, 7, 9 என்ற அகூர காலம் உள்ள 5 ஜாதிகள் உண்டு.

இவைகளில் 4 அகூர லகு ப்ராம்மண ஜாதி எனவும், 7 அகூர 'லகு' வைச்ய ஜாதி எனவும், 5 அகூர 'லகு' குத்ர ஜாதி என்றும், 9 அகூர 'லகு' ஸங்கீர்ண ஜாதி என்றும் பெயர் வாய்த்தன.

இவைகளுள் முதல் ஜாதியான 4 அகூர லகு, சதுரகூர ஜாதி என்றும், 3 அகூர லகு, த்ரயகூர ஜாதி என்றும், 4ம், 3ம், சேர்ந்த 7 அகூர லகு, மிசூர ஜாதி என்றும், 7ம், 3ம் சேர்ந்து உண்டான பத்தை இரண்டாக வெட்டி ஏற்படும் 5 அகூர லகு, கீண்ட ஜாதி எனவும், அந்த ஐந்துடன் மீண்டும் 4 சேர்ந்து உண்டான 9 அகூர லகு, 'ஸங்கீர்ண ஜாதி' எனவும் ஏற்பட்டிருக்கிறது. இதைப் சாஸ்த்ரம், சதுரசூர, த்ரயசூர, மிசூர, கண்ட, ஸங்கீர்ணஜாதய: என்று கூறியுள்ளது. "எழுந்தருளியிருக்க" என்ற சொல்லு எளியிருக்க என்று சொல்பதற்கு காகச் சொல்வதுபோல், மேற்கண்ட சதுரகூர, த்ரயகூர என்ற சொற்கள் ச்லோகத்தில் அமைய வேண்டியும், உச்சரிப்பு சொலக்யத்திற்காகவும், "சதுரசூர," "த்ரயசூர" என்று சுருக்கப்பட்டிருக்கின்றன. இச்சொற்களுக்கு, 'ஜ்யாமிதி'யில் இருப்பதுபோல் சாற்கோணம், முக்கோணம், என்று இங்கு பொருள் இல்லை.

இச் சொற்களை, சதுஸூர, திஸூர, மிஸூர என்று சிலர் சொல்வது அவியேகமாகும்.

ஒரு தாள அமைப்பில் சுடுபட்டிள்ள லதவில் எத்துனை அகூரங்கள் உண்டு, என்றுமட்டும் தெரிய வேண்டியே ஒழிய, அவைகளில் உள்ள அடியும் எண்ணும் தெரியவேண்டிவது அவசியமில்லை.

அடியும் எண்ணும் கொண்டு பக்கவா ந்யக்காரிகளுக்கு காண்பிக்கப் படுவதல்லாமல், அவைகள் கைத்தாளத்தில் அவசியமில்லை. ஆதலால் ஒரு தாளத்திலுள்ள, லகு அங்கத்தைக் காட்ட 'ஒன்று' என்று என்னு விரல்களாலும் அடித்து, இரண்டு என்று மீண்டும் முதல் விரலாலும், மூன்று என்று இரண்டாவது விரலாலும், நான்கு என்று மூன்றாவது

விரலாலும், ஐந்து என்று நான்காவது விரலாலும், இயற்கைக்கு விருத்த மாய் இக்காலத்திய பாடகர்கள் தாளம் போடுவது, சாஸ்த்ர விருத்தம். இது விஷயமாய் சில கதை ஒன்று சொல்லி சாஸ்த்ர முறையை அடியில் சித்தாந்தம் செய்கின்றேன்.

நான் ஸங்கீதப் பயிற்சி ஆரம்பித்த சமயத்தில் என் நண்பர் ஒருவர், "பாடகர்கள், மேற்கூறியவாறு தாளம் போடுவது இயற்கைக்கு விருத்தம் அல்லவா?" என்று என்னைக் கேட்டார். அதற்கு நான், "அது தவறு தான், ஆலோசனைக் குறையால் ஏற்பட்ட வழுவு" என்று சொன்ன துடன் அடியிற்கண்ட சில கதையையும் உண்டாக்கிச் சொன்னேன். அதாவது:—

ஒரு ஊரில் பெருமான் கோவில் பூஜை செய்யும் "ஞானான்" என்று ஒரு நம்பியார் இருந்தார். அவர் வீட்டிற்குத்து ஒரு புராண பட்டர் குடியிருந்தார்.

நம்பியார் வீட்டில் ஒரு பசுமாடு உண்டு. புராண பட்டர் வீட்டுக் கொல்லையில், கீரைப்பாத்தி உண்டு. நம்பியார் வீட்டுப் பசு, கீரைப் பாத்தியை அடிக்கடி நின்று விடுவதுண்டு. புராணப்ரசங்கத்தின் முடிவில் "கோப்ராம்மணேப்ய: சுபமஸ்து நித்யம்" என்று சொன்னால் நம்பியார் வீட்டுப் பசு சுகமாய் இருக்க கேரிட்டு, தனது கீரைப்பாத்தி அழிந்து விடுமே என்று, புராண பட்டர், "நம்பியார் 'ஞானான்' பசு நீங்கலாக பிள்ளைகள் உண்டு. ஒரு நாள், கீரைப்பாத்தியை நம்பியாரின் மாடு மேய வதைக் கண்டு "நம்பி" என்ற கடைசிப் பையன் நம்பியாரிடம் போய் சப்தம் போட்டு முறையிட்டான். அவன் சப்தத்தை நம்பியார் பொருட் படுத்தவில்லை. "சில பயல் நீ என்னடா சொல்வது?" என்று நம்பியை அடிக்கப் போனார். அண்ணாக்கள் வந்தபின், நம்பியார் அடிக்க வந்ததைத் தம்பி தெரிவித்தான். இங்கால்வரும் சேர்ந்து, நம்பியாரிடம்போய் பெருத்த சப்தமிட்டு அதட்டவே, அந்த சப்தம் பயன் பெற்று நம்பியாரைப் பணிபச் செய்தது, என்பதுதான்.

அதுபோலவே, 'சாத்தாளம்' போடுவதில், முதல் விரலாகிய சுண்டு விரலால் அடித்தால் சப்தம் மிக்க சிறியதாயிருக்கும். ஆனால் அந்த விரலுடன் பெரியதான, மூன்று விரல்களும் சேர்ந்து என்னு விரல்களாலும் ஒரேக்கே அடித்தால் ஒலி நன்றாய்க் கேட்கும். இவ்விதம்தான் லகுவில் உள்ள முதல் அகூரத்தை அடித்துக் காட்டவேண்டும். இரண்டா

7 அக்ஷர கால 'தரிபட' தாளத்தை 3, 4 ஆக, 'தகிட தரிகிட' என்றும், 7 அக்ஷர கால மிசர் கை தாளத்தை, 4, 3 ஆகப் பிரித்து 'தரிகிட தகிட' என்றும் தாளம் போடலாம். மேற் கூறிய, தக தகிட, கீண்ட சாப் தாளம். தக தரிகிட ரூபக சாப் தாளம். தகிட தரிகிட, தரிபட சாப். தரிகிட தகிட, மிசர்சாப்.

9 அக்ஷர கால கை தாளத்தை 2, 3, 4 ஆகப் பிரித்து, தக, தகிட, தரிகிட, என்பது ஸங்கீர்ண சாப் தாளம்.

5 அக்ஷரத்திற்குக் குறைந்தும், 9 அக்ஷரத்திற்கு மேல்பட்டும் சாப் தாளமில்லை.

இதற்கடியில் கூறப்படும், தாளப் பெயர்களின் லக்ஷணங்கள் என் ஆராய்ச்சியில் கண்டுபிடிக்கப்பட்டுள்ளன.

மத்ய காலத்தில் ஸங்கீத வித்வான்கள், ஏழு தாளங்களை அமைத்துக் கொண்டார்கள். அவைகள் தத்தம் தாளங்கங்களின் முதல் அக்ஷரங்கள் கொண்டு வரிசையாகக் கூறப்படுகின்றன.

1. ல. த. ல. ல. 2. ல. த. ல. 3. த. ல. 4. ல. 5. ல. அ. த. 6. ல. த. 7. ல. ல. த. த. இந்தக் குறிகளை, ஒரு தாளத்தின் கீழ் ஒரு தாள மாய் எழுதினால், அந்த அங்கங்களின் குறிகள் இறங்கி ஏதும் முறையில், சிவலிங்க ரூபமாய் அமையும். அவைகளின் அங்க ஸங்கமையும். 4, 3, 2, 1, 3, 3, 4 என்று இறங்கு முறையாயும். ஏது முறையாயும் அமையும். அவை களின் ஜாதி விஷயத்திலும் 4—பராமம்ண ஜாதி, அல்ல பாதி 2 வைசய ஜாதி, அதில் பாதி 1 குக்ர ஜாதி, என்றமையும்.

அதாவது, நான்கு அக்ஷர லகு உள்ள 4 சதுரசா ஜாதி தாளங்களும், 8 அக்ஷர லகு உள்ள இரண்டு மிசர் ஜாதி தாளங்களும், ஒரு 5 அக்ஷர லகு உள்ள, கண்ட ஜாதி தாளமும் ஆக 7 தாளங்களின் ஜாதிகள் அமை கின்றன.

மேற்படி தாளங்களின் லகு ஜாதி முறைப்படி, அவைகளின் மொத்த தாளாக்ஷரங்கள், $4+2+4+4=14$. $4+2+4=10$. $2+4=6$. $4+7+1+2=10$. $7+2+2=11$. $5+5+2+2=14$.

இவ்விதம் தளாக்ஷரங்களும், 14, 10, 6, 4, 10, 11, 14, என்றவை கொண்டு இறங்கி ஏதும் முறையில் சிவலிங்க ரூபம் அமைக்கின்றது.

இவ்விதம் பிறந்த ஏழு தாளங்களுக்கும், கடபயாதி முறைப்படி சாம கரணம் செய்யப்படவேண்டும். 14 அக்ஷரமுள்ளது த்ருவ தாளம். த=8,

ரு=2, வ=4, ஆக 14. இரண்டாவது தாளம் மட்ய. ம=5, ட்=4, ம=1. ஆக 10. 3-வது தாளம் ரூபக. ரு=2, ப³=3, க=1, ஆக 6.

4-வது தாளம் கை. ஏ=0, க⁴=4, ஆக 4.

5-வது தாளம் ஜம்ப. ஜ⁴=9, ப=1, ஆக 10.

6-வது தாளம் தரிபட. த்=6. ரி=2, ப=1, ட்=2, ஆக 11.

7-வது தாளம் ஹட்³ட³. ஹ=8, ட்=3, ட்=3, ஆக 14.

இங்ஙனம் பழைய தப்பான பெயர்களையும், தப்பு வரிசைகளையும் ஒழித்து, சரியான எழுத்துக்களுடன், சரியான வரிசையில் முன்னோர்கள் அமைத்த பெயர்களுக்கேற்ப தாளங்கள் அமைக்கப்பட்டுள்ளன. பழைய தப்பு வழி தாளப் பெயருள்ள ச்லோகத்தை அடியிற்காண்க.

த்ருவோ மட்யோ ரூபகஸ்ச ஜம்பஸ் தரிபிட எவ ச
அட தாலஸ்சேதி ஸப்த தாலா : ப்ரோத்கா இஹ காமாத்.

சரியான பெயரும் வரிசையுமுள்ள தாளப் பெயர் ச்லோகத்தை அடியிற் காண்க.

த்ருவ மட்யோ ரூபககௌ ஜம்ப : தரிபட எவ ச.
ஹட்ட தாலஸ்சேதி ஸப்த தாலா : ப்ரோத்கா மனீஷிபி :

இவ்விதம் Mathematical Demonstration செய்து காண்பிக்கப் பட்டுள்ள நியாயத்தை எவரும் மறுக்கத் துணியார் என்று நம்புகிறேன். ஒருவர் இவ் விஷயத்தில் மூன்றாக்காலவுள்ள, 'தரிபட' தாளத்தை 7 அக்ஷரமுள்ள தரிபட தாளமாகக் விட்டார்களே? என்று ஆகேபிக்கலாம். மேற்கூடிய ஏழு தாளங்களுக்கும், ஐக்கைத்து ஜாதிகள் உண்டு. அவை களுள், தப்பெயர்களை உண்டாக்கின, முன்காலத்திய சாஸ்த்ர நிபுணர் கள், தரிபட தாளத்திற்கு, மிசர் லகுவையும், ஹட்ட தாளத்திற்கு கண்ட ஜாதி லகு வையும் ஏற்றுக்கொண்டார்கள்.

அவ்விதம் ஏற்பட்ட 14 அக்ஷர கண்ட ஜாதி தாளம் அடை தாளமு மல்ல, தோசை தாளமுமல்ல. அங்ஙனமே, தரிபட தாளம், மிசர் லகு உள்ளதாகத்தான் பெயர் வாய்த்தது. அந்த தாளம் மூன்று அக்ஷர லகு உள்ளதாயும் இருக்கலாம். காலு, ஐந்து அக்ஷர லகு உள்ளதாயும் இருக்க லாம்.

மேற்கூறிய ஏழு தாளங்களிலும் அவைகளின் பெயர்களால் ஏற்பட் டவையல்லாத மற்ற லகுக்களையும் அமைத்துக்கொள்வதில் ஆகேபம் இல்லை. பஞ்ச பக்ஷங்கள் பறிமாதியிருப்பதில் ஏதேனும்மொன்றையோ, இவ்வே.

அல்லது எல்லாவற்றையுமோ புதிக்கலாம். அதுபோலவே, ஒவ்வொரு தாளத்திலும், எந்த ஜாதி லகுவையோ அல்லது எல்லா ஜாதிகளையுமோ, உபயோகிக்கலாம். ஆனால் பெரியோர் கைக்கொண்டது, அவைகளின் பெயர்களில் உள்ள லகுக்களே.

தாளத்திற்குப் பத்து பராணங்கள் உண்டு. அவைகளுள் முக்யமானது “எடுப்பு” என்று பொருள்படும் ‘க்ரஹம்’ ஒன்று. க்ரஹங்கள் ஸமம், அநாகதம், அதீதம் என்று மூவகைப்படும். ‘விஷமம்’ என்று ஒரு க்ரஹம் இல்லையா? என்று ஒரு வித்வான் கேட்க நேரிட்டது. க்ரஹங்கள்; ஸமம், விஷமம், என்றிருவகைப்படும். விஷமம்; அதீதம், அநாகதம் என்றிருவகைப்படும். ஆதலால் க்ரஹங்கள் மேற்கூறிய மூன்றே என்று பதில் கொடுத்தேன்.

ரெயில் பிரயாணம் செய்யவேண்டுமானால், நாம் தாம் ரெயிலுக்குக் காக்க வேண்டுமெயல்லாது, ரெயில் நமக்காக காக்காது. ரெயில் பாதானம் நாம் அபாதானம். அதுபோலவே, ஸந்தேத்தில் பாட்டுதான் பாதானம். தாளம் அதற்கு உதவியே. ரெயில் ஏறக் கருதிய ஒருவர், வருவதற்கு வெகு நேரம் முன்னதாகவே போய் ‘டிக்கட்’ கொடுக்கும்படி கேட்கிறார். அதற்கு அந்த குமாஸ்தா “சற்றுப் பொறும். ரெயில் அநாகதம்” என்கிறார்.

மற்றொருவா ரெயில் வரும் சரியான நேரத்தில் போய், டிக்கெட் பெற்றுக்கொண்டு பிரயாணம் செய்கிறார். ரெயில் வந்த சமயமும் இவர் வந்த சமயமும் சமம். மற்றுமொருவர், கொஞ்சம் தாமதித்துப் போய் ‘டிக்கெட்’ கேட்கிறார். அதற்கு குமாஸ்தா, ‘ரெயில் அதீதம். காண வாகும்,’ என்று கூறுகிறார். மற்றுமோர் திருஷ்டாந்தம்:—

ஒரு மடாதிபதியை ஸர்வாதிகாரி கைலாக்குக் கொடுத்து நடத்துகிறார். ஒருவரை ஒருவர் முந்தியும் பிந்தியும் தூழுப்பதில்லை. இருவரும் அக்கம்பக்கமாகவே சமமாய் நடத்துகிறார்கள். மடாதிபதியை தரிசனம் செய்ய வந்துள்ள ஒருவர், “ஸ்வாமிகள் வந்தாயிற்றே?” என்று கேட்கிறார். அதற்கு, “ஸ்வாமிகள் அநாகதர், பூசையட்டில் முன்னதாக வந்து விட்டது” என்கிறார். ஸேவை செய்வ விரும்பும் மற்றொருவர், “ஸ்வாமிகளைத் தரிசிக்கலாமோ” என்கிறார். அதற்கு “ஸ்வாமிகள் அதீதர். சவாரி போயாயிற்று? என்று பதில் கிடைக்கிறது.

ஆதலால் பாட்டும், தாளமும், ஸம காலத்தில், ஒரே நேரத்தில் தொடங்குவதுண்டு. இதுதான் ஸம எடுப்பு.

ஸக. கா. கா. மக || ரீ. ஸரி | ஸ ஸ ||

பாட்டுத் தொடங்குவதற்கு முன்னரே தாளம் தொடங்குவது அநாகத எடுப்பு.

|| நில நீதி ஸா நிநீ ஸத தா ||

பாட்டு முந்தி எடுக்கப்பட்டு, தாளம் பின்பு எடுக்கப்பட்டால் அது அதீத எடுப்பு.

கி || ரிர, ஜ, ஸாத., த || நய., ஸ தய., கி || ரிர., ஜ, என்று தொடங்கி மீண்டும் பாடவும்.

இப்படித்தான், ஸ்மாணே ஸாகம், இதி ந்யாயமா, எந்த வேடுகோ, செந்தனே ஸதா, நன்னுப்ரோவ, கடதேற, கருணின்ஸுடரு, ஜன்மமெந் தரு முதலான மத்யம கால சீர்த்தனங்கள், அதீத எடிப்பிலேயே பாடப்படவேண்டும். இப்பொழுதோ வித்வான்கள் மேற்படி சீர்த்தனங்களை 1½ அக்ஷர காலம் தள்ளி அநாகத எடுப்புடன் பாடுகிறார்கள். வினம்ப கால சீர்த்தனங்கள் அநாகத க்ரஹத்திலேயே பாடப்பட வேண்டும். அது போலவே மத்யம கால சீர்த்தனங்கள், அதீத க்ரஹத்திலேயே பாடப்பட வேண்டும். இவ்விருவகைப்பட்ட சீர்த்தனங்களையும் ஸம எடுப்புடன் பாடுவதில் யாதொரு தடையுமில்லை. மேற் கண்ட ந்யாயத்தை அடியிற் கண்ட உதாஹரணங்கள் நிரூபிக்கும்.

அவையாவன:—ஒரு எஜமான் வெளியே போகக் கருதி புறப்பட்டு செல்லும்போது கூடவரும் வேலைக்காரனிடம், “மழைத் துற்றல் போடு கிறது. கீட்டிலிருந்து குடை வாங்கிக்கொண்டுவா”, என்று அனுப்பிவிட்டு, நடக்கிறார். வேலைக்காரன் குடையை வாங்கிப் பிரித்து, “எஜமான் அதீதரே!” என்று விரைந்து அவரை நோக்கி ஓடுகிறான்.

மற்றொருவர் வெளியே புறப்படும் சமயத்தில், ஒரு ஹரிகேன் விளக்கு ஏற்றிக்கொண்டு “நீ முன்னே நட, நான் கொட்டடியைப் பூட்டி சாலியை உள்ளே கொடுத்து வருகின்றேன்,” என்று சொல்ல விளக்கு பிடித்திருக்கும் அந்த வேலைக்காரன், “எஜமான் இன்னும் அநாகதரே”, என்று மெள்ள நடந்துகொண்டு திரும்பித் திரும்பிப் பார்க்கிறான்.

ஆதலால் அதீத க்ரஹத்தில் பாட்டு முந்திச் செல்வதால் தாளம் ஓடத்தான் வேண்டும். அநாகத க்ரஹத்தில் பாட்டு பிந்தி வருவதால் முந்திச் செல்லும் தாளம் வினம்பமாகத்தான், அதாவது மெள்ளத்தான் செல்லவேண்டும்.

ஸம், அதிதம், அராகதம் என்ற மூன்று எடுப்புக்களில் ஏற்றுக் கொண்டுள்ள, சார்ங்கதேவர் தனது ஸந்தே ரத்னாத்தில், 'தானம்' பித்தி எடுக்கப்படுவதை அதிதம் என்றும் கூறியுள்ளார். அதன்படி சமது அதிதம், சார்ங்கதேவரின் அராகதமாகவும், சமது அராகதம் சார்ங்கதேவரின் அதிதமாகவும் ஆகியும்.

இந்த வித்தியாஸம் ஏற்படுவதில் தவறு ஒன்றும் இல்லை. அது எம் கனமெனில், நாம் பாட்டுப் பிரதானம் என்று கருதி, அப் பெயர் இட்டிருக்கிறோம். சார்ங்கதேவரோ தானப்ரதானத்தில் தானத்தின் ஒரு ப்ரானமாகிய 'காஹ'த்தை வர்ணிக்கும்பொழுது தானத்தையே ப்ரதானமாக வைத்துக்கொண்டு அப்பெயர்களை இட்டுள்ளார் என்று நாம் தெரிந்து கொள்ள வேண்டும்.

இன்னமும் சச்சப்புடாதி 108, 72, 54 தானங்களைப்பற்றி சொல்ல வேண்டிய விஷயங்கள் பல உள். 72 தானம் மட்டில் மேன சம்பந்தமாய் வர்ணிக்கப்படும்.

உபன்யாசத்தை வளாவிடாமல் இத்துடன் விடத்தக்கொள்கிறேன்.

ஜெய் ஹிந்த்.

மேளம்

ஸ்ரீ பி. ஜி. ஸுந்தரேச சாஸ்திரிகள், திருச்சி

'மேளம்' என்ற சுப்தத்திற்கு செயற்கை என்று பொருள். ஸ்வரங்களின் செயற்கைகளை ஸ்வர மேளங்களாகும். மாணவர்களுக்கு ஸந்தேப் பயிற்சி செய்விக்கும்போது, ஸ்வரங்கள், ஸ, ரி, க, ம, ப, த, நி, என்ற ஏழேயாகும் என்று போதிக்கப்படுகிறது.

'நி' ஸ்வரத்துடன் ஸ்வர வரிசை கின்று விடுவதால் இந்த வரிசைக்கு ஸ்தாயி என்று பெயர் ஏற்பட்டது. இவ்விதம் மேன் மேலும், கீழே கீழே பும் பல ஸ்தாயிகள் ஏற்படும். இவ்வேழு ஸ்வரங்களும் சேர்ந்து ஒரு ஸ்வர க்ராமம் (Gamut) ஆகும். இந்த க்ராமத்துடன் அடுத்த ஸ்தாயியின், ஷட்ஜ ஸ்வரம் சேர்ந்து உண்டாகும் எட்டு ஸ்வரங்களும், ஸ்வராஷ்டகம் (Octave) எனப்படும்.

இவ்விதம் ஏற்படக் கூடிய ஸ்தாயிகள் மூன்று மாகலாம், ஐந்து மாகலாம். அதற்குமேல் ஏற்பட முடியாது. மனுஷ்யக் குரலில் மத்யஸ் தாயி என்ற எட்டு ஸ்தாயியும், தாஸ் தாயி என்ற மேல் ஸ்தாயியின் கீழ் பகுதியும், மந்த்ர ஸ்தாயி என்ற கீழ் ஸ்தாயியின் மேல் பகுதியும் சேர்ந்துதான் சாதாரணமாய் அமையக் கூடும். மூன்று ஸ்தாயிகள் சஞ்சாரம் ஏற்படுவதால் இதைத்தான் த்ரிஸ்தாயி ஸஞ்சாரம் என்பார்கள்.

ஸ்வரானி வரிசைகள் முதலிய அடிப்பாடங்கள் முடிந்தபின் மேற்கூறிய ஸ்வரங்களில், ஸ, ப, இரண்டும் பிரிவினையில்லாத பாக்ருதி ஸ்வரங்கள் என்றும், மீதியுள்ள ரி, க, ம, த, நி என்ற ஐந்து ஸ்வரங்களும் இரண்டிரண்டு பகுதிகளாய்ப் பிரிக்கப்பட, பத்து விக்ருதி ஸ்வரங்களும் இரண்டு பிரக்ருதி ஸ்வரங்களும் சேர்ந்து, பனிரெண்டு ஸ்வரங்களாகும் என்று போதிக்கப் படுகிறது. இன்னும் கொஞ்சம் பயிற்சி வளர்ந்த பிறகு மேற்கூறிய ரி க ம த நி என்ற ஐந்து ஸ்வரங்களும், ஸ்ரான்கு பகுதிகளாய்ப் பிரிக்கப்படுவதால் ஏற்படும் 20 ச்ருதிகளும், ஸ, ப, என்ற ஸ்வரங்களும், சேர்ந்து 22 ச்ருதிகளாகும், என்று போதிக்கப் படுகிறது. ச்ருதிகள் 24 உண்டென்று சொல்கிறார்களே என்று ஒருவர் கேட்கலாம். ச்ருதிகளோ அளந்தம். அவைகள், தொண்டை யினால் தெளிவாய்ப் பாடிக் காட்டப்படக் கூடுவதாலும், காதினால் கேட்டு, எனில் வித்தியாசங்களைக் கண்டு கொள்ளுமாறு ஏற்படுவதாலும், அவைகளுக்கு ச்ருதிகள் எனப்பெயர். அவ்விதம் தெளிவாய்ப் பாடுவதற்கும், தெளிவாய்க் கேட்டறிந்து கொள்வதற்கும் லாயக்கான ச்ருதிகள் இருபத்திரண்டே என்று சாஸ்திரிகள் கூறுகின்றனர். ஈன்றாய், ஸ்ரமாய், நியின்ட் பூதி தேய்த்த கவற்றில் சமது கைக்கு, சற்றேனும் மேடு

பன்னம் இல்லாதிருப்பதாய் தெரிய வந்தாலும், எதும்பு, பூரன் முதலிய ஜந்துக்கள் ஏதுவதற்குப் போதுமான மேடு பன்னங்கள் உண்டு என்பதே இதற்கு திருஷ்டாந்தம். நாம் உட்கொள்ளும் உணவுப் பொருள், கீழ் நோக்கியே சென்று ஆணத்தின் வழியே வெளியே போகிறது. எனினும் சிலர் விசேஷப் பயிற்சியினால், ஆணத்தின் வழியே ஜலத்தை மேல் நோக்கி இழுக்கின்றார்கள் என்பது உண்மையே. அதுபோலவே, சிலர் ஸாதன பலத்தால் இரண்டு ச்ருதிகளுக்கு கடுவே அவர்தா ச்ருத்யை பாடிக் காட்டுகின்றார்கள் என்பது உண்மையே. ஆதலால் 24 ச்ருதிகளும் உண்டு என்று மட்டில் சொல்ல வேண்டியதில்லை. மேற் கொண்டும் அவர்தா ச்ருதிகள் பாடிக் காட்ட வேண்டியவை.

மேற்கண்ட ச்ருதிகளில் இருந்து, வெங்கடமகி ஷட்ஜம், பஞ்சமக் கருடன், மூன்று ரிஷபம், மூன்று கார்தாரம், இரண்டு மத்யமம், மூன்று தைவதம், மூன்று நிஷாதம் ஆகிய 16 ஸ்வரங்களைக் கையாண்டார். அவைகளை ஒலித்துக் காட்டுவதற்கு, வீணையில் 12 மெட்டுக்களை அமைத்தி பாக்கி நாலு ஸ்வரங்களையும் தந்தியை இழுத்துப் பிடிப்பதால் உண்டாக் லாம் என்று ஏற்பாடு செய்தார். அவ்விதம் கையாணப்பட்ட 16 ஸ்வரங் களாவன:—1. ஷட்ஜம், 2. சுத்தரிஷபம், 3. சதுச்சுதி ரிஷபம் 4. ஷட் ச்ருதி ரிஷபம், 5. சுத்த கார்தாரம், 6. ஸாதாரண கார்தாரம், 7. அந்தா கார்தாரம், 8. சுத்த மத்யமம், 9. ப்ரதிமத்யமம், 10. பஞ்சமம், 11 சுத்த தைவதம், 12. சதுச்சுதி தைவதம், 13. ஷட்ச்ருதி தைவதம், 14. சுத்த நிஷாதம், 15. கைகி நிஷாதம், 16. காகவி நிஷாதம் என்பவையே.

மேளங்கள் ஏற்பட்ட வகை அடியிற் காண்க :

1. சுரி: சுதா. 2. சுரி: ஸாகா 3. சுரி அங்கா தத: பாம் | 4. சுரி ஸாகா. 5. சுரி அங்கா. 6. ஷரி அங்கா. இத்திரிமாத்தி என்பது ஆறு 'ரிசு' மேளங்கள் பூர்வ மேளங்கள் ஆகும்.

1. சுத⁴: சுரி:, 2. சுத⁴: கைகி: 3. சுத⁴: காரி: தத: பாம் | 4. சுத⁴: கைகி:, 5. சுத⁴: காரி: 6. ஷத⁴: காரி: இத்திரிமாத்தி என்பது ஆறு தனி மேளங்கள் உத்தர மேளங்கள் ஆகும்.

ஒவ்வொரு 'ரிசு'மேளத்திற்கும், ஒவ்வொரு 'ததி' மேளமும் சு. ம. லும் சேரும்போது, 6 X 6 = 36 சுத்த மத்யம மேளங்கள் ஆகும். மேற்கண்ட, ரிசு, ததி மேளங்களுடன், "ப்ரம்" சேரும்போது 36 ப்ரதிமத்யம மேளங் கள் ஆகும். ஆக மொத்தம் 72 மேளங்கள். ஒவ்வொரு மேளத்திலும் ஸ. ப. சேரும் என்று சொல்லாமலே தெரிந்து கொள்ளலாம்.

இவ்விதம் ஏற்படும் மேளங்களைக் கேட்கும்பொழுது தேட்பவரின் மனதில் 'ராகம்' என்ற ஒரு ஆசை உண்டாகிறது. ஆதலால் இவைகளுக்கு

ராகங்கள் என்ற பெயர். இவ்விதம் ஏற்படும் 72 மேளங்களுக்கும், மேளராகங்கள் என்றும், "ஜனக", ராகங்கள், என்றும், "கன" ராகங்கள் என்றும் பெயர் உண்டு. அவைகளில் இருந்து உண்டாகும் கிளை ராகங்களே, ஜன்ப ராகங்கள் எனப்படும். ராகங்களின் ஆரோஹண, அவரோஹண ஸ்வரங்களை கேட்கும் பொழுது, கேட்போரின் மனம், சிது மூர்ச்சை யடைவது போல், ஆனந்த பாவசமாகி விடுவதால், அவைகளுக்கு ராக மூர்ச்சனை என்று பெயர். இப்படிப் பிறந்த ராகங்களுக்கு பெயரிட வேண்டி வருகிறது. அது நிற்க.

வடமொழி வர்ணமாலையில், 'க' முதல், "ஹ" வரையில் உள்ள 33 எழுத்துக்களில், 'க' முதல் 9 எழுத்துக்களும், 1 முதல் 9 வரையிலுள்ள எண்களைக் குறிக்கும். "ட" முதல் 9 எழுத்துக்கள், 1 முதல் 9 எண்களைக் குறிக்கும். "ப" முதல் "ம" வரையிலுள்ள ஐந்து எழுத் துக்களும், ஒன்று முதல் ஐந்து எழுத்துக்களைக் குறிக்கும். 'ய' காம் முதல் உள்ள 8 எழுத்துக்களும், 1 முதல் 8 எண்களைக் குறிக்கும். ரு, லும், றலும், ருன்யத்தைக் குறிக்கும். இம்முறைக்கு, க, ட, ப, ய ஆகிய ஸங்க்யைகள் எனப் பெயர். மேற்கண்ட மெய்யெழுத்துக்களுள், ஒற்றெழுத்துக்கள், நிர்ஜீவாக்ஷரங்கள், ஆனவையால் அவைகள் கணக்கில் சேருவதில்லை. ஸஜீவாக்ஷரங்கள் எனப்படும், உயிர் மெய்யெழுத்துக்களுக்கே கணக்குண்டு. இவ்விதம் ஏற்படும் எண்கள், வலது புறமிருந்து, இடது புறமாய் எழுதப்படவேண்டும். வாசிப்பது மட்டில், இடது புறமிருந்து வலது புறம்தான். (உ.....ம்) க ற வை, வலது புறமிருந்து எழுதினால் '01' என்று கணக்காகும். இதை இடது புறமிருந்து வாசித்தால் 1, 0, அல்லது 1 என்று கணக்காகும். மாயா என்பதின் எண்ணிக்கைகளை வலது புறமிருந்து, 51 என்றெழுதி இடது புறமிருந்து 15 என்று படிக்க வேண்டும். இதுதான் மேளங்களின் பெயர் ஏற்படுத்த இக்காலத்திலுள்ள க ட ப யா தி ஸங்க்யை முறை. தாலங்களின் பெயர் அமர்ந்ததில் நிர் ஜீவாக்ஷரங்கள் என்ற மெய்யெழுத்துக்களுக்கும் கணக்கு ஏற்பட்டது.

இதற்கு முன்னால் 108 தாளங்கள் இருந்ததுபோல் 54 தாளங்களும், 72 தாளங்களும் இருந்தன. அவைகளுள் 72 தாள விஷயத்தில், பெயர் கள் ஏற்படுவதற்காக சற்று மாறுபாடான, க ட ப யா தி ஸங்க்யை உப யோகப் பட்டு வந்தது. அதில், மேற்கண்ட பிரகாரம், அக்காலத்தில் உயிர் மெய்களுக்கு மட்டில் கணக்கு ஏற்பட்டிருப்பது போல், மெய் யொத்துகளுக்கும் கணக்கு உண்டாயிருந்தது. அன்றியும் ஜீவாக்ஷரங்கள் என்ற உயிர்சொல்லுக்கும் கணக்கு ஏற்பட்டிருந்தது. ஒவ்வொரு உயிர் மெய்யினுள்ள மெய்யும் உயிரும், அதற்கடுத்து வரும் மெய்யொத்தும், சேர்ந்து ஒரு தொகுதியாகப் பாவிக்கப்பட்டது.

(உ.....மாய்)

'சக்ரவாகம்' என்ற பெயர், சக்—ர—வா—கம் என்று பிரிக்கப்பட்டது. அவ்விதம் 72 தாளங்களும், கணகாங்கி முதலான 72 பெயர்களும் கொடுப்பது வந்தன. அப்புறம் பெயரிட்டதில், ஒவ்வொரு பெயரின் ஒவ்வொரு எழுத்துத் தொகுதியிலும் அடங்கியுள்ள மெய், அதோடு சேர்ந்த உயிர், அதன் முன் வரும் மெய்யொற்று, இவைகளுக்கு ஏற்பட்ட எண்களின் கூட்டுத் தொகையே, அந்தத் தொகுதியின் மதிப்பாயிற்று.

இவ்விதம் ஏற்படும் தொகுதி மதிப்புகள், காலால் வகுக்கப்பட்டு ஏற்படும் 1, 2, 3, 4, என்று மீதியாகும் ஸங்கையகளை, அந்த தாளத்தின் த்ருத, வரு, குரு, ப்லுத அங்கங்களாயின. இவ்விதம் சக்ரவாகத்திற்கு கான்கு அங்கங்கள். காஹாப்பிரியா தாளத்திற்கு ஆறு அங்கங்கள். ஸிம் மேந்தா மத்யமம் என்பதற்கும் ஆறு அங்கங்கள். திரசங்கராபரணம் என்ற தாளத்திற்கு எட்டங்கங்கள். இதன் மேல் விவரங்கள் மதரால் ரயில்வேயில் ஈரோட்டிற்கடுத்த சங்கிரி துர்க்கத்தில் உள்ள ஒரு கட்டுவனார் தமிழ் பாஷையில் எழுதியிருக்கும் புஸ்தகத்தில் அடங்கியுள்ளன. அது என் வசயிருந்தது. அது இப்பொழுது கிடைக்கவில்லை. எங்கு வைத்தேனோ அறிகிலேன். அது கிட்டுமானால் அதைப் பார்க்கலாம். கிர்க.

ஒரு கிராமத்தில் ஒரு மனை பழையக் கிடந்தால், அங்குமிருந்து சிலர் வண்டிகளை நிறுத்துவதும், மாடுகளைக் கட்டுவதும் உண்டு. அது போலவே மேற்கூறிய கணகாங்கி முதலான 72 தாளங்களும் உபயோகத்தில் விந்து நீங்கியபின், அப்பெயர்கள் காலியாகக் கிடந்தன. 72 மேனங்கள் ஏற்பட்ட உடன் அவைகளுக்கு சிலர் காலியாயிருந்த 72 தாளங்களின் கணகாங்கி முதலான பெயர்களையே உபயோகப் படுத்தலாயினர். அப்பெயர்களை மேனங்களுக்கு உபயோகப் படுத்தும்போது, முதல் இரண்டு அக்ஷரங்களை மேனவரிசைகளைக் குறிப்பிடும். அவைகளிற் சில உபயோகி ஸங்கைய முறைக்கு முரண்பட்டிருந்தன. (உதாரணமாய்) சக்ரவாகம் என்பதில் உள்ள 'ச' வில், 'க்' என்ற மெய்யொற்று நிர்ஜீவனாதால், ஸஜீவாகா மாகிய 'ர' விற்குத்தான் கணக்குண்டு, அப்படியாயின் 'சர' என்பது 20 ஆகுமென்றி 16 ஆகாது. அதுபோலவே திவ்யமணி 48 ஆகாது. 'வ' கணக்கில் நிர்ஜீவன். விச்வம்பரியும் 65 ஆகாது. 'ப்' நிர்ஜீவன் சித்தாரம்பரி 66 ஆகாது. 'த்' நிர்ஜீவன். ஆதலால் 'சக்ரவாகம்' 16வது மேனம் என்பது பொய்யாய் போகும். ரிஷபப்பிரியா என்ற 62வது மேனத்தின் பெயர் 60 என்றும் ஆகுமே என்று, கப்பராம திக்ஷிதர் தமது ஸங்கீத ஸம்பந்தாய ப்ரதர்சினியில் 26வது பக்கத்தில் வலித்திருக்கிறார். அது தவறு. காம் பாடுவதில் ரிஷபத்தை ரிஷபம் என்றாக்கிக் கொண்டு தான் ஸ.ரி.கம் என்று பாடுகிறோம். 'ஸுரு கம்' என்றால். வடக்கத்தி யார் சிலர் ஸரேசாமா என்று பாடுவதுமுண்டு. இவர் இரண்டாவது

வாகம் கு வில்—தொட்டி—இருப்பதாய் கணக்கிட்டிருக்கிறார். ஆனால் அது ரிணயக் கொண்டுதான் கணக்கிடப்பட்டிருக்கிறது. ரிஷபப்பிரியா 62 தான். இதுபோலவே மேற்கூறிய மற்ற தாளங்களும் இவ்விதம் பொய்ப் பெயர்களாய்ப் போகும். இது கண்டுதான் வெங்கடமகி 'கணகாம்பரி' முதலான பெயர்களை வைத்தார். ஆனால் அவரும் ரூபவதி, மாயா மானவ கௌச, திரசங்கராபரணம், சலாட என்ற கான்கு பெயர்களை மட்டும் முறையே 12, 16, 29, 36 என்ற மேனங்களுக்கு உபயோகித்தார். ஹதமத் தோடியை 'ஜனதோடி' என்றார். கணகாங்கி மேனத்தை, கணகாம்பரி என்றார். கானமூர்த்தியை கான ஸாம வராளி என்றார். மானவதியை மனோரஞ்சினி என்றார். இதுபோல்—அநேகம் நீண்ட பெயர்களை மேனங்களுக்கு வைத்துள்ளார். ஏன் அவ்விதப் பெயர்களைக் கொடுத்தார் என்றும், அவைகளில் அடங்கியுள்ள அக்ஷரங்களுள் முதல் 2 நீங்கலான மற்ற அக்ஷரங்களின் பயன் என்னவென்று வித்வான் கந்தான் கண்டறிய வேண்டும்.

அவர் மேற்கூறிய நீண்ட பெயர்களை உபயோகப்படுத்தாமல், கன, ரத்ன, கான, வன, ஹதி, ரூப, மாயா, திர, சல, முதலான மேனங்கள் என்று பெயர் வைத்திருக்கலாமே? 'கான ஸாம வராளி' என்பதில் 'கான' என்பது மூன்று என்று பொருள்படும். மீதியுள்ள, ஸாம வராளி யின் கதி என்ன?

கான ஸாம வராளி, துனி பின்ன ஊட்டும், வாடி வஸந்த பைலி, தோயவேக வரூபினி போல் உள்ள, வேங்கடமகி இட்ட நீண்ட பெயர்களுக்குப் பதிலாய் முறையே குறுகிய பெயர்களான, காஹார்த்தி, தே'துக, வருணாபரணம், சக்ரவாகம் என்ற பெயர்களை பின்வந்த வித்வான்கள் உபயோகித்திருக்கக் கூடும்.

மேற்கூறிய 'கணகாங்கி' முதலான தாளப்பெயர்கள் ஏற்பட்டதற்கு மேற்கூறிய ஒரே ஒரு வித்வான் ஏதோ வடமொழி தூலில் கண்டிருக்கும் தத்வத்தை யறிந்து எழுதியுள்ளார். அவைகளில் உள்ள அக்ஷரங்களுள் முதலிரண்டு வரிசை கூடும் பொருள் இருப்பதுபோல், மற்ற அக்ஷரங்களுக்கும் பயன் உண்டென்று மேலே கூறியிருக்கிறேன். ஆனால் வேங்கடமகி வைத்துள்ள, முதல் இரண்டு அக்ஷரங்கள் நீங்கலான மற்றவைகளுக்குப் பயன் என்ன? கோகிலத்வனி, கருடத்வனி, ஹம்ஸத்வனி இருப்பது போல் ஸிம்ஹத்வனி ஏன் இருக்கக் கூடாது? ஸிம்ஹேந்திர மத்யமம் என்று ஏன் இருக்க வேண்டும்? அந்த மேனத்தை வேங்கடமகி, 'ஸுமத்வனி' என்று பெயரிட்டுள்ளார். இப்பெயரும் பொருத்தமாயில்லை. 'ஸும' என்றால் புஷ்பம், 'த்வனி' என்றால் ஒலி; 'ஸுமத்வனி' என்றால் புஷ்ப ஒலி என்றாகும். புஷ்பத்திற்கோ, 'ஒலி' இல்லை. அவரோ, ஸிம்ஹத்வனி என்றோ, ஸிம்ஹாதம் என்றோ, ஸமத்வனி என்றோ,

ஸாமவனி என்னு பெரிட்டிருந்தால் அழகாகிருந்திருக்குமே; 'சாஸ்திரிய' என்ற தாளத்திற்கு முதல் இரண்டு அகாங்கங்கள் பொருந்தியுள்ளன. அப்பெயர் வாய்ந்த மேளத்தின் முதல் எழுத்து கீங்கலான மற்றவைக்கு என்ன பொருத்தம்? அதைக் "சாஜயீ" என்று சொல்லியிருக்கலாமே? அதை "மகி" அவர்கள் "ஸ்ரீராகம்" என்று பெயர் இட்டிருக்கிறார்கள். "ஸ்ரீராகம்" என்பது வேறன்றோ? இதுபோன்ற விஷயங்கள் பற்றி வித்வான்கள் தக்க ஆராய்ச்சி செய்வது உচিতமும் கடமையும் ஆகும்.

மேளங்கள் உண்டாக்குவதில் ச்ருதிகள் என்ற ஸ்வர விக்குதிகள் உபயோகப்படுவதால் அவைகளைப் பற்றிய மேல் விவரங்கள் தெரிய வேண்டியது அவசியமாகும். ஸாமவேதம், நிஷாதஸ்வரத்தின் முதல் ச்ருதியில் இருந்து, அவரோடான கர்மமாக காரணம் செய்யப்பட்டு வருகிறது. நிஷாதத்தின் முதல் ச்ருதியாகிய சுத்த நிஷாதத்திற்கு "சக்ருஷ்டம்" என்று பெயர். அதற்குக் கீழுள்ள த, ப, ம, க, என்றவைகளுக்கு ப்ரதம, த்வீதிய, த்ருதிய, சதுர்த்த என்றும், 'ரி' ஸ்வரத்திற்கு 'மந்தரம்' என்றும், 'ஸ' ஸ்வரத்திற்கு அதிஸ்வரம் என்றும் பெயர் வாய்ந்துள்ளன. வெளகிக கானத்திலோ, மேற்படி 'சுத்த நிஷாத' ஸ்வரத்திற்கடுத்து, தைவதத்தின் கானகாவது ச்ருதி முடிய, ஆரோஹணக்ரமமாக 22 ச்ருதிகள் கூறப்பட்டுள்ளன. அவைகளின் பெயர்கள் முறையே தீவரா, குமுத்வதி, மந்தா, சந்தோவதி முதலியவை ஆகும்.

உலக வழக்கத்தில் ஒருவரின் வீடு "மண்டபத்திற்கு அடுத்த கானகாவது," என்று சொல்லுவதனால், எல்லையான மண்டபத்தைச் சேர்த்துக் கணக்கிடுவதில்லை. ஏனெனில் மண்டபம் கீடவ்வ. அது எல்லையே! அதுபோலவே, நிஷாதத்தின் முதல் ச்ருதியை எல்லையாய் அமைத்துக் கொண்டு, அதற்கடுத்த ச்ருதிகளைத் தான் கணக்கிடல் வேண்டும். அவ் வணம் கீ 2=தீவரா. கீ 3=குமுத்வதி. கீ 4=மந்தா. ஸ=சந்தோவதி. இது ச்ருதி வரிசையில் கானகாவது. அதற்கடுத்த மூன்றாவது ச்ருதி ஸாம சுத்த ரிஷ்யம். அதற்கடுத்த இரண்டாவது ச்ருதி சுத்த கரந்தாரம். அதற்கடுத்த கானகாவது சுத்த மத்யமம். அதற்கடுத்த 4-வது பஞ்சமம். அதற்கடுத்த மூன்றாவது ஸாம சுத்த தைவதம். அதற்கடுத்த இரண்டாவது மேற்கூறிய ஸாம சுத்த நிஷாதம். அதாவது, முத்தின் 'நி' ச்ருதிக்குப்பின் 'ஸ' கானகாவது ச்ருதி. அதற்கடுத்த ஸாம—க. ரி மூன்றாவது. அதைவிட்டு இரண்டாவது ச்ருதி சு. ரா. அதைவிட்டு கானகாவது க. ம. அதைவிட்டு கானகாவது ப. அதைவிட்டு மூன்றாவது, ஸாம சு. த. அதை விட்டு இரண்டாவது சு. நி.

இவ்விதம் ஏற்பட்ட கணக்கே

சதுஸ் சதுஸ்சதுஸ்சதுஸ் ஷட்ஜ மத்யம பஞ்சமர்: | த்வீர்த்வீர் நிஷாத கரந்தாரோ த்ரிஸ்த்ரிஸ்சரஷப தைவதென || என்று சாஸ்திரித் தில் விளக்கப்பட்டிருக்கிறது. அப்படியிருக்க ஸந்தே சாஸ்தர்ப் பவிற்சி யில்லாத அஜ்ஞானக் குடுக்கைகளாகிய சில ஸந்தே வித்வான்கள் ஸ, ம, ப, என்ற மூன்று ஸ்வரங்களுக்கும் என்னுஞ்ச்ருதிகள் என்றும் ரி, த, ஸ்வரங்களுக்கு மும்மூன்று ச்ருதிகள் என்றும், க³ நி ஸ்வரங் களுக்கு, ஈரோண்டு ச்ருதிகள் என்றும், ஆகமொத்தம் 22 ச்ருதிகள் என்றும் துணிந்து கூறும் குற்றத்தை மன்னிக்க முடியாது. நான்காவது, மூன்றாவது, இரண்டாவது என்ற Ordinal சப்தங்களை 4, 3, 2 என்ற Ordinal சப்தங்களாய் ச்ருதியை முற்றிலும் அவிலேகமே. ஸ. ப ஆகிய இரண்டிற்கும் என்னுஞ் ச்ருதிகள் உண்டு என்று சொல்வது நித்ய ப்ரம்மசாரியாகிய பீஷ்மருக்கு, நான்கு குழந்தைகள் உண்டென்றோ, ப்ரம்ம சர்யத்திலிருந்து, ஸர்யாஸம் பூண்ட மடாதிபதிக்கு நான்கு பிள்ளைகள் உண்டென்றோ சொல்வதுபோல் ஆகும்.

இதுபோலவே, ச்ருதிவிஷயமாய் மற்றொரு கேவலமான உள்படி யும் உண்டு. தீவரா, குமுத்வதி, முதலான 22 ச்ருதிகளையும், ஷட்ஜத்தி லிருந்து கணக்கிடுகிறவர்களும் உண்டு. இந்தத் தவறுதலை, எட்டையா புரம் சுப்பராம தீகிதர், தமது "ஸந்தே ஸம்ப்ரதாய ப்ரதர்சினீ" என்ற துவின் 27வது பக்கத்தில் 14-வது பத்தியில் ஸங்க்ராஹ ரூடாமணி என்ற கர்த்ததைப் பற்றி சர்ச்சை செய்வதில் கொடுத்துள்ள ச்ருதி பதகத் திற்கு, யார் கர்த்தாவாயினும் அது பெரும் தவறு என்பதில் ஐயமில்லை. அதில் ஷட்ஜத்தை தீவரா என்றும், ஷட்ச்ருதி ரிஷபமும், ஸாதாரண கரந்தாரமும் பேசும் கொட்டிக்கு கானகாவது ச்ருதியாகிய சந்தோவதி என்று பெயரிட்டு, அவரது, க, ரி, கு, க, நி, கு என்ற முறைப்படி 'ரி', என்ற குறியும் அமைக்கப்பட்டிருக்கின்றது. 13-வது ச்ருதியாகிய 'மார்ஜனி'யில் இருக்க வேண்டிய சுத்தமத்யமத்தை வஜ்ஜிகா என்ற 10-வது ச்ருதியிலும் 17-வது ச்ருதி யாகிய ஆவாபினியிலிருக்க வேண்டிய பஞ்சமத்தை, 13-வது ச்ருதியாகிய மார்ஜனியிலும் 22-வது ச்ருதியாகிய 'கோபினி'யில் இருக்கவேண்டிய சுத்த நிஷாதத்தை ஷட்ஜமாயும் கூறப்பட்டிருக்கிறது. இவ்விதம் அந்த புஸ்தகத்தில் பல குழப்பங்கள் ஏற்பட்டுள்ளன.

இதுபோலவே, மேற்கூறிய சங்கிரிதர்க்கம் கட்டுவனார், ஷட்ஜஸ் வர்த்தை 'தீவரா' என்று தொடங்கி 22 ச்ருதிகளைக் கணக்கிட்டுப் பிரகரித்திருக்கிறார். அதுவும் முற்றிலும் தவறு. சாஸ்தர்த்தை நன்கு ஆராயாது பிரபல வித்வான்கள் அவிலேகத்திற்குள்ளாகிறார்கள். நான் மேற்கொண்டுள்ள நியாயத்தை அடியிற்காண்க.

கலியாணத்தில் ஒரு பெண்பிள்ளை மற்றொருத்தியை பார்த்து, ஒரு சுத்தம்பாடு என்று சொல்வதுண்டு. சுத்தம் என்றால் வட மொழியில்

சுத்தம். அதன் பொருள் இஷ்டம். சுத்தம்பாடு என்றால் உணக்கிஷ்டமான பாட்டைப் பாடு என்று பொருள். ஒரு பாடலர் பாடத் தொடங்கும் போது கட்டிடத்தின் தன்மை, காலத்தின் தன்மை, தனது தொண்டையின் தன்மை, இவைகளுக்கேற்ப, 'ஸ' என்ற Keynote என்ற ஆதாரச் சூதியை தனது சுத்தம் என்ற விருப்பம்போல் எடுத்துக்கொள்வதால் அதுதான் சுத்தோவதி. அதே விதவான், 'ஸ' என்று பாட ஆரம்பித்தவுடன் ஸ, ப, ஸ என்று பாடிப் பார்ப்பதில், 'ஸ'வுக்கு அடுத்த ஆலாபனம் செய்யப்பட்ட 'ப' ஸ்வரம்தான் ஆலாபினிச் சூதி.

ஒரு வீணை விதவான் வீணையில் மெட்டுக்கள் சரியாய் அமைக்கப் பட்டுள்ளவையா, என்று பார்க்க விரும்பி, ஆரோஹணையோஹணம், வாசித்துப் பார்க்கும்பொழுது அவரோஹணத்தில் ஸ ரி த ப என்று விரலைத் தாழ்த்திக்கொண்டே வாசித்தபின், 'ப' விலிருந்து 'ம' விற்கு வரும்போது விரலை நேரில் கீழ் நோக்கித் தாழ்த்தாமல் 'ரி க' கொட்டி களிலிருந்து விரலை தந்தியின்மீது மேல் நோக்கி மாற்றினால் அல்லது துடைத்தல் செய்தே, 'ம' கொட்டடியில் வந்து அந்த ஸ்வரத்தை வாசிப்பதால் அதற்கு 'மார்ஜனி'ச் சூதி என்றுதான் பெயர். இந்த வியாயத்தை மேற்கூறிய மூன்று மொழிகளின் உண்மையான அர்த்தம் தெரிந்த யாவரும் மறுக்கமுடியாது என்பது நினைனம்.

இந்த சுத்தரீப்பத்தில் சுத்தமென்ற பெயரும் சதுச்சூதி ஷட்சூதி என்ற பெயர்களும் வாய்ந்த காரணத்தைத் தெரிந்துகொள்வது அவசியம். ஸ ரி க ம ப த ஸ என்ற Octave எனப்படும் ஸ்வராஷ்டத்தில் இரு ஸம்பகுதிகளில் முற்பகுதியின் ஆரம்ப எல்லை 'ஸ' என்ற ஸ்வரம். பிற்பகுதியின் ஆரம்ப எல்லை 'ப' என்ற ஸ்வரம். இவ்விரு பகுதிகளும் முறையே 'ஸ' சேர்ந்த 18 சூதிகளும், 'ப' சேர்ந்த 9 சூதிகளும் அமைந்துள்ளன.

'ஸ' விற்கடுத்து நான்கு ரி, நான்கு க, நான்கு 'ம' என்ற 12 சூதிகள் உண்டு. பிற்பகுதியில் 'ஸ' விற்கடுத்து, '4 த', 4 'கி' என்று 8 சூதிகள் உண்டு.

பாக்குதிகளாகிய 'ஸ'வும் 'ப'வும் சேர்ந்த $1+12+1+8=22$ என்ற 22 சூதிகளாகும். இவைகளுள் மூன்றாவது சூதி "ஸாம சுத்தரிஷபம்." ஐந்தாவது சூதி சுத்தகார்தாரம். ஆறாவது சூதி ஷட்சூதிரிஷபமும், ஸாதாரண கார்தாரமும். எட்டாவது சூதி அந்தா கார்தாரம். ஒன்பதாவது சூதி சுத்த மத்யமம். 12வது சூதி ப்ரதி மத்யமம். அப்படியே 'ப' என்ற பிற்பகுதி ஆரம்ப எல்லையிலிருந்து மூன்றாவது தைவத சூதியே ஸாமசுத்த தைவதம். ஐந்தாவது சூதி சுத்த ரிஷபம். ஆறாவது சூதி, ஷட்சூதி தைவதம், அல்லது கைசிக ரிஷபம்.

எட்டாவது சூதி 'மகி' முறைப்படி "காகலி" ரிஷபம். ஸாமசுத்த ரிஷபத்திலிருந்து கால்காவது சூதி ஷட்ஜம், என்று மென்மேலும் உணக்கிட்டுப்பட்டு வந்தது. ஆகையால் இக்காலத்தில் 'சுத்தம்' என்ற சுத்தம், ரி³, த² என்ற இவ்விரண்டிற்கும் உபயோகப்பட்டு வருவதால் ஸாம பண்டைய வழியிலிருந்து சற்று விலகியிருக்கிறோம். ஸாம இப்போது காரதார்பரியாவில் உபயோகித்த வரும் ரிஷபதைவதங்கள், ஸாம சுத்த ரிஷபதைவதங்களா? அல்லது சதுச்சூதியா என்று வீணை விதவான்கள் ஆராய்ச்சி செய்யவேண்டும். இக்காலத்திலோ, அந்த ரிஷபதைவதங்களை "சதுச்சூதி" என்று சொல்கிறார்கள். சுத்த கார்தார, சுத்த ரிஷபத் தைவதம், வெங்கட மகி, பஞ்சச்சூதி என்று கூறியுள்ளார். வெங்கடமகி யின் கொள்கைப்படி, 'க' 4 தான் அந்தா கார்தாரம். அதற்கே, மத்யமத்திலிருந்து சற்றுத் தாழ்ந்த கார்தாரம் என்று பொருள்படும் சபுத மத்யம கார்தாரம் என்று பெயர். அதுபோலவே, பஞ்சமத்திற்குச் சற்றுத் தாழ்ந்த ஒலிக்கப்படுவதும் இக்காலத்தில் ம்ரதமத்யமம் என்று பெயர் கொண்டதுமான ஸ்வரமே, சபுத பஞ்சம மத்யமம் எனப் பட்டு வந்தது. அங்ஙனமே மேல்ஷட்ஜத்திற்கு சற்றுத் தாழ்ந்துள்ள ஒலிக்கே பண்டைய காலத்தில் சபுதஷட்ஜ ரிஷபம் என்றும் ஸாம ரிஷபத்தில் 'உயர்ந்த ஒலி' என்று பொருள்படும் க்ருஷ்டம் என்றும், இக் காலத்தில் அதே பொருள்படும் 'காகலி' என்ற அடைமொழி சேர்ந்த ரிஷபம் என்றும் பெயர்.

'காகலி' கலா குஷமா' என்று நிகண்டு வாக்யம். இக்கால வீணை களில், 'க' 3 அந்தா கார்தாரமாகவும், 'கி' மூன்றே காகலி ரிஷபமாகவும், அமைக்கப்பட்டுள்ளன என்று நினைக்கிறேன். க3, த3, கி3 சங்கரா பாணத்திலும், க4, த4, கி4, கல்யாணியிலும், ரி 1 பூர்வ கல்யாணியிலும் உபயோகப்படுவேண்டும் என்ற நியமத்தைப் பலர் அறியார். இந்த 'ரி'பை பஞ்சம தந்தியிலுள்ள 'ஸ' கொட்டடியில் தந்தியை கிறிது இழுத்துப் பிடித்து உண்டாக்க வேண்டும். சங்கராபாணத்திற்கும், கல்யாணிக் கும், காகலிரிஷபமே ஆதலால், வித்யாஸம் இருப்பதாகத் தெரியவில்லையே? என்று சொல்லத் துணிபவர்கட்குச் சூதி ஞானம் இல்லை என்பது நினைனம். அவர்கள், ஹார்மோனியம் என்ற 'ஆறு மணி' வாத்யத்தை, பக்க வாத்யமாக வைத்துக்கொண்டும் இசைப்பயிற்சியடைந்து காணும், தெரண் டையும் கெட்டவராவர். ஒரு சூதி வீணையல்லது சூதி வாத்யத்தில், கி3, கி4 இரண்டையும் வாசித்துக் காண்பித்தால், அஅ, அஅ, என்று 'Beats' என்ற சூதி பேதங்கள் ஏற்படுவதைக் காணலாம்.

வெங்கடமகி வீணையில் க 2 கொட்டடியில் தந்தியைச் சற்றிழுத்து, 'க' மூன்றை உண்டுபண்ணிக்கொண்டார். இப்பொழுதுள்ள வீணையிலோ, ரி 2, ரி 3, க 2, க 3, ம 1, ம 4, ப, த 2, த 3, கி 2, கி 3, ஸ மெட்டுக் களாகும்.

இதில் 'ரி' மூன்றை இழுத்தால், ரி 4. மீண்டும் சந்திரமுத்தால் 1. 5 மூன்றை இழுத்தால், 'க' வாகும். 'ம' மூன்றை இழுத்தால் 'ம' இரண்டு. மீண்டும் சந்திரமுத்தால் 'ம' மூன்று. கைவர நிஷாதங்கள், 'ரிஷப காந்தாங்கி'ப் போலவையே.

எற்கனவே 11-ம் பக்கத்தில் சூத்திர விஷயமாகக் கூறியுள்ள, சதுர், பஞ்ச, ஷட், முதலான சொற்களுக்கு, விதவாக்கள் தப்பர்த்தம் செய்து கொண்டிருப்பதைப்பற்றி மீண்டும் இவ்விஷயங்கள் அடியில் கொடுக்கப்படுகின்றன.

"ஸங்க்யா வாகா: சப்தா: க்வசித்திராணா த வாகா: அபி பவத்தி. ப்ரத்யய லோபாத்" என்று வ்யாகரண விதி உண்டு.

இதன் பொருள்:—

'Cordinals' என்ற இயற்கை எண்களும் Ordinals என்ற வரிசை எண்களாக உபயோகப்படுவதுண்டு. அதற்கு வரிசை எண்களினுள்ள விருதினை ஒழித்துவிடலாம்.

(உதாரணம்) "பாடகர் இப்போது பாடுவது 'நரி' காலம்" என்பதில் 'நரி' என்ற சப்தம் மூன்றாவது. மூன்றாவது ஆகும். அது த்ருதிய காலம். சொத்தில் 'நரி' பாகம் கிடைத்தது என்பதில் 'நரிபாகம்' என்பது மூன்றில் ஒரு பங்கு. நரி விஷ்டபம் என்பது ஸ்வர்க்கத்தின் பெயர், அது மூன்றாவது உலகமாகிய த்ருதிய விஷ்டபம் என்ற ஸ்வர்க்கம். ஜன்ம, அனு ஜன்ம, நரி ஜன்ம என்பதில் நரி ஜன்ம என்பது த்ருதிய ஜன்ம. தசாஹ: என்பது தசமாஹ: என்பதே. அது போலவே, தவி, த்ரி, சது, பஞ்ச, ஷட், சவ, என்ற சொற்கள் முறையே தவித்ய, த்ருதிய, சதுர்த்த, பஞ்சம, ஷஷ்ட, சவம் என்று ஆகும். ப்ரதிமத்யமம் என்ற பெயரில், 'ப்ரதி' என்ற சொல்லின் பொருளைப் பலர் அறியார். அது ப்ரதிவாதி என்ற சொல்லில் உள்ள, ப்ரதி அல்ல. அதற்கு உண்மையான பொருள் மிக்க உயர்ந்த அல்லது மிக்க நெருங்கிய என்பது. ப்ரதி மத்யமம்: மிக்க உயர்ந்த மத்யமம். ப்ரத்யாசா: மிக்க ஆகை, அல்லது மிக்க அவா. ப்ரத்யக்ர = மிக்க துனியிலுள்ள அல்லது புத்தம் புதிய. ப்ரத்யர்த்த = மிகுந்த தூர எல்லையிலுள்ள. ப்ரதிவேச = மிக்க அடுத்துக் குடியிருக்கிற. (இம்மொழிதான் ஹிந்துஸ்தானியில் படோஷி என்பது). ப்ரத்யூஷ: என்பது அதிகாரி.

ஷட்ஜ, மத்யம, பஞ்சமங்கள் பகிசனின் ஆனந்த ஸ்வரங்கள். மற்றவை மிருகங்களின் துயர ஸ்வரங்கள். இந்த உண்மையை ஒரே ஒரு விதவாக்களின் தன் புஸ்தகத்தில் கூறியுள்ளார்.

ஷட்ஜ, மத்யம, பாவங்களை காட்ட கான் செய்துள்ள ச்லோகம்:—

'ஸுமநொ க⁴ ம்த⁴ ரூ பாப்⁴ யாம் ஸ நிதம் சஸ்யதே பு⁴வி.
ஸ ம நி த ன ரி ப ஸ

ஷட்ஜ பஞ்சம பாவத்தைக் காட்டும் எனது ச்லோகம்:—

ஸ ப ர தெ⁴ ர க³ ர ம ஸை
ஸ ப ரி த தெ⁴ க⁴ மி ம ஸ
க்ருத்வா தஷ்டாவ சங்கரம்.

முதல் ச்லோகத்தின் வெளிப்பொருள்:—அழகும் மணமும் பொருந்திய புஷ்பமே இவ்வுலகில் புத்தம் பெறுமீ. பொன் மலர் காற்ற முடைத்து என்பது போல். இரண்டாவதின் வெளிப் பொருள்:—

அபாரதி (ராவணன்) (ஸாம்) கானம் செய்து சங்கரனை துதித்தான்.

'ஸ' முதலான ஸப்த ஸ்வரங்களுக்குள் ஒவ்வொன்றும் தனிஸ்வர மங்கு. Fundamental என்ற ஒரு ஆதாரஸ்வரமும், Upper partials or overtones என்ற உபஸ்வரங்களும் சேர்ந்துள்ள தாரும் என்பதைக் காட்டும் எனது ச்லோகம்:—

ஸ ர்பிஸ்ஸம் கே³ பி க ஸ்யாத் ஸ:

ஸ ப ஸ க ப நி ஸ

ஜோ க மா பு த⁴ கீ க ஸ:

ரி க ம ப த நி நி ஸ.

[இங்கு இரண்டு 'நி' உண்டு]

ஷட்ஜத்தின் உண்மையைக் காட்டும் இதன் வெளிப் பொருள்:—

(உயர்ந்த) மூக்குத்தாளில் ஸயக்கலப்பிருப்பினும் (அதை மிகுதியாய் முகர்ந்த) தனவான் தனது மூக்கில் ரோகம் பெற்றான்.

ஆர்மோனிய வாத்தியத்தில் உள்ள வெள்ளைக் கட்டைகளில் ஒவ்வொன்றையும் ஷட்ஜமாக கையத்து வாசித்தால் ஏற்படும் ராகங்களைக் காட்டும் எனது ச்லோகம்.

ஜீ⁴ர: க²ரோ ஹதுமாம்ஸ்ச க்ரமாத்

29 22 8

மேசோ ஹரி ர்ந²:

86 28 20

என்று ஆறு ராகங்கள் ஏற்படும். ஏழாவது கட்டையில் தொடங்கி வாசித்தால் இடையில் இரு மத்யமங்களும் சேர்ந்துவருவதால் ஒரு ராகமும் ஏற்படாது. இது போன்ற அநேக துட்பமான விஷயங்கள் சொல்ல வேண்டியதுண்டு. அவைகளை விவரிப்பதனால் கட்டுரை நீண்டு போகும் என்று பயந்து இத்தடவ் முடித்துக் கொள்ளலானேன்.

THE CLOSED FORMS OF HINDUSTHANI MUSIC

BY

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"Geeta" or music has been referred to by our Sastrakaras as having two aspects namely Anibaddha, i.e., uncomposed or extempore elaboration of a melody, and Nibaddha or the closed forms of music or musical compositions. It is on the latter kind as in vogue to-day in the Hindusthani music system that I speak now.

In thinking of the musical compositions of any system of music we must start with the idea that these compositions must have preceded and formed the basis of all laws of that music. The Vedic hymns and the Geeta Chhandas that followed them, must have preceded and formed the basis of our Sangeet Sastra. The hymns of the Roman Church, and of the Pantheon of the Greeks and the ballads of these great nations formed the basis of the European system of music. "Raga" which forms the basic idea of all Indian music to-day and is entirely independent of Sahitya was not in existence as such in the time of Bharata Muni. Raga is a system of musical tones, sung or played on an instrument, in succession to one another so as to create a pleasing effect on the listeners' mind. There is no reference to word of language nor to Chhandas. Ragas however are referred to by the Sastrakaras as melodies evolved out of Jatis. Bharata, Matanga and Sarngadeva have, all of them, referred to Jatis. From Sarngadeva's Chapter on Jatis, we find that there were certain closed forms of music in vogue and popular in the ancient times which were sung during the interval between two acts of a drama or during festivals, public or household, when they were dedicated to the praise of deities. These were known as "Dhruvas". The Dhruvas were ready made compositions with Sahitya and Sangita combined together.

They had their metres also. The Jatis seem to have been the music part, or, to speak more plainly, actually the notations of these Dhruvas. Thus the Jatis were the closed forms of music and as such were the precursors of the Ragas. When music began to be considered as an art independent of Sahitya the Ragas and Ragalap seem to have come into being. Some of our scholars of music seem to think that Ragas were in vogue in Bharata's time, because he has mentioned the word "Raga" in his definition of *amsa*. But there the word does not occur in its *Yogaroodha* meaning. It stands for musical value in general and not in its technical sense. But the origin of the Ragas was in the Jatis, and Jatis themselves, the music part of the ancient closed forms.

In the time of Sarngadeva or even a few centuries before him the Jatis began to fall into the background, giving place to the Ragas which were evolved out of them. The Sahitya of the Jatis and Geeta Chhandas seems to have given rise to the Prabandhas, Vastus and Roopakas, which have been dealt with by Matanga briefly and by Sarngadeva elaborately.

The word "Dhruva" occurs in the definition of Prabandha also as an indispensable part thereof.

The blueblooded classical song of Hindusthani music namely "Dhruvapada" or "Dhruvada" has thus a link with the past. Dhruvapada was a song sung during the interval between two consecutive acts of a stage performance and it was often a song in praise of God. Even to-day, in Maharashtra, in the course of a Harikirtanam, there is a common custom of singing a Dhruvapada between the two sections, namely the Brahma Niroopana which is a short of sermon on some religious text either from the Geeta or the Marathi Bhakti literature, which is followed in the 2nd section by a katha, the narration of a story from the mythology or history as an illustration of the principles propounded in the text. As soon as the Brahma Niroopanam is over, the Kirtankar is worshipped as a religious

preceptor with offerings of flowers and abhira powder during which time he or his pupil sings a Dhrupad treating it as a musical composition, just to entertain the audience and then follows it with the story. Thus the ancient tradition of the Dhrupada intervening between two sections of a dramatic performance or Hari Katha is still in vogue to day.

'Dhrupada' as a closed form of classical Hindusthani music is held to-day in great respect. Unfortunately, however, there are hardly half a dozen professional Dhrupad singers living to-day. The great Tansen was a Dhrupad singer and his descendents sing Dhrupads only, even to-day.

It seems that Dhrupad as a closed form of classical music of Hindusthan has its origin in the devotional songs sung in the temples. The Hindu temples still maintain a staff of musicians and dancers. Music and dance before the Deity are an essential part of the daily routine, morning and evening, of our temples all over the country. The Tala Vadyam is always Mridangam. Veena for Sruti and Mridanga for Tala are essential instruments. Harmonium and Sarangi which we see sometimes are later additions and sooner the Harmonium clears out again, the better. The songs sung at these temples were in praise of the Deities and were rich in musical material. We observe an abundance of melodies and Talas unheard of in classical music at these musical performances in these temples. All these songs are sung with due attention to the Sahitya or wordings and their repetition, there being no intention to treat them as musical compositions as such. "Kirtanam" or praise of God by word of mouth, covered in musical passages was the main purpose. These temple songs seem to be the origin of Dhrupad of our classical music. The composers and teachers of Dhrupads like Sri Haridas Swami of Brindaban, Baiju Bowra, Gopal Nayak were themselves great devotees. It is said that Raja Man of Gwalior gave much patronage to Dhrupad singing and was greatly instrumental in introducing Dhrupad into the mahfils or Kacheris as they call them here. Miyan Tansen was a pupil of Swami Haridas. Dhrupad

was and is still, as already pointed out, specialized the Dhrupad, supposed to be the purest type of song of Hindusthani classical music. Sangeeta, Sahitya and rhythm are equally balanced in it. Its form still follows to a great extent the form of the old Prabandhas. The four Dhatus or musical sections, namely Udgraha, Dhruva, Melapaka and Abhoga of the Prabandhas are there in the Dhrupad too, though with different names. As in the case of Prabandhas in which Udgraha and Dhruva were indispensable, the Sthayi and Antara are indispensable for a Dhrupad, the rest being optional.

The talas in which Dhrupads are sung are played on the Mridangam with open palms. Choutala, Jhampa, Roopak, Sool Tala, Brahma Rudra, Laxmi, Matta, Shikhara, Gaja Jhampa, Jagpal, Chitra Tala, Chakra Tala are some of the Talas of Dhrupad. But most of the Dhrupads are sung in Choutala. Classical vocalists singing Dhrupads in the other talas are few. Probably in the temples these talas are still in vogue.

It is a common custom among Dhrupad singers to sing extempore alaps of a Raga, somewhat in the style of the Veena, with short and long syllable such as Ta, Na, Re, Nana, Tom, Nom, Netercerana etc. in a rhythmic flow successively in slow, medium and fast tempos before taking up the Dhrupad. A Dhrupad is to be in a straight style. It should not have any light touches as Moorkis or Tenas in it. Some musicians give rhythmic evolutions known as Layabant and Bholabant in Dhrupad. Besides the direct descendants of Tansen, the late Zakiruddin Khan, his brother Allah Bux Khan and nephew Nasiruddin Khan were famous for their alaps and Dhrupads and Dhamars. But there were others such as Aghor Chakravarti of Calcutta, Waman Bua and his son Lal Bua of Gwalior, Pt. Keshavrao Apte of Indore who were equally famous for their Dhrupads.

My friend Mr. Ginde will demonstrate a Dhrupad. This Dhrupad is in Darbari Kanhada and is in praise of God Shiva. The Tala is choutala consisting of twelve matras.

(Demonstration:—'Rajat Chandra Lalata')

Another type of songs sung in the Dhrupad style is what is known as Hori. Horis are, as a rule, songs describing the colour sports of the Holi festival and Rasa Leela (Group dances) of Lord Krishna. They are in the tala known as Dhawar having fourteen units. This tala is also played on the mridangam. Extempore rhythmic elaborations are allowed in Horis. Hori seems to be a chorus sung in accompaniment to dance.

Mr. Ginde will demonstrate a Hori in Megh.

(Demonstration: Na Chat Nanda Kisora.)

There is another type of songs known as Holis containing reference to the colour sports of the Holi festival. This is a light type of music and, as such, the treatment is not that of a "Thumri" which probably corresponds to a "Ghazal". The tala is mostly "Deepchandhi" though we come across Holis also in other Talas like Tritala, Dadra and Kahrwa. Deepchandhi consists of fourteen matras, with taps on the 1st, 4th and 11th matras and an off beat on the 8th. Deepchandhi is also called 'Chanchark'. This name, some say, has its origin in 'Chachaputa', one of the two basic talas namely Chanchatputa and Chachaputa, of the ancient tala system.

Both these types of songs, Hori and Holi have their origin, though in crude form, in the folk music. We can even hear to-day Holis sung in villages of the north during the Holi festival.

We now come to Khial, the most popular song of modern Hindusthani music. "Khial" is an Urdu word and means literally a passing thought. Khials are of two types, Valambit and Madhya or Druta. The Valambit Khials are a modified form of Dhrupads, composed and popularised by Sadarang and Adarang, the two descendants of Tansen who were musicians in the court of Mohammed Shah III of Delhi. The Muslim rulers of Delhi were all of them great patrons of music and during the last five or six centuries Muslim settlers

in India took much interest in practical music of those times, and some of them learnt and practised it. A good many of them specialised in the art and adopted it as a profession and took service at the courts of Delhi, and its dependencies as Darghar Gayaks and Vadaks. Not being interested in the Sastras which were in Sanskrit, they attended, and attended keenly, to practical music. The basic principles of our music were however retained, though the practical forms underwent modifications from time to time through the past ages. The rigidity of the old Sastras was slackened somewhat; the Nada Sahitya became more prominent than the Bhasha Sahitya and thus what we know to-day as Hindusthani music came into existence. In Khial style of singing these things are particularly noticed. The Gayak has much scope for exhibiting manodharma.

Among those who popularised and patronised music Hazrat Amir Khushru was the foremost. Amir Khushru was a learned scholar, poet and musicologist at the court of Allauddin Khilji. Among other things he popularised in our music a type of song called Qouwali. Qouwali is a Muslim adaptation of the Bhajans or Kirtans of the Hindus. Thus Qouwali is Indian and not foreign. The Qouwali style of singing is almost the same as our Bhajans and Kirtans. There is a party among whom one leads and sings the Qouwali while his followers take up the chorus when he resumes it after his flights and flourishes in the course of the song. The tala is a peculiar type of Vheka called Qouwali Vheka. But Qouwalis are also sung in Kahrwa, Dadra or some such common measure, I suppose. The peculiarity of the Qouwali is its marvellous flight of tanas and high pitched passages of music couched in the wording of the song.

From the Qouwali the Druta Khials are said to have originated. A good many reputed practical musicians were Qouwals originally and all these were unequalled in the capacity of their voice to sing long passages of swift tanas covering practically the whole range of the voice down from the Mandra to the Tarasthana that would do credit to an expert classical vocalists. The style of singing Druta Khials

is full of such flights of tanas well balanced in rhythm. The talas are Tritala, Ektala, Ada Chowtala, Teevra, which are Hindusthani adaptations of Aditala, Athatala, Dhruvatala and Tripata Tala respectively. A fast Khial as usually two parts sthayi and one antara, though some Khials have two antaras. Qouwali requires a special training. People specialized in it are known as Qouwals who adopted Qouwali singing as their hereditary profession. Bare Muhammad Khan, Haddu Khan, Hassu Khan and Nathu Khan all of Gwalior, Mohammad Ali Khan of Jaipur, Tantas Khan of Delhi who was later attached to the court of Hyderabad, Deccan, Nathan Khan of Agra, Pt. Shankar Rao, Pt. Bhaskar Bua Bakhle, Balkrishna Bua and Pt. Vishnu Bua Palaskar are famous names of the past in Khial Gayaki.

There is usually the custom among Hindusthani Khial Gayaks to follow a Vilambit Khial with a Druta Khial of the same Raga before closing that Raga.

Mr. Ginde will now sing a Vilambit Khial in Gandhar Todi and in Druta Khial in Darbori Kanhada.

Demonstration: 1. "Sigara Singara Kiye"
2. "Thumva Samee Kareem Rakeem"

I need not dilate much upon Taranas, the correspondents of Tilanas of South India. It would however be interesting to investigate the origin of Tarana. Some of our scholars attribute its origin to the Muslims. Whether the Tilanas of the South were in vogue even before the Muslims or whether South India borrowed the idea from the North is an interesting question awaiting investigation. Taranas are in two parts, Sthayi and Antara. There are slow Taranas in the style of slow Khials and fast Taranas in that of the fast Khials.

A fast Tarana in Bahar will now be sung by Mr. Ginde.

Some Taranas contain Persian couplets in the Antara. A Paran or rhythmic passage of syllables of tabla are a common feature of Taranas.

A Chateranga is a song containing four angas namely Sahitya, Sargam, Mridanga or Tabla syllables and Tarana. Sometimes Persian couplets are also added. A Chateranga in Jounpuri will now be demonstrated by Mr. Ginde.

(Demonstration: "Chatharanga Rasaranga").

Another interesting song of Hindusthani music of a more recent origin is the 'Tappa'. The original composer of the song was Gulam Nabi whose pen name was Showri Mian. The song is a classical adaptation of the folk song of the camel drivers of the Punjab. The style is full of zig-zag flourishes of tans with twists and turns. Kaphi, Bhairavi, Kamaj, Jangla, Zeelap, Sarparda, Sindura, Jhinjoti, Pilloo and such light Ragas are common in Tappas. The tala is a Punjabi adaptation of Trital. Sahitya is in the old Punjabi language. Words like Mende, Aende, Thumsy, Antta, Jantta, Satte, Nal, of the Punjabi language mixed with Urdu words are very common. The pen name Showri always occurs in a Tappa. This also is a style by itself and requires special training. Khial Gayaks do have in their stock a few Tappas. But there are Gayaks who have specialized traditionally in the Tappa style.

The late Bade Musie Khan of Lucknow and Lalji Bua of Dhar were famous for their Tappa Gayaki.

A Tappa will be sung now in Khamaj.

(Demonstration: Namaathum Sattya).

A Thumri is a type of erotic song adopted from folk music. There is more stress on word sense. Every little phrase is treated with variety of musical interpretations. Full of the light types of musical graces and modulations of voice. A touch of acting is also added with advantage. Vigorous and broad Tanas are not used in Thumris. The word Thumri hints at feminine grace; hence, the Thumri is a song properly meant for a woman's voice. It has a close relation with Lasya dance. Professional dancers of North India known as Kathaks sing a Thumri when they do what is known as Ada, manifestation of emotions by action and facial expression. They take a little phrase of a Thumri and

express its word sense with a number of technical gestures. All this is done sitting down. During dance also, they show Bhava in what they call Gat, Natawani. Thumris are composed in light ragas such as Khamaj, Piloo, Kaphos, Bhairavi, Mand. The talas are a peculiar Punjabi adaptation by the tritala, known as Punjabi Theka, Dadra, Deepchandi Kahrwa.

Under the Thumri style some folk songs such as Kajri, Chaiti, peculiar to the Benares and Mirzapur districts of U.P. and sung during Chaitra and Sawan, during Shravan and Holi, during Phalgun, which I have referred, Jhoola, Badhai, Sehra, are included. Thus Thumri forms a link between classical music and folk songs. In order to create a light and lovely effect even the purity of a Raga is taken liberty with in Thumris.

Bhajan is a purely devotional song. Bhajan proper has its own technique which is maintained by professional Bhajan singers. But a class of devotional songs treated in the classical style have also come into vogue. Bhajans of all types, namely, Dhrupad, Khial and Tappa are available.

(Demonstration: Abane Buvankare Janiyo).

A class of Urdu poems known as Ghazal have lately become popular in North India among lay listeners. These poems are mostly erotic though Ghazals preaching moral truths are also common. It is the poems and its word sense that are prominent in a Ghazal. Music which is more or less stereotype is secondary.

Ghazal Dhuns are light and mostly mixtures of Ragas. Qonwal singers sing Ghazals also and do it well. The most common tune of Ghazals is a derivative Bilawal scale or Sankara Bharan with a touch of Protī Ma here and there. Some Ghazals are sung in Piloo, in Bhairavi and such light Ragas.

The knowledge and taste of music are to-day more wide spread than ever before and as a result, a new type of songs

and new styles of singing are coming into vogue. "Loka ruhi" is influencing our music day in and day out, so that Bhawa Geetas, Rashtia Geetas, Natya Geetas, Bala Sangeet, Vrinda Geetas, such as Prabhatpheri Geetas are coming into vogue and I wonder not if these too will have to be given a place in the system of our music in future. Representatives will have to take notice of them and bring them under discipline before they go astray and destroy the very root principles of our music.

Instrumental music in India is based on vocal music, string instruments played by a plectrum lacking as they do the continuity of voice, have of course, a technique of their own, as regards strokes and fingering. But the Nada Sahitya is the same as that of vocal music. A Binakar in the North is not supposed to claim the honour of being a Binakar unless he has at the tip of his tongue and can sing at least half a dozen Dhrupads of each Raga. The Dhrupads are meant for guidance on the Ragalakshana and Sanchara thereof. All Tantakaras, namely, Binakars, Sitar Players, Sarod Players, Sur Singer Players are trained in Dhrupad singing at least for the purpose of understanding and remembering the Raga bhava. The Sastra of the Tantakaras both as regards the Raga Swarup as well as the process of development they get from their Dhrupads. Bowed instruments such as Sarangis, Violin are played in accompaniments to voice and they have all the properties of vocal music except the Bhasha Sahitya.

The closed form of music played on plucked strings are known as Gaths. Gaths are not played on Binas. When Binakars want to play Gaths they play them on Sitar. Gaths are ordinarily composed in Tritala, but there are Gaths available in other talas also. After playing the Alaps and filling the atmosphere with the presence of the Raga the Tantakaras take up a Gath to demonstrate a sweet combination of Sur and Laya. Gaths are of two types, Vilambit and Dhruta. There is a set form of a Vilambit Gath in Tritala, which runs as follows:—

Dhir, Dadhir Dara, Dudhara Dhir, Dhen Dhisdara, Dhadhara.

Ratnagar, Raga Vibodha and Parijat were more or less the equivalents respectively of the Semi, Minor and Major tones of the Western system of music.

Mr. Dewal and his followers based their conclusions on the interpretations they gave to the words "*Anuranana*" used by Sarngdeva in his definition of Swaras and "*Svayambu*" used by Sominatha in Vadya Viveka. "*Anuranana* and *Svayambu*" were interpreted by Mr. Dewal and his followers to refer to harmonics or upper partials. Sominath, according to this theory, hindered by "*Svayambu*" at the "*Ajitara Gandhara*" i. e., the note, the frequency of which is five times that of the basic Shadja of the open string. This Gandhara brought down two octaves is exactly the major third or $5/4$ ths of the basic note according to the European music scale. On the basis of this and other theories of the European music Mr. Dewal wanted to prove that our ancient Sastrakaras were already aware of the three main musical intervals namely major, minor and semi tones of the European system and called them Chatuhsrutik, Trisrutik and Dwisrutik intervals. This theory was refuted by the scholars gathered at this Conference, it having been found to have no support either from the Sastras or practice.

The idea of standardization of the practical forms of an art like Indian Music needs great caution. After all music is a spontaneous outcome of the capacity of the human ear to grasp and reflect back artistic aural forms. Analysis of these to the point of mathematical precision is apt to defeat the purpose itself of music. How far it is possible to maintain the exact measure of intervals in the course of practical demonstration is again a question apart. Every swara, if particularly it is a prominent swara, a distinguishing feature of a Raga has a tendency to move below and above almost up to the pitch of its neighbour down or up according to the needs of the Raga. Linking up of tones, semitones and even quartertones at times, so as to create beautiful aural images in a given rhythmic flow is all the art in Indian Music. A passage of Indian Music is like a flow of water taking its own course conditioned by the ups and downs and angles and

corners on its way; and, due to these, with greater or lesser force. Engineering its course to the minutest point of measurement would probably divest it of its natural charm and make it like a dead model. No doubt, some sort of outline is absolutely necessary when music has to be understood, appreciated, and learnt by the masses where a good lot of the matter has to be grasped intellectually, it being not possible to present a practical model before any body and every body; which, otherwise, would have been the best method of imparting knowledge and practical idea of a melody. But we need not stretch the analysis of musical intervals and musical expression to the breaking point so that they lose their musical value itself. It is worth considering why, after all, our Sastrakaras, ancient and medieval, have avoided committing themselves to anything beyond broad outlines of the musical intervals. The definition of a Raga contains no reference to Srutis.

Yo'yam dhvani viseshastu swara-varna vibhushitah: Ragas are defined in terms of *swaras* and not *srutis*. The function of *srutis* was first to measure and that too broadly, the musical intervals between two consecutive swaras and secondly to serve the purpose of guidance in the correct expression of the various grades of music. The actual degrees of the scale, that is, the swaras of a Raga were the pivot on which the voice was to move up and down according to the requirements of the Raga concerned. What more could be written in black and white in those ancient times about a practical art like music? These outlines with the help of contact with practical demonstration was to my mind, more than enough for the student of music of those days.

We to-day are more fortunate in having mechanical resources which have enabled us to bring practically the whole population of the country into direct contact with the practical models and also to preserve these for the posterity. But machinery too at times fails, and fails miserably as has happened and is happening even to-day. In a good many cases the voice gets surprisingly transformed, in good many others the music sounds out of tune probably due

All the later Granthakaras except Abobal, Srisivas and Hriday Nataraj Deva explain their Suddha and Vikrit swaras in terms of this same enigmatic surti without measuring it definitely. Abobal again, who was perhaps the first among the old Sanskrit Granthakaras to explain his scale in terms of wire length, has left behind an ambiguous definition of his Rishabhā and Dhaivata and this ambiguity has created great controversies. This very Abobal makes an attempt to raise everyone of the twenty-two srutis to the status of a swara although for his Ragas he retains only twelve of them. Why? Unless there is a hint that the remaining ten surtis too might become swaras according to the needs of a Raga or of particular passages of it? A reference to the surtis was necessary due mainly to the mobility of the swaras and every writer on music has to make a mention of these one way or the other.

The history of the European music scale throws much light on the uncompromising character of music towards mathematical discipline. How far the singers, violinists and other instrumentalists of Europe who play on instruments other than the keyboard ones, are satisfied with the European temperament of twelve semitones is a question which it would be much interesting to investigate. Do they or can they express each and every note they produce always exactly at its so called fixed pitch particularly in the extempore improvisations? A music scale is everywhere meant for theoretical knowledge of the music concerned and as to be some sort of temperament just to give approximate outlines of the flats and sharps thereof. For instance, theoretically the Sadharana Ga and Kaisik Ni of the Kharaharapriya melakarta are 288 and 432 respectively. But both these will be found to be moving up and down slightly according to the requirements of the correct interpretation of a Raga or even at times according to the requirements of passages of diverse nature occurring in one and the same Raga. This is a matter of common experience at least in Hindusthani music. South Indian musicians should be able to opine on this point with reference to the South Indian Ragas. It is a general rule

in the Hindusthani music system that in almost all the Ragas in which Komal Ni, the equivalent of Kaishik Ni occurs, it has a tendency to rise above its proper pitch even upto the Suddha Ni the equivalent of Kakali Ni in the Aroha. The Ragas of Kamaj and Kaphi Thata have most of them the Northern Suddha or the Southern Kakali Ni in their Aroha, although these melakarthis have only the Komal or Kaishik Ni. Almost all the Sarang, Malar and Kanhada varieties and a number of other Ragas such as Sindhura, Kaphi, Piloo of the Kaphi Thata, and Khamaj, Tilang, Des, Sorath, Khambavati, Jaijaianti of the Khamaj Thata have the Kakali or the Northern Suddha Ni. A complete examination of the Ragas of these melas will reveal in a most surprising manner how the Komal or Sadharana Ga and Komal or Kaishik Ni move up and down between the Northern Suddha Ga or Southern antar Ga and the Northern Suddha Ri or the Southern Chatuhsruti Ri. In some Ragas the Komal or Sadharana Ga goes down almost to a pitch just a comma above Ri—while in others it goes up almost upto antara Ga. In a third group of Ragas again the Komal Ga is always Andolita i. e. swung up and down within a smaller or greater interval according to requirements of the Ragabhava. The various Gamakas which are necessary to give correct expression to a Raga are these movements up and down of the swaras of a Raga. "Svarasya Kampo Gamakah" is the definition of the Gamakas as given in the Sastras. Now, could a swara be shaken without moving it up and down, unless simple and quick vibrating is meant by 'Kampa'? I do not know if this quick vibrating of a swara is a common feature in South Indian music. I hope not. It is looked upon as a defect in the voice in the Hindusthani system if it occurs often. The Sastrakaras cannot have meant this by Kampa. These deviations from the main point of pitch take place in the case of almost all the swaras except perhaps Shadja, Panchama and Suddha Madhyama. In the ancient system of our music Shadja and Panchama also had their Vikritis.

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Let me now demonstrate how the swaras of a Raga move up and down between the neighbouring notes, above and below.

Bhimpalasi is an Auduva Sampoorana Raga of the Kaphi or the South Indian Khara-hara-priya Melakartha. Rishabha and Dhaivata are omitted up the scale while all the swaras are included down the scale. Thus its Aroha and Avaroha would be.

Sa ga ma pa ni sa sa ni ni dha pa ma ga re sa

But the Komal Ni in the Aroha is always sung with a touch of the sa. This naturally raises the pitch of the Komal Ni. For instance,

Sa Sa
Ma, Pa, Ni Ni,
Sa Pa
Pa Ni Sa Sa Ni Dhapa, ma pa,

This happens in the case of Komal Ga also.

Ma

Ga, Ma ga re sa

Similarly the Komal Dha in Desi, for another instance, is pronounced with a touch of Komal Ni. Desi is a Raga of Asawari or Nata-Bhairavi Melakarta. Ga and Dha are dropped, in the ascent. The scale is full downwards. Thus the Aroha and Avaroha would be

Sa re ma pa ni sa sa ni dha pa ma ga re sa

Desi however is a Vakrajati Raga and straight Aroha and Avaroha as pointed out just now are rarely sung in that except in the case of swift Tanas. The proper Aroha of Desi would be

Sa, re ga re sa, ni, sa re ma pa,

ni

Dha pa, ma pa sa sa, ni sa, pa

ni

Dha pa ma pa,

ma

ga, re ga re sa, re ni, sa

The Dhaivata in this Raga is sung with a touch of Ni as I have just now pointed out. For instance,

ni
sa, sa sa pa dha pa ma pa
ma
ga, re ga re sa, re ni sa

It will be observed that the Komal Ni of Desi is also affected by the touch of sa and raised somewhat as in Bhimpalasi. For instance,

sa sa ni
sa, ni ni sa, pa, ma pa sa, Dha, pa

Hindusthani Ragas are full of such instances.

In a number of Hindusthani Ragas it will be interesting to see how the notes shift above or below according to requirements of different passages of one and the same Raga.

The Komal Gandhara or the Sadharana Gandhara of the Southern system in the famous Darbari Kanhada of Hindusthani music is a lower degree when sung with a touch of Hindusthani Suddha Ri or the Chatussruti Ri of the Southern system, and a higher degree when it is sung with the touch of Shuddha madhyama. Let me demonstrate it.

ni ni
sa re re dha dha, Ni Pa ma pa
ni ni sa sa
dh, dha, ni,
sa
dha ni sa, re, re, re, ga,
re re
ga, ga re sa re, sa

Some of us might be wondering whether this is at all a scientific outlook. May I submit that it is scientific enough for the purpose of art? Theory should help and not smother art. Musical mathematics is like a labyrinth. You cannot come out of it once you enter it.

Music is after all a relative phenomenon. There would not be, otherwise, Hindusthani music, Karnatik music, European Music, Chinese music, Arabian or Persian music. I may not respond to a piece of music which lifts a whole crowd of an audience up into ecstasies. For my poor soul that particular piece is not music.

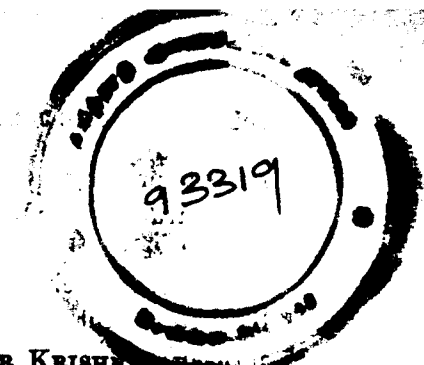
GOPALANAYAKA

BY

SANGITA SASTRA VISARADA HULUGUR KRISHNA

It is a universally accepted fact that Gopalanayaka (1294-1310 A. D.) was the pioneer of the present Hindusthani music. Very little is at present known of his life and works, of references to which a couple of them made by Chatura Kallinatha (1440 A. D.) and a couple of them made by Sri Venkatamahi (c. 1650 A. D.) are prominent. A few references are also available in Hindusthani songs of which one has been quoted by Sri K. V. Ramachandran in his article "Gopalanayaka" (vide p. 66, Journal of Music Academy, Madras, Vol. XVII of 1946). In his article, he has shown that Gopalanayaka was a great composer, organiser, and reformer of Hindusthani music, on the authority of references made by Chatura Kallinatha in his commentary on Sangita Ratnakara of Sarngadeva (1220 A. D.). To his statements, I wish to add a few, following the remarks which I have already made elsewhere.

Chatura Kallinatha while commenting on the Lakshana of a Prabandha called Raga Kadambaka, says that this Prabandha, when it is composed of with 64 Charanas or Gitas with the same number of Ragas and Talas, is called a Maha Prabandha. He gives reference to the Prabandha Raga Kadambaka of Gopalanayaka and says that as it consists of only 32 charanas, it may be accepted as being Raga Kadambaka, since, according to the text of Sangita Ratnakara, a Prabandha having 64 charanas with all other conditions provided there, is to be accepted as a Maha Prabandha. Here Kallinatha emphasises that since it is a Raga Kadambaka, the number of the Ragas and that of the charanas is essential, while the number of Talas is secondary as there is a special treatment of the varieties of Tala. Kadambaka in Taladhyaya. Here Kallinatha skillfully



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makes provision for both Prabhandas having 32 and 64 charanas as Raga Kadambaka and Maha Prabandha respectively; It is quite clear that Gopalanayaka reduced the number of charanas to 32 from 64, omitting those Ragas like Revagupta, and Talas like Kudukka, to avoid the unwieldiness and to keep in tact the essential Ragas and Talas in practical and frequent use, providing by this means the common student of music and the common lover of music clear acquaintance with the details mentioned there in.

Besides reducing the number of Ragas and Talas on the principle of essentiality, he has explained very intelligently what would mean a Matra-Kala as defined by Bharata and Sarngadeva, by quoting Gopalanayaka, and a Prabandha composed by the latter. The measurement of the duration of a Matra is defined as,—Pancha-laghvaksharocchhara-mita matreha kathyate—meaning that the duration of time to recite a word consisting of 5 short syllables as *Ka Oka Ta Tha Pa*, is a Matra Kala. On this point Kallinatha explains that although the duration of reciting 5 syllables is supposed to be the Matra Kala, as per the definition of Ratnakara, it is only 4 syllables for a Matra Kala according to the compositions of Gopalanayaka; he explains further that the duration beginning from the first syllable or stroke up to the 5th syllable or stroke recited in equal pitches (with possible and clear speed), is capable of being measured, just as a distance is counted from the 1st point to the 5th point to measure the 4 pitches or spaces between the extremes. In practical usage also unless we have got the 5th stroke, we cannot definitely say what would be the duration of a Matra Kala in terms of Sama, Atita, Vishama, and Anagata. Therefore what Ratnakara means is the same as what we have got in practice even now.

The last para of Sri K. V. Ramachandran's article gives one Dhruva Pada, one charana of which contains the mention of Gorakha. So the author suspects the date of Gopalanayaka to be 1350-1400. In another charana the name of Gopalanayaka is mentioned. So on the evidence of the mention of Gorakha's name (if the

date of Gorakha is 1350-1400 Correct?) the song could not have been composed of by Gopalanayaka, but by some body else later than Gorakha. Just like other distinguished names are mentioned there in the song, Gopala's name also is mentioned as a Nayak, while the last charana begins from the Mudra of the composer Beju-Bavara a well known Vaggeyakara, who has composed all kinds of compositions like Dhruvapadas, Chaturangas, Gitas, and Lakshana Gitas, which are still current in practice to this time, and are much appreciated and resorted to on account of their merits. The date of Beju according to scholars is the middle of the 15th century. So the date of Gopalanayaka is undisputed as he was one of the courtiers of Allawuddin Khilgi, and a contemporary of Amir Khusrû, and the Maharajah of Devagiri, the first patron of Gopalanayaka, whose date is between 1294 and 1310 A. D.

There are some compositions of Gopalanayaka even now in practice. One of them which is well known to all musicians, is taught in the very beginning of the music lessons run as:—*Sarasvati Sarada Vidyadani*, the Antara of which runs as:—*Keeje Shudrishli Siva Gopala*, just as Purandara Dasa's Pillari Gitas are taught in Karnataka Sampradaya. This period viz. 1300 A. D. is also the beginning of the Karnataka Sampradaya which was initiated by Sri Narahari Tirtha, one of the four disciples of Sri Madhvacharya, and attained the immortal name of Karnataka Sampradaya on account of the contributions in the form of Kirtanas in Kannada in Northern Karnataka and by a number of songs in Kannada by Sri Achalananda Das in Southern Karnataka. They not only composed the songs in Kannada for the sake of music but they claim the pioneership of Bhakti Pantha also otherwise known as Desa Kuta. The above discussion is based on the quotations of Kallinatha, and the reference to Chaturdandi and how Gopalanayaka is connected with it by Venkatamahi will be dealt with in my next paper.

COMPOSITIONS AND THE SIX FUNDAMENTAL RAGAS OF HINDUSTHANI MUSIC

BY

PANDIT R. DILIP CHANDRA VEDI

On behalf of the Lucknow branch of I. S. C. M. and Bharat Gayan Samaj, Poona, I would like to thank the Madras Music Academy and the South Indian branch of the I. S. C. M. for organising this conference and thus giving an opportunity to the North and the South to freely express and exchange ideas and understand one another better.

I am sure all of us believe that music is a divine art and a source of solace to the soul of suffering humanity. If we believe in this fact, we must first rise above every kind of bias. Devotees of Nada-Brahma must see Brahma everywhere. Vidvans who criticise others must also welcome others' criticism of art; it must be discussed on universal and scientific lines. Then only will we be able to serve the real cause of music. Shadja's Samvad with 'Madhyama' or 'Panchama' pleases every ear whether Arabian, European, Abyssinian, Chinese, Tamilian or Hindhusthani. This is not the monopoly of any particular school. It is impossible to catch the fragrance of a rose or jasmine and claim exclusiveness for it. To understand all this, one must be endowed with "Gnyan-Chakshus". And "Gnyan Chakshus" could be opened after sadhana under real Guru's guidance, whose compositions are our indispensable heritage. I will not occupy your time in delivering a lecture on the works of the great and worthy Acharyas like Narada, Tumburu, Veda-Vyas, Matang, Bharata, Sarngadev and others, as I am sure you know about them.

I shall today talk on present-day Hindusthani music and six fundamental Ragas. Present Hindusthani Gayan-Paddhati is based on the principles of Dhrupad-composition and Alap-gana. Dhrupad compositions and Alap-gana owe their

existence to 'Swami Haridasji' the father of Hindusthani "Gayan-Padhati" and his learned disciples Baba Ramadas, Baiju Baure, Nayak Tansainji, Divakarji and others. They composed numerous Dhrupad, Dahammar, Tirvat, Dhouroo, Raga-Mala, Svara-Mala, Raga-Lakshana-Gita, Raga-Sagar, Patt-talas and Taranas. They also invented new Ragas like Haridasi Malhar, Ramdasi Malhar, Tansainji Malhar, Tanseni Todi, Tanseni Sarang, etc. They studied the sastras and made use of that knowledge for the creation of Dhrupad and Dhammars as well as other compositions.

Their compositions are not mere Aroha-avarohas. They went further and established Vadi, Samvadi, Anuvadi, Amsa, Nyas, Graha, Sthayi, Antara, Sanchari and Abhoga etc. Besides these works for music, they also combined Sahitya and Sangeeta to express the various Rasas mentioned in our ancient sastras. They were unique craftsmen; they made a good use of the gold and diamonds of sahitya and created beautiful ornaments.

What is Raga? Every music student knows the definition of Raga. As H. P. Krishna Rao says "A Raga or mode is a melodious arrangement of musical notes in an octave so made as to express a definite mood." From the mood, different emotions arise. The fundamental mood is the mood of nature, mood of health, growth and happiness. Such are the moods of jivas or souls, as well as inanimate nature. The mood of the Almighty according to Aryan Philosophy is one of bliss. It is a gladsome mood specially favourable to the development of bright happy thoughts. It depends on the healthy vital feeling. Such a mood is expressed in music by the natural notes or Shudh-Svaras.

Three names are used for this music scale or 'Melakarta' in Uttara-Bharat,—'Natt', 'Asha' and 'Bilaval'. This 'Natt' is the first Suddha-Raga of the six fundamental Ragas.

Before discussing the greatness of the six fundamental Ragas let me sing to you a few old compositions of different

technique and different Rasas. Sri Tansain's Dhrupad in Raga *shudha-natt* (*Shanta rasa*) "*Tero pratap bado raihat*".

1. Dhrupad in Suddha Bilawal Raga "*Asana pavna dur kar bavre*."
2. Swami Haridasji's Dhrupad in Hindol-Raga "*Hey toohi adayant gupta prakata*."
3. Dhammar Songs in *Vasant-panchama Raga* "*Kat jaiyo re ghar lago ranga*."
4. Dhrupad song in Poorva Hindol Raga "*Prata uthh aye ri*"

Tanas in Dhrupad Songs

There is a general misconception that Tanas were introduced by Mohamedan Khayal composers and singers. I shall sing a few 350-years-old songs, composed two hundred years before Sadarangji, the wellknown composer of Khyals. Now hear a few Dhrupads of Khandahar style. One can find Tanas here.

1. Dhrupad (Patt Tala) in Vasant-Raga, '*Mouli Dharti*'.
2. Dhrupad (Patt Tala) in Nayaki-Kanda Raga '*Mana Re Japo Rama*'.
3. Dhrupad (Japp Tala) in Megh-Raga '*Gari Ghata*'

Now we shall come to Khyal. Although the word 'Khyal' is a Persian, the style and composition of it, is Hindusthani. Some modern authors write that Amir Khusro and Navab S. M. Sharqi of Jounpur were the inventors of Khyals; but it is not a fact. It seems that this idea was spread by some blind followers of Mughal culture.

No one sings Khusro's or Sharqi's Khyal songs in Hindusthani classical ragas. Present Hindusthani Khyal songs were composed by Sri Sadarangji and others on the principle of Dhrupads and Alapa Gana. Many Khyal songs have the same times as old Dhrupads but with different words and minor changes in the Gamakas. Let me illustrate this by singing a few songs.

Ragas are Aswari Hindols, Panchama Gorakha or Narayani.

Dhrupada—'*Ayo ri jit raja Ramachandra*'.
Khyal on it '*Baje Jhanan*'.

Dhrupad '*Hay Toohee Adayanta*'.
Khyal '*Hay ma pi sung khelo*'.

Dhrupad '*Udat Bandhana*'.
Khyal '*Mund Mund Muska*'.

Dhrupad '*Dhann Dhann Dhavo ri*'.
Khyal '*Dhann Bhag Jagey*'.

I can give countless examples to prove the above mentioned fact. You can easily judge from these compositions which you have heard just now.

Thumri is also not the creation of any Moghul musician. Thumri takes its material from Rag-Alap to express human feelings. Bhaiya Ganpat Rao and Sadeq Ali Khan were the two Indians who gave us this emotional style which is known as Benares-Ki or Purab-Ki Thumri. Let me sing few pieces.

1. "*Sughad pya pyare so naina lago*".
2. "*Pi-ki-Boli na bol papiha*".

Although some Hindu musicians were driven by circumstances to embrace the foreign religion Islam, their Hindusthani Ragas and Talas were obviously not converted into Islam. Nayak Tansainji was born in Hindu family and learnt music from Sri Swami Haridasji. Sarangi is not a foreign instrument played in Arabic countries; some modern authors say that the inventor of sitar was Amir Khusro; it was not an invention but just a modification of the Veena. It is not played in other countries. No doubt we play upon Sarod, Violin, Mandolin, and Harmonium which are foreign instruments, but we play Indian music. Using of foreign instruments does not mean adopting foreign music. It is advisable that persons who write on these things should consider sufficiently before passing any statements.

Six Ragas

Let us now come to the six fundamental ragas. Why did our ancient Hindusthani musicians declare that these six Ragas are the only suddha ragas? There are reasons:—

The above six Ragas are inter-related and everyone of them could be derived from the other by changing the Shadja or key-note. This is known as Moorchana Bheda in Hindusthani.

I would like to mention the modern names of these six Ragas, Bilawal, or Natt, Kafi, Bhairavi, Kalyan, Khamaj, Jaunpuri or Asaweri.

Let us start from the first Suddha Raga Natt or Bilawal. If we treat the rishabha as shadja and reach to the tar shadja, you will find Kafi there, and from Gandhar rag Bhairavi, from Madyama rag Kalyan, from panchama rag Khamaj, from Dhaivata rag Asaweri or Jaunpuri. You cannot derive any Suddha Sampurna Raga from Nishadi. If you try the same "prayoga" of Moorchana or scale-changing with other five ragas, the same ragas will be derived.

You cannot find this relationship in other melakartas, if you try the same prayoga of Moorchana. Let me demonstrate this to you. For instance, I take Bhairavi, Todi (Tansaini) and Khamavardhani (Puriya Dhanasiri). We cannot get any Suddha Sampurna Raga from Bhairavi, Todi or Kamavardhani. Two Rishabas, two Ghandharas, two Madhyamas, two Dhaivatas, two Nishadas, will come together. That is why other sampurna ragas were not considered Suddha sampurna ragas or fundamental ragas by our ancients.

So is the case with the five Suddha Audav Ragas. They are Bhopali, Vridavani-Sarang, Malkaush, Durga and Dhani. These five ragas have the same relationship with one another as the six sampurna Suddha ragas.

Ancient Hindusthani Sangeetacharyas were fully aware of the 5040 permutations and combinations of Suddha scale and they were not ignorant of 34484 permutation and

combinations of the 12 svaras. Out of these only those could be considered "Ragas" which answer the Vadi-Samvadi test, where all the notes are conveniently arranged.

The Karnatak music scholar H. P. Krishna Rao agrees with this and states that "of these 12 Ragas 1 to 6, 31 to 42, and 67 to 72 are seldom used in practice as the notes are most inconveniently distributed in the scale. They are very painful in execution. Of the remaining 48, one half becomes useless for the same reason. Among the rest, only a dozen ragas are used in art, as the notes in them are conveniently situated". "The very fact that the Kriti of even Tyagaraja in such complex ragas have gradually gone out of use is a proof of the truth of the above assertion."

The late Sri C. R. Srinivasa Iyengar wrote in 1932 in the daily Hindu, Madras:

"Even within the limited scope of my comparative study of the two schools of music, I have come to decide that the South has to learn a great deal from the North, though some modern reformers like Mr. Bhatkande are of opinion that the Karnatic music has a more solid foundation of science and uniformity of practice than the North. They take it for granted that the Mela Raga system of Venkatamakhi rules the realm of South Indian music in theory and practice, but I have on more than one occasion made it plain that it is not so. The period of training, the method, the very great attention paid to voice-production and to voice training, the utter faithfulness of allotting the ragas to particular times of the day, the wonderful mastery of three octaves and more, the perfect balance of measure and rhythm, of execution in them, the amazing control in the expression of shades, glades, graces, micrtones and over-tones,—all these and much more are a terra-incognita to the music lover and the musician of the South."

Before I request you to sing 'Jaya Sri Saraswathi Ji Ki' I want to make it clear that it is not my primary intention to hold any brief for any particular school or party.

நாகஸ்வரம்

ஆஸ்தான வித்வான் திருவிடைமருதூர்
வீரஸ்வாமி பிள்ளை

அகாசனாதிபதி அவர்களுக்கும் இங்கு கூடியுள்ள சந்தே வித்வான்களுக்கும் சந்தே சாஸ்திர சிபுணர்கட்கும் கௌரவிகர்களுக்கும் நமஸ்காரம்.

சந்தே வித்வத் சபையின் ஆதரவிலும் பலபெரிய வித்வான்கள் முன்னிலையிலும் நடைபெறும் இந்த சந்தே மகாநாட்டில் நானும் கலந்து கொள்ளும்படி நேரிட்டிருப்பதை நான் ஒரு பாச்யமாகவே கருதுகிறேன்.

சந்தே சம்பந்தமாக என் அபிப்பிராயங்கள் சிலவற்றை இங்கே எடுத்துக் கூறுவதற்கு எனக்கு ஒரு சந்தர்ப்பம் அளித்திருக்கும் சந்தே வித்வத் சபையாருக்கு எனது வந்தனத்தை முதலில் தெரிவித்துக் கொள்ளுகிறேன்.

நான் பேசப்போவது முக்கியமாக நாகஸ்வர வாத்தியத்தைப்பற்றியும், நாகஸ்வர வித்வான்களைப்பற்றியுந்தான்.

நாகஸ்வர வாத்தியமானது நமது நாட்டின் புராதன வாத்தியங்களில் ஒன்றாகும். கர்நாடக சந்தேத்தின் பல துட்பங்களையும், பல முக்கிய அம்சங்களையும், நாகஸ்வர வித்வான்கள் வெகுசிரத்தையோடு காப்பாற்றி வந்திருக்கிறார்கள். இந்த வாத்தியத்தின் பெருமைக் கெட்டுப்போகாமல் காப்பாற்றப்பட வேண்டுமானால் நாகஸ்வர வித்வான்கள் பிராணை வழிகளை மறக்காமல் முன்னோர்கள் கையாண்டு வந்த முறைகளைப் பின்பற்ற வேண்டியது அவசியமாகும்.

இது விஷயமாக நமது மகாநாட்டுத் தலைவர் ஸ்ரீ ராஜமாணிக்கம் பிள்ளையவர்கள் தமது சிலை உரையில் கூறியிருக்கும் யோசனைகள் குறிப்பிடத் தக்கவை.

பிடினை அப்பியசிப்பவர்கள் வாய்ப்பாட்டையும் சாதகம் செய்ய வேண்டும் என்று தெரிவித்தார்கள். பிடினை அப்பியசிப்பவர்களுக்குக் கூறப்பட்ட யோசனை நாகஸ்வர வித்வான்களுக்கும் பொருந்தும் என்பது என் அபிப்பிராயம்.

நாகஸ்வரம் பயிலுபவர்கள் வாய்ப்பாட்டையும் கன்றாக சாதகம் செய்ய வேண்டும். உருப்படி வகைகளில், முன்னோர்கள் செய்த உருப்படிகளை சிரத்தையுடன் பாடம் செய்வது உசிதமாகும். வாய்ப்பாட்டில் நல்ல சாதகம்

இருந்தால்தான் நாகஸ்வர வாத்தியத்தில் உருப்படிகளைச் சரியாகவும் தெளிவாகவும் வாசிக்கமுடியும். முன்பு இருந்த நாகஸ்வர வித்வான்கள் கன்றாகப் பாடக் கூடியவர்களே!

நாகஸ்வரம் பயிலுவதிலும் சில சாதக முறைகள் இருக்கின்றன. அகாரம், தன்னகாரம், துத்துகாரம், கமகம் ஆகியவைகளை ஆரம்பமுதல் சாதகம் செய்ய வேண்டும்.

நாகஸ்வர வித்வான்கள் பொது இடத்தில் ஒரு உருப்படியை வாசிப்பதற்குமுன் பலமுறை அந்த உருப்படியை தனியே வீட்டில் வாசித்துப் பார்த்திருக்க வேண்டும். சரியாக சாதகம் ஒன்றுமே செய்யாமல் நினைத்த மாத்திரத்தில் நினைத்த கீர்த்தனையை வாசிப்பதனால் அபகீர்த்திதான் ஏற்பட வேறுவாகியிருக்கும். வருங்கால நாகஸ்வர வித்வான்கள் இந்த விஷயங்களை யெல்லாம் கவனிக்க வேண்டுமென்று கேட்டுக் கொள்ளுகிறேன்.

குறைந்தது பத்து வருஷகாலமாகுது குருகுலவாசம் செய்து நாகஸ்வரத்தைப் பயின்றால்தான் நல்ல அஸ்திவாரமுள்ள சந்தேமாக அது பரிமளிக்கும். இந்த சந்தர்ப்பத்தில் நாகஸ்வர வாத்யத்தை அப்பியசிக்க விரும்பும் இளைஞர்களுக்கு எனது அபிப்பிராயத்தைச் சொல்ல வேண்டியது அவசியம் என்று கருதுகிறேன்.

அநேகர் நாகஸ்வரம் கற்றுக் கொள்வதற்காக இனம்வயதிலேயே படிப்பை நிறுத்திவிடுகிறார்கள். இது நன்மையல்ல! படிப்பு இருந்தால்தான் சந்தே சாஸ்திரத்தை தெரிந்துகொள்ளவும் தான நுணுக்கங்களைப் புரிந்து கொள்ளவும், உலக அறபவங்களைத் தெரிந்து கொள்ளவும், கல்வி கற்க வேண்டுவது அவசியமாகிறது.

தலைவர் அவர்கள் சுருதி விஷயமாகச் சொன்னவைகளை நாகஸ்வரம் பயிலுகிறவர்கள் கவனிக்க வேண்டுமென்று கேட்டுக் கொள்ளுகிறேன்.

சுருதியைக் குறைத்துக்கொள்ளும் நாகஸ்வர வித்வான்கள், அதிக சுருதி வைத்துக்கொண்டு வாசித்தால்தான் அதிகமான ஜனங்களைத் திருப்தி செய்ய முடியும் என்று தெரிவித்திருக்கிறார்கள். நாகஸ்வர வித்வான்களுக்கு கூறப்பட்ட இந்த யோசனைகளை நான் முழுமனதுடன் வரவேற்கிறேன். நாகஸ்வர வித்வான்கள் சுருதியைக் குறைத்துக்கொண்டே போனால், நாகஸ்வர வாத்தியத்திற்கு இதுகாறும் இருந்து வந்திருக்கும் ஒரு தனிச்சிறப்பும், கௌரவமும், முக்யத்வமும் நாளடைவில் குறைந்து போய்விடும் என்பது என் அபிப்பிராயம்.

நாகஸ்வர வித்வான்களுடைய நலனை முன்னிட்டு சில யோசனைகளை இதுவரையில் சொன்னேன். இனி நாகஸ்வர வித்வான்களுக்கும், மற்ற

வித்வான்களுக்கும் இருந்து வந்திருக்கும் தொடர்பையும், அந்நியோக்யத்தையும் பற்றிச் சில வார்த்தைகள் கூறுகிறேன்.

நாகஸ்வர வித்வான்கள் வேறு, வாய்பாட்டுவித்வான்கள் வேறு, பிடில் வித்வான்கள் வேறு என்று தனித்தனியான சமூகமாக எப்போதும் இருந்ததில்லை. சங்கீத உலகில் எல்லோரும் ஒரே சமூகமாகவே கருதப்பட்டு வந்திருக்கிறார்கள். சங்கீதத் தொழிலில் ஈடுபட்டவர்கள் வெகு அந்நியோக்யமாகவும் இருந்து வந்திருக்கிறார்கள்.

திருமருகல் ஸ்ரீ நடேசபிள்ளை என்கிற வித்வானைப் பற்றிக் கேள்விப்பட்டிருக்கலாம். அவருக்கு திருக்கோடிக்காவல் பிரம்மஸ்ரீ கிருஷ்ணய்யர் வாள் பிடில் வாசிப்பில் அபாரப்பிரமை. சந்தர்ப்பம் கிடைத்தபோதெல்லாம் அவருடைய பிடில் வாசிப்பைக் கேட்கத் தவறியதில்லை. சில சமயங்களில் கிருஷ்ணய்யர்வாள் வீட்டிற்கே சென்று கிருஷ்ணய்யர்வாள்வர்களின் பிடிலை வாசிக்கச் செய்து கேட்டதுண்டு.

மன்னார்குடி ஸ்ரீ சின்ன பக்கிரியா பிள்ளை என்கிற வித்வானுக்கும், பிரம்மஸ்ரீ கோனேரிராஜபுரம் வைத்தியநாதய்யர்வர்களுக்கும் உள்ள மதிப்பும் நட்பும் பிரசித்தமானது. பிரம்மஸ்ரீ மகாவைத்தியநாதய்யர்வர்கள் காலத்தில் பந்தநல்லூர் ஸ்ரீ வீரசாயிப்பிள்ளை என்கிற நாகஸ்வர வித்வான், நாகஸ்வர வாத்தியத்திலும், வாய்ப்பாட்டிலும் பிரசித்தமானவர். மஹா வைத்தியநாதய்யர்வர்களுடைய கன்மதிப்பைப் பெற்றவர். அதற்குப் பின்னரும், நாகஸ்வர வித்வான்கள் சங்கீதத்தைப் பாடுவதிலும், சங்கீத சாஸ்திரங்களில் ஆராய்ச்சி செய்வதிலும் வல்லவர்கள். அதற்கு உதாரணம் கொரநாடு ஸ்ரீ நடேசபிள்ளை என்கிற நாகஸ்வர வித்வான், சங்கீத சாஸ்திரங்களில் மிக்கவல்லவர். அவர்களால் ஆராய்ச்சி செய்யப் பெற்ற சங்கீத சாஸ்திரங்கள் பலவுண்ட. பின்னதும் சிதம்பரம் ஸ்ரீ வைத்தியநாத பிள்ளை என்கிற நாகஸ்வர வித்வானவர்களும் நாகஸ்வர வாத்தியத்தில் மட்டுமன்றி வாய்ப்பாட்டுப்பாடி கச்சேரி செய்வதிலும், அவர்களின் பேரறிவையும் அவர்களின் பெரும்புகழையும் புகழாமலிருக்க முடியாது. ஏன் இவற்றையெல்லாம் கூறுகிறேனென்றால் நாகஸ்வர வித்வான்களும் மற்ற வித்வான்களும் வேற்றுமையின்றி வாழ்ந்து வந்தார்களென்பதைத் தெரிவிப்பதோடுகூட வருங்கால நாகஸ்வர வித்வான்களும் கல்வியறிவிலும் சங்கீத சாதகமுறைகளிலும், சாஸ்திரங்களிலும், தேர்ச்சிபெற்று நாகஸ்வர வாத்தியத்தையும் முறையாகப் பயின்று மேன்மையுடைய வேண்டுமென்பது எனது பேரவா. மதுரை ஸ்ரீ பொன்னுச்சாயிப் பிள்ளை என்கிற நாகஸ்வர வித்வானவர்கள் நாகஸ்வரத்தில் வல்லவர் மட்டுமின்றி வீணை வாசிப்பதிலும் கர்ணாடக சங்கீதத்திலும் ஆராய்ச்சி செய்வதில் தேர்ச்சி பெற்றிருந்ததோடு அவர்களே சங்கீத சாஸ்திர விஷயமாக ஒரு சங்கீதனையும் இயற்றியிருக்கிறார்கள்.

கடைசியாக நாகஸ்வர வித்வான்களுக்கெல்லாம் ஒரு வார்த்தை. நாகஸ்வர வாத்தியத்தில் சிறந்த அம்சங்களை வருங்கால சந்ததிகளுக்குக் காப்பாற்றிக் கொடுக்க வேண்டியது கடமையாகும். ஆகவே நாகஸ்வர வித்வான்கள் தங்கள் வித்தையை நன்றாக விருத்தி செய்துகொண்டு சங்கீத உலகத்தில் பிராபல்யம் அடைய முயற்சிக்க வேண்டும். கொரநாடு ஸ்ரீ நடேச நாகஸ்வர வித்வான், பெரிய வித்வானாக இருந்ததோடுகூட சாஸ்திரத்தில் நல்ல ஆராய்ச்சியும் செய்தவர். ஸ்ரீ மதுரை பொன்னுச்சாயி நாகஸ்வர வித்வானும் வாத்தியத்தில் பிரக்யாதி பெற்றதுடன், சங்கீத சாஸ்திரத்திலும் ஆராய்ச்சி செய்திருந்தனர். சங்கீத விஷயமாக சில நூல்கள் இயற்றியிருக்கிறார். அப்படிப்பட்ட சிறந்த வித்வான்களால் சிதப்போடு கையாளப்பட்டு வந்த நாகஸ்வர வாத்தியத்திற்கு வருங்காலத்திலும் புகழும் கீர்த்தியும் ஏற்படும் முறையில் அந்த வாத்தியத்தைப் பயின்று வித்வத்வம் அடைய வேண்டும் என்பது என்னுடைய ஆசை. இத்துடன் என் வார்த்தையை முடித்துக் கொள்ளுகிறேன்.

A STUDY OF THE MICROTONAL VARIATIONS IN FREQUENCIES IN KARNATIC MUSIC WITH AN OSCILLOGRAPH

BY
C. S. AYYAR

In a Conference held in April 1929, South Indian musicologists decided that the 22 srutis of Bharata in Hindu melodic music have the following relative frequencies:—

European Notes	Name of note or the svara	Relative frequency	Cyclic cents
C	Sa	1	0
D flat	ri	$\left\{ \begin{array}{l} 256/243 \\ 16/15 \end{array} \right.$	$\left\{ \begin{array}{l} 90 \\ 112 \end{array} \right.$
D	Ri	$\left\{ \begin{array}{l} 10/9 \\ 9/8 \end{array} \right.$	$\left\{ \begin{array}{l} 182 \\ 204 \end{array} \right.$
E flat	ga	$\left\{ \begin{array}{l} 32/27 \\ 6/5 \end{array} \right.$	$\left\{ \begin{array}{l} 294 \\ 316 \end{array} \right.$
E	Ga	$\left\{ \begin{array}{l} 5/4 \\ 81/64 \end{array} \right.$	$\left\{ \begin{array}{l} 386 \\ 408 \end{array} \right.$
F	Ma	$\left\{ \begin{array}{l} 4/3 \\ 27/20 \end{array} \right.$	$\left\{ \begin{array}{l} 498 \\ 520 \end{array} \right.$
F sharp	ma	$\left\{ \begin{array}{l} 45/32 \\ 64/45 \end{array} \right.$	$\left\{ \begin{array}{l} 590 \\ 610 \end{array} \right.$
G	Pa	3/2	702
A flat	da	$\left\{ \begin{array}{l} 128/81 \\ 8/5 \end{array} \right.$	$\left\{ \begin{array}{l} 792 \\ 814 \end{array} \right.$

European Notes	Name of note or the svara	Relative frequency	Cyclic cents
A	Da	$\left\{ \begin{array}{l} 5/3 \\ 27/16 \end{array} \right.$	$\left\{ \begin{array}{l} 884 \\ 906 \end{array} \right.$
B flat	ni	$\left\{ \begin{array}{l} 16/9 \\ 9/5 \end{array} \right.$	$\left\{ \begin{array}{l} 996 \\ 1018 \end{array} \right.$
B	Ni	$\left\{ \begin{array}{l} 15/8 \\ 243/128 \end{array} \right.$	$\left\{ \begin{array}{l} 1088 \\ 1110 \end{array} \right.$

The figures in brackets differing by a frequency ratio of 81/80 a comma, or 22 cyclic cents.

N.B.—For purposes of clarity, the twelve frets of the vina in the octave may be denominated ri, Ri, ga, Ga, Ma, ma, Pa, da, Da, ni, Ni and Sa higher—the capital letters standing for the svaras of the Diatonic Scale—Sa being the open shadja string, relative frequency being 1, the higher Sa being rel. freq. 2 or 1200 cyclic cents.

In fixing the above values for the 22 srutis, South Indian musicologists apparently followed the method originally suggested by Helmholtz¹ and recently also advocated by Fox Strangways² and other Western interpreters of Hindu music, of tuning strings by true fourths and true fifths. They also decided in the 1930 Conference that as the shadja has been universally adopted as the fundamental for Karnatic melodic music, the 22 srutis may be defined as given below:—

Sa, (R₁ R₂) (R₃ R₄) (G₁ G₂) (G₃ G₄) (M₁ M₂) (M₃ M₄)
Pa, (D₁ D₂) (D₃ D₄) (N₁ N₂) (N₃ N₄)

R standing for Rishaba, G for Gandhara, M for Madhyama, D for Dhaivata, N for Nishada since Shadja and Panchama once decided on cannot change in melodic music. Thus the 10 frets in the vina, besides Sa and Pa, have been given twin names. They went so far as to give examples *purely subjectively* of the ragas in which the several R's G's, M's, D's

and N's appeared in present day melodic music, although the ascent and descent of svaras in ragas may continue to be defined by the 12 frets of the vina. To cite one instance, they laid down that da of Saveri raga is D 1 and has a relative frequency of 128/81. Vide also P. Sambamurti's Music Book IV—Chapter IV Page 60.

Prior to the Conferences mentioned above, the writer of the present note had studied the variations of the frequencies with the help of a Sonometer and in a paper, he had shown that there are, in Karnatic music, several *prolongable* notes in an octave, at which the human voice can stand for a definite length of time and which can be easily produced on the violin *without a gamaka* by means of the bow, and in the same paper he had averred that the *small semitone* as defined by Ellis³ (relative frequency 25/24 above Sa) and the corresponding note above Pa of relative frequency 25/16 are prolongable notes, and that, as the voice cannot stand steadily at frequencies 256/243 and 128/81, gamakas are produced from the above prolongable notes, as in ri and da of Saveri raga.

From his own personal experience in violin play, the author had also reasons to doubt whether the difference in frequency in the 'andolika gamaka' within the same svara viz., i. in Ri of Madhyamavati raga and ii. in Da of Begada raga could only be a comma (rel. freq. 81/80) as would appear from the theory of 22 srutis mentioned above, or whether the variation was not much more.

With a view to finding a solution to these questions, the present author had arranged with the National Physical Laboratory, London, in 1933-34 to take photographs of vibration curves of the gamakas by means of a Duddell Oscillograph, and for purposes of their measurements the gamakas were played by the writer on his violin according to the standard classical style. Relevant extracts from the report of the Director of the National Physical Laboratory dated the

12th February 1934 given to the author in this connection are reproduced below :—

“ Report on the Oscillographic Recording of Certain Violin Notes.

Physics Department. For: Mr. C. Subrahmanya,
7, Worsley Road, London, N.W. 3.

Object of the work.

The object of the work was to obtain oscillograph records from which the pitch relations of certain notes and phrases, described as occurring in Southern Indian music, might be determined.

Method of experiment.

The notes and phrases concerned were played by Mr. Subrahmanya on his violin.* The sound from the violin was received by a condenser microphone distant about 2 ft. from the violin, and connected through a valve amplifier to one of the vibrators of a Duddell Oscillograph. The wave form of the sound was recorded on photographic paper by means of a revolving drum camera attached to the oscillograph. A time scale was provided on each record by a second vibrator which registered the wave form of the electrical out put from a standard valve maintained tuning fork, operating at a frequency of 1000 cycles per second. The player and the receiving microphone were situated in a lagged cabinet so as to avoid, as far as possible, any interference from extraneous noise. Communication between the player and the operator of the recording apparatus was maintained by a system of visual signals, controlled by the mechanism of the shutter on the recording camera, the player being warned one second in advance of the opening of the shutter and also at the commencement and conclusion of the exposure. The duration of the exposure was approximately one second in each case.

Descriptions of records.

In all, seventeen records† were made, the description of the phrases provided by Mr. Subrahmanya being as shown in the table below.”

* On 2nd February 1934.

† Each, 47 centimetres long. C. S.

The oscillograph records in respect of a few interesting Gamakas are reproduced below :—See plate.

The frequencies of the various gamakas etc., as registered by the oscillograph records have been worked out and analysed by a physicist. (Vide appx. attached).

The important results are, however, briefly summarised below :—

i. In da of Saveri raga, the variation (or gamaka) is from rel. freq. $25/16$ —a small semitone above Pa—to rel. freq. $8/5$ —a semitone above Pa—i. e. a measure of 42 cyclic cents. On analogy, the gamaka in ri of Saveri raga will be from rel. freq. $25/24$ to $16/15$.

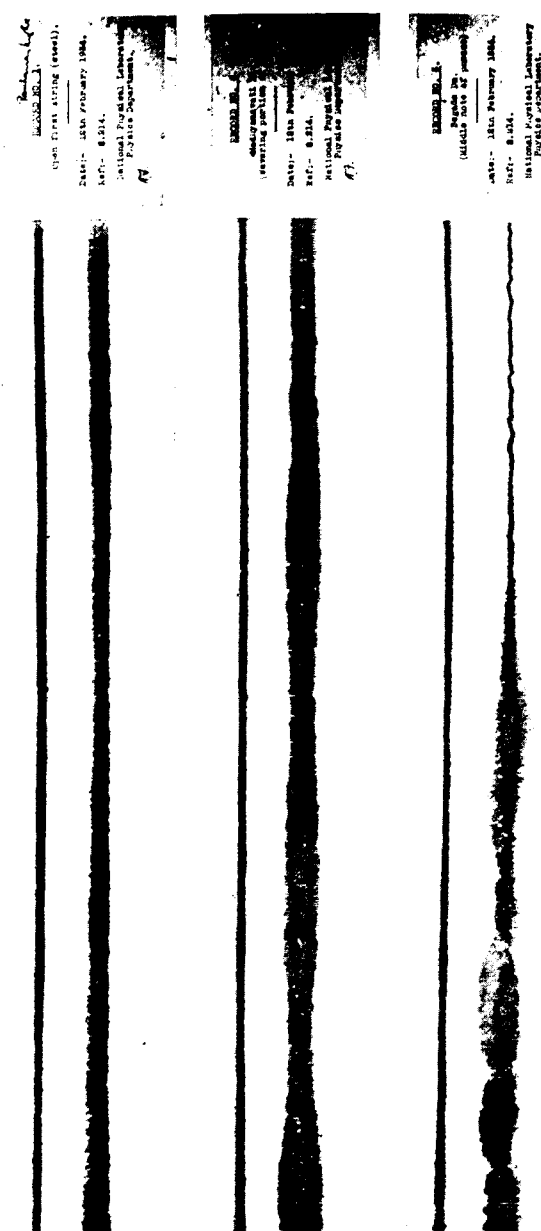
ii. The gamaka or variation in Ri of Madhyamavati raga is from rel. freq. $10/9$ —(a minor tone above Sa) to rel. freq. $8/7$ i. e. a measure of 49 cyclic cents.

iii. The gamaka in Da of Begada is from rel. freq. $5/3$ (a minor tone above Pa)—to rel. freq. $12/7$ i. e. a measure of 49 cyclic cents, (a ratio of $36/35$, subsisting between $9/5$ and $7/4$). It is interesting to note that the variations in frequencies within the same svara are *quartertunes* of definable frequency, which exist between notes arising at certain aliquot parts of the Sa and Pa strings. In (i) above, the variation is 42 cyclic cents, while in cases (ii) and (iii) it is 49 cyclic cents.

The above is merely a preliminary study and does not claim to settle finally the important questions relating to the microtonal variations in frequencies in Karnatic music. It is, however, the considered opinion of the author that these questions can be decided satisfactorily only by *objective* and not by subjective methods. For instance, the author would suggest the frequencies should be actually measured by modern scientific methods similar to those outlined in this note. With a view to avoiding unnecessary controversy, the author would also suggest that the gamaka should be produced for purposes of these experiments by recognised masters of the art of violin play.

28th June 1949.

C. S. AYYAR.



References. 1. Helmholtz Sensations of Tone—page 280.
 Translation by Ellis. (1885)

2. Fox Strangways The Music of Hindostan—
 (1914) Page 117 and his
 article on 'Music' in The
 Legacy of India—page 311.

3. Ellis Helmholtz's Sensations of
 Tone—pp. 453 and 456.

APPENDIX

Record No. 1	Open first String (Steel).	(Panchama higher C. S.)
Distance from the beginning in cms.	Frequency in vibrations per second.	Remarks.
2.0	613	The frequency has been measured throughout the record. The frequency given is the average frequency during an interval of 2.5 cms. and it is tabulated as the frequency at the mid-point of the interval.
4.5	613	
7.0	612	
9.5	614	
12.0	612	
14.5	614	Observation by C. S. :
17.0	609	
19.5	608	The Panchama has varied from 608 to 615 vibrations per second. For the study of the subsequent records, except where otherwise stated, the Panchama will be taken at 612 vibrations per second, i. e., the shadja or 'Saranai' string will be taken as 408 vibrations per second (2/3rds of the frequency of Pa).
22.0	611	
24.5	608	
27.0	613	
29.5	612	
32.0	608	
34.5	610	
37.0	612	
39.5	615	
42.0	615	
44.5	615	The play for the phrases has been only on the E 1st steel string (Panchama) and on the 2nd Gut shadja string.
Mean	611.9	
		The marking of the several stages of the analysis, in each record, is mine.

Record No. 4 Madhyamavati Ri. (Wavering portion of record).

Distance from the beginning.	Frequency in vibrations per second.	Remarks.
2.5	464	(1)
5.0	463	
7.5	468*	
10.0	468	
12.5	462	
15.0	462	
17.5	457†	
20.0	462	
22.5	462	
23.8	462	(2)
24.3	460	
24.9	468*	
25.4	466*	A detailed study was made to measure any change (intervals of .5 cms.)
26.0	466*	
26.5	467	
27.1	466	
27.6	467	
28.2	465	
30.0	458	(3)
32.5	460	
33.3	458	
34.3	458	A detailed study was made at intervals of .5 cms. to detect any change.
34.8	456	
35.7	456†	
36.5	460	
37.5	460	
40.0	461	
42.5	460	
45.0	461	

Record No. 4— Observation by C. S.

	Sa = 408 vib. per second.
Minor tone above Sa	Ri ₁ = 10/9 = 453 vib. per second.
Major tone above Sa	Ri ₂ = 9/8 = 459 „
Relative Frequency	8/7 = 466 „

(1) It is apparent even at commencement when Madhyamavati Ri was being played in gamaka, the photo commenced at a stage, when the R. F. 10/9 had been passed and it had reached R. F. 8/7 from 7.5 to 10 cms.

(2) The photo shows that the note was nearer R. F. 9/8 (Ri₂); the note was again at R. F. 8/7 from 24.9 cm. to 27.6.

(3) The note was going down in pitch, getting to a R.F. between 10/9 and 9/8.

General.—The interval between R. F. 8/7 and 10/9 is 36/35, one of the quarter tones recognised by Helmholtz. Apparently the comma variation of 81/80 is not sufficient for the 'āndolika gamaka' within the same swara and the variation bears the value 36/35 (R. F.).

'Āndola' is the name given for a gamaka meaning 'Swing between svaras'. Āndolika is a term I have used, for a swing in the same swara.

Record No. 5—Begada Da, middle note of phrase, played on Pa string.

Distance in cms. from the beginning	Frequency in vibrations per second.	
2.0	607	(1)
3.0	607	
3.8	674*	
4.7	695†	
5.5	679	(2)
6.3	680	
7.1	679	
7.9	681	
8.8	675*	
9.6	671	
10.4	672	
12.4	667	

Record No. 5—Begada Da, middle note of phrase,
played on Pa string.

Distance in cms. from the beginning	Frequency in vibrations per second.	
13.4	675*	(3)
14.0	678	
14.8	679	
15.5	700†	
18.0	691†	
20.5	661	
23.0	610	(4)
25.5	609	
28.0	608	
30.5	609	
31.5	(1214)	(5)
32.5	(1214)	
33.4	(1214)	
34.3	(1214)	
35.2	(1214)	
38.0	609	
40.5	611	
43.0	605	

Record No. 5—Observation by C. S.

The phrase which was played then was Pa Daa Pa. There is one peculiarity that the steel string has been vibrating at 607 vibrations per second when the finger was not touching it, since the octave of 607 (1214) has also been reproduced in the curve from 31.5 to 35.2 cms. at the 5th stage. For the study of this plate Panchama should be taken at 607 vibrations per second.

R.F. $3/2$ Pa = 607 vib. per second.

R.F. $5/3$ Da = 674.4 „

R.F. $12/7$ = 693.7 „

(1) Even from 2 cms. to 4.7 cms. the change from Panchama (R. F. $3/2$) to Da ($5/3$ R. F.) and thence to R. F. ratio ($12/7$) is noticeable.

(2) The note was fairly steady at a little above Da (R. F. $5/3$).

(3) The note reached again the R. F. ratio of $12/7$ or a little above it at 15.5 cms.

(4) Finally the note in the phrase has dropped to Pa open steel.

General.—The ratio of $12/7$ to R. F. $5/3$ — $36/35$ one of the quarter tones recognised by Helmholtz (equal to 49 cyclic cents). The 'andolika gamaka' in Da i. e., in the same svara is to the extent of R. F. $36/35$ from $5/3$ the starting note; and it appears a 'comma', variation of $81/80$ does not suffice therefor.

Record No. 8—Saveri da, middle note of phrase,
(wavering note) played on the Pa string.
(Phrase probably repeated twice).

Distance from the beginning in cms.	Frequency in vibrations per second	Remarks.
1.5	661	(1)
4.0	653†	
6.5	603	(2)
8.0	607	
11.5	606	
14.0	607	
16.5	609	
19.5	612	
21.5	609	
22.5	635*	(3)
23.1	629	
23.4	627	
23.7	625	
24.0	625	
24.3	631	
24.6	633*	
26.5	633	
29.0	612	(4)
31.5	611	
34.0	637*	
35.5	612	(5)
39.0	606	
41.5	607	
44.0	606	

A detailed study was made at intervals of 3 mms. to note whether the frequency 630 was constant.

Record No. 8—Observation by C. S.

Pa R.F. $3/2 = 612$ vib. per second.da „ $8/5 = 653$ „

A small semi-

tone from Pa da „ $25/16 = 637.5$ „

The phrase played, as now seen, is *daa/pa/da/pa da/pa*, as noted in the steps above.

(1) The photo apparently commences when the note *da* was at $8/5$ R. F. at 4.0 cms.

(2) In the second step, *Pa* the open string ($3/2$ R.F.) was photographed.

(3) In the 3rd step the note was oscillating up to $25/16$ R.F. even though it was slightly lower from 22.8 to 26.5 cms.

(4) The open string was reached and the note moved up by fingering to *da* $25/16$ R.F.

(5) The open string was being played at this step.

General.—Thus the oscillation in *da* or *andolika gamaka* in *da* is from $25/16$ R.F. to $8/5$ R.F. or 42 cyclic cents, a 'comma', variation of $81/80$ being insufficient.

Record No. 10—Open first string (steel).

Distance in cms. from the beginning.	Frequency vibrations per second.	Remarks.
6.5	610	Measurements as in record 1, the frequency tabulated representing an average over intervals 2.5 cms.
9.0	610	
11.5	610	
14.0	612*	
16.5	609	
19.0	612*	Observation by C. S.:
21.5	611	
24.0	609	
26.5	609	
29.0	610	
31.5	610	The Panchama has been evaluated only at 609 to 612 vibrations per second i.e. it had not changed in its pitch, since the commencement of recording.
34.0	612*	
36.5	611	
39.0	611	

Extract from the Director's report:

"The records were taken in two groups Nos. 1 to 10 and Nos. 11 to 17 separated by a short interval of time. The violin was retuned immediately before the second group of records was taken. The first and the last record of each group show the wave form of the tone on the open string, thus enabling any variations in the pitch of the string during the experiments to be detected."

The vibration curves were analysed for me at the Indian Association for the Cultivation of Science, 210, Bow Bazaar Street, Calcutta.

Records Nos. 11 to 17 have yet to be studied by a physicist.

C. S. AYYAR.

IRAVI VARMAN TAMPI

BY

S. VENKITASUBRAMONI IYER

Introduction

The court of Maharajah Swati Tirunal of Travancore was adorned by several musical luminaries, masters of every branch of musical art and representatives of every school of Indian music. There were in that court experts both in its scientific theory and in its practical exposition and gifted composers of its various forms. Himself a great composer and musician, he liberally patronised real musical talent. Both sons of the soil like Govinda Marar, Iravi Varman Tampi and Vidvan Koil Tampuran and others like Anantapadmanabha Gosvami, Vadivel and his brothers, Raghunatha Rao, Rangiengar and Chintamani received equal treatment at the hands of His Highness. Among them the most outstanding composer was Iravi Varman Tampi *alias* Irayimman Tampi.

Life

Tampi was born under the star *pururuttati* (*purvaproshtapada*) in the month of Thulam in 958 M. E. (November 1782 A. D.) in the Kizhakke Mathom near the North (Virakupura) Fort in Trivandrum. His father was Kerala Varma Tampan *alias* Sastri Tampan, a protege of Kartika Tirunal Maharajah, and his mother was Parukkutti Tankachi of the Putumana Ammaveedu near Karamanai in Trivandrum, and daughter of Prince Ravi Varma,¹ the nephew of the same Maharajah. His education was mainly entrusted to Moothattu Sankaran Elayatu, an established scholar of the time, and under him he learnt Kavya, Nataka, Alankara, Vyakarana and Tarka. By the age of sixteen he had attained remarkable

¹ Since our author was given the same name as his maternal grandfather, his grandmother and mother had a natural tendency in calling him by that name. So they corrupted it into Irayimman, and it is by this pet name that he is better known even in literature.

proficiency in these subjects and he began to display his inborn gift for poetry and music. Kartika Tirunal patronised him by granting him a pension, the amount of which was increased by the subsequent rulers of the state. The royal patronage extended to him during the regency of Rani Parvati Bai was not, according to some authorities, quite commensurate with that at the time of the others, but it is doubtless that it was during the time of Swati Tirunal that Tampi had his heyday and it was this great patron of arts and letters that was instrumental, directly or indirectly, for most of his literary and musical efflorescence. In 1015 M. E. the Maharajah awarded him the *Virasinkhala*, a sort of specially ornamented golden chain, the highest royal honour of that time in Travancore, for defeating two pandits of the Tamil country in literary controversy. He continued his literary activity, even after the demise of Swati Tirunal, under the patronage of Martanda Varma Uttram Tirunal Maharajah. He died in Karkatakam 1031 M. E. (August 1856 A. D.) He had married Kalipilla Tankachi, the daughter of his maternal uncle, and had a daughter by her, Kuttikunju Tankachi, well known in Malayalam literature for her fine poetry.

Works

The works of Iravi Varman Tampi can be classed under two main heads (1) purely literary and (2) musico-literary, since the musical works are also replete with high poetic qualities, and under each of these occur several varieties.

I. Purely literary.

1. Kilippattu ... (i) Vasishtam (ii) Rasakrida.
2. Pana ... Murajapappana.
3. Slokas ... (i) Praises of deities (ii) Panegyrics on his royal patrons
(iii) Commemorative verses
(iv) Description of particular objects.

II. Musico-literary.

1. General Music forms... (i) Kirtanas (ii) Varnas (iii) Padas.
2. Attakkathas ... (i) Kichakavadha (ii) Uttara-svayamvara (iii) Dakshayaga.
3. Prabandha ... Navaratnprabandha.
4. Folk songs ... (i) Songs for national festivals like Tiruvonam and Tiruvatira (ii) Kummi (iii) Cradle songs.

The language in these works is generally *manipravalam*, a mixture of Sanskrit and Malayalam, but there are many slokas and some songs in pure Sanskrit also.

Purely literary works.

The *Kilippattu* and *Pana* are two kinds of metres in Malayalam, and *Vasishtam* is a philosophical work and *Rasakrida* a poem on the *rasalila* of Lord Krishna, both of which are written in the first of these two metres, and *Murajapappana* is a vivid and humorous description of the Murajapa ceremony conducted in Trivandrum in 993 M. E. written in the other. Among the slokas a few are praises of deities like Padmanabha at Trivandrum, some are panegyrics on Rani Parvati Bai, Swati Tirunal¹ and Uttram Tirunal, others are verses commemorating particular occasions like the renovation of the Padmanabhaswami temple and the first royal procession in the golden chariot built by Swati Tirunal, and still others descriptions of the Murajapa, Lakshadeepa, the royal chariot, the *vahanas* and Kulasekharamandapa in the Padmanabhaswami temple etc.

General music forms.

The general musical compositions of Tampi include Kirtanas, Varnas and Padas, and as one who has attempted all the major Carnatic forms of musical composition, his

¹ Some of the verses on Swati Tirunal has been published by the present writer in the Journal of the Travancore University Oriental Manuscripts Library, Trivandrum, Vol. III, No. 4 (January, 1945).

place is second only to Swati Tirunal among the composers of Kerala. The songs are generally long and cast in a rather heavy mould, but they have a majesty and charm of their own. They also well exemplify the principles of verbal embellishment enunciated by Swati Tirunal in his *Muhana-prasantiyaprasavyavastha*.

Among the Kirtanas '*Paradevate nin padabhajanam*' in Todi and '*Pahi mam giritanaye*' in Saveri on Bhagavati of Thiruvattakavu at Attingal¹, '*Katyayani devi*' in Sankarabharanam on Palliyara Bhagavati in the same place, and '*Karuna ceyvan*' in Sriraga and '*Atimalarina*' in Mukhari on Krishna at Guruvayoor are the better known.

Though the fact that Tampi had written some varnas was known, it is very doubtful if any definite varna of his was known. Recently I came across a manuscript containing some of his compositions in the Curator's collection in the University Manuscripts Library, Trivandrum, which contains five of his varnas. The essential details relating to these are given below.

Beginning	Raga	Tala	Language	Remarks
Amba gauri	Arabhi	Adanta	Malayalam	A stavavarna on Bhagavati of Thiruvattakavu.
Manasi me Sankara-paritapam bharanam	Chempata	Do.	Do.	A padavarna on Swati Tirunal.
Sayam kim me	Nilambari	Do.	Sanskrit	Do.
Tava sabhimata	Bhairavi	Rupaka	Do.	Do.
Ha sa loke varali	Punnaga-	Chempata	Do.	Do.

¹ This is a place twenty miles to the north of Trivandrum and is the same as Vahinidata mentioned in some of the compositions of Swati Tirunal. The goddess here is a tutelary deity of the royal family of Travancore.

All these are chowka varnas, but it is very unfortunate that only their sahitya is available and not their music. Some of these seem to afford much scope for *svarakshara* beauty in some of the *ettukkadasvaras*. It may also be noted that one of these varnas is in the Rupakatala which is not very common in varnas.

It is the padas of Iravi Varman Tampi that have gained greater popularity than the rest of his compositions. The easy flow of the music, the simplicity of the language, the charm of the ideas and the delicateness of the feelings in these have endeared them to the people. Swati Tirunal is the hero in many of these padas and Uttram Tirunal in some. 'Prananathan enikku nalkiya' in Kamodari (Kombhoji) is one of his most popular padas, though to modern taste the ideas in certain parts in it will appear very obscene. 'Oru nal nisi' in Saurashtram, 'Somopamamukhi' in Saveri, 'Mullasayaka' in Kamodari, 'Kamakrite kanta' in Erikkilakamodari (Yadakula-kambhoji) and 'En tozh' gunasulini' in Anandabhairavi are some of the other very beautiful padas. But the most charming of all these padas is 'Varano smarano' which is one of the best of its kind taking into consideration the musical, literary and emotional aspects. The Nayika sees her lord (Swati Tirunal) coming at a distance with his royal paraphernalia and she doubts whether he is really her lord or Cupid himself, for he holds like Cupid bow and arrows and the white umbrella appears to be the moon. The idea that he can be Cupid torments her for he will only add to her sufferings, and so to decide the identity of the visitor she asks her sakhi to disguise herself as Lord Siva and receive him, when, if he is her lord he would bow to her, and if he is Cupid he would hesitate to approach. The language is simple but highly poetic and the feelings are finely depicted. The pada is written in the charming Nilambariraga and in a slow gati in the Chempata (Adi) tala, and affords ample scope for a musician and a clever dancer.

The manuscript referred to before contains a pada beginning with 'Kulirmatitan kulamevite' in Useni raga and in slow Chempata tala which is striking by its form and contents.

It is without the divisions of pallavi, anupallavi and charana and is a Malayalam version of the oft-quoted verse *Kvakaryam sasalakshmanah kva cha kulam* etc., attributed to Kalidasa, with the lines, except the first, being reversed. It depicts the feelings of a king who has fallen in love with a beautiful damsel but doubts the propriety of his action and the possibility of his attaining her. The idea is given below:

"Where is the lunar race and where a dishonourable deed!
Can I see that gazelle-eyed damsel again?
Take thou courage, my mind.
Which blessed youth is to taste her lips?
What will the wise say of this my rashness?
Alas, unattainable is she even in dream.
Learning is indeed for the removal of our sins.
How lovely her face even in rage!"

It can be seen that in this pada thoughts of the beloved and worldly wisdom alternately engage the attention of the speaker; and from the histrionic point of view it has a special significance since it portrays a series of accessory feelings (*vyabharibhavas*)—reasoning, eagerness, equanimity, anxiety, apprehension, depression, discernment and recollection—alternate ones among them belonging to two opposite sentiments, *santa* and *sringara*, but culminating and entirely subservient to the latter, and, therefore, demands an expert actor for its proper presentation. The manuscript also contains some compositions included in the padas of Tampi which are devoid of the *nayaka-nayika-bhava* but form eulogies of some of his patrons. The following are the instances.

Beginning	Raga	Tala	Person eulogised	Remarks
Paridanga-lilengum	Kamodari	Chempata	Rani Parvati Bai	The <i>dhatu</i> is the same as that of his famous pada 'Prananathanenikku nalkiya'.

Beginning	Raga	Tala	Person eulogised	Remarks
Manasa karutun-natanpotu	Saurashtram	Chempata	Rani Parvati Bai	Prays to Padmanabha for granting her all her wishes.
Kulasekharanri-pasodari	Sankarabharanam	Do.	Princess Rukmini Bai, sister of Swati Tirunal.	
Itupole Saujan-yam	Kamodari	Do.	Rajaraja Varma, father of Swati Tirunal	He is described as a great scholar, Vedantin delighting in <i>Vasishtha</i> , a liberal giver, a staunch devotee and very much attached to his children.

Attakkathas.

As a writer of Attakkathas or Kathakalis, the dance-drama of Malabar, Tampi ranks as one of the four greatest masters in the field, the other three being Kottayam Kerala Varma, Unnayi Varier and Vidvan Koil Tampuran. He has written three attakkathas namely Kichakavadha, Uttarasvayamvara and Dakshayaga, the last at the commands of Uttram Tirunal. These are among the most widely acted attakkathas, and judged from the literary, histrionic and musical points of view they have a legitimate claim for such popularity. The scenes are carefully arranged and particular attention has been paid in properly depicting the sentiments. No unnecessary incident is introduced, as is the case in several other attakkathas, and the characters are full of life and vigour. The alokas, for the major part, are in Sanskrit and the padas in Malayalam. A good range of about forty ragas are

used in them and they include ragas like Indisa, Kanakkurinji, Puraniru, Maradhanasi and Samantamalahari, which are believed to be peculiar to Kerala, certain rare ragas like Pati, Khantaram and Gopikavasantam and the Hindusthani raga Vrindavanasarangam. The *Dakshayaga* contains a Hindusthani *khyal* in Chenchurutti raga and the *Uttarasvayamvara* a beautiful *kummi*. The ragas are so chosen as to depict well the particular sentiment in the context. There are many padas which put to test the best abilities of the actors and among them special mention may be made of the pada 'Kalyani kanka' in Kalyani in *Uttarasvayamvara* where in presenting the passage

'Ekalocanam kontu kopamotu ninneyum
Sokamotaparena nokkunnu patiyeyum'

the actor has to look at one direction with one eye and in another with the other showing anger in the one and grief in the other, but keeping both these feelings subordinate to the main sentiment love. It may also be incidentally mentioned that the late lamented Thottam Sankaran Namputiri was an expert in acting this piece. This pada as well as the *kummi* 'Vira viratakumara vibho' in this play, 'Sadaram ni Chonnatu' in Begada and 'Maninimarmaulimane' in Useni in *Kichakavadha* and 'Srinilakantha' in Nilambari in *Dakshayaga* are very popularly sung pieces.

Navaratriprabandha.

The *Navaratriprabandha* describes the Navaratri festival at Trivandarum in 1011 M. E. (1835 A. D.). In form it resembles Swati Tirunal's *Utsavaprabandha*, but while the verses in the Maharajah's work are in Sanskrit metres, in Tampi's they are in Dravidian metres and are, therefore, called 'viruttams'. It has four sections each containing a *viruttam* followed by a long and descriptive song, which is without the divisions of pallavi, anupallavi etc. The first section is in Pantuvarali raga and gives an account of the general features of the festival including the fact that the

kirtanas sung before the deity are those composed by his Highness. cf.

'Nallaragamelattodu vanchirajakirtanangal-
lollam bhagavatanmar irunnu patukayum.'

The second section is in Erikkilakamodari and describes the paraphernalia for the procession on the Vijayadasami day, the spectators and the officers including Dewan Subba Rao. The third section in Nathanamakriya is a description of the beautiful golden chariot with the Maharajah in it, and of the procession starting from the East Fort and reaching the Vijayamandapam at Poojapura. The last section is in Punnagavarali and details the Maharajah's worship of Lord Subrahmanya at the Mandapam, the ceremonial shooting of the arrow and the return journey to the palace. From this work of Tampi we are able to see that no change whatsoever has been made in this royal procession even now.

Folk songs.

As a writer of folk-songs the place of Tampi is as great as his place as a writer of art and dramatic songs, if not greater. His *Subhadraharanam Tiruvatirappattu* is a musical work widely sung during the Tiruvatira festival in the month of Dhanu; so also are his *Oonjalpattus* (swing-songs) during Onam, the greatest national festival in Kerala. His *kummi* '*Srimadanantapurattil vazhum*' is unsurpassed for its beauty and ranks as the most popular *kummi* in Malayalam. It eulogises Rani Parvati Bai and the three royal children Rama Varma (Swati Tirunal), Martanda Varma (Uttram Tirunal) and Princess Rukmini Bai. His cradle song '*Omanatinkalkitavo*' is alone sufficient to keep his name alive as long as Malayalis exist. The birth of Garbhasriman (Swati Tirunal) which was celebrated throughout Travancore as an event of the foremost importance, drove him to such an ecstasy that he took the royal baby in his arm and burst forth into this beautiful lullaby in which he identifies the baby with all that is beautiful and precious in the world. It is a most enchanting composition and the king of lullabies in the Malayalam language. There is not in Kerala a single home where this

is not known and not a single mother who does not delight in applying the numerous charming metaphors in it to her own babe. This has been fully translated into English and its music rendered in staff notation by Fox Strangways in his *Music of Hindostan* (p. 63).

Conclusion

Iravi Varman Tampi, it can now be seen, has made a substantial contribution to our music, both in its art forms and in its folk forms. He has composed in about fifty ragas which include, as observed earlier, certain rare ragas and some ragas peculiar to Kerala, and in eight talas, Chempata, Adanta, Muriadanta, Panchari, Jhampa, Ekam, Rupakam and Chaypu.¹ His songs have a charming literary and musical diction and an appeal both to the intellect and to the emotion. They display his natural gift for poetry and his well-developed taste for music. Inspired by his patron Maharajah Swati Tirunal, some of his songs are perhaps imitations of the compositions of that great sovereign. But the fact that he has composed some varnas even in such ragas like Bhairavi, Punnagavarali and Nilambari is adequate proof of his mastery of the intricacies of music. It is, therefore, a matter for regret that no attempt has yet been made in collecting all his musical compositions and bringing out good editions of them. Some of them appear to have been published some time after his death, but no copy of it is available anywhere now even for reference. The *Navaratri-prabandha* was published over sixty years ago, but copies of it have become extremely rare. The Swati Tirunal Academy of Music in Trivandrum, which is the only institution of its kind in Kerala and which is now doing a valuable service to music by bringing out editions of Swati Tirunal's compositions, will be doing another equally valuable service if it will also bring out editions of the songs of other eminent composers of Travancore like Iravi Varman Tampi.

¹ The names of some of these talas are peculiar to Kerala. A separate paper on these is under preparation by the present writer and the exact nature of these talas will be discussed therein.

"MAJANAKI" OF SRI TYAGARAJA*

BY

SANGITA KALANIDHI T. V. SUBBA RAO

Let me thank you and the authorities of the Sabha for the honour done and the opportunity given to me for paying the tribute of homage and appreciation to the great composer. Admirers of Tyagaraja feel satisfied when he is described as a great composer, but neither the extent of his greatness nor the magnitude of his achievement can be thoroughly comprehended by any devoid of the most devoted understanding wholly dedicated to his study. To love and revere his compositions is the only way to know them. In his own words, "Anuragamu leni manasuna sugnanamu kalugadu."

It has now become common fashion to refer to the urgent need to preserve, develop and propagate culture. It seems to me that they little know what culture is who have not realised the profound and exquisite beauty of his songs. Culture as harmonized synthesis of transcendental music, poetry, philosophy and ethics exists nowhere but in his enthralling pieces. To study them till we assimilate their merits is the richest experience and most blissful ecstasy of the soul.

I shall illustrate my meaning by expounding what I conceive to be the inherent ideas of beauty in the song "Majanaki" in Kamboji Raga. I am not unaware that there are persons who may be inclined to think that some of the ideas I derive from the song both of Bhava and Raga are far-fetched and are unlikely to have been entertained by the composer himself. I am afraid these critics little know the universality of his mind from which nothing remains

* Inaugural Address delivered at the Tyagaraja Celebration at Tirupati on 13-4-49.

hidden. Like the utterances of the ancient sages and seers his songs are a revelation of the universal mind. Volumes are written on "Hamlet" and yet nobody questions whether Shakespeare ever meant all that is ascribed to him. Not till Tagore explained how the finest dramatic piece of Kalidass was a picture of paradise lost and paradise regained, did we know what treasures of moral beauty lay hid in it. As Bhavabuti observed, the great men simply speak and the meanings come running after their utterances. It is for us to gather the inherent ideas and not to speculate how far they were meant. The mind of Tyagaraja is not a petty forge where compact thoughts are wrought and shaped. In the circumambient veil of ignorance it is like an aperture through which the light of the Infinite shines. It might appear that such a comparison destroys Tyagaraja's individuality. But what matters disappearance of individuality when there is merger or identity with the infinite. This was the case with those who evolved the Vedas, the Brahma Sutras, the Upanishads and the Gita. Once when there was a dispute as to who among the poets was the greatest, Sarasvati was invoked to judge and she declared beyond question Dandin was the greatest of them all. At this pronouncement Kalidasa became furious and rose to attack. Thereupon Sarasvati confessed, she was judging only among human poets and there was no doubt that Kalidasa was she herself and she herself Kalidasa. The legend apart from the question of historicity, serves indeed, to stress the traditional belief that the greatest poets, philosophers and composers were precisely those in whom divinity was most manifest. And *Tyagaraja was such a divine composer.*

Now, to study the song "Majanaki" it will be necessary to give a translation of it in English for the benefit of those who do not know Telugu. It should be borne in mind, however, that no translation can ever convey anything of the infinite suggestive beauty of the original language

of the master poet and composer. A free English rendering of the *sahitya* may be given as follows:—

“Taking Janaki to wife you became the greatest sovereign. Listen lotus-eyed king of kings supreme, the fame of overcoming Ravana was achieved (by taking Janaki to wife). Going to the forest, over-stepping bounds, commending her real self to the fire, assuming shadowy semblance of herself, following the Rakshasa, remaining by the trunk of Asoka Tree, refraining from killing him by her glance though enraged at his words, she gave you all the glory of success, saviour of Tyagaraja”.

Apparently the song is conceived in playful spirit exalting Sita to the higher pitch of eminence, so that by implication Rama, the lord of Sita may seem yet greater. It may also be that the composer was giving proof of that kind of Bhakti wherein the stronger attachment of the child to the mother is evident. In another view the Kirtana presents Sita as the Divine Mother of the universe and Rama, her consort as the favoured instrument for the destruction of the forces of evil.

It is beyond doubt that Tyagaraja's own belief is that, as represented by Valmiki, Rama himself is the divine being. “Undedi ramu dokadu”, “Rama ena Parabhrammam”, and many other utterances of a similar nature are clear indications of his innate preference. His mind, however, is so catholic and tolerant of other schools of thought and modes of worship that, different as they may be from his own, he generously envisages and presents them to us for our enlightenment. Like the liberal spirit of Hinduism which includes every shade of thought within its all comprehensive scope, he respects other ways of approach to the ultimate. While he commends worship of Rama as the best and the easiest way for liberation, he has no quarrel with others who advocate different methods, which he regards as matter of taste. “Vaga vaga ga bhujinchuvariki triptyauriti”, is his explanation of sectarian diversity, an explanation which is as refined as it is magnanimous.

Consistently with the view that makes Sita the Supreme Sakti, Tyagaraja draws upon sources other than the work of the Adi Kavi. Rama Charita is much vaster than what is presented by Valmiki. It lives in unbroken tradition the best parts of which Valmiki has rendered into his immortal epic. In addition to tradition, there are the Ananda Ramayana, the Adbhuta Ramayana, the Adyatma Ramayana and lastly legendary lore. Tyagaraja derives his materials from all these sources also. The composer was aware that it is not unusual for certain votaries of Sri Vidya to read and interpret the Ramayana of Valmiki as if Sita was Maha Sakti by whose energy the Jagat moved and “Majanaki” would seem to validate such an interpretation. The charana of the song contains many beautiful sentiments. The phrase “Kana keki agna miraga”, is commonly interpreted as having gone to the forest in obedience to command, by substituting Ka for Ga at the end. This is meaningless when it is remembered that the phrase applied to Sita. It was Rama who went to the forest in obedience to his father's wish. Sita on the other hand insisted upon accompany him. She did accompany in spite of Rama's wish. It is needless to recall the famous sloka of Valmiki wherein Sita retorted, ‘it was unheroic of Rama to feel diffident of protecting her and taunted him that her father had perhaps blundered in giving her away to a woman masquerading as man. The proper phrase as used by Tyagaraja is ‘Agni miraga’, the last consonant being the third vargakshara giving the meaning transgressing command. Again when Lakshmana left Sita alone to seek Rama he had laid on her the strictest injunction not to cross the threshold of their leafy bower. The legend has it that Lakshmana drew a circle round their residence beyond which she was not to stir. But Sita did come out disregarding the inhibition. Then she assumed her Maya form resigned her real self to the fire and followed Ravana. These facts are drawn not from Valmiki's work but from other sources. She remained by the Asoka tree. Ravana spoke harsh words to her. She could easily have killed him by her look, had she but taken offence at his words. She forbore and thus bestowed on Rama the glory of victory

over Ravana. In this view Sita is the Supreme Power. She was not born of human beings. She rose from the Earth as Earth Goddess; she was brought up by Janaka the saintliest king that ever lived and chose her spouse by the device of Svayamvara. It is said that when as a little girl she upraised the huge bow of Siva, with the tip of her toe to release an entangled ball, Janaka marvelling at her incredible might became so concerned to find a proper match for her that he resolved to set the test of stringing the great bow for the suitors of Svayamvara. Sita was thus the Divine Sakti in human form, come upon earth to bless Rama with her hand and confer upon him the imperishable renown of overthrowing Ravana. The events of their lives were so ordained by her towards this end. It may be interesting in this connection to allude to the Kirtana "Ethavunara" in Kalyani where Tyagaraja mentions Sita first in discussing the question of the immanence of Godhead.

This concept of Sakti as the Supreme Ruler of the Universe which was assimilated to later Hinduism and elaborated in Devi Bhavatha was most prevalent in India during the pre-Aryan Era. The excavations at Mohenjodaro and Harappa relating to the Indus Valley Civilization have placed beyond doubt that the Earth Goddess was regarded as the Supreme Deity, the Divine Mother, the source of all fertility and prosperity. And what is more amazing still is the primitive folk, at any rate, of South India who flourished long before the age of Indus Valley civilization, had with intuitive insight regarded the Supreme Being as Amman or Mother Goddess.

These simple men with strong faith in their unsophisticated heart reached a conclusion which subtle intellectualism with all the profundity of learning found it hard to arrive at. Tyagaraja, whatever his natural predilection, was respecting and celebrating in song a faith that arose almost with the rise of humanity itself, persisted through history and ultimately got absorbed in the greatest of all religions.

It cannot be repeated too often that the supreme achievement of Tyagaraja consists in the perfect harmony between the ideas of sahitya and the phases of the melodic mode. The song is set in Kombhoji Raga. Since it is based on one of the murchanas of the Shadja Grama, it must have been familiar long before the age of Bharata. It was perhaps the most popular of the classic murchanas. Even to-day if you ask rasikas which of the Major Ragas they like best, nine out of ten will easily say it is Kambhoji. It is not suggested that Ragas like Tody and Bhairavi are disagreeable. But Kombhoji with its peculiar svarakrama has a characteristic lustre and charm which the other major ragas with their plain and even course do not possess in equal degree. The phrase *pa dha sa* is the very core of the Raga and reaches the climax of delight. The mode is peculiarly apt to express *Sringara Rasa* with all the thrill of fulfilment and exaltation. It is the raga of spirit and buoyancy, of pride and mastery. It is thus most suited to the evident meaning of the song celebrating Rama's union with Sita, the self conquest of Sita and the conferring of all the glory of victory and success on her husband.

In the aspect which presents Sita as the divine Mother, the Raga is even more significant. In most of the classical works on Sangita its name is given as Kambhoji. It is not unlikely that this mode was very much in vogue in the ancient kingdom of Kambhoja or Kambodia, whence the name of melody was perhaps derived. Some books do mention the name as Kambodi. In any case the melody was and has been most common in South India, where it always bore the name Kambodi. In the music of the ancient Tamils it was the mode which was at once most popular in character and classical in quality. Its attractive power could be experienced as well as understood from the nature of its notes which bear the simplest possible ratios to the fundamental.

The most ancient nature of the mode could be perceived from the fact that it is derived from the natural scale of the

flute, the oldest of all musical instruments. Even before humanity was organized into social groups, the forest-dwellers used the reed, the straw and oaten stem for making music. Perhaps nature itself produced this scale when the wind blew through holes bored by bees in bamboos. In the light of these facts it seems as if the name Kambodi was derived from the circumstance of its origin as stated in Tamil, "Kambu Oodi Kambodi", which means blow the stick and it is Kambodi. In this manner when it was intended to represent by means of music, the culture, civilization and faith wherein the Supreme was Mother Goddess which were pre-Aryan, whether of the Indus Valley or of the South what mode could be more appropriate than Kambhoji or rather Kambodi?

It has been shown that the deity of the primitive folk was also the Mother Goddess. And the mode of Kambhoji the scale of wild nature was also the most familiar melody of the Adivasis of the land. What is now sung as Yadukula Kambhoji is the development of what was originally termed Erukula Kamboji being another version of the mode as rendered by the tribe of primitive people known as Erukalas, a gipsy community remarkable for musical Talent. Even in the present age Yadukula Kambhoji is named as Erukula Kamboji by certain authors of music works. The Chenchus, another primitive clan also had a variety of Kambhoji called Chenchu Kambhoji a peculiarly vakra raga, handled, so far as known, only by Tyagaraja. Thus the scale and raga which originated in nature itself, which was cherished by the Adivasis, which was extensively in vogue in the age of pre-Aryan civilization and has been the most popular mode from the time of Bharatha to the present day, has been chosen for the song as being co-extensive with and significant of the mystic rise and evolution of the concept of Supreme being as earth Goddess or Mother Goddess or Maha Sakti, from the pre-historic times to the latest age of ever expanding Hinduism.

In embodying the sancharas of the raga into the song it is noteworthy that only the notes of the scale in Madhya

and Tara Sthayi are used. The Mandra sthayi is avoided altogether. Tyagaraja's purpose was to picture only those phrases which are appropriate to the exaltation whether of Rama or Sita, to the high aims and endeavours and to the achievement of the greatest glory alluded to in the song. In parts the predominant sentiment is pride. Sita, claimed by Tyagaraja as his own, gave all credit of accomplishment to Rama. The notes of the Mandra sthayi are not consistent with exultation.

In the musical structure of the piece could also be discovered a peculiarity relevant to the theme. Commonly Tyagaraja in his kirtanas makes the second half of the charana correspond with the Anupallavi in the musical setting. In this Kirtana he follows the older practice of varying the music of the Khandikas and yet at the same time retains the form of the Kirtana and makes parts of the charana beginning "Kana kegi" and "Vani matalaku" correspond in music. The charana is thus an integration of the old and modern styles of composition reflecting the dual interpretation.

In rhythm and tempo the piece is in Adi Tala in Madhyama Kala which is best calculated to bring out the sentiments of the song.

In conclusion I would entreat all musicians and music lovers to understand the full import of the song in sahitya and sangita so that they may render the song or hear it rendered with the awareness of the beauties inherent in it. Such a rendering will add immensely to our enjoyment as well as enlightenment.

I have now much pleasure in declaring the Tyagaraja festivities open and wishing you all prosperity.

and the slightest mistakes involved heavy expiatory ceremonies. It is therefore no wonder that these wonderful melodies are, in present-day conditions, going completely out of vogue and the number of really competent saman chanters are fast dwindling away; the present generation of Vaidik Brahmins can ordinarily chant only a few simple samans commonly used on occasions like marriage etc.

There is no doubt, however, that even apart from their use in sacrifices, our ancient sages derived immense material and spiritual benefits from the chanting of the samans. I may, in order to evoke interest in the subject be permitted to give a few examples from the secret texts:—

(1) For curing or preventing disease and causing good health—always use the melody based on the Rik—*uduttamam varunapasam* etc., and (2) For long life, regularly sip three handfuls of water daily, repeating the two saman melodies based on the Rik—*pibatamam indra mandatutva* etc.

The chanting of some important samans and contemplation of the same, apart from their use in sacrifices has been prescribed in Chapter II of the Chandogya Upanishad. They are the Gayatra saman to be adored as the life force; the Rathantara Saman connected with Fire (agni); the Vamadevya connected with sexual union; the Brhat with the sun; the Vairupa with the clouds; the Vairaja with the seasons; the Sakvari with the worlds; the Yagnayagniya with the vital fires of the living tissues of the body, etc. Each of these Upasanas (Contemplations) brings about the desired results, such as long life, refulgence, wealth, joy, abundance of cattle and so on. So far from these samans coming on as an afterthought to the Riks, all recensions of the Vedas regard the Rathantara and other samans more or less as divinities (cf. Mantra Maheshwaras of later schools of thought) and prescribe oblations to these, e. g. *rathantaraya swaha, brikate swaha* etc., in the famous *jayedi* oblations for success.

Many reputed pandits who expound the Brahma Sutras and Upanishads cannot even recognize the words of these

samans; let alone their music. They pass on by referring to Gayatra, Rathantara etc., as one kind of saman another kind of saman etc. It is high time that the guardians of our culture did something to revive our knowledge in this regard, so that we may obtain the full benefit of our treasured Upanishads.

Let us now come to the music of the samans and take the Rathantara as an example for detailed study. It consists of two Riks, out of which a set of three samans have been evolved. The two Riks are:—

2 1 2 2 1 2 2 1 2 1 2
Abhi tvā euranonu mo (a) dugdhā iva dhenavah 1 Isāna-
3 1 2 0 3 2 3 1 2 3 1 2
masya jagatah swardri shamisanamindra tasthushah 11
1 2 0 3 2 3 1 2 0 3 2 3 1 2 0
Na tvā vām anyo divyo na pāthivo na jato na janishyate 1
3 1 2 3 1 2 3 1 2
Asvā yanto maghavan nindra vajino gavyantastvā havāmahe 11

The three Samans evolved from these two Riks are:—

1 2 0 0 0 0 1 2 0
Hum a Z 2 11 a bhi tvā sura no nu mo va 11 a dugdhā iva
0 0 0 1 2 1 0 2
dhenavā isānamasya jagatah suvā Z 2 3 rdri sām 11 ā isā na
1 4 1 0 5 8
mā Z 2 3 indrā Z 3 11 sū sthū Z 2 3 4 shā—o vā Z 6—hā u
2 0 1 2 0 0 0 0
vā 11 ||| ī sho vā 11 nā mindra susthū shō na tvā vām anyo
1 2 1 0 2 0 1 4
diviyah—na pā Z 2 3 rthivāh 11 najā tō na Z 2 3 ja Z 3 11
1 0 0 5 5 2 1
na ishya Z 2 3 4 tā—o va Z 6—hā u va 11 || na jō va 11 tō
2 0 0 0 1 3
na ja ni shya te asva yanto maghavanni—drava Z 2 3 ji nah 11
1 2 1 4 1 0 0 5
ga vyanastvā Z 2 3 hā Z 3 11 vā mā Z 2 3 4 hā—o vā Z 6—
6 1
hā u va 11 a e 11 |||

The meaning of the Chant is—O! Glorious Indra, we bow to thee repeatedly with loving urge, as of kine with udders full of milk for their calves. O, Lord of the moving and the fixed and seer of all! There is none equal to thee here, nor will anyone ever be. We adore you, being desirous of horses, food, and cattle.

Note the Hinkara which is sung as *huma Z 2*. The passage from 1 to 2 is made in a grace note, *prekhana*, which connotes a quick-time musical descent 12345 followed by a quick-time musical ascent 5432. The forms of all the notes 1, 2, 3, 4, & 5 are thus exhibited in the way of a key to the whole chant—the topmost '1' and the lowest '5' being of rare occurrence. The Hinkara is sung only at the beginning of a set of Chants as shown above and sets the *sruti* and *raga* for the whole set.

The other parts of the chant, *Prastava*, *Udgitā*, *Pratihara* and *Nidhana* are shown above by the short double dividing lines II, while the end of each chant is indicated by the triple dividing lines III. The figure 0 placed over certain syllables indicates *Dirgha* (lengthened) or *dwimatra* tone.

Note that the concluding part of each chant is taken up as a refrain to begin the next chant. Note the stobhas, *vā*, *ō* *vā* *Z 6*, *hā u vā*, and the concluding *nidhana* of the last chant *a s*. There are a great many *Rathantara* chants given in the different *Sama Gana* texts; though based on different *Riks*, they all conform to one pattern in the matter of the arrangement of *Svaras* and *Stobhas*.

The distinctive feature of the *saman* melody is the use of certain stobha syllables with prescribed *svaras* at specified places in the chants. Many "philosophers" have not hesitated to characterize these stobhas as meaningless jargon or adaptations from folk songs! When correctly applied, however, they are of the highest spiritual potency. The *Chandogya*

Upanishad has revealed the secret import of some of these stobhas—e. g., *ha u* represents 'this world,'—this stobha occurs in the famous *Rathantara Saman* given above, which is regarded as connoting this world (and its presiding deity *Agni*—fire); *ha i* represents air and so on. The *Upanishad* promises that one who realises the meaning of the stobhas as above obtains the essence of all speech and becomes the possessor and donor of plenty. Indeed my long study of the subject has led me to the firm conviction that these stobhas are the primary spiritual language, in which adepts of all ages, climes and religions have communed with the One Divinity. Compare the ancient Hebrew names of the Divinity, I H V H, *Jehovah*, *Elohim* etc. In fact the Christian Scripture states that 'Jehovah' is explained by God himself to Moses as "I AM THAT I AM" i. e., the essence of being, derived from the verb "hayah" or "havah"—both of which forms also appear as stobhas in our *saman* chants. This is the occult meaning of the Christian Commandment "Take not the name of God in vain", for I H V H, the secret name of God is a mantra not to be lightly uttered by the profane. Just as the *saman* chants carried our holy sages bodily to Heaven, just as the Sage *Vasishtha* so ascended to Heaven on the *Rathantara* chant given above, the name I H V H carried *Elijah* upward to heaven in a chariot of fire.* The Book of *Dzyan* of ancient Tibet also adores the Eternal *Nidana*—*Oi*, *Ha*, *Hau*. The ancient mystics never revealed the vowel points and accents of the four consonants I H V H, whereas the *saman* stobhas give a number of variations of vowel endings and *svaras* for the practical adoration of this secret name.—e. g., *ō hā*, *hā u vā*, *au hō vā*, *hōi vā*, *ihā*, *auhō i*, *au hō vā hā u*, *vā*, etc., with varying *svaras* according to the context.

The Chinese sage *Lao Tze*, the founder of the *Tao* religion, also describes I H W—I—plainness which cannot be seen by looking at it, H—stillness which cannot be heard by listening to it, and W—rareness which cannot be felt by handling it. This is the indescribable I H W—*Tao*.

* Compare the history of the South Indian Saint *Tiru Gnana Sambandar* who with all his followers ascended to Heaven in a pillar of fire to the chanting of his own *devaram*.

I have written at some length about these stobha syllables, in order to counter the tendency of 'philosophers' to look upon them with contempt as corresponding to the "Tol de rol" of folk songs. The secret correspondence of the stobhas with the carefully hidden names of the Divinity used by adepts of all religions is, it is respectfully claimed, now brought to the kind notice of spiritually minded servants for the first time here by my humble self. I am thankful to the Music Academy for the opportunity thus given to me to publish this excerpt from my book in advance.

To come back to the music of the saman chant, the Chandogya Upanishad specifies the following seven modes:—Vinardi, deep sounding, good for cattle and belonging to Agni; Aniruktha (not distinctly audible), belonging to Prajapati; Nirukta, definite belonging to Soma; Mridu Shlakshnam, soft and smooth to Vayu; Shlakshnam Balavat, smooth and strong belonging to Indra; Krouncha heron-like to Brhaspati and Apadhvanta, harsh, like the sound of cracked bell-metal, to Varuna. The last is inauspicious and all the other six modes are recommended. My feeling is that all the modes can be displayed on the veena in Shadjagrama by merely altering the initial note. The initial note on Ni apparently produces the apadhvanta. An analogy is offered by the practice of western violinists who tune their strings to *ma, sa, pa, ri* and play different scales simply, by moving the initial position of the index finger, without altering the relative positions of the other fingers, for their major or minor scales respectively.

The Jaiminiya Upanishad Brahmana sets out a comparable but slightly different classification:—Agni—Mandra—Soft Piano, for plenty and food; Indra—Ugra—strong for riches; Soma—Valgu—pleasant, for love; Brhaspati—Krauncha—Heron-like, for spiritual lustre; Vishwedevas—for offspring and cattle; Vayu—Nirukta—distinct,—for plenty of cattle; Prajapati—Anirukta indistinct, for attaining heaven; and Varuna—Apadhvanta—illsounding—connoting illfortune. (I cannot help feeling that a great many of the samans now intoned by present day Vaidic Brahmins fall into this last fateful

category, thus accounting for the ill-luck which seems to pursue them).

The Narada Siksha identifies the seven modes as the natural cries of the peacock, *Sa*; cows, *ri*; sheep, *ga*; Krouncha (plover), *ma*; Kokilas (Cuckoos) in flowering spring, *pa*; horse, *dha* and elephant, *ni*.

Regarding the use of the three octaves, the srutis prescribe that the morning chant belonging to Agni should be intoned in the bass to win the world; the noon-chant to Indra and Heaven in the middle octave; the after-noon, chant in the 3rd, tremolo (*vinbhanniva gayati*) to Viswedevas. Option is however given to adopt on all occasions the middle octave, which is most suitable to the voice and secures good fortune in a steady and undiverted stream.

The above paragraphs will show wherein I differ from the views expressed by Pandit Ratanjankar and our Hon'ble Chief Justice; as also from some of the conclusions in Dr. Erwin Felber's very valuable thesis. It is for such learned societies as the Music Academy and the Carnatic College of Music to continue the good work started by Dr. Felber, by securing accurate electrical records of important Samans as sung by the most authoritative exponents in North and South India both of Prachina and Navina saman schools; (their number is fast dwindling as explained above) and determine the exact musical intervals and grace-notes corresponding to the notation of *dipta, karuna, abhigita*—*a, namana-na, vinita-vi* etc and the exact ragas as indicated by the Hinkaras actually sung by the different exponents; the correlation of the svaras 1, 2, 3 etc., with the ragas to be employed and the modes recommended in our scriptures as given above, and the exact rendering (vocal and instrumental) of such grace notes as *Prenkhana 122* indicated above, *sivodatta, pampodatta* etc. It might be advisable as a first step to obtain authoritative electrically made copies of the saman records prepared by Dr. Felber and on record in Vienna, though they do not cover the important samans.

THE NON-MUSICAL WORKS OF SOME LEADING MUSIC WRITERS

BY
DR. V. RAGHAVAN

Critical, systematic and expository interest in the science and art of music that results in the growth of music literature has always been taken by learned men whose scholarly range is far wider than the confines of music. Musicians and those immediately concerned with music who have heard of or are acquainted with the music treatises of particular authors do not generally know that the music-end of these authors was only one part of their manifold personality and versatile scholarship. An appreciation of this fact would also serve to enhance our evaluation of the zeal and service that these authors put forth in the cause of an art, whose practical votaries have always been, and naturally so because of the very nature of their calling, generally indifferent to the needs of the academic and cultural cultivation of an important department of human aesthetic activity, such as music is.

Taking even the musicians themselves, history shows that the names which are counted as those of the greatest music-makers are also names which are great in the list of our sages and saints, the cultural fragmentisation of musicians, evident to-day, being a very recent phenomenon. There is no need to illustrate this well-known fact, but we may note here instances which show how some of our leading musicologists of the past have been scholars of standing in other fields of intellectual and literary activity. Sarngadeva, author of the standard work on music, *Sangitaratnakara*, was the author also of a philosophical treatise called *Adhyatma-vireka*, which he refers to in his *Ratnakara* I. 118 while dealing with the origin of sound. Coming much nearer home Govinda Dikshita who wrote the *Sangita Sudha* for King Raghunatha

Nayak, was an eminent authority of the times on Advaita philosophy, being designated *Advaitavidyacharya*, and an author on *Purvamimamsa*, and his son, the famous Venkatamakhin, who wrote the *Chaturdandiprakasika*, was the author of a poem and three *Mimamsa* works.

The works in the non-musical field of the musicologists whom I am going to mention now have not been known so far. I have myself not known them and it is only recently that I happened to discover them.

Pundarika Vitthala is one of the foremost writers in the music field; a Karnataka by birth, he migrated to the North, and is the author of at least four music works.* Recently I have been able to find out that he is a *lexicographer* also and has compiled a metrical dictionary in Sanskrit called the *Sighrabodhini Namamala*. A manuscript of the work is to be found in the Library of the Royal Asiatic Society of Bengal, and thanks to their permission, I have undertaken to edit it with a transcript secured from them. (Ms. No. G. 760). The author calls himself clearly as Karnataka Jatiya Pundarika Vitthala, and in the first section of this work of four sections, gives a very brief resume of the subjects of music and dance.

Somanatha is an equally well-known musicologist who wrote his *Raga Vibodha* in A. D. 1609.† We now know that he is a Sanskrit poet and two poems of his have been identified by me in the manuscript collection in the Royal Asiatic Society of Bengal.

Towards the end of the fifth chapter of his *Raga Vibodha* (verses 170 ff), Somanatha, in his description of the Ragas, mentions for the female-Ragas an additional interesting feature viz. that each of these has its own type of heroine or *Nayika*. Thus *Velavali* is associated with the longing

* See my article on Later Sangita Literature, *Journal of the Music Academy, Madras*, Vol. IV. P. 58, and P. K. Gode, *ibid.* Vols. VI-VIII. PP. 119-116.

† See my above-referred to article, P. 50-60.

type of heroine, Utkā* or Utkanthita; Bhupali is the heroine in an expectant mood, making ready for receiving her lover, the type called Vasaka sajjika and so on. There are eight types like these, as also types classified from a different standpoint like the age and the degree of adeptness in the art of love. To this branch of the rhetoric of love, Somanatha has contributed a short work called *Jatimala* in which, in fiftyone verses, he illustrates some of the above mentioned varieties of Nayikas, Mugdha, the adolescent, Madhya, the grown-up, Pragalbha, the fully grown, and the eight types according to the emotional condition, Utkā, Vasaka sajjika etc. I have secured a copy of this manuscript also (No. G 8267) for the purpose of editing the work.

Similarly, the same library has a poem called *Anyokti-muktavali* by one Somesvara (No. G 1096) whose author also, I found on examination, is the same as the Sakalakala Maudgali Somanatha who wrote the *Ragavibodha* and *Jatimala*. The Anyokti is a verse in which the poet makes an observation on an aspect of human nature, praise-worthy or blame-worthy, through the pretext of describing an object of nature, a tree, an animal, a bird and so on; a separate minor category of Sanskrit poetry called Anyapadesa or Anyokti Sataka developed; and to this class, Somanatha has contributed his century of verses in Malini metre called the *Anyoktimuktavali*. Of the manuscript of this poem too of Somanatha I have secured a copy for bringing out an edition.

* The text *Utkā nayika* in the Adyar edition is a mistake.

NAGASVARA

BY

DR. V. RAGHAVAN

In 1936, I wrote in the *Hindu* an article 'Nagasvara or Nadasvara' and showed, by citing a volume of evidence, literary, epigraphical and musical, that the correct name of this famous South Indian wind instrument was Nagasvara. The wrong form Nadasvara was then very much in fashion, and unfortunately has not only not been given up even now, but even persons who ought to know better, including the traditional votaries of this instrument, use the form Nadasvara out of a mistaken sense of learning and greater purity. As if this substitution of Naga by Nada were not exasperating enough, the over-anxious and the more lay go on aspirating the 'da', fearing a cerebral mistake there. Transliterated from Tamil, we get, not unoften, the horrible Na-*tha* svara also! It is hoped that on going through the following evidences, the public will discard totally the recent corruption of Nada-(or-gha or-tha) svara.

The form Nadasvara is on the face of it, meaningless. Nada is unmanifest sound or sound in general and Svara is manifest note and I do not know what this combination means at all. As to the greater meaningfulness or the actual meaning of Nagasvara it will be clear from what follows.

There is a host of evidence to prove that the correct word is Nagasvara. I shall cite here both literary and epigraphical evidence; evidence from all the relevant languages, Sanskrit, Tamil, Telugu, Kanarese and Malayalam; and from the field of music treatises and compositions.

Perhaps it would be proper to begin with the evidence of Sanskrit and a musician. The celebrated Carnatic music composer, Sri Muthuswamy Dikshitar, was specially in touch with circles of pupils from the class of Nagasvara-players. In

his composition in Sriraga beginning with the words "Tygaraja maha dhvajaroja" which describes the several features of the annual festival of Sri Tyagaraja in the temple at Tiruvarur, Muthuswamy Dikshitar mentions this musical instrument; and he calls it the Nagasvara and not the Nadasvara.

Of music treatises in Sanskrit, the only work that mentions this instrument is the Sangita Parijata of Ahobala which was translated into Persian in 1724 A. D.; and Ahobala mentions it as Nagasara.

The Skanda Purana mentions several kinds of Chinna^s (wind-instruments) and drums in verses 17-19, ch. 22.2 of the Sambhava Kanda of the Sivarahaaya Khanda of the Sankara Samhita (P. 57, Tiruvadi Edn. of 1893); here our instrument is mentioned as Nagasvara.

My friend Sri S. Parthasarathi Iyengar, Siromani of Srirangam drew my attention to the Sanskrit play Srirangaraja charita Bhand of kaundiya Srinivasa kavi, in which the Nagasara being played by a snake-charmer and the snake dancing with uplifted hood are described:

Udyan-nagasara-sruti sruti-sukhad
unnamra-bhogah phani

The Telugu work, Kridabhirama, of Srinatha (circa, 1400 A. D.) has two references to this instrument. In both the instances the poet has an alliteration with the sound 'ga': Nagasara, Nagavarali and Raga. This alliteration adds support to the form Nagasvara. The Telugu work, Narasimha Purana of Haribhatta, a contemporary of the great Krishna-devaraya, gives in verse 72 of the third canto, a long list of musical instruments amidst which we find our instrument mentioned as Nagasvara. Of course, the conjunct consonant "Sva" in the later part of the word 'svara' has had the natural prakritio simplification into 'sa': Nagasara (in Tamil 'sura' also).

EPIGRAPHICAL EVIDENCE

In Saka 1472, that is A. D. 1549, Vaisakha Suddha Dvadasi, in the reign of Sadasivaraya of Vijayanagar, there is

a grant made by one Tirumalai Naidu to God Cheennakesava, found in front of the Nilakantha temple in Nitturu village in Tadpatri taluk. This records the gift of lands for maintaining the god's services including six dancing girls, the recitation of the Bhagavata and Nagasara pipers. (Mackenzie MSS. Records 15-3-39, p. 109). A second epigraphical evidence comes from Tirupati where in an inscription of A.D. 1554 (Tirupati Epi. Rep. 1, p. 294), one Tiruvengalappan, a decendent of Talappakkam Annamacharya and a Sanskrit scholar, is recorded to have engaged two Nagasvaras.

Kanarese also knows only the Nagasvara and not the Nadasvara. There is a Kanarese proverb which says: "Will a dog dance (like a snake) if the Nagasara is played?" And from the same area of the Kanarese, there is an epigraphical evidence. In the Mysore Epigraphical Report for 1923 (p. 112) there is a grant of A. D. 1632 in which provision is made for the wages of persons attached to a temple, in which a group of four containing a Dolukara and a Nagasarakara is mentioned.

The Malayalam Dictionary also has only the Nagasura, and I am assured by Malayalam scholars that in their literature also, the form occuring is Nagasvara and not Nadasvara.

In his Guide to the Musical Instruments exhibited in the Indian Museum, Calcutta, Dr. A. M. Meerwarth mentions this instrument in company with the Sanai, where again we have only the Nagasvara.

EVIDENCE FROM TAMIL LITERATURE

Coming to Tamil now: The Kulappanayakankadal of the 18th century which mentions this instrument gives us only the form Nagasura. Earlier still, the Irattinagiri Ula of the closing part of the 16th century mentions a number of instruments where again we have only Nagasvara. The 'Tavil', the drum-accompaniment to the Nagasvara, is also mentioned here. The late Mr. Abraham Pandithar's big book on Music

used always the form Nagasvara. The Tamil lexicons also confirm the correctness of Nagasvara. P. Ramanathan's Dictionary has only Nagasvara, and Nadasvara is absent from it. The Tamil Sollahardi of the Madura Tamil Sangam has the same as Naga chinna. Chinna is a tubular wind-instrument like Kahala etc. Chinna, past passive participle of chid, on a par with names of instrument-classes Tata and Avanaddha, means 'bored', and refers to sushira-vadyas. Here also it is Naga Chinna and not Nada Chinna. The Tamil-English Dictionary published by the Lutheran Mission from Tranquebar gives some variants in all of which the first part of the word is uniformly only Naga: Naga chinna, Naga sura, Naga svara, and Naga sara. Nadasara is absent. A Yazhpanam Dictionary has an additional variant,—Nayaka chinna, which is evidently a reconstruction of some one to explain the word Nayanam by which also we refer to the Nagasvara. Obviously, Nayanam is to be derived from Naga chinna through successive stages. Substitution of many consonants by 'a' mouthed as 'ya' and dropping of whole syllable are common in Prakritic forms of Sanskrit words. The recent Madras University Tamil Lexicon also gives Nagasvara as the correct form but records also that there is a colloquial Nadasvara also. This colloquialism is only recent and as has been made abundantly clear, a corruption willfully introduced by some.

The section on the wind instruments in the Vadya-chapters of works like the Sangitaratnakara of Sarngadeva and the Sangitasamayasa of Parsvadeva does not mention the Nagasvara, though we come across the Mukhavina in these works. Even a comparatively recent work like the Sangitasaramrita of King Tulaja produced in Tanjore, does not mention the Nagasvara. However, as already noted, the Sangita Parijata mentions it among wind instruments. And we have a mention of it in the late Tamil Bharata Natya text, Bharata Senapatyam published from the Mm. Svaminatha Iyer Library. See p. 39, verse 54. Here again the form given is only Nagasura (நாகசூர சித்திர முதலியுடைய நோதாற் கருவி வாத்திய விலக்கணம்).

The references extracted above clearly show that Nagasvara in the correct form. The instrument was well-known in the 15th century. That Nagasvara is to be related to Naga (snake) is also clear. The reference in the Telugu Kridabhirama, in the Sanskrit play and the Kanarese proverb relate it to snake and suggest that it delighted and charmed the snake and as such might have evolved from a kind of Mahidi.

SABDAS

BY

DR. V. RAGHAVAN

In Vol. XIV of this Journal (pp. 130—134), I wrote an article entitled Merattur Kasinatha, a composer of Sabdas of the 18th century, and dealt therein with the meaning and history of the dance-composition asked Sabda, and Merattur Kasinatha one of the foremost of Sabda-composers. Here I wish to add a few more particulars about Sabda and Merattur Kasinatha, and mention also a few more Sabda composers.

Firstly, this dance-composition appears to have been taken to Ceylon, for in the Kandyan dances we have his kind of composition, and it is known there by both the names by which it is known in our dance-music. While Sabda is its more well-known name, it was pointed out by me in the above mentioned article that it has also the name *Salumer*. In the Kandyan dances, the name Sabda occurs as Sauda, and Salamn, in its Sanskrit form Vandamana.

It is this same composition that is known in Nattuva-sampradaya by the third name kavuttuva (கவுத்துவா), which some, in their abundant ignorance, samskritise wrongly into kaustubha. Kavuttuva is only a Tamil corruption of kavitva (கவித்துவா), signifying the same fact as Sabda. Like Sabda, kavitva also refers to the setting of jatis and literary words in a composition for a Tala. Kavitva is common to the Kuchpudi Natyasampradaya also, where we have Sabda-compositions called Vinayaka-kavitva etc.

On going through my article on Sabdas and Merattur Kasinatha, referred to above, which I had based on my examination of some Sabda manuscripts collected at Tiruvarur, my friend Sri R. Sitarama Sarma of Merattur wrote to me about a Sabda manuscript with him and subsequently sent me an analysis of the Sabdas in it.

In this manuscript from Merattur there are about 40 Sabdas, of which 13 are by Merattur Kasinatha dealt with by me. I had mentioned in my previous article that according to information from Sri Balasubramanya Sastri of Merattur, Kasinatha had written Sabdas on Sitakalyana, Rama Pattabhisheka, the deity at Merattur and God Nataraja of Chidambaram. In the manuscript with Sri Sitarama Sarma, we have Kasinatha's Sitakalyana Sabda—

Kamajanaka Abhirama Dasaratha Rama—
Veda Kasinatha nuta Kodandarama Salamure,
and his Rama pattabhisheka Sabda—
Sakala muni naravara—Kasinathudu
pogadaga—Janaki Pattabhirama.

The Sabda on Chidambaram Nataraja mentioned above does not appear to be Kasinatha's, for we find it in this manuscript as anonymous. Like the Tiruvarur manuscript, this one of Merattur too gives Kasinatha's Sabdas on Kings Sahaji and Serfoji, as also Sabdas of his on Gods Venkatesa and Rama; there is one on a Narasimha—

Kanaka Tanjanayaki pranasa
Kasinatha vandita servesa
Dhira Vira Narasimha Devesa,
another on Ganesa, and a third on Siva.

From this Merattur manuscript we learn of another Sabda-composer called Narana Kavi; six of his Sabdas are given here:

1. Pattabhisheka Sabda on the Ramayana story.
(Bharata-Narana kavi nutimpaga).

2. On Rama (Cheri Narana kavi nutimpaga).

3. On Rama.—This mentions King Pratapasimha (A.D. 1741—54).

4. On Rama—This mentions King Pratapasimha (A.D. 1741—54).

A third Sabda-composer that we know from this manuscript is Vaidyanathayya of Panchanada, (Tiruvayyar), brother of Ramanatha; he has sung of the deity at Merattur, and appears also to be a contemporary and pupil of Kasinatha.

* * * Bharata Kasinathuni kripachatnu dharani
velayu Sri Ramanatha sahodarulu Panchanada Vaidyanathayya
varulakun * * * Milattooriyaadu nelakona * * *

The manuscripts contains also no less than 20 anonymous Sabdas: The fourteenth is a Sabda on Prahlada charita and was composed in Merattur; eighteenth and thirty-seventh on King Pratapasimha; twentysecond on Pratapa Rama (Amara-simha?); the next and the fortieth on God Rama; the next on Tulaja II; the twentyseventh on the God at Chidambaram.

Besides we have here kanttams (காந்தம்) in Tamil and Tamil-Sanskrit, four on Ganesa (Pillayar), two on Subrahmanya (Murugan) and one on Siva. (சுந்தராமர் காந்தம். அருங்கு முகே விண் விஞ்ஞா and so on). One of the Pillayar Sabdas relate to Tiruvarur, and we also learn from here that the popular 'Mooshika vahana modahasta' is a Pillayar-Kavita.

VEENA DHANAM

To do honour to the memory of the late Veena Dhanam Ammal, the Music Academy held a public meeting at the Sri Sundaresvarar Hall, Mylapore, on 27th October 1948 on the occasion of the tenth anniversary of her death. Sri T. T. Krishnamachari presided.

Sangitakalanidhis T. V. Subba Rao, Tiger K. Varada-chariar and T. L. Venkatarama Iyer, and the Hon. Mr. R. B. Ramakrishna Raju, the President of the meeting and Dr. V. Raghavan, Secretary, spoke. There was a music concert by members of the Dhanam family at the end of the meeting.

Mr. T. V. Subba Rao welcomed the gathering and said that Veena Dhanam was one of the greatest exponents of Carnatic music and she did ample justice to every composer.*

Vidwan Tiger Varadachariari stated that Veena Dhanam never believed in attempting 'original' *sangatis* while singing the *kritis* of eminent composers and was content with singing whatever had been tried and accepted as the best by great vidvans of the past. Hers was a 'complete music,' the Vidvan added.

Mr. R. B. Ramakrishna Raju, President of the Legislative Council, said that veena was a 'self-contained' instrument and it was difficult to attain proficiency in it and yet Srimati Dhanam had reached the very pinnacle of perfection in it.

Mr. T. L. Venkatarama Aiyar observed that Veena Dhanam's music emphasised that *raga* and *rasa* constituted the essence of Carnatic music.

Mr. T. T. Krishnamachari said that brevity was the forte of Veena Dhanam. Whether rendering *swaras* or *ragas*, she

* The full text of his speech is reproduced in the 1948 Conference Souvenir.

used to be brief and crisp. This added verve to her music. During the days of Veena Dhanam, music had no commercial value. It was therefore no matter for surprise that Veena Dhanam could not make a fortune out of music. It was her burning desire to preserve the traditional style that prompted her to enter the field and hold aloft the banner of Carnatic music. This signal service of hers to Carnatic music could ill-afford to be forgotten and it was the duty of music-lovers to follow her method of rendering kritis. Mr. Krishnamachari added that some of the members of Dhanam's family fostered her style of singing and the President suggested that the Music Academy might seek their co-operation in having their music recorded, for the benefit of music-lovers.

Dr. V. Raghavan read a letter from Vidvan Rajamanickam Pillai, President-elect of the 22nd Conference of the Music Academy, referring in appreciative terms to Veena Dhanam's efforts to promote Carnatic music. Dr. Raghavan who also paid a tribute to Veena Dhanam said that like the lotus and swan, the veena was a master-symbol of the spirit of Indian culture and art, and Srimati Dhanam's rendering on this instrument revealed its greatness and beauty which have been sung of even in the Vedas. He conveyed also the thanks of the Academy to the Chairman of the meeting for his great services to the Academy.

The function concluded with two concerts, one by Srimatis Jayammal and Balasarasvati (vocal) accompanied by Sri Viswam on the flute and another by Srimatis Brinda and Mukta (vocal) and Srimati Abhiramasundari (violin).

IN MEMORIAM

It is with very great sorrow that we have to record here the passing away a few months back, at the ripe old age of 90, of Sri Mangesh Ramakrishna Telang, Retd. Shirastadar, Karwar, North Kanara.

M. R. Telang was an erudite Sanskrit scholar and editor of many Sanskrit classics, particularly in Vedanta.

In music he was not only a musicologist but an accomplished Hindusthani instrumentalist. He learnt his Sarangi, Sitar and Bin from Pandit Pannalal Goswami, Ali Husainkhan Binkar, Khadim Husainkhan Amreliwala and Bande Alikhan Binkar. He was honoured with the titles Sahitya-Sangita-Darsanacharya and Vina-Visarada.

While these practical accomplishments of his in the art might not have been known to many in the South, his works as a musicologist must be familiar; it was he who edited in two volumes the Sangitaratnakara of Sarngadeva in the Anandasrama Series, and the Sangitamakaranda ascribed to Narada in the Gaekwad Oriental Series. Of his critical studies on music, we have his 22 Srutis in Bharata published by the Oriental Book Agency, Poona.

Sri Muttusvami Dikshitar's Kritis in Nata on Gopabali
at Tiruvarur and in Bilahari on Devi at Madura.

Edited By
Vina Vidvan A. SUNDARAM IYER

“महागणपतिम्”

॥ गदरागे एकालेन गीयते ॥

॥ पञ्चमी ॥

महागणपति मनसा स्मरामि
वसिष्ठनामदेवादिब्रह्मणः ॥ ५ ॥

॥ समष्टिचरणम् ॥

महादेवसुते गुह्यगुह्यसुतम् ।
मारकोटिपकासं सान्द्रम् ।
महाकाव्यनाटकादिप्रियम् ।
शुक्लबाह्वनमोदकप्रियम् ॥ ५ ॥

“श्रीमधुरापुरी”

॥ विहरीरागे एकालेन गीयते ॥

॥ पञ्चमी ॥

श्रीमधुरापुरीविहारिणि
वीराजमातङ्गि मां पाहि ॥ ५ ॥

॥ अनुपञ्चमी ॥

वामरजनपादिभिः ।
कामजनकमोहिनि ।
नामरूपविमर्शिनि ।
मदोदरि जगज्जननि ॥ ५ ॥

॥ चरणम् ॥

पाञ्चरात्रपूजिताम्बपद्मगुह्यम् ।
ओम्कारादीन्मन्त्रान्मन्त्रकण्ठे ।

॥ मध्वमकालः ॥

वाटकीकुसुमप्रिये पद्मरागसमप्रये ।
सोमसुन्दरेन्दुरिये गुह्यगुह्यसुमये ॥ ५ ॥

36. நாட்டாதி ஸங்கீரணம்.

சரட : ஷட்ஜ க்ரஹோபேதோ' வரோஹே கத வர்ஜித : ||
ஆரோஹணம். ஸாரி க ம ப த ரி ஸ் அ வ ரோஹணம். ஸ் தி ப ம ரி ஸ்.

1. “மஹாகணபதிம்”

நாட்டாசகம்—சுக தாளம்.

வெங்கடமதி ஆவர்களின் ஸம்பந்தாயத்தில் 86-வது பௌகர்த்தா
வாகிய சந்நிடை.

ஸம்பூர்ணம். ஷட்ஜக்ரஹம். ஆவரோஹணத்தில் க த, வர்ஜி
யம். கணராகம். மத்யமம், ரிஷபம், ரஞ்ஜனைக் கொடுத்த ஜீவஸ்
வர்கள்.

4	4
॥ ॐ ॥	
ம ப ர ம ரி ஸ ரீ	ஸ நி ஸா ஸாஸரி க ம
ம ஹா க3ண ப திம்	ம ன ஸா ஸ்மரா . மி
1. ப நி ம ப நி ப ப ம ம ரி ரி ஸ ரீ	ஷ
ம . ஹா . . க3 . ண . ப . திம்	ஷ
1. ப நி ஸ் தி ப ம ம க ப ம ரி ஸ ரீ	ஷ
ம . ஹா . . க3 . ண . ப . திம்	ஷ
1. ஸா, ரி ரி ஸ் ப நி ம ப ம ரி ஸ ரீ	மகபம ரீ, ஸ ஸா ஸரி க ம
ம . ஹா . . க3 . ண . ப . திம்	ம . ன . ஸா . ஸ்மரா . மி
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சமஷ்டி சரணம்	
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ம . ஹா தே3 . வ ஸா . தம்	கு3 . கு . கு3 . ஹ . து . தம்
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மா . ர கோ டி ப ர .	கா . . . ச2 ம் . சாந்தம்
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(ம)

குரோஷை மத்யமோ வக: சந்தித்யோரோ சிவதா: |
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