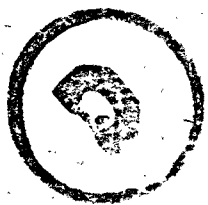


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The Journal of the
Music Academy Madras

1950 - VOL - 21. Part 1 and 4



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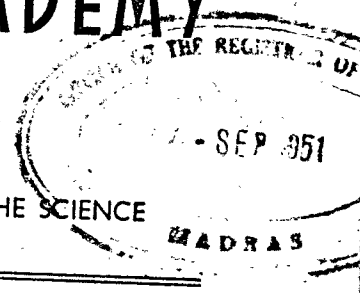
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THE JOURNAL

OF

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THE MUSIC ACADEMY
MADRAS

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



Vol. XXI

1950

Parts I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये रसो ।
मद्रक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

EDITED BY
T. V. SUBBA RAO, B.A., B.L.,
AND
V. RAGHAVAN, M.A., PH.D.

1951

PUBLISHED BY
THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAYS ROAD,
MADRAS-14

Annual Subscription:—Inland Rs. 4; Foreign 8 shs. Post paid.

THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINIONS

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."

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 mwsic 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 Visva-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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Vol. XVIII

**THE SRI TYAGARAJA CENTENARY
COMMEMORATION VOLUME**

(ILLUSTRATED)

Rs. FOUR ONLY

The *Visvabharati*, Santiniketan, says :

The Music Academy of Madras deserves the best congratulations of all lovers of music in this country for furnishing a fairly detailed study of Tyagaraja and his contribution to the music world.

The life-story of a Veggeyakara is in a way the personified history of the music of his days. The present special number of the Madras Music Academy not only supplies us with the dates and facts of the great life of a saint and an epoch-making musician but also presents to a serious student of music, a model plan for taking up the study of musical compositions and their authors.

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

**THE XXIII MADRAS MUSIC CONFERENCE
1949**

OFFICIAL REPORT

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THE OPENING DAY

23rd December 1949

The Twentythird session of the Annual Music Conference of the Madras Music Academy was held at the Sri Sundareswarar Hall, Mylapore, Madras, and the Lady Sivaswami Iyer Girls' High School, Mylapore, Madras, from December 23rd 1949 to January 2nd 1950.

The Hon. Sri P. S. Kumaraswami Raja, Premier of Madras, inaugurated the Conference. Vidvan Mudikondan C. Venkatarama Aiyar presided over the deliberations of the Experts' Committee.

The opening function was held in the Sri Sundareswarar Hall. There was a distinguished gathering of musicians and music lovers.

Representatives of Hindusthani Music from the North took part both in the concerts and discussions.

The Hon. Sri P. S. Kumaraswami Raja was received on arrival by Sri K. V. Krishnaswami Aiyar, President of the Academy, the Secretaries and other members of the Executive Committee.

Sri Krishnaswami Aiyar introduced the Premier to Vidvan Mudikondan Venkatarama Aiyar, President-elect of the Conference, and other Sangita Kalanidhis of the Academy who were present.

The function commenced with prayer by the students of the Teachers' College of Music conducted by the Academy.

Sri K. Soundararajan, Secretary, read the messages received from several persons wishing the Conference success.

H. E. Raja Sir Maharaj Singh, Governor of Bombay, in the course of his message said that "the efforts of the Music Academy to popularise Indian music are praiseworthy."

to see you—music experts, and music lovers—all assembled in one place, and to wish your Conference and its deliberations all success.

“Music being a divine art, it is but appropriate that this music festival should be celebrated with all earnestness, piety and devotion. India from the very ancient time has been nurturing music and dance with such an intensive devotion that they are always looked upon as things divine. Fine arts, including dance and music, have been the rich cultural heritage of India. Our conception is that the origin of music is not with man. It is of divine origin, traced to the Supreme Being manifested in the Trinity of Brahma, Vishnu and Siva, each of His said manifestations being held in close association with music. Brahma is ever associated with the music of Vedic hymns, while his consort Saraswati, the Goddess of Learning, is ever engaged in playing on her Veena. Vishnu is clearly associated with the flute on which he plays the song of life, while the Gopis sing and dance enraptured by His divine music. Siva is the King of dancers, Nataraja, ever associated with dance and music, his dance representing a process in the cosmic evolution.

“Music transports our mind not merely to the world of artistic pleasures, but lifts up our mind to the realm of divinity. It raises us to sublime heights and takes us to a plane of spiritual bliss. Our ancestors recognized and practised music as an effective medium for devotion. Music and devotion were so inseparably associated with each other that one was held complimentary to the other. It has been given to our ancestors to explore realms of music to their utmost limits of service, of everything which our Scriptures laid down as conducive to our well-being here and in the after-life. The celebrated hierarchy of our Saints and Bhaktas of Saiva and Vaishnava cults, have made immortal contributions to the realm of music by means of their devotional songs, sung in praise of the Lord. They did real priceless service to the cause of music. To them music has no purpose if it is not measured in terms of devotion; and likewise devotion too is imperfect, if it does not synchronize, with songs in praise of the Lord. Can there be anyone, however uncultured he be, whose mind is not responsive to music? The effect of music on human mind and feelings is supreme and is also universal. The human mind is not the only plane to respond to it. Even animals are moved by the spell of music.

“Our ancient culture has been inseparably associated with music and dance. Lord Krishna's music and Lord Siva's dance are indications of divinity and sacredness which our ancients have attributed to those fine arts. Music forms an indispensable counterpart of dance. Dance, in conjunction with music, produces effects in our mind with soul-stirring feelings, which at times make us forget ourselves in enjoyment of it. Who can ignore the sublime influence which music and dance exercise over the human mind? The exposition and propounding of ideas in a prosaic way cannot be productive of so much result as they would when rendered through music and dance. The ideas put through music have ennobling effect on us, physical as well as spiritual—on our senses, emotions and thoughts.

“In our country, whether in the South or in the North, music and dance play a prominent part in the cultural life of the people. Our ancient culture is vast and varied. Our country can boast of more than one system of music and dance. Each system is great in its own way. And, to say that one is superior or inferior to the other is only to introduce narrowness or limitations in one's sphere of appreciation of the beautiful.

“It has to be stated that the treasures of knowledge in classical music, that is our proud heritage, were, however, kept in the past as the exclusive possession of a few and it was not passed on by them to others. The cultivation and appreciation of music were confined to a few only. So much so classical music was not within the easy reach of the common man. And such conservative attitude on the part of our experts in the olden days accounted for slowness in the spread of classical music among the people. But now the situation is entirely different. The renaissance of music started nearly a quarter century ago with the appearance of many individuals and institutions with modern outlook who are out to spread and popularise music. Music Sabhas have sprung into existence everywhere, and it indicates that the people are becoming more and more music-minded. Music performances by eminent artistes have become a frequent event. The appreciation of classical music is becoming widespread among the people. Prominent among the institutions that were responsible for the renaissance in music is the Music Academy in Madras, to which goes in so small measure, the credit of popularising classical music among the people. The service rendered by this Academy in the cause of music is outstanding, I should say. Its aim is not merely to popularise classical music, but also to give

it a new glow and force. The Music Academy offers a common platform for learned men and experts in music to have discussions with a view to find new avenues of development of music without at the same time ignoring or even compromising the high classical standards. The organising of periodical conferences is the foremost item in the propaganda work of this Music Academy. Being devoted to the higher learning and practice of the art, it brings together artistes and persons learned in music and seeks reconciliation between the theory and the practice of music. The performances arranged by the Academy on classical lines have exerted a great influence on the public taste and resulted in the inculcation and spread of classical music among the people.

"It is also gratifying to note that this Academy is giving encouragement to the rising young men and women with musical talents by introducing them to the public. In olden days it would take years and years before youngsters of talent and attainments came to the fore-front, because of want of opportunity and patronage. This Academy is rendering yeoman service in the cause of music by affording opportunities to the talented men to come to eminence. Its endeavour is to effect improvement in every aspect of this fine art. Bharata Natyam, a splendid fine art, which was for sometime associated with stigma and prejudices, has also been resuscitated with a new force and dignity. I am sure that the Music Academy will continue to serve in a still larger measure in spreading our music and thus enriching the cultural life of the people. Cultural progress and moral well-being of the people are the primary concern of the State also. And you are aware of the efforts taken by the Governments, Central and Provincial, for spreading knowledge in music. The opening of the College of Karnataka Music by the Government is a step in this direction. I am sure that the efforts taken by the Government as well as private institutions will bear fruit and add to the happiness and harmony of the lives of our people.

"Gentlemen, I thank you once again for the honour you have done me to-day and I have great pleasure in inaugurating this Conference."

The Premier then declared the Conference open.

Vote of Thanks

Sangita Kalanidhi T. L. Venkatarama Aiyar, Vice-President of the Academy, proposing a vote of thanks, endorsed the view of the

Premier and said that music and devotion were inseparable and that constituted a unique feature of music in this country. He added that the Conference was being patronised in an increasing measure year after year and musicians from Northern India were also now participating in the discussions.

Election of the President

Sangita Kalanidhi Rajamanickam Pillai, the outgoing President, proposed Vidvan Mudikondan Venkatarama Aiyar to preside over the Conference. In doing so, he referred to the keen interest taken by Sri Venkatarama Aiyar in research work in music. Sri Venkatarama Aiyar, he added, had received his training in the traditional *gurukula* method and was endowed with great talent in music.

Sangita Kalanidhis Tiger Varadachariar, Maharajapuram Viswanatha Aiyar and Musiri Subramania Aiyar, Professor R. Srinivasan and Srimati C. Saraswati Bai spoke supporting the proposal.

Sri K. V. Krishnaswami Aiyar then garlanded Vidvan Mudikondan Venkatarama Aiyar.

Presidential Address

Vidvan Mudikondan Venkatarama Aiyar then delivered his presidential address.

After thanking the Academy for the honour done to him by electing him to preside over this year's Conference, Vidvan Venkatarama Aiyar paid a tribute to the useful work done by the Academy in the cause of music and referred in particular to the training of teachers, encouragement of new talent, reviving Bharata Natya, the learned discussions held annually, the publication of the journal and music works and the opportunity provided to the public to listen to Hindusthani music.

Comparing the music of thirty years ago with what was now prevalent, the President said that a lowering of standard was noticeable along with departure from tradition (*sampradaya*). There was a tendency now to overstress the importance of theory and grammar (*lakshana*) to the detriment of practice and usage (*lakshya*). He was of the opinion that *lakshya* must receive greater attention than *lakshana*. It was possible that those who had not the natural facilities to demonstrate could delve deep into the science of music

and with the help of research widen musical knowledge. But he would remind everyone that *sangita* was a *nadavidya* and was an art to be learnt by practice. Who could learn the subtlety of *gamakas* or the singing of *raga*, *tana*, *pallavi*, *swara* etc. by the mere theoretical description of what they are? There was no doubt that they could be understood better if they were actually demonstrated by one having a trained voice. He would, therefore, urge those in charge of musical institutions not to over-rate the value of theory in musical training.

Musical Training

It was true, the President continued, that music had spread out to a larger extent among the people now than some years ago. Thanks to the radio, cinema, gramophone and musical institutions, the number of those practising music as well as of listeners had greatly multiplied. But one could not say if quality had remained unimpaired. *Sangita* could not be learnt merely by a course of training. One should have a natural taste for it and this had to be developed by training under a *guru*, by listening, by teaching others and by experience. *Sangita* was similar to *pranayama*. A votary of *nada*, singing with concentration to the accompaniment of *tamboora sruti* would forget himself and commune with the infinite.

Music was of various kinds—light, heavy, emotional and divine. It was capable of appealing to all types of people. As Vidvan Inayat Khan had said, "Lay people like light music; intellectual people like heavy music; spiritual people like divine music." Its appeal was thus universal.

Addressing himself to those training themselves for concerts, the Vidvan emphasised the need for proficiency in singing in *chowks*, *madhyama* and *druta kala*. They must also respect tradition and be good at both *lakshya* and *lakshana*. Music was the language of emotion and like other things might also be degraded. It was therefore the responsibility of practising Vidvans to correctly shape the taste of the listeners by maintaining a high standard.

Continuing, the President said that the art of *raga alapana*, singing of *tana*, *pallavi*, *swara* etc., had definitely deteriorated in recent years. While some of these were disappearing, the others were poorer in standard and lacked method. Those who have not had the advantage of listening to old Vidvans like Ramnad Sriniva-

vasa Iyengar, Konerirajapuram Vaidyanatha Aiyar, Palghat Anantarama Bhagavata, Madura Pushpavanam Aiyar, and Bidaram Krishnappa should make it a point to listen to some of those still with us and who had heard and enjoyed the music of those days. Music could come into its own again only with the help of such Vidvans who have had a link with the earlier generation. *Raga alapana* according to tradition was now practised by some leading Hindusthani musicians and some Nagaswara Vidvans of the South. As *raga* was the essence of Indian music, the President appealed to Vidvans to study the various aspects of *raga alapana* which would help them to widen their knowledge and imagination. He also stressed the need for singing in the *mandra sthayi*.

The President then referred to the study of *sruti*. He said that it had been stated clearly by authorities like Bharata, Sarngadeva and others that 22 *srutis* could be identified in an octave (*sthaiyi*) making up the seven *swaras* Sa ri ga ma pa dha ni. *Sruti* could be defined as *Nada* which was pleasant to the ear and made up of a fixed but determinable number of sound vibrations. Ahobala had explained in his "Sangeeta Parijata" the exact places occupied by the various *swaras* on a vibrating string and the intervals between them. With the advent of modern scientific research, *sruti* had come for deep study at the hands of men like Pandit Bhatkande, Mr. Clements, Dr. V. G. Paranjpye in the North and learned research workers in the South. Their conclusions on the sound value of a *swara* or *sruti* had differed slightly in some respects. But it should be noted that the basis of their research was the music that was now prevalent. Would it be proper for us to judge the views of Bharata and Sarngadeva who had based their study on the music of those ancient days? The *sruti* was likely to vary either way in a *swarasthana* in accordance with the *sancharakrama*. There was also the question whether the *vikriti swaras* were handled by Bharata and others in the same way as we do. *Srutis* might be compared to the steps leading up to a building. The width of each step represented the limits of oscillation of the relevant *swara* dependent on the *raga bhava* and the consequent *gamaka*. In view of the fact that our music was enriched by *gamakas*, any attempt to determine the precise character of a *sruti* could only be approximate. The sound value of a *swarasthana* might also vary slightly depending on the practice, skill and imagination of the singer. It would not be correct, therefore, to determine *swarasthanas* from the conclusions of many individual researchers, each necessarily influenced by his

own peculiar equipment and experience. Practical musicians of experience should be asked to sing at length and the research worker who had a full knowledge of *lakshya* and *lakshana* in addition to modern scientific methods could determine the sound values. It was worth noting that Venkatamakhi, had given the *sruti* values only for the *swaras* of his *mela ragas*. Earlier authorities had given us *raga lakshanas* only in the form of *swara krama* but not in *sruti* values.

The President next pointed out that the present vogue in the singing of *vikriti swaras* (observed in the 72 melakarta scheme) was to identify *suddha gandhara* with *chatusruti rishabha*, *suddha nishada* with *chatusruti dhaivata*, *shatsruti rishabha* with *sadharana gandhara* and *shatsruti dhaivata* with *kaisiki nishada*. The speaker held a different view. He would request the Vidvans and research workers to determine if it was proper, for example, to equate *suddha gandhara* of 5 *srutis* with the *swara sthana* of 4 *srutis*. While it had been suggested by learned men in the past that *suddha gandhara* should be produced at the *chatusra rishabha* fret on the Veena, it had not been stated that the same *swarasthana* was to be played. He also appealed to everyone to devise a small handy pitchpipe-like instrument which could serve as the standard for 'adhara sruti' (drone). This was necessary as the harmonium had gone out of use and tambura had got into its rightful place.

Referring to musical appreciation in general, the President said that there was a tendency by the public to applaud any type of music with the result that the singer got a licence to sing as he liked and what he liked. The enthusiasm to learn pieces in the traditional way was waning and the practice of changing even the *dhatu* of *kritis* and altering or mutilating the *sangatis* at will was on the increase. There were several versions of one and the same *kriti* current among the musicians. The President declared that the responsibility of determining the traditional *patha* of *kritis* and of resolving the existing confusion rested with the Academy. While determining *raga lakshanas* it was necessary to enunciate the old and traditional ones instead of trying to fix up a new *lakshana* to the *lakshya* now in vogue. He referred in particular to Pantuvarali, Chittaranjani, Dileepakam and Tarangini ragas which in the present day had deviated from tradition. He appealed to the Academy to take up the matter afresh and establish their old and correct *raga lakshana*. It was possible that *ragas* had got changed and *patha* of *kritis* altered

on account of the difficulty experienced by some singers of less than average ability to handle the *swaras* correctly. *Ragas* differed in the matter of *rakti*. It was not proper to acquiesce in the recent departures from tradition on the basis of mere pleasantness to the ear or *ranjakatwa*. We would be guilty of limiting the scope of *sangita* which was an ocean in its expanse.

Addressing students of music, the President stressed the need for undergoing apprenticeship under an experienced singer after a course of schooling is over. *Tala*, he added, had no doubt an important place in music, but it should not by any chance spoil the sweetness or pleasantness of a piece. He mentioned the various features of pallavi-singing and emphasised that in the process of development one must never lose sight of the *raga bhava*. He had heard *pallavis* sung by Talanayar Somu Bhagavatar and his son Radhakrishna Aiyar. They laid great store by the *sarva laghu*, whatever the variety of *tala* handled. The President requested the Vidvans of to-day to emulate their example instead of taking odd *tala* measures which would merely bewilder the listener but not please. He said that we could not flatter ourselves that we had added to the knowledge of *tala* either. The compositions in rare *talas* that had been left to us by eminent men like Ramaswami Dikshitar, Maha Vaidyanatha Aiyar and Ramnad Srinivasa Iyengar were still unsurpassed. The importance of *raga* in any *pallavi* or *tala* composition would be realised if one remembered how Vidvans Tiruvayyar Subrahmanya Aiyar, Mannargudi Chinna Pakkiri Pillai, Semponnar kovil Ramaswami Pillai and others kept thousands of listeners spell-bound by the way they handled *raga* and *pallavi*. Similarly in *swara* singing, the speaker pointed out the need for a correct understanding of *tala*. The *swara*-phrases used must be on the pattern of a *tana varna*. He also appealed to Vidvans to revive correct *tana* singing.

Speaking of the use of the mike in concerts, the President felt that this amenity tended to make an audience listen carelessly. He knew how Vidvans in the past had entertained big audiences without the help of a mike and how the listeners would listen attentively. This apparatus was also likely to hide the defects of a voice and make it unnatural too. He concluded with an appeal to all fellow-vidvans to offer their fullest co-operation to the Music Academy and do their best to further the cause of Carnatic music on the right lines.

சென்னை ஸங்கீத வித்வத் ஸபை 23-ஆவது மகாநாடு

தலைவர்

வித்வான் முடிகொண்டான்

வெங்கடராம அய்யர் அவர்களின்

தலைமை உரை

கனம் ப்ரதமர் அவர்களே! ஸங்கீத வித்வத் ஸபை அங்கத் தினர்களே! வித்வான்களே! ஸகோதர ஸகோதரிகளே! இது காறும் சுமார் இருபது வருஷங்களுக்கு அதிகமாகவே ஸங்கீத வித்தையின் முன்னேற்றத்திற்காக பல துறைகளிலும் அரிய தொண்டு செய்து வந்தும், பல பெரிய வித்வான்களால் வருஷந் தோறும் தலைமை வகிக்கப்பட்டும் வந்த இந்த ஸங்கீத வித்வத் ஸபையின் இருபத்தி மூன்றாவது மஹாநாட்டிற்கு என்னைத் தலைமை வகிக்கும்படியாக தேர்ந்தெடுத்த வித்வான்களுக்கும், வித்வத் ஸபை அங்கத்தினர்களுக்கும் எனது மனமார்ப் நன்றி யைச் செலுத்துகிறேன். இதனால் ஏற்படுகிற கௌரவமும், பெருமையும் எனது ஸங்கீத ஆசிரியர்களையும், மற்றுமுள்ள ஸங் கீத வித்வான்களையும் சேர்ந்ததாக நான் கருதுகிறேன். மேலும் ஆண்டு தோறும் கூடும் இம்மகாநாடு ஸங்கீத வித்தையின் அருமை பெருமைகளை வெளிப்படுத்துவதோடு வித்வத்தின் கௌரவத்தையும் அவ்வப்பொழுது நிலை நாட்டுவதாகவே எண்ணுகிறேன். பல வித்வான்களுக்கும் அறிவாளிகளுக்குமிடையிலே இப்பெரிய காரியத்தை நிர்வஹித்து பூர்த்தி செய்வதென்பது அவர்களின் தயா விசேஷமே என் ஸாமர்த்தியமாகும். மிகத் தெரிந்தவர்கள், என்னால் சொல்லப்பட போகிற விவரங்களை கருணை கூர்ந்து மனதில் அங்கீகாரம் செய்து அனுக்ரஹிப்பார்களென்றும், இளைஞர்களும் வித்யார்த்திகளும், 'ஏதோ ஸம்ப்ர தாயமாக உழைத்துவரும் அனுபவஸ்தர் ஒருவர் சொல்லுகிறார், தெரிந்து கொள்வோம்' என்று விரும்புவார்கள் என்றும் நம்புகிறேன்.

இந்த ஸங்கீத வித்வத் ஸபையின் ஆரம்பத்திலிருந்தே பல வருஷங்களில் இதில் நானும் கலந்து கொண்டு இருக்கின்றபடியால், இதுவரையிலுள்ள இதன் வளர்ச்சி எனக்கு ஓரளவு தெரிய வரும். இச்சபைக்கு ப்ரவெலிடெண்டாய் இருந்துவரும் ஸ்ரீ K. V. கிருஷ்ணஸ்வாமி அய்யர் அவர்களும், காரியக்கமிட்டி அங்கத்தினர்களும், காரியதரிசிகளும், மற்றும் ஒவ்வொருவரும் அவரவர்கள் தம் தம் ஸொந்தக்காரியமாகவே இச்சபையின் காரியங்களையும் முன்னேற்றத்தையும், அதிக சிரத்தையோடு கவனித்து வரும் பயனாக, இதன் ஆதரவில் ஸங்கீத ஆசிரியர் கல்லூரி, ஸங்கீத விஷயமான ஸஞ்சிகைகள், ஏட்டு ப்ரதிகளை அச்சுக்குக் கொண்டு வருதல், இளம் வித்வான்களுக்கு ஆதரவு, ஸங்கீதத்தில் பலவிதமான போட்டிகள் ஏற்படுத்தி வித்தையை அபிவிருத்தி செய்ய உத்ஸாஹ மூட்டுதல், வருஷம் தோறும் மஹாநாடு கூட்டி வித்தையில் பல அரிய விஷயங்களை சர்ச்சை செய்து தீர்மானித்தல், பரத நாட்டியத்தை அபிவிருத்திக்குக் கொண்டு வருவது, ஹிந்துஸ்தானி ஸங்கீதத்தைக் கேட்கப் பண்ணுதல் இவைகளும், மற்றும் இச்சபையின் அரிய பெரிய காரியங்கள் எல்லோரும் அறிந்த விஷயமே.

பொதுவாக சுமார் முப்பது வருஷங்களுக்கு முன் இருந்த ஸங்கீதத்தின் நிலைமைக்கும், இப்போது வியாபித்திருக்கும் நிலைமைக்கும் நிரம்ப ஏற்றத் தாழ்வு இருப்பதாக சொல்ல வேண்டியிருக்கிறது. சில பாகங்களில் அதிவிருத்தியும், சில வற்றில் உள்ளத்திற்குக் குறைவாகவும், சிலவற்றில் ஸம்ப்ர தாயத்திற்கும் லக்ஷணத்திற்கும் விரோதமாயும் தற்போது காணப் படுகிறது. ஏற்கனவே வித்தையின் லக்ஷணத்தைக் கற்றறிந்தவர்கள் சிலரே; கச்சேரி செய்யும் வித்வான்கள், தாம் பாடுகிற லக்ஷியத்திற்குப் போதுமான லக்ஷணத்தை செவ்வனே அறிந்து பாடுவதோடு மாத்திரம் இருந்தனர். Theory என்று வழங்கும் லக்ஷணத்தில் எனக்கு ஆரம்பத்திலிருந்தே மிகுந்த ஆஸக்தி உண்டு. ஆனால் இதில் ஒன்றிலேயே ஊக்கமளித்தால் மற்றொன்றுக்கு மறைவு ஏற்படும் என்பது என் அபிப்ராயம். லக்ஷணத்தை வேண்டிய அளவு மிதமாகவும், லக்ஷியத்தை அமிதமாகவும் விருத்தி செய்யவேண்டியதென்பதே என்னுடைய கொள்கை. லக்ஷியத்தை வெளிப்படுத்திக் காட்ட வசதி இல்லாதவர்கள் வித்தையின் லக்ஷணத்தில் சர்ச்சை செய்துகொண்டே போய்,

புதிதான விஷயங்களைத் தேடி அறிந்து, ஸங்கீத உலகத்திற்குப் பரியோஜனப்படுத்தலாம். சுமார் மூன்று அல்லது நான்கு வருஷங்கள் இந்த வித்தையின் லக்ஷியத்தை அப்யஸித்த பிறகே அதன் லக்ஷணத்தை ஒருவாறு ஓரளவுக்கே தெரிந்து கொண்டால் போது மென எனக்குத்தோன்றுகிறது. ஏனென்றால் லக்ஷிய ஸங்கீதத்தை நன்றாய்க் கற்று அனுபவம் வந்தபிறகேதான் லக்ஷணம் நன்றாய் சந்தேகமில்லாமல் புரியக்கூடும். இப்படியிருக்க ஸ்வராளிப் பாடத்திலிருந்தே Theory என்று சொல்லப்படுவதையும் போதித்து வருவதானது எதிர்பார்க்கிற அளவுக்கு லக்ஷியத்தை வளரவிடமாட்டாது. தவிர சுமகங்கள், க்ரஹபேதம், க்ரஹஸ்வரம், ராக ஆரபண பத்ததி, தாநம், பல்லவி பாடுதல், ஸ்வரம் பாடுதல், த்ரிகால ஷட்காலங்கள், இன்னும் இது போல் மற்றவைகளின் லக்ஷணங்களை பேசியும் எழுதியும் சொல்வதோடு, மெய்ப்பித்துப் பாடிக்காட்டுவதில் அவை புரிவது போல பேசியும் எழுதியும் மரத்திரம் காட்டினால் போதுமான அளவுக்கு அவை புரியுமா? ஆகையினால் மேலே சொன்னவைகளை உடனுக்குடனே பாடி மெய்ப்பித்துக் காட்டக் கூடியவர்களாய் இருந்து, லக்ஷண விவரங்களை போதிக்கக் கூடுமானால் மிகவும் உத்தமமாயிருக்கும். ஸங்கீதமோ நாத வித்யை; செய்து அனுபவிக்க வேண்டிய கலை.

सत्यमेव जयते

என்று நூல்கள் முறையில்கின்றனவே! ஆகையால் இதில் லக்ஷியத்தோடு நன்கு கலந்த லக்ஷணம்தான் நன்கு சோபிக்கும். லக்ஷிய ரூபமான நாதவித்யை சாரீரம் ஒன்றினால் காண்பிக்கப்பட வேண்டியதாகும். ஒரு ராகத்தின் லக்ஷணத்தை Theory யாகிற வார்த்தைகளால் எவ்வளவுதான் சொல்ல முடியும்? ராகத்தின் க்ரமங்களோடும் மற்ற பாஷாங்க உபாங்க விவரங்களோடும், அந்த ராகத்திலுள்ள ஸ்வரங்கள், அவ்வப்போது ஏற்படும் சேர்க்கையினாலும் ச்ருதியில் சற்று ஏற்றத்தாழ்வு உண்டாவதினாலும் ஏற்படும் சாயை, பாவம், இவைகளையும், நல்ல பண்பட்ட சாரீரத்தோடு பாடிக்காட்டினால் தான் அந்த ராக லக்ஷணம் நன்றாய்த் தெரிய வரும். இப்பொழுது ஸங்கீதப் படிப்பு முறைகளில் Theory பாகம் அளவுக்கு மிஞ்சியே வளர்க்கப்பட்டிருக்கிறது. ஸங்கீதச் செய்திகளை எவ்வளவு வளர்த்தாலும், ஸங்கீத லக்ஷியத்திலும் கலையை கற்பதிலும் உள்ள குறைவு பாட்டை நிரப்பவே முடியாது. இது ஸங்கீத ஸ்தாபனங்களில் நிர்வாஹகர்களாக

கலந்து கொண்டிருக்கும் பெரியோர்களுக்கு நான் தாழ்மையுடன் செய்து கொள்ளும் விண்ணப்பம்.

முன்னே விட இப்பொழுது ஸங்கீதம் ஏராளமாகப் பரவியிருக்கிறது என்பதில் ஆக்ஷேபணியில்லை. ஸங்கீதம் பாடுகிறவர்களும், கேட்பவர்களும் பதிமடங்கு அதிகமே. இதற்கு காரணங்கள் பல; ரேடியோ, லினிமா, இசைத்தட்டு, பள்ளிக்கூடங்களிலும் கலாசாலைகளிலும் ஸங்கீதம் போதித்தல் முதலியவைகளும் காரணமாகும். ஆனால் முந்தியைக்காட்டிலும் இப்போது வியாபித்திருக்கும் ஸங்கீதம் உயர்ந்த தரமுள்ள தென்றோ அல்லது அதே தரமுள்ள தென்றோ சொல்வதற்கு தயங்கத்தான் வேண்டியிருக்கிறது. பல காரணங்களால் கர்நாடக ஸங்கீதத்தின் முறை குன்றி வர வேறு இருக்கும் இக்காலத்தில், அந்த ஸம்பந்தமாய் ஏதோ ஓரளவு நிலைத்திருப்பதானது இந்த விதவத்ஸபையின் முயற்சியினாலும், இந்த விதவத்ஸபையின் நோக்கத்தை யனுசரித்த மற்ற ஸ்தாபனங்களின் தொண்டினாலும் என்று நான் உண்மையில் நம்புகிறேன்.

ஸங்கீதக்கலை முழுதும் சொல்லிக் கொடுத்தே வருவதென்பதல்ல. விட்டகுறை தொட்டகுறை என்று சொல்லப்படும் பிறவி இயற்கை ஞானமும் இருந்து, சொல்லிக்கொண்டு ஒரு பாகமும், கேட்டுக் கேட்டு ஒரு பாகமும், குருவோடு கூடவே இருந்து பழகி ஒரு பாகமும், பிறருக்கு சொல்லிக் கொடுத்து ஒரு பாகமும், பிறகு அனுபவமும் சேர்ந்தே இந்த வித்யை பூர்த்தியாகக் கூடும். இப்போது முன்னிலையில் இருக்கும் வித்வான்களும் இதுவரை ப்ரசித்தமுள்ள வித்வான்களும், மேற் சொன்னபடி பிறவி ஞானம் உள்ளவர்களாயும், குருகுலவாஸம் செய்தவர்களாயும் இருக்கிறார்கள். என்றும் பாடுவதற்கே பிறந்தவர்கள் Born Musicians எனச் சொல்லப்படுகிறார்கள்.

ஸங்கீதம் ப்ராணயாமம் போன்றதால், ச்வாஸபந்தனம் செய்து அடிக்கடி கானம் செய்வதால், ஸாதாரணமாய் ச்வாலிக்கும்பொழுது நாம் உட்கொள்ளும் காற்றைவிட, கானம் செய்யும் பொழுது அதிக அளவு காற்றை உட்கொள்ள நேருவதால், வழக்கத்தை விட அதிகமான ப்ராண வாயுவை நாம் உட்கொள்ளுகிறோம். இதனால் ச்வாஸப்பைகள் அதிக பலமடைந்தும், எந்த நோயையும், அணுகவிடாமல் செய்வதோடு சரீரத்தின் தசைகளை

யும் ஸர்வ நாடிகளையும் பலப்படுத்தி காயலித்தியையும் உண்டாக்குகிறது. நாதத்தை உபாலித்து தம்பூர் ச்ருதியுடன் லயித்து, ஏகாக்ரசித்தத்துடனும் ஸுஸ்வரமாகப் பாடுங்கால் அவ்வப்பொழுது நாமே ஆனந்தப்பட்டு அங்கங்கே சில வினாடிகளாவது மெய்மறந்து இருப்பதே தேர்ச்சியடைந்த காயகர்களின் ஸ்வானுபவமாகும். இதுவே ஸமாதி எனலாம். இதே ஜீவன்முத்த நிலையை ஒக்கும்.

ஸங்கீதக்கலையில் பல பிரிவுகள் உளதெனச் சொல்லப்படும். ப்ராக்ருதம் என்ற folk songs, அர்த்தப்ரதானமான பாட்டுகள், கலா ஸங்கீதம் என்று முக்கியமாக இக்கலை மூவகைப்படும் எனலாம். இதில் நாம் முக்கியமாக இப்பொழுது கவனிக்க வேண்டியது கலா ஸங்கீதமாகும். ஈனாபிட்கான் என்ற பெரிய வித்வான்

“Lay people like light music; intellectual people like heavy music; philosophical people like emotional music; spiritual people like divine music” என்று சொல்லியிருக்கிறார்.

லலிதமான பாட்டுகளடங்கியதும், லக்ஷ்யலக்ஷணங்கள் பொருந்திய கலா ப்ரதானமானதும், உணர்ச்சியுள்ளதும் தெய்வீகத் தன்மையுள்ளதுமாய், எல்லாம் சேர்ந்ததாகவேதான் நமது ஸங்கீதம் இருக்க வேண்டும். ஒரு சாராருக்கு மாத்திரம் பிடித்த மாயுள்ளதாய் இராமல் பாமர பண்டிதருக்கும் திருப்தியாகவும், ஸர்வஜன ஸம்மதமாயும் இருப்பதே ஸங்கீதக் கலையின் அழகும் உயர்வுமாகும். புல்லாங்குழல், நாகஸரம், தந்திவாத்தியங்கள், ஜலதரங்கம், கதாகாலக்ஷேபம், நாடகம், கச்சேரிப் பாட்டு, புரத நாட்டியம் இவைகளில் வழங்கப்படும் ஸங்கீதத்தில், பாணியும், வழியும் ஒவ்வொன்றுக்கும் ஸ்வல்பவித்யாஸம் நன்றாக உண்டு. அதற்கு உள்ள பாணியும் வழியும் தொன்று தொட்டு வருவது இயல்பேயாகும். பொதுவாக வாத்தியங்களை வாத்தியம் வாசிப்பவரிடத்திலும், வாய்ப்பாட்டை பாடுகிறவரிடத்திலும், அதாவது அந்தந்த முறையை அதைத் தெரிந்தவர்களிடமே அப்யஸிப்பது உசிதமாகும். கச்சேரி ஸங்கீதம் மாத்திரம் ஒரு வாத்தியத்தையோ அதன் வழியையோ பாணியையோ அனுஸரிக்காமல் தனிச்சிறப்போடு இருப்பதே உயர்தரக்கலையாகும். அதிலும் அதிசௌகமகவோ அதிதுரிதமாகவோ பாடுவது அசாஸ்தீகம்

எனப்படுவதால், சௌக மத்யம துரிதகாலங்களைக் கலந்து பாடுவதும், மத்யம காலத்திற்கே விசேஷ ப்ராதானம் கொடுத்துப் பாடுவதும் தான் கலையின் அழகும் உயர்தரமுமாகும். இக்கலையை விருத்தியாகக்கொண்டு மேடைக்கச்சேரி செய்பவர்களுக்கு எந்த விதத்தில், எம்மாதிரியாக, எவைகளைப் பாடி ஜனங்களை ஸந்தோஷிப்பித்து அவர்களுடைய திருப்தியையும் ஆதரவையும் பெறக்கூடும் என்ற நோக்கமும், சுவனமும் இருந்த போதிலுங்கூட, நெடுங்காலமாக இருந்து வரும் ஸம்ப்ரதாயத்தையனுஸரித்தும், லக்ஷியலக்ஷணங்களைக் கண்டறிந்தும் உண்மையான ஸங்கீதத்தைப் பாடுவது உசிதமாகும். கேட்பவர்கள் ருசியை மாற்றுவது பாடுகிறவர்களுடைய பொறுப்பேயாகும்; உயர்தர ஸங்கீதத்தையே மிகுதியாக விரும்பும்படி செய்வதும், அவர்களுடைய மனது சார்தியடையவும், சுத்தப்படவும், ஆனந்தத்தில் மூழ்கியிருக்கச் செய்வதும், உயர்தர ஸங்கீதத்தை கானம் செய்யும் வித்வான்கள் வசமே இருக்கிறது. இதை ஒட்டியே “Music is the language of emotion. Music like everything also may be degraded, may be made the servant of base emotions, it may be poor and frivolous and it may be bad. Therefore give the people good music in order that their hearts may be raised and purified by the play of wholesome and recreative feeling.” என்று மேல் நாட்டு அறிஞர் ஒருவர் சொல்லியிருக்கிறார். பாவத்துடனும் உணர்ச்சி ததும்பும் ஸங்கீதத்தைக் கேட்கும் போது, பாடுகிறவர்களும் தன்னை மறந்து, நாதத்தில் ஈடுபட்டு மூழ்கி லயித்துப்பாடும் பொழுதும், கைதட்டுவதோ, பல வார்த்தைகளின் மூலம் தன்னுடைய ஸந்தோஷத்தை வெளிப்படுத்துவதோ நேரமுடியாதபடி பாடுவதும் கேட்பவரும் தம்மை மறந்து நிற்கும் நிலைமை உண்டாகக்கூடிய ஸங்கீதமே உயர்ந்த கலாஸங்கீதத்தின் அடையாளமாகும். இதை ஸ்வானுப வித்தரான ரஷ்ய வித்வான் ஒருவர் சொல்லுகிறார்:— “The breathless silence which convinces the artiste of his success far more than all the applause and encores in the world is largely a psychic bond between the artiste and his auditors.”

ராகவிஸ்தாரம், தாநடி, பல்லவி, ஸ்வரம் பாடுதல், ரிசவல், இவைகளில் தற்காலம் சில குறைவாகவும், சில மறைந்து கொண்டும் சில முறையில்லாமல் ஏதோ ஒருவழியாகவும் வந்து கொண்டி

ருப்பதாகத் தெரிகிறது. இவை காலஞ் சென்ற ராமனாதபுரம் ஸ்ரீநிவாஸயங்கார் கோனேரி ராஜபுரம் வைத்தியனாதய்யர், பாலக் காடு அநந்தராம பாகவதர், மதுரை புஷ்பவனமய்யர், பிடாரம் க்ருஷ்ணப்பா இவர்களிடம் நான் நன்றியுக்கேட்டிருப்பதற்கும், இப்பொழுது நடவடிக்கைகளில் உள்ளதற்கும் விசேஷ வித்யாஸத்தோடும் கொஞ்சம் கூடுதலான தசையையும் அடைந்து கொண்டு வருகின்ற தென்றே என் அபிப்பிராயம். காலம்மாறிக் கொண்டு வருவது போல கலையும் காலத்தை யனுஸரித்தும் ஜனங்களின் ருசியை அனுஸரித்தும் மாறிவருவது இயல்புதான். நவீனமும் ஓரளவுக்கு மிதமாக இருத்தல் வேண்டும். ஆனால் ராகசோர மன்னியில், ஆசாரத்தோடுருக்கும் கர்நாடக சுத்தமான ஸங்கீதத்தைக் கேட்டவர்களுக்கே அதன் பெருமையும் கௌரவமும் தெரியவருமாதலால், அப்படிப்பட்ட ஸங்கீதத்தையே வருத்தி செய்தும் ஆதரித்தும் வரவேண்டுமது அத்தயாவசியமாகும். முந்தியைக் காட்டிலும் இப்பொழுது வித்யை அபிவிருத்தியடைந்திருப்பதாக நினைப்பவர்கள் பழைய வித்வான்களின் பாட்டை நன்றியுக் கேட்டு அனுபவித்திருக்கும் ஞானஸ்தர்களிடம் தீர விசாரித்து இந்த நினைப்பை ருஜுப்படுத்திக் கொள்வது நலமென்று தோன்றுகிறது.

மேலே சொன்ன பழம் வித்வான்களின் பாட்டைக் கேட்கும், அவர்கள் காலம்முதலே பாடிக்கொண்டு இப்பொழுதும் இருந்து வரும் மிகச் சில பெரிய வித்வான்கள் மூலமே அவைகள் மறுபடி நிலைநாட்டப்பட வேண்டும் என்று நான் கோருகிறேன். ராகவிஸ்தாரமென்பது மிக விரிவான முறையில்—சற்று ஸபாணி வித்தியாசம் காணப்பட்ட. போதிலும்—நாகஸ்வர வாத்தியத்திலே தான் உள்ளதாயிருக்கிறது. ஹிந்துஸ்தானியில் பெரிய வித்வான்களிடத்திலும் விதிப்படி இந்த ராகவிஸ்தாரம் பூர்த்தியாக இருக்கிறது. நமது இந்திய ஸங்கீதத்தில் ராகமே முதல் ஸ்தானத்தை வலிக்கின்றது. இதன் ஆலாபலகூங்களான ஆகூப்திகா, ராக வர்த்தனி, விதாரி, ஸ்தாயி, மகரிணி முதலானவைகளை நன்றியு அறிந்து பாடக்கூடுமானால் ராக ஆலாபனைக்கு மிகுந்த அவகாசம் ஏற்படும். ஏராள கற்பனையும் தோன்றும்; ஞான வருத்தியும் உண்டாகு மென்பது திண்ணம். இதை அவசியம் பழக்கத்திற்குக் கொண்டு வரவேண்டுமென விரும்புகிறேன். தவிர பாடுகிற ஆதார ச்ருதி எவ்வளவு தாழ்வாக இருந்த போதிலும், மந்தரம்த்யம்

தாரஸ்தாயி மூன்றிலும் ஸஞ்சாரம் செய்யும்படியாகவும், 2½ ஸ்தாயி அல்லது 2½ ஸ்தாயியிலாவது ஸஞ்சரித்துப் பாடும்படியாக அமைத்துக் கொள்ளப்பட வேண்டும். மந்தரஸ்தாயியில் பாடுவது அறவே மறைந்து போய்விட்ட தென்றே சொல்லலாம். ஸம்பந்தாயக்ஞர்கள் மந்தரஸ்தாயியில் பாடி ஜனங்களைக் கேட்பிக்க வேண்டியது அவசியமாகும்.

இப்பொழுது ச்ருதியைப் பற்றி சற்று கவனிப்போம். செவிக்கு இனிமையாகவும் ஒரு கணக்கில் அகப்பட்ட நிரந்தரமான ஒசை அலைகளுடன் கூடின நாதம் ச்ருதி எனப்படலாம். நமது இந்திய ஸங்கீதத்தில் ஸரிகமபதநி என்ற ஒரு ஸ்தாயிக்குள் 22 ச்ருதிகள் உள்ளன என்று பரதர், சார்ங்கதேவர் முதலானவர்களாலும், அதற்குப் பின்னும் லக்ஷண க்ரந்தசர்த்தாக்களான பல மஹான்களாலும் சொல்லப்பட்டிருக்கிறது. ஸங்கீதபாரிஜாதத்தைச் செய்தருளிய அஹோபலர் என்பவர் ஸ்வர ஸ்தானங்கள் வாத்தியத்தின் தந்தியின் நீளத்தில் எந்தெந்த குறிப்பிட்ட பாதத்தில் ஒலிக்கின்றன வென்று வெளியிட்டிருக்கிறார். பின்னர், மேல்நாட்டு ஸங்கீத விஞ்ஞான தத்துவங்கள் நம் தேசத்தாருக்கு தெரியவந்த பிறகு, காலஞ்சென்ற பண்டித் பாத்தகண்டே, அப்ரஹாம் பண்டிதர், K. B. தேவால், மிஸ்டர் க்ளெமெண்ட்ஸ் I. C. S., மங்கேச்சராவ் திலங், தற்போது டாக்டர் V. G. பராஞ்சபே முதலான ஆராய்ச்சியாளர்களும், மற்றும் தென்னாட்டிலுள்ள பல பண்டிதர்களும் ஆராய்ச்சியாளர்களும், இந்த ச்ருதிகளின் நாதப்ரமானத்தைப் பற்றி (Sound value) ஒவ்வொருவரும் பல்லாண்டுகள் சர்ச்சை செய்து, அவரவர்கள் தங்களுடைய அபிப்பிராயங்களை வெளியிட்டிருப்பதிலும், ஒவ்வொரு ச்ருதியினுடையவோ ஸ்வரத்தினுடையவோ நாதப்ரமானத்தில் ஒருவருக்கொருவர் அங்கங்கே சற்று அபிப்பிராயபேதத்தை காட்டியுமிருக்கிறார்கள். இது தற்காலம் வழங்கிவரும், காதில் விழும், ஸங்கீதத்தைப் ப்ரமானமாகக்கொண்டு செய்து வெளிப்படுத்திய ஆராய்ச்சியாகும். ஆனால் பல நூற்றாண்டுகளுக்கு முன் சார்ங்கதேவர், பரதர் இவர்கள் தம் தம் காலத்தில் கையாண்ட ஸங்கீதத்தைக்கொண்டு கணக்கிட்ட ச்ருதிகளின் விவரங்களோடு நாம், இப்போது அனுஷ்டானத்தில் வைத்துக்கொண்டிருக்கும் ஸ்வரஸ்தானங்களின் நாதத்தின் ப்ரமானத்தைப் பிணைப்பது ஸரியான முறையா? இதே முதலாவதாக யோசிக்க வேண்டிய

விஷயம். ஒரே ஸ்வரஸ்தானமானது ஒரே ராகத்தில் அதன் ஸஞ்சாரக்ரமத்தை அனுஸரித்து ச்ருதியில் சற்று ஏற்றத்தாழ்வு அடைவது ஸஹஜமாயிருப்பதால், ப்ரக்ருதி ஸ்வரங்கள் தவிர, விக்ருதி ஸ்வரங்களுடைய நாதத்தின் ப்ரமாணங்கள் இப்பொழுது உள்ளவை போலவேதான் பரதர், சார்ங்கதேவர் காலத்திலும் இருந்திருக்குமா என்பது பண்டிதர்களும் வித்வான்களும் ஊஹித்து அறிய வேண்டிய விஷயம். பெரியோர்களால் சொல்லப்பட்ட ச்ருதி ப்ரமாணங்கள், கட்டிடத்தின் படிக்கட்டுகள் போலவும் அதில் ஒவ்வொரு குறிப்பிட்ட படியின் அகலத்தில் அதற்கேற்பட்ட ஸ்வரமானது, ராக பாவத்தை அனுசரித்து சம்கத்தினால் ஊஞ்சலாடுவது போல் ஏற்றத் தாழ்வுடன் ஒலிக்கும். நமது ஸங்கீதமோ கமக பூர்ணமாயுள்ளது. ஆகையால் இதன் ச்ருதி விவரங்களைக் கணக்கிட்டு நிர்ணயம் செய்வதென்பது தோராயமாகத்தான் வல்லது. ஒரு ராகத்தில் ஒரு ஸ்வரஸ்தானம் ஒரு நிமிஷத்தில் பலவிதமாக த்வனிக்கக்கூடும். தவிரவும், அவரவர்களுடைய லக்ஷ்யப்பழக்கத்திற்கும், செயல்திறமைக்கும், ஞானத்திற்கும், மனோபாவத்திற்கும் தக்கவாறு ஸ்வரஸ்தானத்தின் நாதப்ரமாணம் (Sound value) வித்தியாஸப்பட வேறுபடுகிறது; ஆனால் காதுக்கு இனிமைக்கு விரோதமன்னியில் இருக்கலாம். இப்படி பல ஆராய்ச்சியாளர்களின் மனோபாவத்திற்கு தக்கவாறு அமைந்த ஸ்வரஸ்தானங்களின் த்வனியைக் கணக்கிட்டு பலவேறான முடிவிற்கு வருவதைக் காட்டிலும், அனுபவம் வாய்ந்த சிறந்த காயகர்களை (Practical Musicians) ஒரு ராகத்தை நீடித்த நேரம் கானம் செய்யச் சொல்லி, அதில் உண்டாகும் ஸ்வரஸ்தானங்களின் ச்ருதியை நிர்ணயம் செய்வதோ, அல்லது லக்ஷ்ய லக்ஷணம் தெரிந்தும், ச்ருதி விஷயமான நவீன கணிதம் தெரிந்தவராயிருக்கிற சிறந்த காயகனை, இவ்விஷயங்களை நிர்ணயம் செய்வதே உசிதமாயிருக்குமென்பது என்னுடைய கொள்கை. சதுர்தண்டிப்பிரகாசிகையில் வேங்கடமகி தாம்சொல்லும் 19 மேள லக்ஷணத்தில் மட்டுமே ஒவ்வொரு ஸ்வரங்களுக்கும் ச்ருதி விவரத்தை தெரிவித்திருக்கிறார்; ராக லக்ஷணத்தில் லக்ஷணகாரர்கள் ஸ்வரக்ரமங்களை சொல்லியிருக்கிறார்களே யொழிய ச்ருதி விவரத்தில் ராகங்களைச் சொல்லுகிறதாகத் தெரியவில்லை என்பதை இவ்வாராய்ச்சியாளர் கவனிக்கவேண்டும்.

நிற்க, 72 மேளகர்த்தாவில் ஏற்படும் விக்ருதி ஸ்வரங்களில், சுத்த கார்தாரம் சுத்த நிஷாதத்தை சதுச்ச்ருதி ரிஷபம் சதுச்ச்ருதி தைவதஸ்தானத்திலும், ஷட்ச்ருதி ரிஷபம் ஷட்ச்ருதிதைவதம் இவைகளை முறையே, ஸாதாரணகார்தாரம் கைசிகி நிஷாதஸ்தானத்திலும் வைத்துப்பாடுவது இப்பொழுது வழக்கமாய் இருக்கிறது. தியாகராஜஸ்வாமிகள், தீக்ஷிதர் முதலியோர் விக்ருதிஸ்வரங்களுள்ள ராகங்களில் செய்த ச்ருதிகளை மேலே சொன்னபடி பாடுவது வழக்கமாகி விட்டது. எனக்கு சற்று முன்பட்டவர்களும் அந்தப்படியேதான் பாடிவந்திருப்பதை நான் அறிவேன். மஹாவைத்தியநாதய்யரால் செய்யப்பட்ட மேளராகமாலிகை எழுபத்திரண்டும் எனக்குப் பாடமே. ஆனால் சுத்த கார்தாரத்தை சதுச்ச்ருதி ஸ்தானத்தில் வைத்துப்பாடுவது என்பதில் எனக்கு அபிப்பிராய பேதமுண்டு. ஐந்து ச்ருதிகள் உள்ள ஸ்வரத்தை நான்கு ச்ருதியுள்ள ஸ்வரஸ்தானத்தில் அமைத்துப் பாடுவது முறையாகுமா என்பது பற்றி வித்வான்களும், ஆராய்ச்சியாளர்களும் சர்ச்சை செய்து நிர்ணயம் செய்ய வேண்டுகிறேன். வீணையில் சுத்தகார்தாரத்தை சதுச்ச்ருதி ரிஷபக்கூட்டில் பிடித்து வாசிக்க வேண்டுமென்று பெரியோர்கள் அபிப்பிராயப் பட்டிருக்கிறார்களே யொழிய, அந்த ஸ்தானத்தையேதான் ஒலிக்கச் செய்ய வேண்டுமென்று சொல்லியிருப்பதாக நான் கருதவில்லை.

ச்ருதி என்ற விஷயத்தைப்பற்றி சொல்லி வரும் பொழுது மற்றொரு விஷயமும் ஞாபகத்திற்கு வருவதை தெரியப்படுத்த விரும்புகிறேன். அதாவது வித்வான்கள் நம் தேசத்தில் ஆதாரச் ச்ருதிக்கு தம்புராவை வைத்துக் கொண்டு பாடுகிறார்கள். ஒவ்வொருவருக்கும் ஆதாரச் ச்ருதி வித்யாஸப்படும். இதை அறிவிக்கும் பொழுது 2 கட்டையென்றும் 1 கட்டை யென்றும் சொல்லுவது பழக்கமாயிருக்கிறது. இப்பழக்கம் மேல் நாட்டிலிருந்து வந்த ஹார்மோனியம் என்ற பெட்டி வாத்தியத்தின் கட்டையை அனுசரித்த வழக்காகும். அநேகமாய் அப்பெட்டி வாத்தியம் மறைவடைந்து, ப்ராசின வழக்கப்படி தம்பூர் ச்ருதியை வைத்துக் கொள்வது எங்கும் இப்பொழுது முக்காலே மூன்று வீசம் ஸ்திரமாகிவிட்டது. பெட்டி வாத்தியம் மறைவடைந்த பிற்பாடும் அதிலுள்ள கட்டையை இன்னமும் நாம் சொல்லி வழங்கிவருவது முறையாகுமா? இது கூடாது. இதே விதவத் ஸபையின் பதினேந்தாவது மகாநாட்டிலும் இப்படித் தீர்மானித்திருப்பது

நல்லவிஷயம். இதற்கு ஒருவழிதான் இருக்கின்றது. நியதச்சுருதிக் கருவி என்று ஒன்று ஏற்பட்டு, அது சிறியதாகவும்; கைக்குள் அடங்கக் கூடியதாகவும் பிட்ச்பைப் (Pitchpipe) மாதிரி இருக்கப்பட வேண்டும்; இதை ப்ரமானமாகக் கொண்டு, இதில் ரிஷபச்ருதி, கைசிகி ரிஷாதச்ருதி, சாதாரண சாந்தாரச்ருதி யென்று, ஸங்கீத பரிபாஷையிலேயேச்ருதி சொல்லப்பட வேண்டும்.

ஸங்கீதக் கலை ஸங்கீதத் துறையில் வித்வான்சளுக்கும், வித்யார்த்திகளுக்கும், ரவிகர்சளுக்கும் இடையே இருந்து வரும் நல்ல பழக்க வசதிகளால் வளர வேண்டியிருக்கிறது. தொழிலில் வெற்றியடைவதில் ஏற்றத் தாழ்வு இருந்தே தீரும்; பழக்கத்தில் ஏற்றத் தாழ்வுகளை நடத்தையில் காண்பிப்பது அழகல்ல; கலையின் முன்னேற்றத்திற்கும் அது பசையாகும். கலைஞர்களும் வித்வான்சளும் ஸ்வபாவம் எல்லோருக்கும் உகந்ததாகவும், ஸௌல்பமாயும், ஸரஸ்மாயும், विद्या ददाति विनयम् என்ற முதுமொழியை யொட்டி தன்னடக்க முள்ளதாயும், மற்றும் சிறந்த குணங்களோடும் இருக்கப்பட வேண்டும்.

பொதுவாக ஏற்கனவே வித்வான்சள் வித்தைக்கு பயந்தும், ஸதஸ்ஸில் தெய்வமிருக்கிறது என்ற ஞாபகத்துடனும் பாடி வந்தார்கள். பாடுவதில் குற்றங்குறைகள் காணப்பட்டால், பல ஸங்கீத வாதிசுளான ரவிகர்கள் அதைச் சுட்டிக் காட்டி பாடுபவர்களை அதைரியப்படுத்தி வந்ததோடு உத்ஸாஹத்தையும் குறைத்து வந்தது முண்டு. இப்பொழுதோ கேட்பவர்களும் அபிமானிகளும் பெரும்பாலும் ரவிகர்களாவே இருந்து உத்ஸாஹத்தை மட்டும் அதிகப்படுத்தி வருவதாகத் தெரிகிறது. இதன் பயனாக பாடுகிறவர்கள் எதையும் எப்படியும் பர்டலாமென்ற துணியும் ஏற்படும்படியாயிருக்கிறது. வித்யை நம்மைக் கண்டு பயப்பாட வேண்டியிருப்பது போல் தோன்றுகிறது. பாட சுத்தமாக உருப்படிசனைப் பாடம் செய்யவேண்டுமென்ற அவா குறைவாயிருப்பதுடன்,ச்ருதிகளின் தாதுவையுங்கூட இஷ்டம் போல் மாற்றியமைத்தோ, அல்லது ஸங்கதிகளை இஷ்டம்போல் பொருத்தமாகவோ இல்லாமலோ சேர்த்துப்பாடுவதும் வழக்கமாகிக்கொண்டு வருகிறது. கட்டுப்பாடுகள் வரவரக்குறைந்து கொண்டும், அவரவர்கள் தனதிஷ்டம் போல் பாடும் கால்மாக வந்து சொண்டிருப்பதாக நினைக்கிறேன். ஒரே சீர்த்தனம் புலரிடம் பலவிதமாக மாறிக்கொண்டு வருகிறது.

ஆதியில் ஏற்பட்ட பாடம் என்று அறிவது வரவர கஷ்டஸாத் தியமாகயிருக்கிறது. ஸங்கதிகளை ஓரளவுக்கு அழகாகவும், லக்ஷணத்திற்கும், அனுபவத்திற்கும் ஒட்டியும், தேவையுள்ள இடத்தில் சேர்த்தும் பாடுவது புத்திசாலித்தனமாகும்; ஆனால் உருப்படிகள் ஸங்கதிகள் உள்பட எதுசரியான பாடம் என்று ஆராய்ந்தறிவிப்பதும், சீர்திருத்துவதும், இந்த வித்வத் ஸபையின் பெரும் பொறுப்பாக இருக்கிறது. தவிர ராக லக்ஷணங்களை நிர்ணயம் செய்யும் காலத்தில், தற்பொழுதுள்ள லக்ஷயத்தையே ப்ரமானமாக வைத்து லக்ஷணம் செய்வதைக்காட்டிலும், ஏற்கனவே இருந்த லக்ஷணத்தையே மறுபடி அனுஷ்டானத்திற்கு கொண்டு வருதல் நலமென்பது என்னுடைய அபிப்பிராயம். உதாரணமாக பந்துவராளி, சித்தரஞ்ஜனி, திலீபகம், தாங்கிணி இவை போன்ற சில ராகங்களின் லக்ஷணத்தை, நமக்கு முந்தியவர்களும் பழய லக்ஷணத்திற்கு விரோதமாகப்பாடி வழக்கத்திற்கு கொண்டுவந்திருந்த போதிலும், இப்பொழுது மறுபடி பழய லக்ஷணப்படியே தீர்மானம் செய்யப்படவேண்டுமென்பது எனது கொள்கை. ஏனென்றால் ஸங்கீதமானது ஸமுத்திரம்போல் விரிவான கலையாகும். இதில் வலுத்த, ஆழ்ந்த ஸ்வரக்ஞானிகள் தான் சில அபூர்வ ராகங்களையும் கிருதிகளையும் கையாண்டு பாட இயலும்; இதை உபாய ஞானமுள்ளவர்களும், செவியாரலினாலும், ஸ்வல்ப அப்யாஸத்தைக் கொண்டும் பாடுபவர்களும் ஸ்வர க்ரமங்களிலும் ஏற்பட்ட விக்குதி ஸ்வரங்களின் பேதங்களிலும், ஸம்வாதித்வம் இல்லாத ராகங்களைப்பாடும் ச்ரமத்திலும், லக்ஷணத்தைவிட்டு நிச்சயமாக தவறக் கூடிய இயல்புண்டு. இப்படியே அநேக ராகங்களும் சீர்த்தனங்களும் மாறி வந்திருப்பதை கூடிய வரை சீர்திருத்தி, பழைய முறைப்படியே அமைக்க வேண்டுமென்று தாழ்மையுடன் கோருகிறேன். ரக்தி விஷயத்தில் ராகங்களில் ஒவ்வொன்றுக்கும் ஏற்றத்தாழ்விருக்கிறது; கேவலம் அதிகப்படியான செவிக்கினிமையை உத்தேசித்தோ, ரஞ்ஜகத்வத்தை முன்னிட்டோ தற்பொழுது மாற்றிப் பாடி வருவதையே ப்ரமானமாகக்கொண்டு தீர்மானம் செய்தால் மிகவும் விரிவாக உள்ள கலையை வரவர குறுகச் செய்வதாகும்.

தற்காலம் பாடுகிறவர்களின் தொகையும் அதிகம்; வித்யையை அப்யாஸம் செய்கிறவர்களும் எண்ணிக்கையில் அகப்படாததாக இருக்கிறது. கலையைக் கற்றுக் கொள்ளக்கூடிய ஸ்தாபனங்களும் வருத்தியாகிக் கொண்டிருக்கின்றன. இருந்தும்

ஸதஸ்ஸை மோஹிக்கச் செய்யக்கூடிய வித்வான்களின் எண்ணிக் கையோ விரலில் எண்ணக்கூடியதாக இருக்கிறது. இது ஏன்? இதற்குக் காரணம் இந்தக் கலை ஸர்வ கலைகளிலும் மேன்மையான **Finest of the fine arts** என்று ஒத்துக் கொள்ளப்பட்டிருப்பதே. இதில் வெகு சிலரேதான் ஜனங்களை மோஹிக்கச் செய்யக்கூடிய சக்தியுள்ளவர்களா யிருக்கக்கூடும். அதற்கு தெய்வானுகூற மும் குருகுல வாஸமும், ஜன்மாந்தர பூஜா பலனுமே காரணமாக நினைக்க வேண்டியிருக்கிறது. வைத்தியப் படிப்பிலும், சட்டப் படிப்பிலும் மற்ற சாஸ்திரங்களிலும் கலைகளிலும் பள்ளிக்கூடப் படிப்பு முடிந்த பிறகு, அததில் நிபுணர்களாயும் வியாபகமாய் உள்ளவர்களிடத்திலும் மேலே கொஞ்ச காலம் **Apprentice** ஆக இருந்து அவைகளின் துட்பங்களையும் அனுபவ ஞானத்தையும் ஸம்பாதித்துக் கொள்வது வழக்கமாய் இருப்பது போல் ஸங்கீ தக் கலையிலும் பள்ளிக்கூடப் படிப்பு முடிந்த பிறகு, கச்சேரி செய்யும் ஒரு வித்வானிடத்தில் சில காலம்கூடி இருந்து பழகி, விடகட்டிப்பாடுவதையும் அதன் லாகவத்தையும், ஸபார்ஹமாகப் பாடும் ஸங்கீதங்களையும், தெரிந்துகொள்வது அவசியம் என்பது என் அபிப்பிராயம்.

நமது கர்நாடக ஸங்கீதத்திற்கு ஏற்ற நல்ல சாரீரம் எது என்பதை பகுத்தறிந்து சொல்வதற்கு பலவிதத்திலும் ஓரளவு ஞானம் வேண்டியிருக்கிறது. பொது மக்களுக்கு இது அவ்வளவு சுலபமாகாது. பரிச்சென்று காதிற் கு விழுவதை நல்ல சாரீரம் என்று சொல்லக்கூடும். ஆனால் அது அடிப்படையல்ல. செளக்க மத்யம், துரிதம், என்ற மூன்று காலங்களிலும் சாரீரத்தில் ஆகக் கூடியதும், ச்ருதி சுத்தம், ஸ்வர சுத்தம் உள்ளதும் மூன்று ஸ்தாயி களிலும் ஸஞ்சரிக்கக் கூடியதும், மாதூர்யம், கனிவு, குழைவு, கம்பீர்யம், கந நயம் இவைகளோடும் ஸர்வ கமகங்களும் பேசக் கூடியதாயிருப்பதும் மற்றும் சாஸ்திரத்தில் சொல்லப்பட்டிருக்கிற லக்ஷணங்களோடும் இருப்பதே ஸுசாரீரம் எனப்படும். ரவை ஜாதிகளை, ப்ருகாக்களை தவடையினால் பேசுவதில்லாமலும், நெஞ் சிற்கு மேல் பேசாமலும், நிஜமான உதவுபடியாகவும், பொய்ச் சாரீர மில்லாமலும். நாஸ்திகத்வனி அளவுக்கு மீறி இல்லாமலும் இருப்பதே நல்ல சாரீரமாகும். மொத்தத்தில் வாயை மூடித் திறப்பதினும், த்வனி உண்டாகுவதிலும் பாட்டின் அழகு உள்ளது. ஆனால் ஸாஹித்யதை விழுங்காமலும் அஜ சப்தம்

போலும், மண்டேஸாதகம் போலும் இருத்தல் கூடாது. ஒவ் வொரு விஷயத்தைப் பற்றியும் இன்னும் விரிவாக எவ்வளவோ சொல்லக்கூடும். அவகாசம் ஆகிவிடுமாதலால் குறுக்கிக் கொள்ளுகிறேன்.

“எண்ணும் எழுத்தும் கண்ணெனத்தகும்” என்பது போல் ஸங்கீதத்திற்கு ச்ருதியைப்போல் தாளத்திற்கும் ப்ராதான்யம் கொடுக்கப்பட வேண்டியதுதான். ஆனால் ஸங்கீதத்தின் ருசியையும், மாதூர்யத்தையும் கெடுக்கும்படியான அளவிற்கு தாளத் திற்கு ப்ராதான்யம் கொடுப்பது உசிதமாகாது. பல்லவி என்பது ராகபாவத்தோடு சேர்ந்த பதங்களையும் வ்யத்தையும் வின்யாஸப் படுத்துவதேயாகும். பல்லவி என்பதற்கு பூர்வபாகம், உத்தர பாகம், எடுப்பு, அரிதி, வ்யம், அனுலோமம், ப்ரதிலோமம், விட்ட இடத்திற்குப் பாடுவது, தொட்ட இடத்திற்குப் பாடுவது, இப்படி அநேக விஷயங்களும் அங்கங்களும் உண்டு. நாம் அநேக வஸ்திராபரணங்களைக் கொண்டு அலங்காரம் செய்துகொள்வது போல், பல்லவியின் மேற்சொன்ன அங்கங்களை வைத்துக் கொண்டு, முதலில் ராகபாவத்துடனும், புஷ்டியுடனும், பதங் களின் அமைப்பு கூடியவரை தவ்ராமலும் நிரவல் செய்தும், பிறகு ஸ்வர வர்ண விசேஷங்களால் ராகத்தையே குறியாகக் கொண்ட பல பொருத்தங்களுடனும், ஸ்வரபம்பகம் செய்தும், ரதத்தை ஜோடித்து அலங்கரிப்பது போல் பல்லவியைப் படிப்படியாக அலங்கரித்து பாடிக்கொண்டு போவதே பல்லவியின் ஸம்ப்ர தாய லக்ஷணமாகும். இதற்கு ஏராளமான கல்பனையும் மனோதர்ம ஞானமும் இருந்தால்தான் ஸாத்யமாகும். ஸ்வரம்பாடுவதிலும், நிரவலிலும் பல வழிகளும் ரகங்களும் கணக்கில் அகப்படாத வையாக இருக்கின்றன. இவை எழுதி ஸாத்தியப்படா. பாடிக் காட்டினால்தான் தெரியக்கூடும். தலைநாயர் பல்லவி சோமு பாகவதர் அவர்களும், அவருடைய குமாரர் மகா புத்திமானான ராதாகிருஷ்ணையர் அவர்களும் மற்றும் அப்போதிருந்த பெரிய வித்வான்களும் பல்லவி பாடி நான் நன்றாய்க் கேட்டிருக்கிறேன். அவர்கள் எத்துக்கடையாக ஒரு சிறிய பல்லவியை வைத்துக் கொண்டு மணிக்கணக்காகப் பாடியிருக்கிறார்கள். அது அவர்க ளுடைய ஸமுதரம் போலுள்ள கல்பனா சக்தியை தெளிவாக்கு கிறதல்லவா? தாளத்திலும் ஸம், விஷம், அதித அனுகதங்களில் அனியாஸமாய் புகுந்து புறப்பட்டு ஸர்வலகுவாகவே அவர்கள்

பட்டும் போது எதிரியின் கைத்தாளத்தைப் பிடுங்கும்படியாகவும் இருக்கும். இதைவிட்டு 35, 175, மற்றுமுள்ள தேசிய தாளங்களிலும், 540லும் தற்போது பாடப்படுவது ஸந்தேக மன்னியில் அவர்களின் ஸாமர்த்தியமேயாகும்; ஆனால் இதில் தாளத்திற்குக் கொடுத்திருக்கும் ப்ராதான்யம், ராகத்திற்கும் நிரவலுக்கும் கொடுக்கப்பட்டவில்லை. கேட்பவர்களுக்கு ஒன்றும் புரியாமல், தானே எதையோ செய்து கொண்டிருப்பதைக் காட்டிலும், ஸர்வ ஜனங்களும் ரவிக்ஞும்படியாகவும் ஸர்வ லகுவை ப்ராதானமாக வைத்துக் கொண்டும், எந்தத் தாளத்தில் பாடின போதிலும் கேட்பவர்களுக்கு ச்ராவ்யத்திற்கும் ரக்திக்கும் கொஞ்சங்கூடக் குறைவன்றியில் செய்வதே உசிதமாகும்.

ஒருகால் முந்தியைக் காட்டிலும் தாள விஷயமாக தற்போழுது அதிகம் வருத்தியாயிருக்கின்றதா என்று பார்ப்போமானால், அப்படியும் சொல்வதற்கில்லை. நூற்றெட்டு தேசிய தாளங்களில் ஸ்ரீ ராமஸ்வாமி தீக்ஷிதரவர்கள் தாள ராக மாலிகா என்பதை செய்திருக்கிறார். மஹாவைத்தியனாதய்யர் அவர்கள் விம்ஹநந்தர தாளத்தில் “கௌரீ நாயக” என்னும் தில்லானாவையும், ஹனுமத்கும்ப தாளத்தில் “சரவணஸம்பவ” என்னும் தில்லானாவையும், விம்ஹநந்தர தாளத்தில் “மாம் பாஹி ஸ்ரீ ராஜராஜேச்வரி” என்ற பல்லவியையும், அடுத்தப்படியாக ராமநாதபுரம் ஸ்ரீநிவாஸ ஐயங்கார் அவர்களும் லக்ஷ்மீசம், ராக வர்த்தனம் என்ற தாளங்களில் தில்லானாக்களையும் செய்திருக்கிறார்கள். இவ்வளவும் ஸாஹித்யருசியோடும், ராக புஷ்டியோடும், பொருத்தமான அமைப்போடும் இருக்கின்றன. இவைகளைப் பார்க்கும் பொழுது முன்னோர்களுடைய தாள பரிசயம் எந்த அளவுக்கு இருந்தது என்பது நன்றாய்த் தெரியவரும். தாளத்தில் நன்றாய் உழைத்தவரும், ஸங்கீத சாஸ்திரத்தையும் நன்றாய் ஆராய்ச்சி செய்து அறிந்தவருமான பெரிய வித்வான், காலஞ் சென்ற திருவைய்யார் ஸுப்ரமணிய அய்யர்! அவர்களும் பல்லவி முதலாக எதைப் பாடினாலும் அழகாயும் ரக்தியோடும் ஸர்வலகுவிலேயே பாடுவார்கள். நாகஸ்வரவாத்தியத்திலும் மன்னார்குடி சின்னப்பக்கிரியாப்பிள்ளை, செம்பொன்னார்கோயில் ராமசாமி பிள்ளை, திருமருகல் நடேசப்பிள்ளை, லக்ஷணவித்வானாயுமிருந்த கூரைநாடு நடேசப்பிள்ளை, இவர்கள் ராகம் பல்லவியை நெடு நேரம் மிகுந்த செளகத்திலும், அதிருசியோடும், எங்கு தொட்டாலும் ராகம் மணக்கும்படியாகவும் ப்ரமிக்கும் படியாக

வும் வாசித்திருக்கிறார்கள். ஆயிரக் கணக்கான ஜனங்கள் இரவு முழுவதும் நின்று கொண்டே ச்ரமத்தைப் பாராமல் கேட்டு வந்தார்கள். இவைகளிலிருந்து பல்லவிக்கும், தாளத்திற்கும் ராகம் எவ்வளவு முக்யத்வம் வாய்ந்ததாக ஏற்கனவே இருந்தது என்பதை நன்றாய் அறியக்கூடும்.

தற்காலம் சிலர் ஸ்வரம் பாடுவதைப் பற்றி மாத்திரம் இரண்டு டொரு வார்த்தை சொல்ல வேண்டியது அவசியமாயிருக்கிறது. அதாவது ஸ்வரம் பாடுவதில் விவஹாரம் செய்து ததிக்கிணதோம் வைத்துப் பாடுவது என்று சொல்வதாகும். பொதுவாக தாளத்தில் யாரும் நன்றாய் பூரணமாக உழைத்திருந்தால்தான் பாட்டில் அழுத்தமும் கணிசமும் ஏற்படும். தாளத்தின் ஈவுகள் எவ்வளவுக் கவ்வளவு புரிந்திருக்கிறதோ அவ்வளவுக் கவ்வளவு தாளத்தில் ப்ரயாஸையன்னியில் எதையும் செய்யக்கூடும். இல்லாவிடில் தாளத்தில் பிடிப்பில்லாமல் பாட்டானது தாளத்தில் மிதக்கும். கால ப்ரமாண சுத்தமும் ஏற்படாது. ஸ்வரம் பாடுவதில் கணக்கு என்று சொல்லப்பட்ட கோர்வைகளையும் சைலிகளையும் பாடலாம். ஆனால் அவைகளைப் பாடும் போது ஆரோஹண அவரோஹணக்ரமங்களை வைத்தோ, ஸ்வரங்களை வரிசையாக அடுக்கியோ வைத்துப் பாடுவது மட்டமான ரகம் ஆகும். இந்த அம்சம் ஜனங்களுக்கு, ஸாதாரணமாய் அழகுபடுத்தி பாடுவது போலும், ஏதோ வியவஹாரம் செய்து சண்டை போடுவது போலும் தோன்றப் படாமல், சற்று ஊஹித்து கவனித்தால் மாத்திரம் கோர்வை என்றும் விவஹாரம் என்றும் வித்வான்களே அறியக்கூடிய நிலைமையிலும், இதன் ஸ்வரகல்பனைகள் தாநவரணத்தைப் போலவும் இருக்க வேண்டுமதும், ஸ்வரம் பாடுவதின் உத்தமமான வழியாகும்.

இப்பொழுது தாநமும் பாடவேண்டிய அவசியம் ரவிகர்களிடையே இருக்கிறது. கேழ்வைப்பாட்டு என்பது போல், தாநமும் கேழ்வையாக ஏதோ ஒருவாறு பாடி வருவதாக நினைக்க வேண்டியிருக்கிறது. இதன் விவரங்களையும் நன்றாய்த் தெரிந்து ஸாதித்து வருத்தி செய்து கொள்ளவேண்டிய அவசியம் இருப்பதாக நான் நினைக்கிறேன்.

தாள வாத்தியங்களைப் பற்றியும் தந்தி வாத்தியங்களைப் பற்றியும் விவரமாய் சொல்வதற்கு அவகாசமில்லை. ஆனால் மற்றொரு முக்ய விஷயம் மாத்திரம் சொல்லிவிட்டு என்னுடைய ப்ரஸங்கத்தை முடித்துக் கொள்ளுகிறேன். உங்கள் அவகாசத்தை அதிக

மாக எடுத்துக் கொண்டதற்கு மன்னிக்கவேண்டும். அதாவது இந்தக் காலத்தில் 'மைக்' என்று சொல்லப்படும் ஒலிபெருக்கிக் கருவியானது எங்கும் எதற்கும் வியாபித்து வருகிறது. மைக்கை அதிகமாக விரும்பும் காயகர்களும் உண்டு. இந்த மைக்கே இல்லாமல் சுமார் 2000 ஜனங்கள் வரையிலுள்ள ஸதஸ்ஸிலும் ஏற்கனவே இருந்த வித்வான்கள் பாடி ஸந்தோஷிப்பித்திருக்கிறார்கள். ஜனங்கள் ஆர்வத்துடனும் நான் முந்தி நீ முந்தி என்று வித்வான்களைச் சுற்றி உட்கார்ந்து கேட்டு ஆநந்தித்தார்கள். இப்பொழுதோ இந்த மைக் வந்த பிறகு ஜனங்கள் எங்கே இருந்துகொண்டும் கேட்கக்கூடும்; பேசிக் கொண்டிருந்தாலும், வண்டிகளின் சத்தம் இருந்த போதிலும், மைக் மூலம் வரும் இந்த அமானுஷ்யமான பாட்டுத்வனியை கேட்கக் கூடும். ஆதலால் கவனமாயும் ஊக்கத்துடனும் கேட்பது குறையக் கூடும். கானத்தில் உள்ள குற்றங்குறைகளையும் இந்த மைக் மறைக்கக் கூடும். ஆதலால் இந்த மைக் வைத்துப் பாடுவ தென்பது பொருத்தமாக எனக்குத் தோன்றவில்லை.

ஸங்கீதம் முன்னேற்றமடையவும், சீர்திருத்தங்களைச் செய்யவும் பெரும் பாடுபட்டு வரும் ஸ்தாபனம் இந்த வித்வத் ஸபையே யாகும் என்பது மிகையாகாது. வேறு துறைகளில் தம் தம் ஜோஸிகளை மிக்கக் கொண்டுள்ள அறிவாளிகள் இந்த ஸங்கீத வித்வத் ஸபை ஸ்தாபனத்தில் எவ்வளவு தயாகத்துடனும், கலைத் தொண்டென்ற ஒரே நோக்கத்துடனும் பேருழைப்பை செய்து வருகிறார்கள் என்பது உள்ளே சற்றுப் புகுந்தவருக்கே புலனாகும். ஆகையினால் ஸர்வ வித்வான்களும் இந்த வித்வத் ஸபையுடன் ஒத்துழைக்க வேண்டும். இந்த மகாநாட்டில் என்னோடும் அன்பு கூர்ந்து ஒத்துழைத்து, என்னால் தாழ்மையுடன் தெரிவிக்கப்பட்ட வித்தையின் ஏற்றத் தாழ்வுகளையும், குறைகளையும் ஆராய்ச்சி செய்து தேவையுள்ளவைகளை சீர்திருத்தி அமைத்து நடத்தி வைக்க வேண்டிக்கொள்ளுகிறேன். இப்படி பல நூற்றாண்டுகள் பல சிறந்த வித்வான்களின் தலைமையில் இந்த வித்வத் ஸபை இருந்து, அழியாப் புகழுடன் நமது கர்நாடக ஸங்கீதம் ஸரியான முறையில் வருத்தியாகி நிரந்தரமாய் ப்ரகாசித்துக் கொண்டிருக்க ஸர்வேச்வரன் அருள்புரிய நாம் எல்லோரும் ப்ரார்த்திப்போமாக.

After concerts by Srimati Savitri Ganesan and party and by Srimati Kousalya Ramakrishna Reddy and party, the function terminated.

THE CONFERENCE SOUVENIR

An attractive and well-illustrated Souvenir was got up by the Academy, on the occasion of its 23rd Conference. It contained several articles on music and its various aspects, and *bharata natya*, contributed by eminent persons. Among them may be mentioned "Impersonal Art-form of Dikshitar's Music" by Professor R. Srinivasan, "Bharata Natya" by Dr. V. Raghavan, "Sruti" and "Sangita Sampradaya Pradarsini" by Vidvan Mudikondan Venkatarama Aiyar, and "Indian and Other Similar Systems of Music" by Alain Danielou and "Music Anecdotes" by Sangita Kalanidhi T. V. Subba Rao. The Souvenir contained full-page pictures of the savants of classical music like Sri Purandaradas, Sri Tyagarajaswami, Sri Muthuswami Dikshitar and Sri Syama Sastri. Detailed programmes for the concerts to be held during the session of the Conference were also given in the Souvenir.

THE SECOND DAY

24th December 1949

Experts' Committee Discussions

The Experts' Committee session of the Music Academy in connection with its 23rd Conference, began this morning at Lady Sivaswami Aiyar Girls' High School, Mylapore. Vidvan Mudikondan Venkatarama Aiyar, President of the Conference, occupied the chair.

THE AGENDA FOR THE CONFERENCE

1. Raga Lakshanas : of Kannada, Dvijavanti, Useni, Pantuvarali, Margahindola, and Gaulipantu.
2. Lectures & Demonstrations :
 - (i) by Sangita Kalanidhi Sri K. Vasudevachar of Mysore
 - (ii) by Vidvan Madura Sri Rangam Ayyangar—*Pallavi*
 - (iii) by Vidvans Veenai Narayana Aiyangar, Madura Subrahmanya Aiyar, Vidvan Ramachandra Bhagavatar of Manjakkudi and Vidvan Harihara Bhagavatar of Avidayarkoil on Gattu Vadyam

(iv) by Messrs. Pt. Ratanjankar, Pt. Ravi Shankar and Gyan Ghosh—*Hindusthani Music*

3. Papers: Will include among others:

(i) "Musical Research and Frequency Ratios"
by Sri C. S. Aiyar

4. Raga and Rasa

5. Tala

6. Bharata Natya: Lectures and Demonstrations.

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

The proceedings began with an invocation by Vidvan Manjakkudi Ramachandra Bhagavatar who sang a sloka on Saint Tyagaraja and his sishtyas of Umayalpuram and the saint's kriti *Ramanane in Useni*.

President's Introductory Remarks

Initiating the proceedings, the President emphasised that the meetings of the Experts' Committee of the Music Academy constituted the more important part of the Academy's Conference. The deliberations and the decisions arrived at in these meetings which were permanently recorded in the Journal of the Academy formed a lasting contribution to musical science and art, whose full value would be appreciated by posterity. These proceedings, in the manner of the great literature on music that has come down from ancient times, would go down in the history of Carnatic music as the outstanding achievement of this Academy. He therefore appealed to musicians and savants to give their best attention to the discussions of the Experts' Committee.

Talk and Demonstration on Veena and Gamakas

Vidvan Devakotta Narayana Iyengar then gave a talk on 'gamakas' and rendered them on the Veena. The Vidvan mentioned that there were 15 'gamakas' in all, out of which 10 or 12 at least were found in vogue. Of these again, he said, the *sphurita-pratyahata* was somewhat important. The Vidvan illustrated the playing of gamakas on the Veena by rendering raga and tana in Todi and Kalyani. He also played the 'ghana-raga-panchaka' and wound up with *Madhyamavati*.

The President thanked the Vidvan and said that Sri Narayana Iyengar combined in himself the delicacy (*naya*) of *Gottuvadyam*

Sakharama Rao and strength (*pourusha*) of Karaikudi Sambasiva Aiyar, both of whom he worshipped as his masters.

Talk and Demonstration on certain songs of Tyagaraja which had undergone change

Vidvan Manjakkudi Ramachandra Bhagavatar gave a talk and demonstration on the subject of Tyagaraja's compositions whose musical settings had undergone changes incongruous with their original forms. He first sang the raga, 'Margahindola' and then the piece, *Chalamelara* in its correct and authentic form. He said that the rendering which was in vogue now was allied to *Saramati* rather than to *Margahindola*. He did not elaborate this point as this raga has been put down for discussion in the current session.

The Bhagavatar then rendered the correct *patha* of the Kalyani kriti, *Tripura and Sundari*, *Sangita gnanamu*, *Nenundu vedagudura* and *Mokshamu* in *Dhanyasi*, *Karnataka Behag* and *Saramati* respectively. He pointed out that the Umayalpuram Brothers were so zealous to preserve the correct form of the kritis as they were composed by the great saint that they even discounted all display of swara singing. It was wrong to suppose that those eminent vidvans were incapable of swara singing. The fact was that they were such authentic repositories of the true forms of kritis of Tyagaraja that even the great musicians of the times used to send their pupils to Umayalpuram for learning the kritis themselves. The Umayalpuram Brothers did not desire to be mere 'gayakas' in any narrow sense of the term but preferred to be real 'bhaktas' and 'bhagavatars' as envisaged by the sage himself in his compositions.

The President thanked Vidvan Manjakkudi Ramachandra Bhagavatar and referred to the fact that the learned vidvan was the grandson of the Umayalpuram Brothers, the direct disciples of Sri Tyagaraja and as a repository of the correct *sampradaya*, he was competent to speak on the subject. He added that the Vidvan's valuable observations as also renderings were not only true to *sampradaya* but were also appealing by virtue of his rich voice. Vidvan Venkatarama Aiyar reiterated the need to-day to correct the versions of many such pieces.

the ear the particular note in a raga and to reproduce it properly was a surer guide, as no definite vibrational value could be fixed, the swara in the Carnatic system being unique in conception.

Messrs. Seshadri and Krishnamurti, two Physics professors who were present by invitation, opined that music, though subjective, had an objective physical basis and Sri Aiyar's paper was a plea for scientific research into the correct swara-sthanas of our music. For this, they said, there should not only be close collaborated work by physicists and the classical musicians, but also scientific laboratory equipment which could be organised and provided for only by the universities and the two national music institutions recently started by the Government.

Sangita Kalanidhi Sri Semmangudi Srinivasa Aiyar said he agreed with Sri Aiyar that a particular swara in a raga was to be imbibed in its exact form, by actual hearing and reproduction, with the help of a guru and that the exact determination of the ratio of a swara was not possible as the same swara sounded differently in different ragas.

In thanking Sri Aiyar for his learned paper, on the subject of which he had been doing work for a long time, the President, Sri Mudikondan Venkatarama Aiyar, observed that controversy was very natural, on such a highly technical and little understood aspect of music, as was touched upon by Sri Aiyar in his paper. As practical work had to be done on this question and as all musicians and Sri Aiyar himself were agreed that the correct intonation of a swara was dependent upon learning by samparadaya from a guru, the President suggested that the meeting might pass on to the subject of *raga lakshana*. He said that the raga *Kannada* put up for discussion in the agenda, might be taken up.

The full text of Sri Aiyar's paper is to be found elsewhere in this issue.

RAGA LAKSHANAS

The discussion of Raga lakshanas was then taken up.

Kannada

The raga *Kannada* had been discussed by the Academy in its 1933 Conference when the Experts' Committee decided that it was to come under the 29th mela and that its arohana was "sa ga ma pa ma dha nisa" and avarohana, "sa ni sa dha pa ma ga ma ri sa" the gandhara and dhaivata were pronounced long and "sa ri ga ma"

"ga ma pa ga ri sa" were regarded as exceptional usages. The raga was suggested for reconsideration at this year's Conference, particularly with regard to the character and permissibility of 'ni'.

Sangita Kalanidhi Tiger Varadhachariar wanted to know in particular whether the 'ni' in the sancharas in this raga, some of which he sang, was 'kaisiki' or 'kakali'.

Vidvan Madura Subramania Aiyar said it was 'kakali' though it was a bit lower. Singing some sancharas he said that "sa ri ga ma" occurred sometimes though it was possible to sing it as "sa ga ma." Vidvan Manjakkudi Ramachandra Bhagavata sang "Bhajare" with "sa ga ma, dha ni sa ri sa ga ma ri sa".

Vidvan Alattu Venkatesa Aiyar sang "Saketaniketana" with "ga ma ri sa" as well as "ga ri ga ma," on which particularly Sangita Kalanidhi Musiri Subramania Aiyar wanted a clarification. Sangita Kalanidhi Semmangudi Srinivasa Aiyar was also of the view that "ga ri ga ma" occurred, as also "sa ri ga ma" in the same song but Sri Venkatesa Aiyar did not agree with the latter sanchara.

Vidvan Ramaniah Chettiar said there were many prayogas which were admissible; there was "sa ri ga ma"; though the 'ni' was 'kaisiki', 'kakali' also occurred. According to him, the raga was put down under *nata bhairavi* also. Vidvan Bharatam Narayanaswami Aiyar said that 'ni' had no *karvai*.

Sri T. L. Venkatarama Aiyar sang the Dikshitar piece, "Sri Matri-bhutam" and said that "sa ri ga ma" was admissible and also 'kaisiki nishada'. Asked by Sri Musiri Subramania Aiyar and others for a clarification of the exact nature of 'ni', Sri Venkatarama Aiyar said there was only a touch of kaisiki 'ni', without *karvai*. The *Saramrita*, he said, put the raga in the 28th mela, and added that if it was put down as *bhashanga*, it would suffice to indicate the variation in the sanchara and the exact nature of the 'ni'.

Sri Musiri Subramania Aiyar objected to putting it down as *bhashanga*. Sri Semmangudi Srinivasa Aiyar said that the place of 'ni' may even be said to doubtful and the noting of it in the lakshana as a definite swara would only be misleading.

Pandit Ratanjankar pointed out that in playing on veena, 'dha pa' and returning to 'pa', 'ni' has necessarily to be touched.

Vidvan Madura Srirangam Iyengar sang the sancharas as learnt from his guru, Sri Namakkal Narasimha Iyengar, in which occurred

"sa ri ga ma pa ma dha ni sa, sa dha pa ma ga ri sa"; and 'ni' touched 'kakali' in "dha ni sa" and 'kaisiki' in "sa dha ni pa".

Pandit Anantakrishna Sarma of Mysore drew attention to the lakshana gita in the *Sampradaya Pradarsini* having the sancharas "pa dha ni sa" and "sa ri ga ma". Vidvan T. K. Jayarama Aiyar said that 'ga' and 'dha' sounded *dirgha* and *kampila* and in the oscillation, kaisiki 'ni' is necessarily touched; kakali is also sounded while going to 'sa' in "dha ni sa". It might be taken to the 29th mela.

Asked for a clarification by Sri Semmangudi Srinivasa Aiyar whether 'ni' was not printed in small type, both the President and Sri T. L. Venkatarama Aiyar said it was not so. The President sang "Intakante" by Pattaram Subramania Aiyar and a chitteswaram added to it later by an unknown musician, in which "sa ri ga ma" and other sancharas occurred; kakali also sounded.

The meeting decided that *kannada* was a janya of the 29th mela; its arohana was "sa ga ma pa ma dha ni sa" and avarohana, "sa ni sa dha pa ma ga ma ri sa"; "sa ri ga ma" and "ga ma pa ga ri sa" were admissible.

THE FOURTH DAY

26th December 1949

The Experts' Committee of the Music Academy in connection with its 23rd Conference assembled at Lady Sivaswami Aiyar Girls' High School Hall this morning with Vidvan Mudikondan Venkata'rama Aiyar in the chair.

A Paper

Sangitabhushanam G. Nagaraja Rao of Bangalore read a paper on "Architects of Music and Progress of Music in South India and Abroad". During the course of an all round survey of musical conditions in the country with reference to the public, the Press, the State, the *sabhas*, the films, the radio, the records and the musicians themselves, Sri Nagaraja Rao made many suggestions on the basis of his observation of conditions of music in the West during his tour. Regarding *sabhas* he said that there was no use in increasing their number while the standard of appreciation was going down and the mere commercial aspect was becoming more and more important; listening habit had also to improve, along with the acoustic conditions

of halls where, as in the West, large numbers should be able to sit and listen very well without even the help of the mike. He also said that samples of Indian music in gramophone records which he had occasion to scrutinise in Europe hardly reflected the true classical renderings which musicians here could give; there was need now to take tape-records of such classical renderings by our leading vidvans.

In thanking Sri Nagaraja Rao for his paper, Vidvan Mudikondan Venkatarama Aiyar, the President, commended the enthusiasm of the young musician but he doubted whether there could be any advantage by merely comparing or copying Western methods, particularly in respect of Press writing and publicity; Indian music being an art to be learnt directly from the teacher differing from Western music which could be read and rendered from written texts, had therefore its own standard of judgement and appreciation.

Ragalakshanas

The President then proposed that in accordance with the agenda, the discussion of *Dvijavanti* might be taken up.

Dvijavanti

Dvijavanti had been discussed in 1931 Conference when it was decided that it was of the 28th mela, that its arohana was "sa ri ma ga ma pa dha sa" and the avarohana "sa ni dha ni sa ni dha pa ma ga ma ri sa ni dha ni sa" and that "ri ma ga ri sa" was a special prayoga and sadharana gandhara occurred. As an elaborate discussion of it could not be conducted at that Conference, it had been taken up for further discussion during the present session.

This being a rare raga, discussion was practically guided by some text-books, notes from which had been brought by many vidvans, and the single kriti of Sri Muthuswami Dikshitar in this raga, "Chetasri" which alone was generally known and which was rendered by Srimatis Brinda and Mukta, Madura Srirangam Iyengar and in part by Alattur Venkatesa Aiyar and the President himself.

Opening the discussion, Vidvan T. K. Jayarama Aiyar said that though classed as a janya of the 28th mela it was really to be described as a sankirna raga, as it took the *chaya* of more than one raga, primarily *Sahana* and *Yadukula Kambhoji*; there was also a shade of *Bhairavi*; it took sadharana gandhara also. Pointing out that the beauty and the full form of this raga came out only in

vilamba-rendering, as indeed in the case of many other ragas, the vidvan sang the alapana of the raga and concluded that, as the texts said, the proficient had to sing it by the lakshya. Later, Sri Jayarama Aiyar suggested that the sankirna character of this raga was probably due to its origin in folk music and songs in *mettus* of this raga might have been current among women-folk.

Manjakkudi Ramachandra Bhagavatar, who said that the Umayalpuram School knew no piece of Tyagaraja in this raga, was of the opinion that "ri pa" was admissible, that "pa dha ni sa" was a prayoga and that sancharas in tarastayi do not bring out the raga lakshana.

Pandit Anantakrishna Sarma of Mysore said that he had heard a mangala harati song in this raga sung by his grandmother and another composition by a composer of the Surapuram family which had an imitation in "Swanta Chintaya", a composition of Krishna Brahmatantra Parakala Swamikal. Singing portions of these songs, Sri Sarma said, "ri" was the jiva swara, and that "pa ri" was more frequent than "ri pa".

Pandit Ratanjankar who spoke to clarify the relation that this raga bore to the Hindusthani Jaijaivanti, said that the Hindusthani raga was an upanga of Sorat and agreed with the Carnatic raga in the purvanga. Questioned about the prayoga, "dha sa," the Pandit who rendered Hindusthani Jaijaivanti said that it did not occur.

Sangita Kalanidhi Sennamangudi Srinivasa Aiyar agreed with the opinions lucidly set forth by Sri T. K. Jayarama Aiyar and added that the prayoga which occurred in Pandit Ratanjankar's rendering of the Hindusthani counterpart, namely "pa dha ma" could be adapted and incorporated into the Carnatic form of the raga; he also opined that there was 'ni dha ni sa'.

Vidvan Ramaniah Chettiar who read out its lakshana fully as given in some text books emphasised the characterisation of this raga as "sama-vishama-vakra" which signified its rather difficult form which had to be guided more by the lakshya; he said that "ri ga ma pa dha sa" was the normal arohana; sadharana gandhara was more frequent.

Bharatam Narayanaswami Aiyar said that this raga was current in bhajana and bhagavata compositions though at the time he could not recollect the pieces.

Vidvan Madura Srirangam Iyengar said that his guru had told him that *Jenjuti* in the same mela had to be taken as analogy and guide for the development and singing of this raga.

Sangita Kalanidhi Sri T. L. Venkatarama Aiyar sang also an additional lakshya for this raga, a Tamil Ramayana padam, "Enna buddhi ninainthayada." Rendering also the raga, he viewed that tara sthaya sanchara could be done; that its arohana was "sa ri ga ma pa dha sa" and avarohana "sa ni dha pa ma ga ri sa" that "sa ni dha ni sa" was a special prayoga and that sadharana gandhara occurred.

The President then gave an alapana of the raga, and singing snatches of "Chetasri", his rendering of which followed strictly the Sampradaya Pradarsini and differed slightly from the *patham* rendered by Dhanam's grand-daughters, he definitely opined that "sa ri ga ma pa dha sa" constituted the arohana. Reading out Subbarama Dikshitar's sancharas and his notes on the raga he said that slight shades of *Darbar* and *Bhairavi* also appeared, besides the more prominent *Sahana* and *Yadukula Kambhoji*.

The decision of the Conference was that the arohana was "sa ri ma ga ma pa dha da"; avarohana "sa ni dha pa ma ga ri sa ni dha ni sa"; "sa ni dha ni sa" occurred, "ri ga ma pa" was a special prayoga; in "ri ga ma ga ri" sadharana gandhara was taken; "pa dha ma" was also admissible; it was a janya of the 28th mela.

THE FIFTH DAY

27th December 1949.

The Experts' Committee of the Music Academy in connection with its 23rd Conference assembled at the Lady Sivaswami Iyer Girls' School Hall, Mylapore, this morning. Vidvan Mudikondan Venkatarama Aiyar was in the chair.

Paper on Hindusthani and Carnatic Music

The proceedings of the day began with a paper read by Pandit Ratanjankar on "Points of Affinity between the Hindusthani and Carnatic Schools of Indian Music". In his long and learned paper, the Pandit first surveyed the history of ancient Indian music in respect of both ragas and compositions as evidenced in the Sama chants and literature from Bharata downwards; what element of ancient Dravidan music, such as could be thought of on the basis of old South Indian literature like the Silapadikaram, endured in the Carnatic system that is being handled at present, it was not possible to say exactly. Carnatic music as in vogue to-day was mostly related to the main stem of the Sanskrit textual tradition, along with Hindusthani. It appeared to him that the distinct Carnatic

divergences took shape from the time of Ramamatya's work. He however, drew attention to the fact that many folk melodies now known to us as ragas were current in all parts of the country, that the Sanskrit works themselves from Matanga downwards referred to most of the ragas as *desi* and that among compositions themselves, for instance in *ela*, the Sanskrit works spoke of vernacular varieties, *lata*, *karnata* etc. Pandit Ratanjankar observed that, although neither of us, Southerners or Northerners, could claim to-day to be singing the sangita of the Bharatanatyasastra, Brihadesi or Ratnakara, we could safely assure ourselves that even to-day our classical music is only a modified form of the same old tradition. He emphasised that music was a practical art and as such progressed according to the conditions obtaining from age to age and from place to place. He instanced the supercession of the old grama-moorchana-jati and raganga-upanga-bhashanga modes of classification of ragas and the rise of the raga-ragini-scheme in the North and the mela-janya scheme in the South. Thanks to the efforts of the late Pandit Bhatkande, Hindusthani music had to-day accepted the 72-mela scheme of the South as the basis of the ten thatas under which Bhatkande grouped Hindusthani ragas.

The Pandit then enumerated the ten thatas and sang samples of some ragas in which the two degrees of the same note occurred, a feature found in the Carnatic ragas designated bhasangas as explained by the Carnatic musicians present. According to Pandit Bhatkande the Raga-ragini scheme, which he tried hard to understand, was out-of-date and the mela-janya scheme, the most reasonable mode of raga classification, which though he took it directly from his South Indian contact, he later could find also in Northern granthas like "Ragatarangini", "Hridaya-Kautuka" etc. Though the roots of the South Indian scheme could be traced to works like that of Ramamatya, the Pandit said, the great Trinity, Syama Sastri, Muthuswami Dikshitar and the immortal Tyagaraja revolutionised the music of this Province.

Regarding the links between the two systems. Pandit Ratanjankar pointed out that the gamut of twelve semi-tones was the same to both; a number of ragas could be mentioned with the same melodic content with difference only in nomenclature; similarly the same kind of syllables were used in alapa; in compositions also, the different parts like dhrupa etc., mentioned in the North, could be compared to the South Indian pallavi etc.; the drupads of the North and the kirtanas of the South had a common origin in the *prabhandas* of old;

the South Indian javalis compared with the thumris of the North, so also the tillana and the tarana, surawat or swaravarts and saralis or swaravalis.

Pandit Ratanjankar next dealt with certain compositions useful for academic and educational purposes such as the lakshanagitas and varnas of the Carnatic school, which the late Pandit Bhatkande introduced into Hindusthani music. Following Bhatkande, others in the North have now written lakshanagitas. Both Pandit Ratanjankar and his pupil Ginde sang two Carnatic varnas adapted by them and fitted with Sanskrit words. Bhatkande, the Pandit said, had introduced to the North many South Indian ragas, Hamsadhvani, Saveri, Sriranjini and others. Pandit Ratanjankar concluded by saying that though from very early times provincial distinctions had existed, the general outline of music was common all over the country. Any separation that might be said to have been started must be ascribed to the Muslims, prominently Amir Khusru, but it must be emphasised that what Khusru himself did was to give only a few Persian instrumental and melodic adaptations, a general Muslim "expression" as it might be correctly called. Many things ascribed to him as his contributions were really not new. The sitar was only a made easy of the veena, the qawwali had its origins in our own bajans and many modes carrying a Persian name could be traced to our own ragas.

Mudikondan Venkatarama Aiyar, in thanking the lecturer, referred to the learning which Pandit Ratanjankar combined with his practical equipment in the art and the ease with which he could not only quote a text but also sing off a raga. Referring to his own interest in and acquaintance with Hindusthani music, the President said that though there were minor differences and intonational and stylistic distinction between the two schools, he was a firm believer in the essential affinities of Hindusthani and Carnatic Music. He paid a tribute to Pandit Ratanjankar as a worthy successor of the late learned Hindusthani musicologist, Pandit Bhatkande.

The full text of his paper is reproduced elsewhere in this issue.

Ragalakshana—Useni

The President then proposed that the discussion of the lakshana of Useni might be taken up, and initiated the discussion by rendering the raga. He referred to the earlier decision of the academy of the raga which conformed with the generally accepted form of the raga

though there was a slight difference in it as rendered in natya-sam-pradaya.

The raga had been discussed in the 1930 Conference when it was decided that it was a janya of the 22nd mela and that its arohana and avarohana were respectively "sa ri ga ma pa ma pa ni dhani sa" and "sa ni dha pa ma ga ri sa"; suddha dhaivata was permissible and the sancharas were vakra.

The President said that suddha dhaivata was *alpa* in prayogas like "ma dha pa" and "pa dha pa." Asked by Bharatam Narayanaswami Aiyar, the President accepted that "pa dha ni sa" occurred.

The Vidvans sang the different sancharas of the raga as also snatches of some of the compositions in this raga; but there was practically no difference of opinion. Bharatam Narayanaswami Aiyar sang with abhinayam a *daru* in Useni in the "Harischandra Nataka", of Merattur Venkatarama Sastri as also the Kshetragna pada, "Aligithe." Vidvan Manjakkudi Ramachandra Bhagavatar sang the less known Useni song of Tyagaraja, "Raghuvira."

Sri Anantakrishna Sarma drew attention to Somanatha's work where it was stated that Huseni was the popular name of the variety of Todi called Turushka Todi whose lakshana also he read out from an earlier text.

Pandit Ratanjankar said that in Hindusthani music to-day, the name Turushka Todi was not in vogue. Even Huseni did not occur separately, but only in raga names like Hussaini-todi and Hussaini-kanada. When he mentioned that the name Hussaini might be due to the patron, Sultan Hussain Shirqui of Jaunpur, Sri C. S. Aiyar pointed out that according to Helmholtz's book, there was an old Arabic melody called Hussaini.

Sangita Kalanidhi Tiger Varadachariar sang the raga as well as a portion of "Aligithe." Vidvan T. K. Jayarama Aiyar also rendered the raga and pointed out its essential features, which were brought out particularly by its vakra sancharas. As many Vidvans desired to express their views, further discussion was adjourned to Wednesday.

THE SIXTH DAY

28th December 1949

When the Experts' Committee of the Music Academy met this morning in connection with its 23rd Conference with Vidvan Mudikondan Venkatarama Aiyar in the chair, the discussion of the lakshana of the raga Useni was resumed.

Ragalakshana—Useni

Vidvan Alattur Venkatesa Aiyar sang the raga as well as the Dikshitar piece, "Sri Kalahastisa" and said that "sa ri ga ma pa ni dha ni sa, sa ni dha ni dha pa ma ga ri sa" occurred and that "pa dha ni sa" was permissible.

Vidvan Budalur Krishnamurti Sastri said that the normal arohana was "sa ri ga ma pa ni dha, ni sa, pa dha ni sa" was a rare prayoga. Vidvan Rangachari requested that Vidvans should clarify the disputed question whether suddha dhaivata occurred in the raga. Sri Krishnamurti Sastri said it did occur. Vidvan Manjakkudi Ramachandra Bhagavatar was of the view that in Tyagaraja's kritis, it may be said that suddha dhaivata did not occur, and that even in a single context in the kriti, "Rama Ninne" namely, at "Rajaraja-vandita," the dhaivata was slightly higher and not exactly suddha. Vidvan T. K. Jayarama Aiyar explained that it was not a question whether suddha dhaivata occurred or not. What was important was that the form of this popular raga should be in tact whether we use it or not. Singing an old Tamil song, "Endan-tannai rakshikka" and parts of "Sri Raghukula," he said that suddha dhaivata occurred. Piratla Sankara Sastri sang the piece, "Palimpara" of Tiruvottivur Tyagayyar. According to him, suddha dhaivata occurred in vakra sanchara as an *alpa* prayoga.

The President, singing the raga again, elucidated how the late Konerirajapuram Vaidyanatha Aiyar would keep the listener in expectation for the slight suddha dhaivata which he would throw into the portion "Rajaraja-vandita" in a most enthralling manner. The President pointed out that according to Subbarama Dikshitar, suddha dhaivata was an introduction by the naveenas and he remembered that his teacher, Simili Sundararama Aiyar, telling him that according to Tirukodikaval Krishna Aiyar, suddha dhaivata was a prayoga in vogue in the natya sangita. According to the President, suddha dhaivata occurred only in the prayogas "pa dha pa" and "ma dha pa."

Bharatam Narayanaswami Aiyar sang a portion of the Useni swarajati of Merattur Venkatarama Sastri and Madura Subramania Aiyar sang, "Rama Ninne."

The decision of the Conference was that the arohana and the avarohana were "sa ri ga ma pa ni dha ni sa" and "sa ni dha pa ma ga ri sa"; "pa dha ni sa" was largely used; suddha dhaivata also occurred. The raga was a janya of the 22nd mela.

Pantuvarali

The raga, Pantuvarali, which had been previously discussed once, was taken up for discussion again and the President observed that according to lakshana, sadharana gandhara occurred, but in practice antara gandhara was being used; and as there were Hindusthani vidvans in the Conference, he desired to know how they rendered the sadharana gandhara in ragas that used it.

Pandit Ratanjankar sang Suddha Todi and Multani at the request of the President.

Further discussion on Pantuvarali was adjourned to Thursday.

Condolence Resolutions

The meeting then adopted the following condolence resolution: "This meeting of the Experts of the Music Academy met at their 23rd Conference places on record their great sorrow and sense of loss sustained by the world of Carnatic music in the demise of Sangita Kalanidhi Sabhesa Aiyar, a former President of the Academy's Conference and Principal of the Academy's College, of Dr. T. Srinivasa Raghavachariar, a repository of Tyagaraja tradition according to the Tillasthanam sishya parampara, Sri Nidamangalam Minakshisundaram Pillai, a brilliant tavil vidvan, and Sri N. Kalyanasundaram, violin lecturer in the Central College of Carnatic Music".

Besides the President, Vidvans present spoke about the departed musicians. Bharatam Narayanaswami Aiyar and Ramaniah Chettiar made touching references to Dr. Srinivasa Raghavan and his devotion to Tyagaraja, while singing whose compositions on Bahula Panchami night, he passed away. Bharatam Narayanaswami Aiyar referred to Sabhesa Aiyar as a distinguished pupil of Maha Vaidyanatha Aiyar and Minakshisundaram Pillai as a 'Jagad-eka-vira' in tavil. Vidvan Varadachariar recalled his early associations with Sabhesa Aiyar and Dr. Srinivasa Raghavan. Sri T. K. Jayarama Aiyar referred to the fact that the late Sabhesa Aiyar could claim sishyas

from the late Muthiah Bhagavatar to many young promising vidvans of today.

On behalf of the Hindusthani musicians and the Central College of Hindusthani Music, Lucknow, Pandit Ratanjankar associated himself with the sentiments expressed by the previous speakers.

The resolution was passed with members standing.

Lecture on Raga Form

The President then requested Vidvan T. K. Jayarama Aiyar to speak on Raga Rupa. Vidvan Jayarama Aiyar's talk was very lucid and highly appreciated. He said that though calculating by permutations of scales, sampurna, shadava and oudava, as also vakra, we might get innumerable ragas, we found that certain ragas were more enjoyable and consequently loved more. To understand the greater appeal of certain ragas, it was necessary to grasp the essential features which determined the forms of these ragas; in his further exposition of the subject, the Vidvan could deal, owing to limitations of time, only with the principle of the four-fold relationship of notes, vadi, samvadi, anuvadi and vivadi, and the extent to which this contributed to the raga form.

He explained the vadi swara or the persistent note and illustrated it by singing gandhara in Sankarabharana. Next in importance came the samvadi, the consonant note, having the relationship of a perfect fifth or fourth with the vadi, the sa-pa or sa-ma relationship. He elucidated this relationship by singing Darbar and Nayaki, Hindolam and Jayantasri, and showed how these pairs of ragas differed in their identity on account of their vadi-samvadi relationship. He said that in Hindusthani music, most of the ragas had only one set of vadi-samvadis, whereas in Carnatic music one raga might have two or more groups of vadi-samvadi. The anuvadi was then illustrated by the vidvan by singing the antara-gandhara of Sankarabharana and Kambhoji. The vivadi was an inimical note but we handled many beautiful ragas with vivadi swaras. The vivadi swara produced a suspense and tension which had a pleasurable sensation when the vadi or the adhara sruti note or its dominant fifth was reached again. This was demonstrated by the lecturer singing Varali. It was pointed by Sri Jayarama Aiyar that the vivadi swaras and other microtones that figured in our music acquired richness on account of the amplitude created by the resonance of the imperceptible upper partials in the harmonic progression of the fundamental and the panchama of the tambura.

THE SEVENTH DAY

29th December 1949

The Experts' Committee of the Music Academy met this morning with Mudikondan Venkatarama Aiyar in the chair. There was a large and distinguished gathering.

Talk and Demonstration on Gattuvadya

At the request of the President, *gattuvadya* Vidvan Avidayarkoil Harihara Bhagavatar gave a talk and demonstration on *gattuvadya* which was hereditarily handled by members of his family and of which he appears to be the sole exponent now. The Vidvan said that according to *Kumaratantra* and his own father's authority, this instrument was to be called Jhallari and was used in temple worship, with particular reference to Lord Subrahmanya. His own father, Sri Sitarama Bhagavatar had accompanied concerts of Maha Vaidyanatha Sivan with this instrument. He himself, both in the Academy in the past as also elsewhere, had accompanied leading vocalists and shown that this was a highly suitable and appealing accompaniment. Among his own ancestors, Sri Subrahmanya Bhagavatar and Kuppuswami Bhagavatar, the former playing veena and the latter accompanying with the *gattuvadya*, received patronage from the Ramnad Samsthanam and were settled at the shrine of Yogambal at Avidayarkoil.

The Bhagavatar then explained the construction of this stringed laya-vadya and the technique of its play. The instrument had four strings, sarana, anusarana, pa and sa in the ascending order, unlike the tambura in which they were in the descending order. They were played with two light bamboo blades with wooden handles, with a device for slight jingling effect, these aids resembling table-knives. While the blade in the left hand kept sounding the strings, that on the right played all the rhythms. The Bhagavatar gave a fine display of the tala accompaniment that this instrument was capable of, by playing it for the songs "Telisi Ramachandra" and the Mohana varnam. His son, Master Sitaraman, sang these pieces. While every intricate layavinyasa produced on the mridanga could be shown on this instrument also, double the speed could be achieved on this instrument, and that with greater melody and pleasing effect. In the end the Bhagavatar appealed to the public, the musicians, the patrons and music organisations to bring this instrument into greater vogue.

The demonstration proved indeed a revelation to many. Besides the President, Sri Tiger Varadachariar and Prof. P. Sambamurti complimented the Bhagavatar. Bharatam Narayanaswami Aiyar recapitulated how he had heard from an old *gurukul* at Tiruvayyar that this was one of the eighteen vadyas to be used in ceremony of dig-bandha-vimochana at the end of festivals in temples.

Mandra-sthayi Singing

At the instance of some prominent members in the gathering, the President requested the Experts' Committee members to express their views on the question of the importance of "mandra sthayi" singing in raga alapana, and the need for training music students in mandra singing. Sri T. L. Venkatarama Aiyar said that "mandra sthayi alapa" was in vogue in the past and there was need to restore its due place which it had lost to-day.

Sri Tiger Varadachariar explained how musicians of old like Patnam Subrahmanya Aiyar and Srivilliputtur Muthiah Bhagavatar sang the "mandra sthayi" in a clearly audible and highly enjoyable manner. He rendered, "Inkadaya" in Chakravakam in mandra and said it was very difficult and required sadhakam. Vidvan Sesha Iyengar, who spoke next, emphasised that the neglect of "mandra sthayi" was due to the very low sruti which musicians were keeping to-day.

Sri T. K. Jayarama Aiyar said that the taking of a high sruti was not a necessity. "Mandra sthayi sanchara" was no doubt common in olden days, but its desuetude to-day was due to several causes. Not all voices could be marked out for easy "mandra sthayi sanchara". The audiences also had become very large, but the mike which had come to stay, could help in restoring "mandra sthayi" singing. The "mandra sthayi sanchara" was indeed capable of very great richness and the listeners as well as the musicians should be made to realise its value and appeal. He rendered alapa in "mandra sthayi."

Speaking from the practical point of view of a vocalist of standing, and as one who did accept the value of "mandra sthayi" singing, particularly as part of a musician's training, Sri Semmangudi Srinivasa Aiyar dwelt at some length on the various causes which made it difficult for the musicians of to-day to devote much attention to "mandra sthayi" singing in concerts. The foremost of these was the present set-up of the concert, the hall and the listening habits of the public. The facility of the loudspeaker had brought in the

disadvantage of continuous chat among the audience; the electric fans constituted a great impediment and continuously disturbed the sound-waves; "mandra sthayi" was clearly audible to the rather limited audiences of bygone days. In his opinion, "mandra sthayi" was rather part of sadhakam and not so much of concert rendering. The Vidvan appealed to the meeting that this was a matter on which opinion should not be forced or observations made as if practising vocalists of to-day, who had to take into consideration the audience they had, suffered from a deficiency.

The President, in winding up the discussion, stated that the "adhara sruti" was to be selected by each musician for himself. But whatever the sruti, it should be recognised that "mandra sthayi" should be rendered according to the capabilities of the singer; it should not be lost. It was not a fact that it formed part only of sadhakam; the paddhati of raga-alapa laid down in the Sastras insisted on "mandra sthayi" singing; the akshiptika, the initial part of alapa, concerned itself exclusively with the mandra range; it was far from the intention of those that proposed the discussion to make any reflection that presentday vocalists were deficient in this aspect. This, he thought, was a non-controversial matter and particularly in teaching and training, "mandra sthayi" singing should receive adequate attention.

THE EIGHT DAY

30th December 1949

The Experts' Committee of the Music Academy met this morning, in connection with its 23rd Conference, with Vidvan Mudikondan Venkatarama Aiyar in the chair.

Sollukkattu Recital in Bharata Natya

Sri E. Krishna Aiyar brought up for discussion the point that the recital of *Sollukkattu* in Bharatanatya should be with *sruti* and in conformity with the raga of the song. He pointed out that though in some pieces like Sabda, some of the passages contain "sollukkattu" set in the melody, the practice of Nattuvanars in the case of the Varnas was to recite "sollukkattu" in a dry manner without the appeal of sruti or raga. Here as elsewhere, Sri Krishna Aiyar expressed his criticism of the recent practice of the Nattuvanars. He was no doubt glad that they had come into prominence, but he was yet sorry that recently they had not kept up the pure tradition. With particular reference to the recital of "sollukkattu", he said that in the Kuchupudi Bhagavata natya sampradaya of Andhradesa, the

"sollukkattu" were rendered with sruti and raga. Incidentally, he touched also upon Konnakkol.

This was followed by a demonstration by Sri J. Sitarama Sastri and his guru, the veteran Kuchupudi Bhagavata, Vedantam Lakshminarayana Sastri of Nuzvid. It was very interesting to note that the Vinayakakavitam recited by Lakshminarayana Sastri was in a tala called Vinayaka tala, which had 72 aksharas and was not included in the 80.

Touching the subject of Konnakkol, Vidvan Ramaniah Chettiar pointed out that well-known vidvans who were doing this, for instance Naikaripatti Sesha Aiyar, Ekambariah and Venkataramiah rendered it only with ragabhava. Sri Chettiar also emphasised that the syllables which they used and the way they pronounced them were both soft and pleasing, quite unlike the syllables and the pronunciation now found, particularly in natya.

Bharatam Narayanaswami Aiyar expressed surprise that anybody should doubt the fact that tala should conform to sruti; and reciting from the Bhagavata natya sampradaya of Merattur and other Tanjore villages to which he belonged, he said that the jatis were to be recited with ragabhava. He added that the jatis were not to be recited in panchama, but only in the higher or the lower sthayi.

Thanking Sri E. Krishna Aiyar and the old Kuchupudi Bhagavata who was maintaining the lore of Andhra natya sampradaya, the President said that with reference to Konnakkol even the late Man-nargudi Pakkiri Pillai preserved the ragabhava. Reciting the "sollukkattu" for Simhanandana tala, the President referred to the fact that he possessed manuscripts of kavitvams in Tamil for a large number of talas.

Lakshanas of Some Rare Ragas—Chittaranjani Tarangini, Dilipaka

Adverting to certain ragas whose correct lakshanas were being forgotten and the pieces in them were being rendered in the more appealing and better known ragas, the President gave an exposition of his views on the correct lakshanas of Chittaranjani, Tarangini and Dilipaka, in each of which respectively we had the single pieces, "Nada-tanum", "Maye" and "Rama niyada". If this process of eliminating the rare ragas in "vivadi-melas" were allowed to continue, we would be losing much of our rich raga heritage. It was necessary that the kirtana-forms should be preserved according to the setting of the original composers. According to him, the President said that the arohana and avarohana of Chittaranjani were "sa ri ga ma pa da ni" and "ni da pa ma ri ga ri sa", that is

belonged to Jankaradhwani mela and not Kharaharapriya and that the "ni" here was not kaisiki. He rendered his version of "Nadatanum" which, he said, had the authority of Thiruvottiyur Ramaswami Aiyar of the Walajapet sishyaparampara. Asked by Veena Narayanaswami Aiyar whether the "ni" occurring in the President's rendering was not kaisiki, Vidvan Venkatarama Aiyar replied it was not and, referring to what he had said in his Presidential address on this point, added that this was a matter on which there should be an exhaustive discussion on another occasion.

The President then took up Tarangini. He said that the version now being sung for quite a long time and by many leading vidvans appeared to be Chenjurutti, in the 28th mela. According to Sastra and tradition, it was a janya of Charukesi. The President then rendered "Maye" with suddha dhaivata, along with the chitta swaram, as given in the "Sampradaya Pradarsini".

With reference to Tarangini, Prof. P. Sambamurti drew attention to the book, "Raga Vibodhini" of Pazhamaneri Swaminatha Aiyar (1901), where the raga is mentioned as Sudhatarangini.

Speaking about Dilipakam, the President said that though mentioned as Kharaharapriya by some, the raga of "Rama niyada" was really Dhilipaka. The raga Dilipaka was intact in the Varnamettu of the Tyagaraja Kriti and had not been totally changed though in kalpana swaram, present-day vidvans sang Kharaharapriya. Referring to his efforts to unearth the correct lakshana of Dilipaka, the President referred to his meeting Tillasthanam Rajagopala Iyengar in the house of the late Dr. T. Srinivasa Ragavachariar in Royapuram and noting down from a manuscript in his possession the following arohana and avarohana, "sa ri ga ri ma pa ni dha ni pa dha ni sa" and "sa ni dha pa ma ri ga ri sa". The President also sang the piece accordingly.

Sri C. S. Aiyar referred to the fact that the arohana and avarohana that he once noted from Sri Ariyakudi Ramanuja Iyengar was "sa ri ma pa da ni da pa ma ni da ni sa" and "sa ni da pa ma ri ga ri sa". Prof. Sambamurti referred to the fact that Dilipaka was found described with lakshana in the book, "Sangita Kaumudi" of Tiruvayyar Subrahmanya Aiyar. The same book contained also "Rama niyada" in Dilipaka in notation.

Pantuvarali

Pantuvarali had been discussed at the 1932 Conference and also at the 1943 Conference. Discussion now centred round the mela raga itself and not about the identification of the raga of pieces of Tyagaraja generally noted as being in Pantuvarali.

Sri C. S. Aiyar suggested that to avoid confusion, we should use the name Subhapantuvarali and added that Pallavi Duraiswami Aiyar had used 'antaragandhara' in his composition. Sri Hulugur Krishnachar said that 'subha' was only a prefix denoting the mela number and the raga name itself was Pantuvarali. For a time, discussion strayed into the correct rendering of the Tyagaraja Kritis, Aparama, Vadera, etc., with reference to "gandhara", Sri Manjakudi Ramachandra Bhagavatar rendering these with "sadharana" and Rajgopalan (Gopu) rendering these with "antara". Sri T. K. Jayarama Aiyar, in explaining the current practice in which versions with both "gandharas" were found for these Tyagaraja kritis, said that the distinction lay more in the way the "gandhara" was intoned, it being steady in Kamavardhini and oscillating in Pantuvarali. He saw no difficulty in the same raga being mentioned by two names.

Madura Subrahmanya Aiyar wanted that the whole question should be clarified with reference to Varali, Pantuvarali and Subhapantuvarali. Sri T. L. Venkatarama Aiyar replied that it had been decided previously that Varali was the 39th mela, Pantuvarali 45 with "sadharana ga" and Kamavardhini or Ramakriya in 51 with "antara". It was decided that in the case in which "sadharana, gandhara" was used, it was the 45th mela and was to be called Subhapantuvarali.

THE NINTH DAY

31st December 1949

Demonstrations on Sitar and Tabla

When the Experts' Committee met today for its last sitting at the Lady Sivaswami Aiyar Girls' High School Hall, Mylapore, with Vidvan Mudikondan Venkatarama Aiyar in the chair, Pandit Ravi Shankar of Delhi accompanied by Sri Gyan Prakash Ghosh of Calcutta on the tabla, treated the packed audience to a splendid recital on the sitar. Requesting him to give his demonstration, the President referred to his brilliant concert a couple of days back in the Academy and to the fact that he was the pupil of the veteran Ustad Allaudin Khan.

Sri Ravi Shankar demonstrated and explained ragalapa, instrumental playing and the plan of tabla accompaniment in Hindusthani music. He rendered Miyan-ki-Todi ascribed to Tansen whose aroha and avaroha were sa ri ga ma (prati) dha ni sa and sa ni dha pa (vakra) ma dha ma ga ri sa. After *alap*, he played *jod* and *jhata* and showed *tarparana*, the producing on the strings of the *bols* of the pakkawaj and then *gats* in trital (16) matras in different *jat*is, *tisra*

and misra, in vilambit, madhya, madhya-druta and druta. He clearly showed also the atikomala (lowest grade of sadharana) ga called toti gandhara. Explaining the style of tabla accompaniment in gats, he said that the instrumentalist and the tabla player alternated in their elaboration, the one just keeping the skeleton the tala or the gat while the other was elaborating; this device prevented confusion both for the player as well as the listener and the two began playing together only towards the final crescendo. The display of this by Mr. Gyan Ghosh was greatly appreciated by the audience. Sri Ravi Shankar then played Sindh Bhairavi in thumri style, gat in ardha dhumali tala (16 matras), and sitarkani (16 matras) which was the same as tisra jati trital.

Thanking the Hindusthani Vidvans for their excellent performance, the President said that when ears were filled with such music, words rarely came out; he however wanted to emphasise the fact that the Hindusthani contacts created by the Academy were a great boon to the Carnatic musicians and he hoped that Hindusthani vidvans, on their part, would arrange for similar opportunities for listening to first rate Carnatic music in the North. Supporting the plea for 'give and take' in music between the North and the South made by Pandit Ratanjankar earlier during the session, the President said that such contact could be seen continuously in the history of our music from the times of Dikshitar, Tyagaraja and Maha Vaidyanatha Aiyar.

Referring to the wonderful sadhakam of Sri Ravi Shankar, the President said that the training and the exactitude with which the North Indian musicians sang and played showed the subtle and distinct swarasthanas, as in the different degree of the same gandhara, which should be zealously adopted by our vidvans also, if many of our rare ragas with such subtle distinctions of swarasthanas should not become things of the past. Referring to the element of tala, he emphasised that tala was all the time, kept in view of the vidvans though they never exhibited it in any disturbing manner. Complimenting Mr. Gyan Ghosh on his demonstration, the President referred to certain aspects of tabla which our mridanga vidvans could profitably adopt. He emphasised that the drum accompaniment should be nada-pradhana and it would be advisable if we had on our mridangas more of the "gumukku" with less fingers and less of topki-beating with open palm.

Paper on Harikatha

Srimati Saraswati Bai then read a paper on Harikatha. She traced the history of this devotion-cum-musical art form and referred

to the celebrated votaries of this sampradaya and her own part in it as a pioneer among ladies who took to it.

Paper on Chaturdandi

Vidvan Hulugur Krishnachar then read a paper on the meaning of "Chaturdandi" in continuation of his paper on Gopala Naik read at the last Conference. His view that Chaturdandi was a corruption of Chatustantri and meant a veena of four strings was not acceptable to the scholars present.

Concluding Function

Winding up the discussions of the Experts' Committee meetings of the present Conference of the Music Academy, the President gave a resume of the proceedings of the present session and referred to all the papers, the demonstration and the raga discussions. He dwelt at some length on one of the important discussions, namely that on mandra sthayi which, he reiterated, should be sung by vidvans according to their capacities. There was no question of this being enlarged upon by only those stigmatised as retired vidvans, there being no valid or fixed point at which such a line of distinction could be drawn. He thanked the fellow-vidvans both old and young, who co-operated with him in the conduct of the proceedings and paid a tribute to the President Sri K.V. Krishnaswami Aiyar and the Executive of the Academy. He emphasised the permanent value of the service the Academy was doing in this, the unique part of their activities, namely their Experts' Committee discussions.

Sri Krishnaswami Aiyar's Speech

The President of the Academy, Sri K.V. Krishnaswami Aiyar, in expressing his thanks, referred to the work put forth by the Secretaries, the Treasurer and some of the active members of the Conference Sub-Committee and the vidvans who took part in the concerts and the discussions. He said that vidvan Mudikondan Venkatarama Aiyar had conducted the proceedings of the Conference as its President with great ability and learning; he was undoubtedly one of the greatest of prachina vidvans of Carnatic Music and the members of the Experts' Committee and the Executive Committee of the Academy might well be proud of their choice of Mudikondan Venkatarama Aiyar as the President of their 23rd Conference. Sri Krishnaswami Aiyar also thanked THE HINDU and Sri K. Srinivasan in particular, for the unfailing assistance rendered by him as well as his staff. He expressed his thanks to the donors of prizes and the judges who decided the prizes in the several competition conducted during the Conference, to the Press, particularly the *Swadesamitran*

College of Music of the Music Academy, Madras. One of the senior-most Vidvans and a staunch upholder of Sampradaya, he is a specialist in singing Ragas, particularly rare ones, Tana, Neraval and Pallavi.



After the reading of the citation, Mr. Madhava Menon presented the *birudupatra* and the insignia and conferred the title of "Sangita Kalanidhi" on Vidvan Mudikondan Venkatarama Aiyar.

Vidvan Mudikondan Venkatarama Aiyar was next felicitated by several speakers, Sangita Kalanidhi Dwaram Venkataswami Naidu expressed gratification that a prominent vidvan had been honoured. Sri T. K. Jayarama Aiyar said that the conferment of the title of Sangita Kalanidhi on Sri Venkatarama Aiyar by the Music Academy, an august body was really an honour done to all of them who had taken *nadopasana* as their mission in life. Vidvan Venkatarama Aiyar, the speaker said, was an ardent adherer to sampradaya and was unique in his raga alapana and swara singing. He pronounced without any fault the *sahitya* of the *kritis* in whatever language it may be. Sri Jayarama Aiyar expressed gratitude to the Music Academy for its invaluable service for the encouragement and development of music, the finest of fine arts.

Dr. Alagappa Chettiar said that he often wondered whether it would be possible for the Music Academy every year to choose a new President for its annual conference to confer the title of Sangita Kalanidhi. He was glad that the Academy had, during the past 23 years, conferred this title on persons who deserved it best.

Fortunately, as in other organisations, for instance the Indian National Congress, the Academy was not forced to choose the same person for the presidentship for more than one year. This redounded to the great credit of this august body which was working for the cause of Carnatic music. Dr. Alagappa Chettiar hoped that the Academy would grow from strength to strength.

Paying his tribute to Vidvan Mudikondan Venkatarama Aiyar, as a 'lay admirer,' Sri N. Raghunatha Aiyar, Assistant Editor, THE HINDU, referred to the vidvan as one of the greatest of prachina vidvans and as one who, in keeping with the old sampradaya, had learnt music through the gurukula system. He (Vidvan Venkatarama Aiyar) was the disciple of more than one guru but his music had, by no means suffered on this account. On the other hand, his music with its foundation well and truly laid, was enriched for this varied experience. The way in which he had conducted the proceedings of this year's Conference as also the Experts' Committee's deliberations, had amply justified his selection as the President.

Sri Raghunatha Aiyar then complimented the efforts of the Music Academy to honour veteran musicians who were steeped in sampradaya and who compelled the admiration of the *naveenas*, in the music of the old. He added that the number of such veteran musicians was dwindling. The speaker referred to the discussion on *mandra sthayi* singing in the Experts' Committee session and the handicaps in rendering *mandra sthayi*, as detailed by some of the musicians. One of the handicaps so listed was the increased listening public. It was suggested that because of this fact the musicians were feeling somewhat discouraged to do full justice to *mandra sthayi* singing. As against this, it was stated that the provision of *mike* facilities should aid the musicians considerably in rendering *mandra*.

Sri Raghunatha Aiyar emphasised that Carnatic music was not meant for the *mike*. Nagaswara music was the music which our ancients had put down for being listened to in thousands. A change had come about nowadays when this music was brought in concert halls also! The speaker said that it was the view of a certain section of music lovers that the Music Academy which was doing a laudable service in bringing to the fore many prachina vidvans, could give an opportunity to the public to listen to the music of these vidvans also. It was not proper to ignore them for one reason or the other. He could not understand why the *sine qua non* of a musician should be his capacity to satisfy the public in thousands. In the West, a movement was gaining ground for constructing little theatres and

listening to the artistes in small numbers. The speaker requested the Academy to pay its attention to this aspect also. If sampradaya music had to be preserved and restored to its due place of honour efforts ought to be made to enable the prachina vidvans to give the benefit of their mature experience to the public in general and vidvans in particular. This he would consider a real service to the art of music, he concluded.

Replying to the felicitations Vidvan Mudikondan Venkatarama Aiyar said that he considered that the honour conferred on him was more due to the blessings of his elders than to his own scholarship, which he thought was very little. He thanked the Academy for conferring on him the title of *Sangita Kalanidhi* and said that the Academy was one of the premier institutions working for the cause of true Carnatic music and added that there was need for an increased number of such organisations which so devotedly identified themselves with the cause.

Vidvan Mudikondan Venkatarama Aiyar then referred to the modern trends in Carnatic music and said that although it appeared to him that nowadays Carnatic music had increased in its width, the depth had suffered considerably. It was gratifying to find increased interest being taken in Carnatic music but he would not welcome such increase if the standards thereby deteriorated. He was afraid that this was exactly what was happening now. The Academy, for its part, had been doing its best to combat this danger. The holding of the Experts' Committee session every year along with the Conference was meant to educate the younger vidvans who, due to various reasons, ran the risk of becoming corrupted in their music. He appealed to these vidvans to treat the decisions arrived at the Experts' Committee (after mature deliberations) as binding on them and to adopt them in practice.

Vidvan Mudikondan Venkatarama Aiyar warned against commercialising art and said that those who practised art for art's sake and shunned the limelight could not be brushed aside as contributing nothing materially for the progress of the art. He asked if Tyagaraja, Syama Satri and other great composers of the old, who worshipped nada as a vehicle for attaining salvation, and did not practise it as a commercial art, could be called non-musicians on that account. We of the later generations were turning to profit by their great works, Vidvan Venkatarama Aiyar reiterated his thanks to the Academy and said that he considered that his colleagues in music also had a right to share the honours showered on him that evening.

COMPETITIONS		DONORS OF MEDALS	WINNERS
1. Vocal Music	Gents	donated by Sri M. Sudarsanam Iyengar	Sri D. Pasupati
	I Prize		
	II Prize	donated by the Music Academy	Sri A. Srinivasa Raghavan
	"		
	II Prize	donated by G. N. Balasubramanian in memory of Late G. V. Narayanaswamy Iyer	Sri K. S. Ramachandran
	"		
2.	"	T. A. Doraswamy Aiyar Medal—donated by Sri T. D. Narayana Iyer	Srimati D. Pattammal
	Ladies		
	I Prize	donated by Sangita Kalanidhi Semengudi Srinivasa Iyer in memory of Late Vidvan Semmengudi Narayanaswamy Iyer	Srimati S. Muthu Meenakshi
	II Prize		
	"		
	"	donated by the Music Academy	Srimati Vallayambal
	II Prize		
3. Violin		Kasturi Ranga Aiyangar Medal—donated by Sri K. Srinivasan	Sri T. S. Mani
	I Prize		
4. Veena		Dhanam Memorial Medal—donated by The Mylai Sangita Sabha	Srimati Yamani Saraswati
	I Prize		

COMPETITIONS	DONORS OF MEDALS	WINNERS
"	II Prize donated by the Music Academy	Srimati S. K. Rajalakshmi
"	II Prize donated by the Music Academy	Srimati K. Saraswati
5. <i>Swati Tirunal</i>	Maharani Sethu Parvati Bai Medal— donated by Mrs. Alamelu Jaya- rama Iyer	Srimati V. V. Jaya
<i>Compositions</i>	I Prize	
"	II Prize donated by the Music Academy	Sri M. G. Sivasankaran
"	II Prize donated by the Music Academy	Srimati Vallavambal
"	III Prize donated by the Music Academy	Srimati V. Gowri
6. <i>Modern Composers</i>	I Prize L. Muthiah Bagavatar Memorial Medal—donated by Sangita Kala- nidhi T. L. Venkatarama Iyer	Srimati A. G. Soundaravalli
"	II Prize donated by the Music Academy	Srimati V. Vijayalakshmi
"	II Prize donated by the Music Academy	Srimati Lakshmi Krishnamurthi
"	III Prize donated by the Music Academy	Srimati Seethalakshmi Narasimhan

COMPETITIONS	DONORS OF MEDALS	WINNERS
7. <i>Kshetragna Padas</i>	I Prize donated by Sri P. R. Sami Aiyar	Srimati Savitri Srinivasan
8. <i>Tamil Songs</i>	I Prize The Gramophone Company Medal— donated by the Gramophone Co.	Srimati V. V. Jaya
"	II Prize donated by the Music Academy	Srimati S. K. Rajalakshmi
"	III Prize donated by the Music Academy	Srimati Seethalakshmi Narasimhan
9. <i>Pallavi Singing</i>	I Prize Dr. Sankaranarayana Iyer Memorial Medal — donated by Dr. S. S. Krishnan	Sri T. R. Subramanian
"	II Prize donated by the Music Academy	Srimati Seethalakshmi Narasimhan
10. <i>Special Encouragement Prize</i>	donated by the Music Academy	Srimati S. Patta

Competitions held by the Academy

Dr. V. Raghavan, Secretary, in introducing the prize winners in the competitions held in connection with the Conference, said that ten competitions were held in vocal and instrumental music, in different classes of compositions and departments of music. These competitions attracted 89 competitors, some of them coming from such distant places as Bombay and Cochin; in some competitions, the contests were crowded and very keen and the standard also was very high. He thanked those who donated prizes for the competition awards.

Dr. Raghavan then presented the students of the Teachers' College of Music of the Academy for the awarding of prizes and certificates. In a brief speech, he recalled that it was the Academy that moved the Government and the University to introduce music as a subject and as a course of study and it was from the Academy's College that veterans like Tiger Varadachariar, Sri Sabhesa Aiyar as also others went as Principals and teachers to the Music departments of the Universities of Madras and Annamalainagar. He stated that in the Academy's College of Music instruction was given not only in the practice of music but in the theory and pedagogy also, and they were running a model school for this purpose. The college had been getting an annual grant from the Department of Public Instruction, which had recognised the College. But the successful students from the College were faced with many departmental difficulties, in the matter of employment and Dr. Raghavan appealed to the Minister to redress these grievances.

Dr. Raghavan also announced a donation of Rs. 300 by Srimathi Mrinalini Sarabhai.

THE MINISTER'S ADDRESS

In his presidential address, Mr. Madhava Menon congratulated Vidvan Mudikondan Venkatarama Aiyar on his musical prowess. He also congratulated the prize winners in the competitions. He said that as far as the subject of music was concerned there ought not to be any difference of opinion. He was happy that this was a unique subject in which there was no scope for difference by caste, creed or religion. There might be difference in the quality of music as also the capacities of musicians. All were agreed on the need to maintain and develop music.

Referring to the great appeal which music had on listeners, the Minister referred, in appreciative terms, to a drama staged by the

blind students of the Victory Memorial School for the Blind, inside 'Vidyanagar' in the Teynampet Exhibition, and the popular impression made on the visitors by the music of those unfortunate brethren. He appreciated the efforts of the Music Academy in the cause of music and expressed the hope that it would pursue its endeavours with the only object of promoting art for art's sake. He also referred to the starting of the Central College of Carnatic Music and appealed to the Academy to lend its support to this new organisation which had secured the services of an eminent vidvan Sri Musiri Subramania Aiyar as the Principal. The Education Minister expressed the view that the Music Academy and the Central College of Carnatic Music should work complementary to each other in the preservation and advancement of good music.

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

MUSICAL RESEARCH AND FREQUENCY RATIOS

BY

C. S. AYYAR

There is ever so much talk nowadays about musical research. It is best to get at a glimpse of what should be aimed at, by the National Academy of Music at one of its proposed branches at Madras for Karnatic music, with which South India is concerned, as we must be wary of *pseudo-scientific research*.

2. Science surely starts with measurement and it may be said that the fretting of the vina in hard wax with twelve *swarasthanas* to the octave, and with 24 frets to play on, in two octaves, is a type of measurement. The instrumentalist, be he a vina player or a violinist of the modern day, has some intellection in his exposition of the melodic art, for his sensuous perception in the fingers certainly makes him think. Ahobala (1650 A. D.) knew that at $1/2$, $1/3$ rd, $1/4$ th, and $1/6$ th of the plucked shadja string, from the head (Meru), were produced higher shadja, panchama or the true fifth, suddha madhyama or the true fourth, and sadharana gandhara (Karnatic nomenclature) or the harmonic minor third. The Pythagorean Greek school also knew of the true musical note at $1/5$ th of the string, the major third, while Ahobala was *not* aware of this. The South Indian discovered somewhat earlier this major third, antargata gandhara, as I would term it, and also the true musical note at $2/5$ ths of the shadja string. I will now trace the history of the so-called research, and the teaching of musical theory, within recent years.

3. It is the teaching of Physics of Sound in the Graduate classes, that drew the attention of the musically-minded Indian to seek some intellectual meaning in the melodic structure of Karnatic music, on Western lines, in terms of vibrations or relative frequencies of musical notes. The first such attempt was in the first two decades of the present century and Mr. Abraham Pandithar of Tanjore fame brought out his huge and ponderous volume of Karunamrutha Sagaram. Whether there was then any objective study of musical notes is not known to me. But the discussions by melodists on their *subjective* understanding of the 22 srutis in an octave, according to a 2nd century B. C. sloka were profuse, while he was insisting on 24 srutis to the octave.

4. A revival of such interest on this subject was noticed on the formation of the Music Academy, Madras. In the Easter Week of 1929, there was a presidential address on *Srutis* under its auspices.—*vide* Appendix D of the Annual Report of 1929. The President put up a resolution from the Chair that the *original* 22 srutis of the Bharatamata and of Sarngadeva were of the following frequencies. 1, (256/243, 16/15,) (10/9, 9/8,) (32/27, 6/5,) (5/4, 81/64,) (4/3, 27/20) (45/32, 64/45,) $3/2$, (128/81, 8/5,) (5/3, 27/16,) (16/9, 9/5,) (15/8, 243/128) These very frequency ratios were suggested by Helmholtz in his 'Sensations of Tone' at pages 280 and 281, Translation by Ellis (1885), though the exact numbers were not enumerated, but expressed as C D E F G A B, flats and sharps, and they were advocated by Fox Strangways in his 'Music of Hindostan' (1914) page 117, on that basis with reference to Hindu music. Thus, so far as *modern* Indians understood it, the Bharata's scale of 22 ratios was mathematically calculated on the Sa Pa and Sa Ma bases. I lay emphasis on the word 'mathematically' since the interpreters of ancient texts, like Deval. Clements and Alain Danielou have stated different ratios for some of the 22 frequencies. Really in the calculations, two more ratios 81/80 and 40/27 (above Sa and below Pa respectively) come in. The problem is *actually* associated *today* with the choice of one from each of the 12 *twin* ratios for the 12 frets of the vina on the Sa string. So some meaning was read into the ancient text on Western lines. There are four observations, in the address, as noted below :

- (i) that the ratio 27/20 is recommended therein, instead of 40/27 suggested by others, for the reason he regarded 27/20 to be Begada Madhyama ;
- (ii) that a blind adherence to a system of 22 srutis only, is not justified for the reason that to minimise it (to 12 or 16 apparently) is to impoverish, and to extend is to enrich our heritage ;
- (iii) that " the fact that some or all the frequency ratios 25/24, 25/16, 48/25, 32/25, 36/25, 25/18 (worked out on the bases of $5/4$ and $6/5$) and ratios, 27/25, 50/27, 40/27, 160/81 are *actually* employed cannot be overlooked," though at an earlier stage it was suggested the ratios 40/27 and 160/81 should be rejected among the ratios of Bharata's scale. (Any physicist will immediately ask by what *objective* method have these definite pronouncements been made of frequency ratios that they *actually* exist in our present day music) and

- (iv) a statement that "frequency ratio $7/4$ is unnatural and foreign to our scale" as against Helmholtz's statement that it is a sweet musical note.

It appears to me that *no objective study was either insisted on or desired even at these discussions of 1929*; it was a purely mathematical calculation and a plausible selection of ratios from the table of musical intervals, not exceeding one octave, in which 155 frequencies have been listed in Appendix XX, Sec. D. pp. 453-456 by Ellis (*ibid.*)

5. At the Easter Conference of 1930, the theorists became *conservative* and would adhere to the statement that 22 srutis including Sa and Pa were *sufficient*. They allotted certain names to the other 20 srutis with symbols $R_1, R_2, R_3, R_4 \mid G_1, G_2, G_3, G_4 \mid M_1, M_2, M_3, M_4 \mid D_1, D_2, D_3, D_4 \mid N_1, N_2, N_3, N_4$ giving four names for each of the 5 swaras, Rishaba, Gandhara, Madhyama, Daivata and Nishada, and duplicating the names for the ten swarasthanas in the octave of the veena, besides Sa and Pa, since shadja has become prominent in present day music, and consonance therewith is essential and they must be defined in relation to shadja. There was a discussion on the desirability to describe Raga-lakshanas in terms of specific srutis employed, and the same President formulated the srutis represented by the above symbols occurring in the several typical ragas on 'which there was the greatest agreement or the least disagreement, though it was not intended to exhaust all the ragas in which particular srutis occur,' at the same time, expressing his disappointment that even in regard to common ragas there should be considerable disagreement in regard to their characteristic srutis. Re: the 12 ratios, which are simple, since they denote harmonious and prolongable notes, as $1, 16/15, 10/9, 9/8, 6/5, 5/4, 4/3, 3/2, 8/5, 5/3, 9/5$, and $15/8$ (also considered so by Helmholtz) no difficulty was experienced at all by the theorists because these ratios are verifiable by any student of Karnatic music with a knowledge of Physics, who has studied them with reference to the 8 standard tuning forks of the diatonic scale, available in the Physics laboratory and he is quite certain that they exist in our music of to-day. The theorists were cautious enough *not* to specify definite ratios in the ragas, where they were not so simple; and they expressed the characteristic srutis in terms of the above symbols, to denote a small rise or fall in pitch, as I understand the discussion. In spite of this, owing to the statement of the President in the previous year that Begada Madhyama has the ratio of $27/20$,

the following statements re: the other 10 srutis—'complex ratios', are found in Sri Sambamurty's book regarding the Theory of Karnatic Music (Table IV of Chapter IV of his Book IV). "Frequency R_1 — $256/243$ in Gaula; G_1 — $32/27$ in Bhairavi; G_4 — $81/64$ in Devagandhari; M_2 — $27/20$ in Begada and Gaulipantu; M_3 — $45/32$ in Kalyani; M_4 — $64/45$ or $729/512$ in Varali; D_1 — $128/81$ in Saveri; D_4 — $27/16$ in Kalyani; N_1 — $16/9$ in Bhairavi; N_4 — $243/128$ in Kuranji". That the frequency ratios *mathematically* calculated and stated to be according to Bharata, have been transferred to our modern music with a *definiteness* is only *pseudo-scientific* research in my opinion. Further, new words have been coined: (i) *Pramana* sruti, to represent the comma ratio, $81/80$ or 22 cents, borrowed from Helmholtz; (ii) the *Purna* sruti for the ratio, $256/243$; What a name for a complex ratio! (iii) the **Nyuna* sruti to represent ratio $25/24$ and (iv) the *Nyuna dviruti* to represent ratio $135/128$, as if the 3 last numbers were taken from ancient texts. There is also mention of the Pythagorean Limma, the Pythagorean major third, the Pythagorean major seventh in that book, as if they have been *proved* to be in existence to-day in our music. The above figures and words are got by heart by all music students going for *five* Examinations in music, held by the University and the Government.

6. Reference should be made here to Bulletin No. 1 of the Department of Indian Music, 'The Ragas of Karnatic Music' by N. S. Ramachandran, a History and Economics Graduate, a vina player, formerly research student, published by the Madras University in 1938. At page 50 and Appendix II, page 206 will be found mention of 56 frequency ratios which cannot be detailed here for want of space, including such extraordinary figures like $2187/1600$ and $2187/2000$, besides a large number of frequencies, of 'illusory' notes which, he says, leave the impression of sounding true to the ears! Surely the ear is not mocked!! The calculations of frequencies have been made obviously from the relative vibrating lengths, oblivious of the facts (i) that the bridge of the vina is a wide one and the exact point of contact of the string at the bridge cannot be ascertained; (ii) the increase of the tension by deflection of the string enormously affects the pitch on the calculated length. The

*N.B.—Alain Danielou has interpreted that the ratio $25/24$ is the first sruti above Sa according to Sarngadeva. The twelve frets on the Sa string are denominated by me thus in my Grammar of Music; as also here,

ri Ri ga Ga Ma ma Pa da Da ni Ni Sa (the capital letters denote the Sankarabharana or the diatonic scale.

application of any principles of Physics is not in evidence, in this publication.

7. The latest effusion of pseudo-scientific research is : Abraham Pandithar's Book II 'Karunamruthasagaram' (1946) on Ragas (Grammar of Music) wherein large number of ragas have been drawn up on combinations of the existence of 24 srutis to the octave and where also a system of 48 intervals to the octave is advocated.

8. From Chapter III, 'technical terms,' Book I, 'South Indian Music' 4th edition by Sri P. Sambamurthy, the following extracts are given :

"Suddha gandhara, the variety of ga below the sadharana gandhara and theoretically the same as the note chatussruti rishabha. Also the first gandhara note (frequency 32/27) in the scale of 22 srutis." Theory is wrong here as the ga in *Sama Gana* to day is a resonant Swara.

"Suddha nishada, the variety of ni below the kaisiki nishada and theoretically the same as the note chatussruti dhaivata. Also the first nishada note [frequency 16/9] in the scale of 22 srutis."

The confusion which will arise in the mind of the junior students by the use of the same name under the Venkatamakhi system and that recently introduced by the Music Academy for the said srutis need hardly be commented on. No musician will accept, for instance, that the suddha nishada as per Venkatamaki nomenclature is the Suddhamadhyama of Suddha-madhyama as $16/9 = 4/3 \times 4/3$.

N.B.—According to Venkatamakhi, Suddha gandhara is near the region of 10/9 or 9/8 R.F. and Suddha nishada is near the region of 5/3 or 27/16 R.F.

The ga and ni of the present day Sama Gana have been identified by my actual play on the violin to a recitation, with the ratios 6/5 and 9/5, very important in Ritigaula raga.

9. In this academic study, my own contribution as an amateur violinist, which was experimental at every stage, should be referred to. Even prior to the first Conference of 1929, a series of my articles appeared in the then Weekly Educational Supplement of the Hindu, and a lecture was delivered on the 22nd December 1928, under the auspices of the Music Academy, wherein I demonstrated the existence of a few srutis on the Sonometer and the violin, and I was really the precursor of the President of 1929, on the ratios

enunciated by Helmholtz. Even in the Easter Conference of 1929 I had insisted upon the existence of two prolongable notes of 25/24 and 25/16, as having place in the gamut of sweet notes—*vide* page 36 of the Annual Report of the Music Academy for 1929. I was fully aware even then, that the study by a Sonometer *cannot* be accurate enough for a *scientific* contribution. In 1939 was published my book 'Grammar of Karnatic Music' based on the study of the frequency ratios, existing *among themselves* in the 8 standard tuning forks of the diatonic scale, which give as many as 18 of the 22 srutis. I proposed therein that there are only prolongable and harmonious notes in our music between which gamakas occur, the intervals being in some cases, above or below those notes, to the extent of quarter tones, having values below a semitone of 16/15.

10. I would in conclusion draw the attention of my readers to my scientific paper 'A Study of the Microtonal Variations in Frequencies in Karnatic Music' in the 'Current Science' for August 1949, pp. 272—274 where the results arrived at by a study of violin curves of *gamakas*, by means of a Duddell Oscillograph, photographed at the National Physical Laboratory, London, are given. The results are as under :

- (i) In da of Saveri raga, the variation (or andolika gamaka in the same swara) is from rel. freq. 25/16—a small semitone above Pa—to rel. freq. 8/5—a semitone above Pa. On analogy, the gamaka in ri of Saveri raga will be from rel. freq. 25/24 to 16/15. The variation is 42 cyclic cents.
- (ii) The gamaka or variation in Ri of Madhyamavati raga within the same swara is from rel. freq. 10/9—(a minor tone above Sa) to rel. freq. 8/7 *i.e.* a measure of 49 cyclic cents, and the comma variation is insufficient.
- (iii) The gamaka in Da of Begada within the same swara is from rel. freq. 5/3 (a minor tone above Pa)—to rel. freq. 12/7 *i.e.* a ratio of 36/35 subsisting between 9/5 and 7/4 or a measure of 49 cyclic cents, and the comma variation is insufficient.

It is interesting to note that the variations in frequencies within the same swara are quartertones of definable frequency, which exist between notes arising at certain *aliquot* parts of the Sa and Pa strings. My experiments show the clear possibility of an inversion of a septimal minor third (7/6 R. F.) from Sa, Ma and Pa in our South Indian music. The European has so far recognised only the inversion

This evolution of raga from the jatis seems to have taken place after Bharata because that great author does not refer to raga in his Natya Sastra. The system of grama moorchana jati continued even after the birth of the raga. The ancient ragas were derived from jatis. The jatis supplied the nucleus of the raga, and hence the mention of jati which was the source of a raga under consideration and consequently the mention also of the grama and moorchanas which supplied the scale for the jati was necessary in the definition of that raga. Let me quote for example the following slokas to compare jati and a raga. The shadjamadhyama jati which is a vikrita jati resulting from a combination of the two suddha jatis namely, shadji and madhyama is described as follows in slokas 86, 87 and 88 of the chapter on jatis of Sangita Ratnakara.

अंशाः सप्तस्वराः षड्ज-मध्यमाया मिथश्च ते ।
संगच्छन्ते निरल्योऽशाद् गच्छन्ते वादितां विना ॥
निलोपे निगलापे च षाड्बोद्धैविते मते ।
षाड्बोद्धयाः स्यातां द्विश्रुती पौ विरोधिनी ॥
गीतितालकलादीनि षाड्जीवन् मूर्च्छना पुनः ।
मध्यमादिरिह ज्ञेया पूर्ववद्विनियोजनम् ॥

meaning thereby that the shadjamadhyama has got seven swaras which can, everyone of them, become the amsa by turn. Ni is weak in this jati except when gandhara or nishada itself is the amsa.

This jati becomes Shadava, hexotonic, when it drops Ni and Ouduva, pentatonic, when it drops both Ni and Ga. In its hexotonic or pentatonic form gandhara and nishada are both considered to be discordant notes. The Geeti or musical rendering, Tala, the metre and Kala, the cadences, are all like those in the shadji jati. That this jati is derived from the shadja grama has already been pointed out by the author in the sloka 17th of the Jati Prakarana which runs as follows :

चतस्रः षड्जशब्दित्यो नैषादी धेवती तथा ।
अर्षमी चेति सप्तताः षड्जग्रामस्य जातयः ॥

The four jatis having the word shadja in their names namely Shadji, Shadja-madhyama, Shadja-kaishiki, and Shadjodichyava besides the Dhaivatee, Naishadee, and Arshabhi, are the seven jatis coming out of the shadja grama. The moorchana of this jati is Madhyamadi i.e., the one, which begins on Madhyama i.e. the

Matsaree Krita Moorchana of the shadja grama, though Sarngadeva seems to avoid the actual name of the moorchana; as if he had his own doubts about it. The question of using an alternative name or an epithet just to suit the metre does not arise in this case, because Matsaree-krita would have fitted in exactly the same way as Madhyamadi. Be it as it may our purpose here is to see that the grama, moorchana, the strength of the scale or strength or weakness of the individual notes nay, even the style of singing and the tala had a place in the very definition of a jati. Proving it thus to be a set composition of music or rather the musical part or swarakrana of a standard and well known song.

Let us now turn to the description of a raga from this very work. Let us take the raga by name Suddha Sadharita. It is described in slokas 21 to 23 of the Raga Viveka chapter of Sangita Ratnakara thus :

षड्जमध्यमा जातस्तारषड्जग्रहशिकः ।
निगाल्यो मध्यमन्यासः पूर्णः षड्जादिमूर्च्छनः ॥
अवराहि प्रसन्नान्तालकृतो रविदेवतः ।
वीरगोदरसे गेयः प्रहरं वासरादिमे ॥
विनिर्युक्तो गर्भसंधौ शुद्ध साधारितो बुधेः ॥

This is the very first raga described by Sarngadeva. It is derived from shadja madhyama jati. Tara Shadja is its graha and amsa. Ni and ga are weak notes. There is nyasa on madhyama. The raga is sampoorana. Moorchana is the one starting on shadja. There is prominence of Prasannanta Alankara in its descent. Ravi, i.e. the Sun is the governing deity. Expression of the raga is manly and heroic, even awe-inspiring. The time of singing is the beginning of the day, that is dawn. It is employed in the third stage of development known as Garbha Sandhi of the plot of a drama.

There is only one Amsaswara and not a number of them as in a jati. Bharata refers to emotional effects of jatis. Sarngadeva omits all references to them in his jatis. While in the ragas the emotional effect is mentioned. The raga is influenced by alankara or scale patterns. There is a governing deity and the raga has a certain definite emotional effect, its time of singing is fixed. There is also a mention of the occasion at which it is employed. There is on the other hand, no reference to tala or kala.

Thus certain features of the shadja madhyama jati were selected and a musical theme for extempore elaboration conforming to certain rules was produced. The emphasis on Rasa, emotional effect of a raga, is a notable point. The ragas were thus introduced for the purpose of entertaining the musical listener, the human listener of course and not a devata.

Thus the study of music proper, music as an art independent of and not subservient to poetry begins with the birth of the raga. Sangita Ratnakara is comparatively a much later work. Ragas must have been in vogue several centuries earlier. The raga described just now belongs to this period and seems to have gone out of vogue, in Sarngadeva's time. It is the very first of the group of the raga he has described as Poorva-Prasiddha ragas that were in vogue in the past before him. A change in the constitution of the raga had already set in even in Sarngadeva's time. The ancient details of rules of the ragas began to be slackened and the ragas began to be defined in a couplet mentioning the most important points only. The ragas also began to be qualified as Deshi. In support of this slackening of rules in the case of Deshi raga Kallinatha the great commentator of Sangita Ratnakara in the explanatory note on the first 'Adhuna Prasiddha Deshi' raga by name Sri Raga, says:—

देशीत्वादिनेषां नियमो न दोषयेति ।
देशीत्वं च तत्तज्जनमनोरंजनैकफलत्वेन कामचारप्रवर्तितत्वं ॥

Kallinatha quotes a previous authority on this namely Anjaneya who says:—

येषां श्रुतिस्वरप्राप्त्यादित्यसौ न हि ।
नानादिशगतिच्छाया देशीरागास्तु ते स्मृताः ॥

Whoever this Anjaneya is, whether the great Hanuman of Ramayana or may be some author who bore that name, in North India he is considered by the professional musicians to be the pioneer of a particular school of thought known as the Hanuman Mata though none of them know even the name of the work he wrote and he is devoutly believed to be the divine Hanuman. Well, to turn to our subject proper, the ragas as I have pointed out herebefore began taking more and more popular and simple forms. The ancient ones vanished out of vogue and new ones came in.

There is no reference to alapagana in the laws of the jati. Alapa is introduced for the first time as ragalapa. There was no jati alapa.

A raga was to be enlarged and elaborated extempore under certain rules. The alap was either free or attached to a set composition extempore. Later on the alap began to be set in the body of the composition itself. "Was no alapagana then known to us before the raga came into existence?" is an interesting question. Let us refer this question to the Sama Samhita. The bulk of the Sama hymns consists of the hymns of the Rigveda. A mere glance at the forms that the last vowels of the letters of the Rigveda hymns assume in the Sama Samhita is enough to prove that open mouthed prolonging of musical tones individually or in a group was not only permitted but was held necessary. The very meaning of the word Sama is singing, chanting and the Rigvedic hymns were chanted with musical tone or musical passage in Sama Gana. The difference between the alapagana of the later times and the Sama chanting is that the latter was punctuated in every detail, while the former was entirely extempore. The absence of the alap in jatis might have been due to too much influence of poetic prosody on music in the early age.

The definition of a raga gives us an abstract idea. A raga is defined as :

यस्य ध्वनिविशेषस्तु स्वरवर्णविभूषतः ।
रंजको जनचित्तानां स रागः कथ्यते बुधैः ॥

A passage of musical tones sung or played in succession which interests, attracts or pleases the listener is a raga. The word varna is significant in this definition. It refers to succession of tones and not simultaneous sounding thereof as in Western music. The necessity of mentioning the condition of Ranjakata or musical value was duly felt because passages of musical tone may or may not have a musical value. The child cries in musical tone, a man or woman weeps in musical tones, nay, even a so called passage of music may not have a jot of musical value. For example if I sing M N R D, G, R, G, P, R, I am sure it will have no musical effect.

A raga is then a sweet passage of music. Its further details give us the flats and sharps, their number, i. e. 5, 6, or 7, the strong and weak ones among them, its typical identifying passage, the nucleus, so to say, time of singing and so forth. But its basis is a certain passage of music having a musical value or say which is sweet to hear. This little passage of music is like a little religious or moral text to be developed into a musical sermon, so to say, by the musician according to his practical capacity and experience.

The raga is therefore not a set composition. Musical compositions were set in the raga. These musical compositions were known as Prabandhas, Vastus and Roopakas. The prabandhas seem to have been in Sanskrit. Bharatha quotes musical compositions known as Dhruva Geetas prevalent in the dramatic performances of his time, which are most of them in Prakrit. But they are not like the later elaborate prabandhas. Sarngadeva devotes a big chapter to the topic of prabandha, wherein under Ela prabandha, he refers to types of prabandha known as Deshaila which were musical compositions in the provincial vernaculars such as that of Karnata, Lata, Gouda, Andhra and Dravida but he has not illustrated any of them. Perhaps the language being foreign to Sarngadeva, and due to the difficulty of spelling the words of these languages correctly in Sanskrit he has not quoted them. But this much can be averred that along with the Sanskrit musical compositions, there existed musical compositions in provincial vernaculars even before Sarngadeva.

I do not know, whether music in South India in the past ages or even today has any relic in it of the ancient Dravidian system of music, the music referred to in Silapadikaram, as distinct from the music described in the ancient Sanskrit works on the subject. A few technical terms and the things they refer to might be pointed out. But if I mistake not, today, any way, the Karnataka music looks up to the Sanskrit works for its history and authority and as such falls in a line with Hindusthani music.

Although, as I have pointed out herebefore, neither of us Southerners or Northerners can claim to be singing and playing the Sangita of the Bharata Natya Sastra, Brirad Desi or Ratnakara. We can safely assure ourselves that even today our classical music is a modernised and modified form of the same old traditions we have discussed just now. Music is a practical art and as such, ever progressive, according to the conditions obtaining from the age to age and from place to place. The old system of grama, moorchanas and jatis and the later one of ragas were modified and modernised by the Southerners and Northerners in their own respective ways. The moorchanas and jatis took the form of the janaka mela and janya raga in the South and the grama-raga-uparaga gave rise to the Raga-Ragini classification in the North which was prevalent till almost the end of the last century. Today, however, the ragas of Hindusthani music are classified under the melas. Pt. Bhatkande, the greatest authority on modern Hindusthani music has accepted the

seventytwo melakartas of Venkatamakhi for the basis of the ten Thatas under which he has grouped the ragas. I shall enumerate and demonstrate them now with the names they are known by, in Karnataka music. These ten melas are :—

1. Bilaval	the same as Dhira Sankarabarana
2. Kallian or Yeman	the same as Mecha-Kalyani
3. Khamaj	Hari Kambhoji
4. Bhairava	Mayamalayagoula
5. Poorvi	Kamavardhini
6. Marwa	Gamanasrama
7. Kaphi	Kharaharapriya
8. Asaveri	Nata Bhairavi
9. Bhairavi	Hanumat Todi
10. Todi	Subha Pantuvarali

There are however a number of ragas in Hindusthani music in which both the degrees, the Shudha and Vikrita, of a swara are used and for such ragas this classification would seem to be not adequate. But when such cases namely those of using both the degrees of a swara occur, one of them is in most cases a weak note, almost accidental and restricted to a particular little phrase, e.g. in Poorvi which is probably akin to Suddha Ramakriya of the South. In Poorvi a touch of Suddha Madhyama comes in although the mela of the raga is Kamavardhini. I will demonstrate the point now. (sing. P, DH M P, MG, R G, M G R S.)

In Jaijaivanti again Komala gandhara (the sadharana gandhara) also occurs although the mela of the raga is Khamaj or Hari Kambhoji. The use of Suddha Nishad or the Kakali Ni in the arohanam where the regular note is Komal Ni (Kaishik Ni) is a rule in Hindusthani music. Thus the raga Jaijaivanti has two accidentals, Komal Ga and Suddha Ni.

I wonder if Karnataka music is quite innocent of such usages, at least in its light type of songs, if not the blue-blooded classical ones. I cannot say I have not heard South Indian music containing such usages in the modern manodharma. Of course ragas having both the madhyamas form no part of the old orthodox Karnataka music. But they are very common in Hindusthani music. In the South it is perhaps looked upon as out of the way to use both the madhyamas while in the North they can not only be used but used even in succession to one another. I shall venture to demonstrate this though I stand every risk of being clapped out. (Demonstrate P, M M, M M P, P D H, M M, P; S M, M, M P, DH, P.)

The idea of calling one and the same degree of the scale by two different names has made it convenient in the Karnataka music to use both the Rishabha, Komal and Suddha, both the Gandhara, Komal and Suddha and so forth of Hindusthani music, for example Kanakangi and Sama. But in such cases, say for example in a raga in which both rishabhas of Hindusthani music are used, one as rishabha and the other as gandhara, the Hindusthani gandhara is totally absent whether in its suddha or vikrita state. In a raga on the other hand, in which both the Hindusthani gandharas are used, one as rishabha and the other as gandhara the Hindusthani rishabha is totally absent. How far this principle is strictly followed in modern South Indian music will be known from the experts in that music. As for the use of two madhyamas in Hindusthani music may I draw the attention of the vidvans to the name Ati-Teevratara Gandhara given to the suddha madhyama by old Granthakaras such as Ahobala and Lochana, or Mridu Panchama, Laghu Panchama to the Prati madhyama or Teevra madhyama of Hindusthani music, by authors such as Pundarika Vitthala and Somanatha? All these granthakaras have included in their chapters on ragas, those having both the madhyamas.

Pt. Bhatkande made great efforts to understand the tangible basis for the Raga-Ragini system. The classification under this system as given in the old granthas was hardly applicable to the ragas of today. All the ragas had undergone additions and alterations during the past centuries and there was very little connection between their modern and old forms. The janaka mela, and janya raga which refers directly to the flats and sharps of a raga was noted, to get the most reasonable process of raga classification and he found authority for the classification not only in the South but also in the North in granthas like Raga Tarangini, Raga Vibodha, Hridaya Kouthuku and Hridaya Prakash. In spite of the fact that there were a number of ragas having both the madhyamas in Hindusthani music and that there was no melakartha in Karnataka music to include these ragas he still took Venkatamakhi's Mela Prastara as a referendum for his Thata raga system. Because on the one hand he saw the necessity for the Northerner to understand and study the Southern system and, on the other, he had a faint idea that the two distinct sections of 36 melakarthas one with suddha madhayama and the other with prati madhyama might be traced back to have some connection with the ancient sadjagrama and madhyamagrama. The shadjagrama has the full

Panchama while the Madhyamagrama has three quarters of it and is called Kaishiki Pa. This very Kaishiki Pa, Trisruti Pa, or Vikriti Pa, was considered by the later granthakara, Ramamatya of Swara Mela Kalanidhi, the pioneer of the janaka mela and janya raga system an attribute or condition of madhyama itself. He called it Chutapanchamamadhyama, probably because in his time the Vikriti Avasthas of shadja and panchama and, with them, the grama distinction went out of vogue and these penultimate srutis on which their vikritis rested came to be considered as higher vikritis of nishada and madhyama respectively and called therefore chutashadjanishada and chutapanchamamadhyama making room thereby for some new ragas in which both the avasthas, suddha and vikritis of shadja and panchama were used. The gramas and moorchanas gave place to the Gamut of 12 semitones and the melas. Ramamatya who is said to be a descendent of Kallinatha the great commantator of Sangita Ratnakara is thus the father of the present South Indian system of music. No doubt, the present Karnataka system has grown far beyond the scope of Ramamatya's work. The great trinity Syama Sastri, Muthuswami Dikshitar and the immortal Tyagaraja have practically revolutionised the music of this province from what it was in the past ages. But the roots of it are to be traced to Swara Mela Kalanidhi and through it to Sangita Ratnakara and other ancient works. The Gamut of the twelve semitones referred to by me herebefore is the same as that of Hindusthani music. I shall enumerate the notes and their corresponding names in Hindusthani music.

- | | | |
|----|--|-----------------|
| 1. | Shadja of Karnataka music is called Shadja in Hindusthani music. | |
| 2. | Suddha Rishabha | Komal Rishabha |
| 3. | $\left\{ \begin{array}{l} \text{Chatussruti} \\ \text{Rishabha} \\ \text{Suddha} \\ \text{Gandhara} \end{array} \right\}$ | Suddha Rishabha |
| 4. | $\left\{ \begin{array}{l} \text{Shatsruti} \\ \text{Rishabha} \\ \text{Sadharana} \\ \text{Gandhara} \end{array} \right\}$ | Komal Gandhara |
| 5. | Antara Gandhara | Suddha Gandhara |

6. Suddha Madhyama	Suddha Madhyama
7. Prati Madhyama	Teevra Madhyama
8. Panchama	Panchama
9. Suddha Dhaivata	Komal Dhaivata
10. { Chatus sruti Dhaivata Suddha Nishada }	Suddha Dhaivata
11. { Shatsruti Dhaivata Kaishiki Nishada }	Komal Nishada
12. Kakali Nishada	Suddha Nishada

I shall sing the swaras now (demonstrate)

SA RE RE GA GA MA MA PA DHA DHA NI NI SA

Let me now demonstrate the Suddha Saptaks, the Kanakangi of Karnataka music and Bilaval of the Hindusthani system in turn.
Karnataka : SA RE (RE) G (RE) MA PA DHA (DHA) NI (DHA) SA
Hindusthani: S R G M P D N S

Although as many as 72 modes have been mathematically calculated by Venkatamakhi, all of them are not in vogue in Karnataka music. The ragas today in vogue are classified among 19 or 20 out of the 72 melakarthis.

Ragas are produced out of the melas by special emphasis on certain notes of the scale or by dropping one or two notes but never more than two, out of the full scale. The omission of swaras, by turns, gives rise to a large variety of shadava, hexatonic, and ouduva, pentatonic, melodies. Ragas are distinguished from one another also by their vadi swaras i.e. by emphasis on different notes of the scale and by specific swara sangatis; all these principles are common to both, the Southern and the Northern systems; a lot of ragas are common to both the systems, though under different names e.g. Mohana of Karnataka music is the Bhopali of Hindus-

thani music, Hindol of the South is Malakouns of the North, Madhyamadi of the South is Madhmad Sarang of the North. Common melodies under different names as well as different melodies under common names are met with in both the systems. Hindol of the North is just the opposite form of Malakouns or the Hindol of the South. Let me sing the scales of Hindol as it is in the South as well as its form in the North (Demonstrate). Bhairavi in the North is like Hanumat Todi of the South while in the South the Bhairavi is somewhat like Asavari of the North.

There is raga alapanam in both the systems and it employs meaningless syllables such as Na Ta Re To No in the South as well as in the North.

Let us now turn to the musical compositions of Karnataka and Hindusthani music. A critical study of these prevalent in both the systems will disclose their origin in the ancient prabandhas which I have referred to herebefore. The four or five stanzas namely the Udgraha, Dhruva, Melapaka, Abhoga, and the rare Antara of the prabandha have their prototypes in the Pallavi, Anupallavi, Mukthayi, Edupu, Charanam and Chittaswaram in the South Indian Varnam and Kirtanam and the Sthayi, Antara, Sanchari, Abhoga of the Dhrupads, Trivat, Chatarang and some Sadhras of the North.

Kirtanams of the South and the Dhrupads of the North have both their origin in the prabandhas of old dedicated to some God. In both the systems these are treated with a sense of gravity. They have a style of their own. They are the musical adaptations of the Stotras or Stutipadas of the holy temples. They are to be sung according to a set programme. The raga-suddhi, the Sabdochcharana-suddhi, the Gayanakrama, the programme of the contributions of the accompanying instruments to the performance are all to be strictly observed. The kirtanas in the South and dhrupads and horis in the North are the blue-blooded classical songs of modern music

The Kritis and Khayals on the other hand, are comparatively modern musical compositions in which a scope for expansion of the raga in alapanam, of course to the accompaniment of the drum, and the musicians' manodharma in the raga interpretation, was created. The only difference between the performance of a kriti in the South and that of a khayal in the North apart of course from some manner of swarochochara and varnochochara is that the one is wound up before the audience begins to feel its effect while the other exhausts

the audience with its persisting address. One can hear half a dozen kritis in the South in an hour's time while in the North half a khayal is not finished within one hour; of course the duration of the interpretation of a song or an instrumental piece of music depends upon the capacity of the musician, not to repeat the same passages of music over and over again, but to create new things every moment. I have heard just one single raga played on a Sitar or a khayal in it sung for not less than two hours and there was not a minute of boredom. But such cases are very rare. Ordinarily a khayal should not be prolonged after the singer has exhausted all his ideas nor should a kriti be despatched within five minutes. Effort should be made to expand and elaborate the ideas of the original composer by alapana consistent with the original version. I hope the vidvans will agree with me there.

There is a third type of musical compositions in South Indian music known as Jawali. I am told, these compositions are a light type and are amorous in purport. I do not know if they are employed as a background for abhinaya. If so, they are the prototypes of the Tumris of the North. The tumris are songs which are full of little phrases of amorous purport to be repeated over and over again in varieties of Dhatu. There is full scope for self expression, manodharma in voice, expression on the face and action for the musician. In fact, the aim of tumri singing is to bring out and impress upon the audience the word sense of the song by means of voice, expression and action. Some dance gestures are also resorted to, at times, but these, last, by women singers. I remember to have witnessed here last year, a couple of hours' programme of acting on the basis of a song by a famous South Indian female dancer. Just one little sentence starting with the word Krishna was referred to over and over again with endless varieties of expression and action for over forty five minutes and not for a moment did any body feel bored. I was certainly well impressed by the abhinaya. I however don't know whether the song was a piece of Jawali. Dancers develop the song with acting when there is not much variety in the music. Musicians on the other hand develop the song with fitting variations of the Dhatu.

Taranas of the North and Tillanas of the South are a common type of songs to demonstrate verbal dexterity and rhythmic play.

Let me now come to a type of songs introduced for the first time in Hindusthani music by the late Pt. Bhatkandeji. These

are known as lakshana gitas in which the whole description of the raga itself in which it is composed is set forth. The late Panditji got the idea of the lakshana gita from the South. The Sangita Sampradaya Pradarsini contains a lot of them. Pt. Bhatkandeji's lakshana gitas are all in Hindi language and they became very popular even among some sangita vidvans of the North.

Following the Panditji many others have written lakshana gitas since. This type of song has become now a part of the musical education of a student. Only the other day our friend Venkatarama Iyer sang a lakshana gita of Kanada during the discussion held on that raga.

There is another type of musical compositions known as "Swaravarts" or "Suravat" as it is called in common parlance. This is only a Talabaddha Sargam (Sarigama) of a raga. I am sure it has its prototype in South Indian music too.

One of the most famous and popular songs of Hindusthani music is what is known as Tappa. The Tappa was a creation or rather an adaptation of the Punjabi folk tunes by a man called Shorimiyan. In its style and general rendering this song is a class by itself. It is full of gamaka-yukta-tanas.

Jayadeva's Ashtapadis are sung in the North, as well as in the South, if I mistake not, but the ragas in which these were composed seem to have lost their original forms. I have yet to come across a musician who could render the Ashtapadis according to their original version. It is almost impossible now. Now-a-days our musicians sing the Ashtapadis in whatever ragas they can easily render them.

So we have seen the common features between the two systems, Karnataka and Hindusthani, of music now prevalent. We have seen that till the time of Sarngadeva or say, even till the time of Kallinatha, there was no such distinction as Karnatic music and Hindusthani music. The provincial distinctions or Bhashabheda might have been there. But these provincial distinctions must have existed all over the country. The classes of ragas such as Bhasha, Vibhasha, Antara Bhasha and Bhashanga, show that there were provincial or regional differences. But the general outline of the music was common all over the country. The separation started when the Muslims took a hand in the progress of our music. The muslim rulers were great patrons of

music and brought with them musicians of Persia and Arabia. Hazrat Amir Khusru, a learned scholar and artist of high standing at the court of Allah-ud-Din Khilji did much to popularise the art of music of India. Personally interested in the indigenous art and culture of Hindusthani the Amir seems to have made a critical study of the music, that was then in vogue, particularly in its practical aspect. He invented, evolved new styles of singing, new instruments and new talas out of the material that was available then. The Qouwali is said to be a style of muslim Bhajan invented by the Amir. The Sitar and Tabla, some ragas like Sarpaida, Bakharej, Zeehef, Jangocla are supposed to be the Amir's inventions. These were not new inventions as such. They were just muslim adaptations of the things in vogue at his times. Sitar is an easier and more handy form of the ancient veena. So is the Tabla Bauhja an easier form of Pakhawaj cut into two parts. It is not impossible that some of the melodies credited to Amir Khusru might have been already in vogue in India under Indian names. But it must be admitted that the muslim rulers and potentates of old helped music and musicians with both hands, so to say. They patronised musicians and kept them always above want so that the musicians could concentrate upon their practice of music and attain the highest level of artistic expression. Though sastraic traditions were beyond their understanding they were not totally neglected. In fact, they took pride in singing the praises of swaras, gramas, moorchanas, koota tanas, the gamakas such as Sphurita, Tiripa etc. Then again sages of Sangita such as Baiju Bauvre, Gopal Nayak, Haridas Swami, Baiju Nayaka, seem to have kept up the old traditions and developed the dhrupad style, the most chaste style of Hindusthani music today.

It is not possible in this small paper to go the length of arguments and illustrations to prove the granthic pedigree of Hindusthani music. The basic principles not only in theory but even in the practical expression of music in India are as intact in the North as in the South.

All the difference that there is, between these two systems is in certain ragas on the one hand, and, on the other, in the gamakas or enunciation. I for one will consider Hindusthani music enriched by introduction in it of certain South Indian ragas and songs. Pt. Bhatkandeji has taken a number of the South Indian ragas to the North. Hamsadhvani, Hamsa-Kinkini, Suddha-Saveri under the

name of Durga, Sriranjini, Abhogi, Abhiri, Vasantha, Mukhari, Deva Ranjani are some of the ragas he has introduced into Hindusthani music. The South Indian Bilahari is the raga of the very first mangalacharan "Jayajagadisa Hare" adopted by the late Vishnu Digambarji. The famous Abdul Karim was open minded and progressive enough to at least make an attempt at giving a South Indian expression to some of his songs and sing the sargams in the South Indian way. Today we are introducing in our curriculum the South Indian varnams, finding that they are a very useful class of compositions to give a practice to the throat, ears and sense of rhythm.

With due deference to the conservative point of view I do firmly believe that the time is not far when both the systems will not only enrich themselves by a mutual give and take but build up together the National Bharati. Not for a moment do I urge that the correct forms of the ragas, as they are, in either of the systems should be interfered with. But there is no sin in a North Indian's singing a varnam or kriti in Reetigoula or in South Indian's singing a dhrupad or khayal in Bageshri.

Margadesi, Ramakali, Gauri and Mahuri—less well known. If we add Tyagaraja's and Dikshitar's additions which are to be specially studied we get a total above forty.

Illustrations

1. Kedaragaula and Desh: Sarngadeva mentions a Raga Desavalagaula, which according to Kallinatha signified Kedaragaula; in the north it is known as Desh; the oscillating Ni of the south is split into a sharp and a flat note in the northern system, as such an oscillation is foreign to that system.

2. In Tilang corresponding to Nata, the oscillating Ni is made into a flat and a sharp note, the oscillating Ga into antara Ga and a flat Ga in the Tara register, and in Bade Ghulam Ali's tradition, in the middle register.

The oscillating Ma of the south is generally made into a Suddha and Prati Ma in the northern system. Reversing the process, the Prati Ma which is ornamental in Hemkalyan which corresponds to our Begada, becomes in the Carnatic system an oscillating Ma in addition to the Suddha Ma and the Kakali Ni becomes an oscillating Ni:

Hemkalyan: Pa Dha, Pa Sa. Ri Sa, Ma, Ga, Ga, Pa, Dha, Pa, Ga Ma, Ri, Sa, Pa, Dha, Pa, Ri, Sa; Sa. Ma Ga Pa—Dha, Pa, Ga, Ma Ri, Sa; Ma 2 Pa Dha Pa Ni 2 Sa—Ga, Ma, Ga Pa, Ma 2 Dha Pa Ri Sa.

Begada illustrated with ref to Ma and Ni.

Mandra Sanchara and slow tempo are characteristic of this Raga as exemplified by Tyagaraja's Nadopasana and Dikshitar's Tyagarajaya and Patnam Subrahmanya Iyer's Abhimanamennadu.

You all know Saranga (corresponding to the northern Suddha Sarang) and Hamir (corresponding to Kedar) which employ both the Suddha and Prati Ma. As these are said to be Desi Ragas, you perhaps feel that no violence is done to the basic concept of our present day theory which divides Ragas into two rigid groups according as they employ the one or the other Ma; and like the great castes flow apart and refuse to mix. Now the occurrence of two Ma-s in the same Raga is something I would like you to realise, by listening to certain northern songs on records and familiarise yourself thoroughly with them, though it may not be easy at the first listening. Once you understand the usage, learn the songs if possible and go over the sancharas again and again; it is worth while. We shall see if the practice occurs in Carnatic Ragas and songs and if so where and with

what meaning. Such Ragas are of two kinds; one where the Prati Ma is important and the Suddha Ma an ornament to it: Purvi and Vasant of the north and our Gaulipantu and Yamunakalyani are of this type: in the second type Suddha Ma is important and Prati Ma an ornament to it: Ramkali, Lalit and Prabhat Bhairav of the north and our Vasanta and Mangalakaisika represent this type.

Illustrations: Records of Poorvi, Vasant, Ramkali, Lalit and Prabhat Bhairav—the last an Abhanga of Tukaram.

There are nearly 30 Ragas that employ both the Ma-s in the northern system and quite a number in the Carnatic system. The mere occurrence of the Prati Ma does not contradict the melodic character of the Raga whose chief feature is Suddha Ma; no. *vice versa*. Take Gaulipantu which is *not* a Desi Raga, but an ancient Raga that might prove to be a Raganga Rag in the sense that it reflected a Grama Raga; indeed Tuljaji describes it as having the *chaya* of a Grama Raga. Now there are two evening Ragas of the Gambhira type called Sri and Gauri in the north resembling our Gaulipantu. In Sri Ri is Vadi, Pa Samvadi, no Ga in ascending and Dha Vakra thus: Ri Sa Ma 2 Pa—(Dha) Pa Ni 2 Sa—Sa Ni 2 Dha Pa Ma 2, Ga Ri Ga Ri Ri Sa; Meend between Ri and Pa and Pa and Ri, also in Ga Ri, Ga Ri Sa. Gauri is almost identical, but with a beautiful Mandra Ni and an occasional Suddha Ma thus: Sa Ni Dha Ni Ri Ga Ri Sa—Ri Ma 2 Ga Ri Ri Sa; Ni Dha Ni Ga Ri Ri Sa—Ri Ma 1 Ga Ri, Ri Sa.

During the Academy discussions of Gaulipantu one view favoured Suddha Ma and the Raga resembled Saveri; the other view favoured Prati Ma and the Raga resembled Pantuvarali. Following the rigid division of melas into two groups, current practice employs either Ma 1 or Ma 2. Veena Dhanammal and Mr. Tirumalachari used to sing this with both the Ma-s and an oscillating Ma, with which Subbarama Dikshitar's definition agrees. (Illustration: the pada of Kshetragana by Srimatis Brinda and Mukta.)

Yamunakalyani and Suddha Kalyan: I agree with the conclusion of the Academy that Yamuna employs both the Ma-s. But this Raga is not the equivalent of Yaman as stated by Mr. Hulugur Krishnachari. Suddha Kalyan is its northern prototype, which omits Ma and Ni in ascent and employs Ma 1 occasionally; Ga Vadi, Dha Samvadi; Meend between PaGa, PaRi, SaNiDha, PaMaGa; Mandra sanchara is characteristic: Sa Ri Ga Pa Dha Sa—Ni Dha Pa Ma Ga Ri Sa; Ri Ga Dha Pa Ma Ga Ri—Pa Ma 2 Ga—Ri Ga Ga Ma 1

Ga Ri Sa Ni Dha- Ri Ga Pa Dha Sa Ni Dha Pa- Pa Sa Dha Pa Ma 2 Ga. The Kalyani of Venkatamakhi, Ahobala, Pundarika Vittala and Lochan is just this—a blend of Kalyani and Mohanam. The Marriage song when bride and bridegroom play the ball, the Kolattam song 'Lokasakhi' and the mettu known as 'Indra Sabha' and the Tamil padam 'Maruva Oru' are all in this Raga. Mr. K. V. S. Iyengar remarks that Syama Sastry's 'Birana Brova Iti' though now sung in Kalyani was sung in a different way by others; the different way is Yamuna Kalyani.

(Illustration by Srimatis Brinda and Mukta of the Javali 'Adineepai' by Dharmapuri Subbaroyar.)

Vasanta and Lalit: In the Academy discussions, the dispute was about Dha; one view favouring the higher and the other the lower; one suggested Pa and another denied it; Mr. P. S. Sundaram Iyer said he had heard Dikshitar's 'Ramachandram' sung with a Prati Ma, but the point was missed. Now let us seek light from Hindusthani music. Lalit is said to have Suddha Ma as Vadi and Sa as Samvadi—Ni Ri Ga Ma 1 Ma 2 Ga or Ma 2 Ma 1 Ga- Dha Ma 2 Dha Ma 2 Ma 1—(occurring often) Ni Ri Ga Ma 1 Ma 2 Ma 1 Ga- Ma Dha Sa- Ri Ni Dha Dha Ma 2 Ma 1 Ga Ri Sa-Ni Ri Ga Ma 1 Dha Ma 2 Dha Ma 2 Ma 1 Ga etc. This is considered auspicious for concluding a performance according to the old proverb 'Lalitantani Gitani'. According to me this is the most beautiful of the Hindusthani Ragas (barring of course Lalit-Pancham on woman's voice) with an exquisite feminine grace on account of the delicious interplay of Ma 1 and Ma 2 and the unit Ma 1 Ma 2 Ga, Ma 1 Ma 2 Ma 1 Ma 2 Ga or Dha Ma 2 Ma 1; the two Ma-s occurring consecutively is a motive of Beauty and grace—the *Lalithanga*—from which the Raga derives its name; and occurs predominantly in Lalit. See how expressive it is in Prabhat Bhairav, a raga sung early in the morning in the temples of Maharashtra in devotional worship. Watch the tender grace of the same motive—the *Lalithanga*—when Tyagaraja and Dikshitar describe Sita musically in Mr. Tirumalachari's text of Sitamma and Ramachandram, as it occurs again and again. Listen to the lalithanga when Tyagaraja describes the beauty of the Rama image in 'Entamuddu' when he recovered it. The coincidence of the two Ma-s is to be seen in the song 'Mangala Devate' in the Raga Margadesi by Dikshitar.

Mangalakaisikam is not a Desi Raga but a Raganga Raga in the sense that it reflects a Grama Raga; and it employs the *Lalithanga* in several contexts of the song 'Sree Bhargavi' especially in the Raga mudra; in describing the loveliness of Radha's anatomy in the

Ashtapadi 'Kuru Yadunandana'; in the beautiful nuptial songs embodying feminine banter, etc.

Desya Todi was discussed by the Academy; one view favoured Suddha Ma and the other Prati Ma and a third both the Ma-s; but no conclusion was reached. In Dhanammal's and Tirumalachari's text both the Ma-s are employed. (Illustration by Srimatis Brinda and Mukta of the song 'Kamalamba Sri' by Subbaroya Sastry.) Desya Todi as its name indicates is a reflex of one of the northern Todi's; it therefore employs not only both the Ma-s but also Kakali Ni.

Now why do these beautiful Ragas lose their most charming feature in present day music? It is because of the misunderstanding of a theory that divides Ragas into two groups; and everyone imagines that Ma 1 is untouchable for one group and Ma 2 for another. Consequently disaster has overtaken all ancient Ragas employing both the Ma-s, a few of which I have outlined above. You have now before you two alternatives as to what you should do; either make your conception of the Suddha and Prati Ma groups, sufficiently elastic to be able to accommodate such Ragas; or recognise the presence and coincidence of the two Ma-s in these and similar Ragas as Pundit Subbarama Dikshitar does. This is a tacit admission that these Ragas are much older than the melakarta scheme. After this lengthy but necessary preface, we shall discuss Sankarabharana now.

Sankarabharana

Sarngadeva calls this a 'Prakprasiddha Desi Raga'; by 'Desi' he explains that certain Grama Ragas had the appellation 'Desi'. Sankarabharana was therefore a Grama Raga. By calling it well known in the past, all that Sarngadeva meant was that in Kashmir where he was born and in Devagiri area where he lived in early 13th Century Sankarabharana was not well known though in other parts of the country and at other times, it was well known.

यदायं मध्यमादिश्रेत्स्यान्मन्द्रस्वरमुद्रितः ।

छायान्तरेण युक्तः सन् शंकराभरणस्तदा ॥

इति शंकराभरणः

By this verse Sarngadeva means that the alapa started with Ma—thus—Ma Ga Ma Pa Dha- Ni Pa Dha Ni Sa; and that the mandra sanchara with muted and half muted nuances of sound as the voice

swelled and ebbed in slow and fast tempo, with mouth closed or half closed (Mandraswaramudritah) was characteristic; the term Chaya or 'Kaku' meant an inflection, modulation or stress and was of six different kinds: (1) relating to swara it meant an illusive extension of a note to its higher or lower neighbour, pushing it to its very limits short of touching the other note, so that Ni resembled Sa and Sa resembled Ni. (2) relating to Raga, it meant faithfulness to the Grama raga from which Sankarabharana was derived. (3) relating to other Ragas it meant fugitive recollections or suggestions of other Ragas thus: a touch of Bilahari in Ga Pa Dha Sa Ni Sa Dha Pa Ma Ga Ri in Sankarabharana; or a touch of Yadukulakambhoji in Ri Pa Dha Pa Ma Ga Ga Ma Ga Ri Sa Ni—or a touch of Kedara in Sa Ri Ga Sa; or a touch of Saranga in Sa Dda Pa; all which meant that the prayogas were common. The real significance is that like Sandal which enriched its bouquet by fragrance culled from almost every flower, Sankarabharana whose beauty was of an intricate kind, retained its individuality though other Ragas hovered around as a vague and intangible presence. (4) relating to voices, it meant the Raga developed subtle new forms on the diverse timbres of male and female voices. (5) relating to instruments, it meant subtle new effects and forms the Raga assumed on different instruments on account of their diverse timbre and idiom: thus with an excess of Sphuritas on the flute, with Gamakas and Sphuritas well balanced on the Nagaswara and with an excess of Gamakas on the Vina. (6) relating to provinces, it meant differences in style and intonation, such as Kannada, Andhra and Keralala; it perhaps also meant the great Desi equivalent of Sankarabharana—the Raga Gauda Sarang. There was also the freer Desi manner of singing the old ragas—(it used to be said that Konerirajapuram Vaidyanatha Iyer's Todi was Desi.) Of these various Chayas, some may be common to all the Ragas, but the Swara, Raga and Anyaraga Chayas, might have specially applied to Sankarabharana. Bhavabhatta prescribes the Mudrita Gamaka not only to the Mandra but to all the registers; Ahobala prescribes the Gamakas Kampita and Dalu, to which I shall refer later.

Here are two sutras as I would call them from two ancient compositions, epitomising the Raga:

1. Ma Ga Ma Pa Dha Ni Sa. 2. Ma Ga Ri Sa Ni Sa Pa Dha Ni Sa Ri, Ma Ga Ri Sa.

Ahobala: Sa Ni Ma Pa Ma Ga Ri Sa. Tulaja from the prelude of an old alapa: Sa Sa Ni Sa Dha Pa Ma Ga Ri Ga Ma Pa, Dha Ni

Sa Ni Dha, Ga Ga Ri Sa Sa Ri Sa Ni Dha Ni Sa. From Eduppu: Ni Ni Dha Ni Sa Ni Pa, Dha Pa Ga Pa Dha Sa Ni Sa Dha—Dha Ma Ga Ri Sa. From Sanchari: Sa Ni Pa Ma Ri Ga Ma Ri Sa—Sa Sa Dha Pa Ma Ga Ri Sa.

Here are a few ornamental phrases selected from the songs of Tyagaraja, Dikshitar and others, which recur so often that they may be said to embody the vocabulary and idiom of the Raga:

Ga Sa-Sa Dha Pa- Sa Dha Pa-Ga Dha Pa-Ri Dha Pa-Ma Dha Pa-Ri Ni- Sa Dha- Ni Pa- Dha Ma Pa Ga Ma Ri Ga Sa-Pa Sa and Sa Pa (in Aksharanurakte Avidya of the song Dakshinamurte)-Pa Ri-Ni Ri-Dha Ga Ri-Dha Ma Dha Ni Ri Ni Pa- Ri Ga Ma Dha Pa Ga Ri Sa-Ma Ni Dha Pa- Ma Sa-Ni Sa Dha (Vrishavaba of Akshayalinga)-Ma Pa Dha Ni Sa (fast in Jaganmohana of Akshayalinga and Neepadambujamule of Sarojadalanetri)-Ga Ma Ri-Sa Ma Ga Ma-Ga Pa Ga Ma Ri Ga-Ga Ri Ma Ga Sa-Ma Ri Sa Ni-Pa Ga Ri Sa Ni-Ri Pa Ma Ga Ri Ga-Ga Ma Ri Pa Ga Ri Sa-Ri Pa-Pa Ri-Ga Sa Ri Ga Ma Pa- Pa Ga Ma Pa Dha Ni- Ni Pa Dha Ni Sa-Ga Ri Ma Ri Ga Ri Ma Pa Ga-Ma Ri Ga Pa Ma Pa Dha Ni Sa-Sa Pa Dha Ma Ga-Sa Dha Ni Pa Dha Ma Pa-Ma Ri Ga Ri Sa-Ri Ni Dha Ni Dha Pa-Pa Ga Ri Ga Ri Sa-Ma Pa Dha Ni Pa Ma Ga-Pa Dha Ni Dha Pa-Pa Ma Pa Ga Ma Ri Sa Ni-Ma Dha Dha Sa Ni Pa-Dha Pa Ga Ri Ni Sa Ga Ri Sa-Sa Sa-Pa Ma Ga Ri Sa etc.

With these we shall make up a few phrases ending on specific notes (e.g.) Ri, Dha Ni Sa Ri-Sa Ri Ga Ri-Ri Ga Ri Ga Ri-Sa Ri Sa Ga Ri-Ma Ga Ri Ga Sa Ri-Ri Ga Ma Ma Ga Ri-Sa Ma Ga Ri-Sa Dha Pa Ma Ga Ri-Sa Sa Ga Ri-Sa Ri Ri etc.

Ga: Sa Dha Pa Ma Ga-Dha Pa Dha Pa Ma Ga- Dha Pa Pa Ma Ma Ga-Ga Ri Ma Ga Ga-Ma Pa Ga Ma Ri Ga-Ma Ga Ma Pa Ga Ma Ri Ga- Pa Ga Ma Ri Ga-Pa Ma Pa Ga Ma Ri Ga- Sa Ga Ri Ma Ga Pa Ma Dha Pa Ma Ga- Ma Dha Pa- Ma Ga- Ga Dha Pa Ma Ga- Ga Ri Pa Ma Ga- Ma Ga Ri Sa Ma Ga- Pa Ma Pa Ma Ma Ga Ga etc.

In the same way we could improvise combinations ending on Ma, Pa, Dha, Ni and Sa all of which would constitute the Raga angas—the basic vocabulary and idiom. With these we shall attempt something like sentences, with a beginning, middle and an end thus: Ma Ga Ma Pa Dha which initiates, but is inconclusive—Sa Dha Ni Pa Ma Ga Ma which brings in a new qualifying clause and Ma Pa Dha Ni Sa which concludes; then more involved combinations like Sa Ma Ma Ga, Ma Pa Ga Ma Ri Ga—Ma Pa; and longer sentences etc. A whole Varna is made up of just two sentences thus:

Pa Ma Ga Ri Ga, Ma Dha Pa Ma Ga Ri Sa Ni
 Sa Pa Ma Ga Ri Sa Ni, Sa Ma Ga Ma Pa Pa (Pa Ma Ga)
 Ma Pa Dha Ni Sa Sa, Ni Sa Ga Ri Sa Ni Dha Ni Sa
 Sa Sa Ni Dha Pa Dha Ni, Sa Dha Pa Ma Ga Ri Sa (Ni)

All this is helpful in understanding the Raga and later in forms like Alapa. It may be noted in passing that Kaisiki Nishada finds occasional but emphatic employment in dance varnas in the Raga.

Sthavavaghas are stylised swara passages in a gamaka setting. Of these Dalu mentioned by Ahobala is the interplay of light and shade in which the gamaka glistens for a brief instant followed by the note as a faint shadow and known as Dal tan in the north. The classic examples for this are those occurring in 'Ananda' of 'Aparokshantiyabodhananda' of Sri Dakshinamurte, also in 'Sachitananda' occurring earlier and in such passages like Sa Ni (Sa) Dha (Ni) Pa Ma (Pa) Ga (Ma) Ri (Ga) Sa. Dikshitar uses this as a motive of rapture or ecstasy. This Dalu is an essential component of the Raga Sankarabharana. A series of similar prayogas sung with delicacy thus: Ga (ma) Ma (pa) Pa (ma) Ma (ga) or Ga (Ma) Ma (Pa) Pa (Dha) Dha (Ni)—Ri (Ga) Ga (ma) Ma (Pa) Pa (Dha)—Ga (Ma) Ma (pa) Ma (Ga) Ma (Pa)—is a motive of grace called Lavani and would be very appropriate in dainty graceful descriptions. These very units in patterns of three—Ni (ri) Ni—Ri (Ga) Ri—Ga (Ma) Ga—Ma (Dha) Pa—Ga Ri Sa following the billow like Sa Sa Ga, Ri Ma, Ga Pa, Ma Ga of Swraragasudha, would be the Tarangita. Bhairavi provides classic examples of the movement of water in a pot: Pa (Dha) Ma (Pa) Ga (ma) Ri (ga) - Pa Pa (Dha) Ma M (pa) Ga Ga (ma) Ri Ri (Ga)—Pa (Dha) Pa (Dha) Ma (Pa) Ma (pa) Ga (Ma) Ga (ma) Ri (ga) Ri (ga) and in threes Pa (Dha) Pa (dha) Pa (dha), Ma (pa) Ma (pa) Ma (p), Ga (ma) Ga (m) Ga (ma), Ri (ga) Ri (ga) Ri (ga) and in aroha Ma (pa) Ma (pa) Pa (dha) Pa (dha) etc.

Sancharas employing Ma and Pa, are a special feature of Sankarabharana and provide a motive of appeal in 'Karunakari Kambukanthi' 'Dhinabandhu' 'Badari' etc., and one of tearful ecstasy in the Tamil song describing Sita when she saw the anguliya. Sankarabharana is the proper medium for expressing such great joy and sorrow.

The usage Pa Ri or Dha Ri or Dha Ga Ri would be a motive of command as in 'Dasaratha' while the swara structure of 'Pala' would be one of endearment. The continuous downward scaling of 'Sa Ri Ni Sa Dha Ni Sa Pa Dha Ni Sa Dha Pa Ma Pa Dha Ma Pa Ga Ma Pa Ri Ga Ma Sa Ri Ga Ma Pa Dha Ni Sa' would be Namanam and the

upward scaling of 'Dakshasikshana' would illustrate ullasitam as well as aksharadambara. Silence and weight are denoted by a gravitation to Mandra Pa as in 'Entabhara' and 'Sadamauna'; graceful movement in the pattern of 'samaja'; the Ga-ma Ga-ma of Enduku would resemble the throb of the Damaru. And so on. I would just stress this point here, that there is little straight movement and that the Raga is all twists and bends and gaps and full of stylised decorations; and to call this the diatonic major scale, is to miss its rich epic content.

Alapa

This was really a kind of tonal architecture made up of the above materials in a design of heavenly length; it was not unlike the epic flight of a great bird in three or four directions and courses. It may be likened to the sonata in that it had at least four distinct and contrasted movements, each with its own prelude and conclusion; if one movement was forceful and manly, another was dainty and feminine; if one was slow, another was fast; in the middle it digressed to work in the chief notes of the Raga, as though they were gems, in a series of regulated passages called Sthayis—as the central theme in one kind and end theme in another. After this episodic digression, arrived the final movement and conclusion with sometimes a brief Tana passage thrown in. See the skeleton structure indicated below:

1st. Ayattam: From middle Ma to middle Ri, rise up to Tara Ma singing variegated sentences, pause on Tara Sa—this was the prelude.

1st Ragavardhani or Eduppu: From Tara Ri to Tara Dha down to middle Sa, then up to Tara Sa.

Eduppumuktayi or Vidari: From Tara Ni to Madhya Ri, then to Tara Ma pausing on Tara Sa.

2nd Ragavardhani: From Tara Pa to Tara Dha, then to middle Sa.

2nd Vidari: From Tara Sa to middle Ri, then up to Tara Ma, ending on Tara Sa.

Tara Sa Sthayi: From Tara Sa to Tara Dha up and down singing 12 separate sancharas with the six swaras as central theme one after the other with a beautiful evasion of the higher note in aroha and the lower note in avaroha.

Then Pa, Ri and Ga Sthayis, with swaras as end theme. Then final muktayi.

Kataka was alapa in tana style; the Thaya was brief sculptu-
rusque fragment like an ornamental pillar or lotus.

Gauda Sarang

The northern analogue of Sankarabharana was the Gauda variety of Suddha Sarang. Sarngadeva's definition of the Gauda type is this:

गौडैस्त्रिस्थानगमकैरोहाटीललितैः स्वरैः ।
अखण्डितस्त्रियतिः स्थानत्रये गौडी मता सताम् ॥
ओहाटीरुप्यते मन्त्रैर्मृदुद्वततरैः स्वरैः ।
हृकारोकारयोगेन हन्यस्ते चिबुके भवेत् ॥

Kallinatha explains that in this type of Ragas, the swaras were densely ranged and were rich with appropriate gamakas in the three registers and had a continuous movement in all registers without being segmented and was specially beautiful on account of a grace called 'ohati'. This was vowelising with the syllables Ha and Ou in Mandra register by planting chin on chest and with effort generating a soft and attenuated sound, with Kampita Gamaka and fast. The Mudrita gamaka of which we spoke conveys a similar sense. You may take it that all ragas with Gaula as part of their names have this mandra sanchara—Gaula, Kedaragaula, Narayana-gaula, Ritigaula etc. (Illustrations of Gauda Sarang.)

Sancharas : Sa Ri Sa Ga Ri Ma Ga Sa Ri Sa Ga Ri Ma Ga Pa
Ma2 Dha Pa Ni Dha Sa-Sa Dha Ni Pa Dha Ma Pa Ga Ma Ri Ga, Ri
Ma Ga Pa Ri Sa.

Sa Ri Ma Ga-Pa Ma2 Pa Dha Pa Ma Ga Ri Ga Ri Ma Ga, Pa
Ri Sa.

Dha Dha Ma2 Pa, Ni Dha Ma2 Pa, Dha Pa Ma Ga Ri Ga Ri Ma
Ga, Pa Ri Sa also; Pa Pa Sa-Pa Ni Dha Ni Sa-Ma Ga Pa Sa-
Ma Pa Ni Sa Ri Sa-Ma Dha Pa Ri Sa-Dha Pa Ma Ga-Sa Dha Pa Ma
Ga-Ma Pa Dha Ni Sa (fast) Dha Pa Ma Ga-Sa Pa Ma Ga-Ma Pa Sa
Pa Ma Ga-Pa Ni Dha Sa-Ni Dha Ni Pa Ma Ga-Ga Ma Ga Pa-Ni Ma
Dha Pa Ma Ga etc.

Mandra Sanchara is characteristic; the prati ma is ornamental, being the oscillating ma of Sankarabharana stylised, as explained earlier. All textual authorities assign it to melas with the notes of Sankarabharana. Mulabaksh actually calls it Sankarabharana.

(Illustration of resemblances and common sancharas. Illustration of 'Manavyalakinchara' by Srimatis Brinda and Mukta.) The

meaning of the song is: "Won't he listen to my secret desire; entangled as I am in the jungle of Karmakanda and Samsara, won't he, the ideal man, save me even as he saved the rishis?" The Raga has been given two names—Nalinakanti and Sambhukriya. Not only was Tyagaraja's message secret, but also his Raga which was Gaudasarang which the saint had possibly heard from the Maratha Sadhus of Tanjore. I had talked about ghost ragas originating from the errors of scribes and printers. Nalinakanti and Sambhukriya would be first ghosts to be exorcised.

All along about the anatomy of Sankarabharana. Did it have a transcendental significance? According to Somanatha, the Raga was Siva himself donning red silk, ashes on forehead and lotus garlands round the neck. He who chose the sacred peepul among trees and the Sama among Vedas was said to have chosen Sankarabharana among Ragas, to reveal himself.

India has forgotten more music than other countries have created. The melodies of human composers like Jayadeva and Purandara have passed out of racial memory and are entombed in the silence of oblivion. But Sankarabharana, famous before Sarngadeva's age (13th century), stands athwart the centuries, timeless and eternal like the Himalaya or the Sanskrit language. I am sure you will all agree with Pundit Subbarama Dikshitar that according to the elders, Sankarabharana was the greatest among Ragas.

CARNATIC RAGAS AND THE TEXTUAL TRADITION*

BY

Sri K. V. RAMACHANDRAN

The Jatis of Bharata were what we might consider the ancient archetypes of Ragas. The general impression that they were primitive and crude and bound by too many rules is incorrect; they represented the last word in sophisticated artistry and gave shape to unearthly types of beauty in sound; the vitality and magic of some of our great Ragas and we may presume that of the ancient Grama and Bhasha Ragas, were in no small measure due to these. From them arose in the first cycle the Grama Ragas classified as Suddha, Bhinna, and Gauda, etc., out of which a few named Kaisikas were

* Lecture delivered at the Madras Music Academy, on 16-9-50.

set apart for intoning the Ramayana. From the Grama Ragas arose the Bhasha, Vibhasha and Antarabhasha named according to the degree of their resemblance to and chronological distance from the Grama Ragas. It was from the Grama and Bhasha ragas that Sambandhamurti and Sundaramurti chose musical settings for their hymns. Still later the Ragas came to be grouped as Raganga, Bhashanga, Upanga and Kriyanga, all of which reflected the ancient Grama Ragas and Bhashas in greater or smaller measure; the Kriyanga was said to be emotionally expressive in a special way. Out of the Ragas listed by Sarngadeva (1210-1247 A.D.) some are yet to be found in the northern systems and others in the southern. An interpretation of Sarngadeva involves the collation of materials from all parts of India, and greater India and a lot of thinking and comparing; but he could be interpreted and made to yield valuable data. I had referred yesterday to Ramamatya (1550) who lived in Vijayanagar a few years before the battle of Talikota, Kallinatha who lived in the same area a little later, Pundarika Vitthala of the 16th Century who lived in north Karnatak and southern Maharashtra, Somanatha who lived in the Godavary area earlier in the same century and Ahobala of Hyderabad who lived in the early 17th century. Living as they did in the northern fringe of southern India and a bilingual and bimusical areas, these southern writers have described some northern Ragas also. Govinda Dikshita, Venkatamakhi, Sahaji and Tulajaji lived in Tanjore in the 17th and 18th Centuries and theirs is a record of Ragas in vogue in the Tamil area. What makes the testimony of these writers more valuable is that they were actual persons who lived in different areas and periods and their accounts are authentic contemporary descriptions of Ragas. Very often they disagree, but such divergences follow from the fact that they belonged to different places and times. Herewith a few examples to illustrate the utility of their accounts.

1. Sarngadeva mentions a few Ragas under the name Ramakriya; of these Natyaramkriya is represented by our Nadaramakriya and Ramkali of the north; Bahuliramkriya by a Vibhas in the north and a Ramakali in the south in which Subbarama Dikshitar has a song; Chindaramakriya by Sindhuramakriya described by Sahaji, Tulajaji and Subbarama Dikshitar; there is also a Suddharamakriya described by most writers.

2. When Lochanakavi of the 14th Century refers to the Raga Desakshi of the Ashtapadi beginning 'Stanavinibhitamapi' which was absent in his age and place we get additional light that though to-day

that particular Ashtapadi has lapsed into Bilahari (which resembles Desakshi) Jayadeva's original melody was the southern Desakshi and not the northern Devsakh.

3. When Ramamatya says that Kannadagaula was beloved of the Utkalas and Pundarika Vitthala asserts that Bhairavi was beloved of the Dravidas, we have a glimpse into these eternal Ragas shining like the Sun and Moon through the centuries.

4. When Ramamatya states that Sanakarabharana resembled Samanta and Venkatamakhi states that Samanta resembled Sankarabharana, we have a clue to find out what Samanta was. Tyagaraja has a song 'Prananatha' which resembles Sankarabharana and might on examination turn out to be Samanta.

5. When Venkatamakhi states that Kalyani (i.e. Yamunakalyani as I said yesterday) and Pantuvarali were beloved of Turushkas and not fit for learned composition we are in a position to date the arrival of these Ragas and their adoption in the southern system.

6. Srinivasa has hit off Gaula when he said that in Gaula Ga occurred in Tanas ending with Ma (ie) Ri Ga Ma—Ri Sa. Ahobala hit off Nilambari when he singled out Ma & Pa as the most important and mentioned a Sangati between Sa & Pa and Pa & Sa; and Surati when he described a Sangati between Ri & Ma, Ma & Ri and Pa & Ri and Ri & Pa and Ma & Sa and Pa & Sa.

7. When Somanatha repeats the phrase Ga Sa five times and the Ga with Dolana Gamaka twice and remarks that where there is such repetition there is Rasa, he is enunciating not the architectural principle of repetition but an aesthetic doctrine.

All which is positive and helps to widen our knowledge of the Ragas. This textual tradition, as I have called it, is helpful in a negative way also. Thus the Ragas Chayagaula, Chayanata and Chayatarangini are recognised by the textual tradition, but for the nine others in current lists of Janya Ragas followed by our musicians beginning with Chaya like Chaya Malavi, Chaya Narayani etc. there is no warrant; you can't find them at one glance as they are distributed over several melas, till my late friend Mr. Chitti Babu Naidu brought them together under one index; Anandabhairavi is genuine but not Anandanatani nor Ananda Abhogi; Devakriya, Devamano-hari and Devagandhari have textual authority, but not the nine others like Devakusumavali, Devamalavi, Devamrutavarshini etc.; Bhinna Shadja and Bhinna Panchama are genuine but not Bhinna Gandhari, Bhinna Nishadam etc.; Purna Chandrika and Purna-

panchama are recognised but not Purna Gandhari, Purna Nishadam, Poorna Lalita etc. ; Suddha Dhanyasi, Suddha Desi, Suddha Saveri and Suddha Vasanta are real Ragas described by the textual authorities but not the forty and odd names beginning with Suddha-Suddha Jingla, Suddha Navaneetam, Suddha Neelambari, Suddha Seemantini Suddha Madhyamam, etc. ; out of the names beginning with Vasanta only one is genuine—Vasantabhairavi. The most funny names occur as Ragas—Nayanabhashi, Nakhaprakasini, Syamalvarni, Stotrapriya, Stutipriya, Kirtipriya, Sikari, Barbara, Vichitrambari, Alankarapriya, Katakapriya, Ganitavinodhini, Hitabhashini, Jyotsnapriya, Nasikabhushani, Dehali, Abhiru, Kalgada and Kaltada etc. This is the process by which Karnatic music is able to count more than thousand ragas. Unfortunately this is exactly the list of Mela and Janya ragas that is being followed at schools, colleges, universities and is the refuge of professional musicians and composers.

But all this must have begun somewhere. I traced it to Mr. Singalachari the first editor of Tyagaraja's songs about 1880, forty years after the passing of the composer, who at a loss for the names of the Apurva Ragas gave his own in his first publication thus: Entanerchina-Saraswati Manohari; Kalinarula-Harikambodi; Danda-mupettenura-Purnachandrika; Nagumomu-Nagavarali; Niravadhi-Dhirasankarabharanam; Nenarunchi-Hari Kambodi; Parakujesina-Kamas; Panipatisayi-Purvakalyani; Marubalka-Abheri; Raghunan-dana-Jaganmohini etc. I traced it next to the work Sangraha Chudamani from which apparently Mr. Singalachari drew the names of Apurva Ragas in his subsequent publications. This work resembles the Nadi Granthas of astrology and contains the Mela and aroha and avaroha of over three hundred Ragas, from which editors were expected to choose what they thought appropriate for the songs. Nothing is known about the author, where he lived and when, unlike Ramamtya and other textual authorities I had referred to earlier; the original manuscript was so full of blunders, that Mr. Subrahmanya Sastry practically rewrote it. He was able to correct the grammatical blunders, but who could correct the musical ones? From this nucleus grew the immense Melakarta system of to-day with its enormous census of Ragas. Those who have written about this work, were not able to determine its age and so have tentatively assumed that it belonged to the first half of the 19th century, though without any basis for such a supposition. It is worth noting that even these enthusiasts did not have the courage to assign the work to a period earlier than the 19th century. May I

suggest the following clue to locate its time? The Raga Behag came to be adopted in the Carnatic system in the last quarter of the 19th century—the first songs being the Javali of Dharmapuri Subbaroyar beginning 'Indumukhi' and one or two by Gopalakrishna Bharati—all within living memory. You will search in vain for a song in it before that period either by Tyagaraja or Dikshitar or other composer. Now Sangrahachudamani has described Byagu as it was spelt in Tamil and has a gita for it. This would make the work contemporary with Mr. Singalachari himself. We shall examine some of the Ragas of this work now using the textual tradition, in particular Sahaji and Tulajaji as our guides.

According to them Suddha Saveri has Ri and Dha Suddha and omits Ga and Ni. Purandara's gita 'Ri Ma Ri' was sung thus originally. It has its northern analogue named Gunakri which is a majestic Raga (possibly a Grama Raga) and very appropriate for portraying the distress of Viraha; it has survived in Bengal, North India, Bali and the Nohplays of Japan; it resembles Saveri in part. The Raga wich employs Ri and Dha tivra and omits Ga and Ni is according to our authorities Devakriya, which is also a fine Raga and known as Durga in the north. (Illustrations: The Gita 'Ri Ma Ri' for Suddha Saveri and Dikshitar's Sri Guruguha taraya by Brinda with raga mudra as Devakriya.) Tyagayya's songs 'Darini' and 'Kalaharana', are in this raga. But the two ragas are entirely different and how could Suddha Saveri become Devakriya or vice versa? And how could anyone name Devakriya as Suddha Saveri unless he was misguided by a book like Sangrahachudamani? Having named Devakriya as Suddha Saveri, an incomplete scale from mela 20 from the nadi catalogue was chosen and called Devakriya and the song Chinnanatimata was assigned to it; and when that did not tally, another aroha and avaroha formula had to be substituted, but the name Devakriya was retained as obviously it did not matter to the people what the name was. But in one version this very song is labelled Saindhavi. It is up to you to find out what the raga of this beautiful song is. Unexpected confirmation came from Mrs. Ranganayaki Parthasarathi who learnt a song in the genuine Suddha Saveri from an ancient at Mysore, who said that was the name of the Raga.

Saraswati Manohari is described by the textual tradition. (Illustration by Srimati Brinda of Dikshitar's song 'Saraswati Manohari'). It is a great Raga and as important as Sankarabharana and we have plenty of illustrative material for this in the shape of

Alapa, Thaya etc.; and I dare say it has a northern analogue. Entavedukundu of Tyagayya is a raga resembling Sama or Yadukulakambhoji. It has no resemblance to the classical Saraswati Manohari. On what authority could this be called Saraswati Manohari? Obviously the person or book responsible for the label did not know the real Saraswati Manohari.

Sindhuramakriya is a raga employing Prati Ma according to the textual authorities, two Dhas and Komala Ni. Tyagayya's song 'Sudhamadhuryabhashana' is in a raga resembling Kamalamanohari. How could this be Sindhuramakriya?

Makelara is a northern Raga called Rageswari which Tyagaraja perhaps heard from the Maratha Sadhus and utilised even as he utilised Gauda Sarang. The name Ravichandrika is therefore another name like Nalinakanti and Sambukriya.

Samavarali is an ancient Raga mentioned by almost every authority. Why call it Ganamurti? Velavali is an ancient name; Manohari and Gauri Manohari are the new names for which there is no warrant. For the confusion between Vasantabhairavi and Lalitapanchama it is this editor and printer of Tyagaraja relying on unreliable sources like Sangarahachudamani, who is responsible. In fact the vast majority of names of uncommon Ragas introduced by this work are arbitrary and have no support in the textual tradition. The Ragas employing two Mas find no place in this system; So Gaulipantu must masquerade as Saveri or Pantuvarali and not as it is; Vasanta and Mangalakisikam have to lose their most beautiful member—the *lalita anga*; Desya Todi could survive either as Todi or Varali, not otherwise. In fact this was a sort of a Procrustean bed for the mutilation of Ragas.

I had referred to the vocabulary and idiom of which each Raga had and which could not be defined by the mere aroha and avaroha. That was why Vidvan Rajamanickam Pillai said that such a definition was as absurd as defining a man by his height and girth. The Ragas constituted the substance of our music; and the theorists who during the past five centuries have written about them have attempted to classify them under hypothetical labels called Melas, because there was a need at the time to stress the Swaras more than the character of the melody as previously. The mela was just a label and at no time did it have anything other than a classifying sense, like the terms vowel and consonant. All that it did indicate was the more prominent notes employed by the Ragas grouped under it. Thus the Mela Malavagaula was called variously as Saveri, Bauli, Gurjari, Nadaramakriya etc. by various writers and they knew quite

well what they meant. It did not imply any taboo that Swaras not comprehended under the Mela should not be employed. When the theorists generalised from a dozen Ragas that employed Suddha Ri, Ma and Dha, Antara Ga and Kakali Ni and called the mela Malavagaula, it was this mela which was derived from the Ragas which it sought to group. But how could Ragas in existence long before the need for Melas arose be said to be born from them?—a late label that came in the succession of labels beginning with the Gramas. The very idea of Janya and Janaka is basically wrong.

Then the taboos and untouchabilities that the so called Janyas born long before the so-called parents, should not touch any swara not found in the parent; that the Sampurna Ragas should pass through all the seven notes of the gamut up and down regularly as though it was a ladder or staircase! As I showed you in Sankarabharana, irregularity is the very essence of the Raga; the Raga could flex itself according to its own genius, omit what notes it chose, make what combination it pleased. After the advent of the new idea of the mela, all such irregularities had to be drastically ironed out and the Ragas made straight. That is why in Sankarabharana people argue, Sa Ni Dha Pa is proper and not Sa Dha Pa. Then there were Ragas like Bhairavi, Anandabhairavi, Neelambari, Saurashtam, Saveri, Mukhari, Bilahari etc. that found use for a variety of notes not found in the supposed parent mela. So there was a need to change the meaning of the terms Raganga, Bhashanga etc. to suit the theory of the supremacy of the Melakarta. So Raganga became not that which reflected the Grama Raga but the Melakarta with the straight ascent and descent and with its prefix to indicate its number like a convict. Bhashanga was not that which resembled the ancient Bhashas, but that which employed foreign notes (What was foreign and why were the divine notes that came out of Siva's five mouths foreign?—(i.e.) foreign to the melakarta. Thus the most beautiful Ragas like Bhairavi were thought of as mixed, impure, hybrid and not pure like the Mela. This sham orthodoxy was again responsible for the false history that Bhairavi and Anandabhairavi were once Upanga or Raganga, but tumbled headlong from that Eden as people employed foreign notes and so now became Bhashanga. Subbarama Dikshitar is a partial victim to this conception because he compromises between the Grama Raga and the Melakarta in the same definition; and is puzzled as to why Venkatamakhi calls Devamanohari Bhashanga and Gopika Vasanta Raganga. But to his great credit it should be admitted that he doesn't let the Mela theory to choke his Ragas. But in the case of Mr. Singalachari the theory

is stretched to its utmost, with disastrous consequences on the Ragas. Perhaps the circumstance that Tyagaraja and Dikshitar have composed in Melas might be responsible for the exaltation of the Melas; but even Dikshitar's and Tyagayyar's compositions in Melas should be judged on their own artistic merits. In fact Patnam Subramanya Iyer was a masterful negotiator of the Mela Ragas. But this should not blind us as to what Melas are and what Ragas are nor cause to lose the Raga treasures of the past. According to Venkatamakhi, Nata and Velavali were Bhashanga. Sankarabharana, Dhanyasi, Gurjari, Madhyamadi etc. were Raganga in the genuine and only sense. Tulaja classifies his Ragas likewise. Why should something external to the Raga be set up as its standard? If we would understand Ragas at all, we should give up all such assumptions for which I have searched in vain for a basis.

APURVA RAGAS OF TYAGARAJA'S SONGS*

BY

SRI K. V. RAMACHANDRAN

Writing in 1932 in the Journal of the Music Academy, Mr. V. V. Narasimhacharlu stated that Tyagaraja did not name his Ragas and the names were later and he questioned the correctness of the nomenclature. (Vols. 3 and 4, page 167) Mr. T. R. Visvanatha Sastry writing in 1931 suspected foul play with reference to the names of the Melas Chakkaravakam, Diviyamani, Visuvambari etc in respect of the Katapayadi formula. So did the late Chidambaram Bhagavathar burst out that our Ragas were much older than the Melakartas. I am neither the first nor the only person critical of the naming of the Ragas. My friend Mr. T. L. Venkatarama Iyer equated the Raga of the song 'Nagumomu' with Devagandhara of Tulaja which I fully endorse; he also suggested that 'Nada Tanum Anisam' might be Saindhavi. That at any rate is the line of enquiry to be pursued, in recovering the true forms of these misunderstood Ragas.

I said that the Swara was one of the materials out of which the Ragas were fashioned, even as out of bricks, the architect makes the dome. The end product dome is entirely different from the bricks of which it is made. And each Raga has its own vocabulary and idiom; bands and twists and omissions are the rule and very rarely do Ragas progress regularly. By the mere omission or addition of a note, the Raga feature cannot be altered. Take the song Varanarada said to be in Vijayasri and assigned to Mela 41 having a Dha 2 which the Raga is supposed to omit both ways; though actually the song employs Suddha Dha in descent and is nothing other than Varali in which Pa Ni Sa prayoga is quite legitimate. Sriranjani omits Ni in certain prayogas; but by merely omitting Ni you cannot get a new Raga called Jayamanohari or Abhogi; such a practice only means that the composer has stuck to Shadava or Oudava Tanas throughout the piece, both of which are legitimate to the Raga. In fact Nannubrovani as sung by Mr. Tirumalachari had a Ni and Bhuvanidasudani had a Dha Sa prayoga. The tendency after the new theory has been for singers

* Lecture delivered at the Madras Music Academy on 16-2-50.

to adapt the song to the theory. In fact the various Ragas now catalogued are each based on a single Vakra Sanchara of the same Raga; the Raga may have several such and if just a Vakra Tana constitutes a Raga, the word Raga loses all meaning, because each represents just one segment of the Raga taken out of its context. So in comparing Ragas you will not be able to see the dome if you look only at the bricks. You should therefore listen to the Raga and compare resemblances. So the term Chaya with reference to the melodic contours of the Ragas are far more important than the omission or addition of a Swara. The tone poem should be seen whole and not alone the members of which it is made.

And it is not as if the present theory suits the songs perfectly. Take the songs 'Sogasu suda' and 'Orajupuchu' said to be in Kannada Gaula. (Illustration of the two songs by Srimati Brinda.) The swaras employed are quite different and so are the Ragas; how could both be Kannada Gaula? So the teachers begin to file off the Ga and Ni of the first song to coincide with those of the second. How could the same song have two or more names as in Karnataka Bihag and Harikamboji, Mayuradhwani and Andolika, Nalinakanti and Sambhukriya? It is an instance again of two persons choosing from the same catalogue two different names without reference to the Raga and purely by the Aroaha and Avaroha and the mela. In Nannukannattali, according to theory, Dha 1 should occur, while actually Dha 2 occurs and the song resembles Entavedukondu, while in Kiranavali the whole Sanchara has to be altered; Jujahuli employs Dha 2 and Ni 1 instead of two Dhas and the song resembles 'Sripate'. And remember Tyagaraja composed just one song in these unheard of Ragas, never more than one. The crude disguises under which these names are given in the manuscripts are tell-tale of the guilty conscience of the scribes in their cowardly job.

There is a tendency nowadays to talk of the Tyagaraja and Dikshitar schools. I am a student of both and never heard of such a distinction. Dikshitar's Sankarabharana is the same as Tyagaraja's; their Kambhojis are identical; so are Todi, Bhairavi, Kalyani, Natakuranji, Kedara, Yadhukula Kambhoji, etc.; their Ghana Ragas are identical; the Rakti Ragas are identical; and the Desi Ragas are identical; How could they differ in uncommon Ragas? Is it suggested that Dikshitar and Tyagaraja founded new schools of Apurva Ragas, for their followers to wrangle over? Tyagaraja intoxicated with his spiritual visions and ardours and who was too otherworldly even to name his Ragas to his disciples, is not likely

to have done any such thing; Dikshitar, to whom the ancient Ragas were far too precious, wouldn't be guilty of such a liberty. Indeed the two composers have composed several songs with the same Dhatu as though in friendly rivalry:—Sri Venugopala and Sri Rama; Kamakshi Pahi Mam and Sri Rama Padama; Syamale Meenakshi and Pahi Ramachandra; Gananayakam and Sri Manini—(Rudrapriya) Gatamoha and Gurumurte; Anantabalakrishnam (Isamanohari) and Dinamanivamsa; and Eramunammiti of Tyagaraja which resembles Dikshitar's song in Vasantabhairavi. If a diligent search is made we could find many other songs with the same musical idea. As a matter of fact the late Ramaswamy Bhagavata of Walajapet admitted to me that the Ragas whose names I had disputed were adopted by them from doubtful sources, without any scrutiny. It was certainly not Tyagaraja who was guilty of such misnaming; but certain editors. Then it was transferred to Narada who was supposed to have given Tyagaraja a book called Swarnava; there is no need to seek this supernatural intervention when the textual tradition is able to give us all the materials on the theoretical side and the Hindusthani, Maharashtrian and other traditions in the practical. If it is seriously said that Narada was responsible for these truncated Gaulipantu, Vasanta, Yamuna and Desya Todi, it certainly doesn't reflect musical wisdom on this Narada's part; even a Narada cannot transcend traditions. And here it is an example of gross distortion of Ragas due to ignorance. Here are three records of songs resembling Patnam Subramanya Aiyar's 'Sankalpame', Garbhapuri's 'Brovasamaya' and Tyagaraja's 'Prananatha', at least in part from the Maharashtrian area. An examination of the music of that area might reveal other affinities; in his background, we should not forget the Maratha element so prominent at the time.

KSHETRAJNA*

BY

PROF. VISSA APPA RAO

The padams of Kshetrajna have occupied a unique place in the evolution of Carnatic music. No Vaggeyakara, either before or after, excelled Kshetrajna in pada composition. He was a scholar well versed in Sastras and in Sanskrit and Telugu literature. He was also a rasajna, an atmatattva-vetta, a great musician and a composer of a very high order. He was the first to show how to develop a raga in its proper sequence and to draw complete and beautiful pictures of all the rakti-ragas of his days. Thus he started a new chapter in the development and progress of Carnatic music.

Though Kshetrajna occupies such an outstanding position among Carnatic musicians, we have not been able so far to know much about his life history. Subbarama Dikshitar, the author of Sangita Sampradaya Pradarsani stated that Kshetrajna was a Telugu brahmin and lived in Muvvapuri. No details of this place were given. The late Kirtanacharya C. R. Srinivasa Ayyangar stated that Muvvapuri was in North Arcot. Later, Prof. P. Sambamurthi stated in his books that Muvvapuri was in Candragiri Taluq, Chittoor District. Srinivasa Ayyangar mentioned the name of the God, to whom the padams were dedicated, in three different ways—Moova Gopala, Muvva Gopala and Movva Gopala. Nearly twenty seven years back the late Veturi Prabhakara Sastry stated in an article in Bharati that Kshetrajna lived in Muvva, a village in the Divi Taluq, Krishna District but this was not taken notice of by text book writers on music. I wanted to investigate into the matter and I give below the results of my enquiry, briefly.

(1) The Revenue authorities of Candragiri were approached and they stated that there was no place called Muvvapuri or anything like that in the taluq and that there was no tradition or story prevalent anywhere there about Muvva Gopala padams.

(2) Having come to know that the descendents of Kshetrajna were living in the village of Movva in Divi Taluq, I went there and met them. They told me that Kshetrajna was their ancestor and

* Paper Read at the Academy on 30th Sep. '50.

gave me an account of what had been coming down as tradition in their family about Kshetrajna.

(3) A mile and a half from Movva is Kucipudi, the famous centre of Bharata Natya in the Andhra. The exponents of Bharata Natya in Kucipudi also state that Kshetrajna lived in Movva and that his padams are sung and rendered in abhinaya by them even to-day.

(4) In the padam beginning with

“Valapu nilupa nadu vasamu ga demisetu-vanitaro ivela” the name Muvva Gopala is mentioned in the anupallavi but in the third Carana in the ‘Yati’ Sthana we find the name as Mavva Gopala.

“Marukelilo nannu-Mavva Gopaludu”. From this it is clear that Muvva and Mavva are the two forms of the name of the village.

(5) In the village which is now called Movva there is a temple of Gopalaswamy. I found in that temple, engraved on the back of a number of ‘Utsava Vighrams’ the letters Mavva. This shows that in the days when these idols were moulded, the current name of the village was Mavva. It is therefore clear that what was once Mavva has been called Movva. And from the padam quoted above Muvva and Mavva are one and the same and hence the name of the village must have been gradually changed from Muvva to Mavva and now into Movva.

(6) Again we have in a padam “Movanadu galigina Muvva Gopala deva” and Movanadu is in ‘Yati’ sthana. The country round Muvva was evidently known as Mova-nadu, Mova tract or Mova country. So Mova, Movva, Muvva and Mavva are all different forms of the name of the village. Hence I definitely conclude that Kshetrajna lived in the village of Movva.

Life History of Kshetrajna

The life history of Kshetrajna is known only through some stories and anecdotes and I give them briefly below.

(1) Subbarama Dikshitar in Sangita Sampradaya Pradarsani states that Kshetrajna while young had the upadesa of Gopala Mula Mantra from a great yogi and made ‘Japam’ of the mantra. Sometime later Gopala Deva blessed him and Kshetrajna began to sing padams in praise of Muvva Gopala, the first padam being:—“Sripati sutu bariki ne nopaleka ninu vedite Kopala Muvva Gopala.”

In course of time Kshetrajna composed thousands of padams on Muvva Gopala at the durbars of kings and nawabs, visited a number of Kshetras and was called Kshetrajna.

(2) Sri Rallapalli Anantakrishna Sarma gives a different version. Kshetrajna was a 'Vita-arya' and composed padams on kings and nawabs at Tanjore and other places. Later, he returned to Muvva, his own village. He went to the Gopalaswami temple and was attracted by a young devadasi of the place. He made overtures to her but the young woman threw out a challenge and said "My Lord is Gopaladeva. You had so far sung in praise of kings only but never in praise of God. If you can sing in praise of Muvva Gopala my Lord and turn your thoughts towards Him, then we can be of one mind." Kshetrajna struggled hard for a few days, stayed away in the temple in meditation without food or sleep and at last Gopaladeva blessed him with His Darsana and Kshetrajna began to compose padams on God Gopala. This unique and divine experience changed the attitude of Kshetrajna from the physical to the spiritual plane. He and the young deva-dasi went about the streets of Muvva singing padams and spent most of their time in singing in praise of the God in the temple with 'tambura' in hand. Kshetrajna left Muvva soon after and visited several Kshetras and nothing more was known of him.

(3) As already stated, I was at Muvva recently and the descendants of Kshetrajna gave me the following account which had been handed to them by tradition. "The temple of Gopalaswami had been very old. It was renovated and rebuilt in the form in which we see it now. Between Movva and Kucipudi there was a subarb "Sanempadu" alias 'Sanipeta', where a number of deva-dasis lived. This disappeared nearly one hundred years back. However traces of it are found underground even to-day.

The original name of Kshetrajna was *Muvva Varadayya*. He was illiterate and was tending cattle. He was a moodha bhakta of the God Gopala of the village and was frequenting the temple. He loved a young deva-dasi girl-some say a milk maid-who was also a devotee of the God. She refused him, stating that he was illiterate. He then prayed to Gopaladeva persistently and intensely for a number of days and all on a sudden the Divine grace blessed him and he broke out into song in padams in praise of Muvva Gopala. He became a great bhakta and was entirely a different man. His attitudes towards the young woman changed. Both

became bhaktas and began to sing together padams composed by him. The village slowly began to recognise Varadayya's greatness. Some time after Varadayya left for Tanjore and was known to have visited several Kshetras and sung in praise of the various Gods. He was called Kshetrajna. He did not return to Muvva. Nothing more was known of him".

From these different versions emerge the following salient points-

(1) His original name was **Muvva Varadayya**. This is a very important point, not known till now to the musical and literary world.

(2) He left for Tanjore after composing padams on Muvva Gopala and never returned home. He spent his early days in Muvva only.

(3) He was intimate with a young girl, a deva-dasi. Both were bhaktas of Gopala. This early intimacy and attitude towards her continued only for a short time and then there was a remarkable change in his life and he left Muvva.

In regard to Varadayya being illiterate and being blessed like Kalidasa and being transformed into a great composer, musician and bhakta, I think, we have to take it with a pinch of salt. Such stories are said of some great men and I think this is one.

Varadayya must have been born great. He lived in a tract of country which was the seat of ancient learning and culture on the banks of the Krishna. Srikakulam, the abode of the diety, Andhra Visnu and the village Ghantasala, both famous in history for nearly two thousand years, are only few miles from Movva. And Kucipudi village which was famous, even before the fifteenth for its music, alankara sastra, abhinaya, natya and nataka-particularly the Parijata nataka-is, as I have already stated, very near Movva. So Varadayya must have studied in some of these places in the old style, Sanskrit and Telugu literature and language and must have learnt music, dancing, abhinaya, and alankara sastra. His padams afford clear evidence of his versatility and grasp of ancient culture in all its aspects. He must have towered very high among his fellow students.

During this period of Varadayya's studies some deva-dasis of the villages around and particularly of Muvva, must have been learning music and dancing in the same place. Some gifted girls among them must have been learning Telugu and Sanskrit literature and alankara sastra also.

It is therefore highly probable that Varadayya would have been acquainted with them. His acquaintance must have grown with

The meaning of the padam may be rendered briefly thus:—
 'Oh! my friend! Varadayya had been intensely in love with you. I was unable to bear the sight of his sorrow and returned. He wondered whether all that he had imagined would ever come to pass. He said that he was unable to forget the intimacies he had with you, and that it was not worth living if he did not join you. He was exclaiming every now and then 'what sin did I commit to deserve all this?' He said he was unable to bear your separation even for a moment and that he was unable to express. When I asked him what the trouble really was, he replied that I was utterly helpless to disentangle him from his troubles and help him in any way and that there was nothing therefore for him to tell me about. Muvva Gopala, who was also Varada murmured "would the wonderful things of those days ever happen?" He was restless when he thought of that and said that God had ordained it thus. In conclusion he exclaimed "I do not wish even my enemy ever to fall in love."

From this it would be clear that Varadayya encountered serious obstacles in trying to make his beloved his wife. It may be the threats and anger of his father and other elders in the family and of his community and society in general.

At long last Varadayya determined to have his beloved as his partner in life, irrespective of all consequences. The following padam described the ecstasy of the deva-dasi girl when Varadayya sent word that he would join her that day.

Piluvanampe nannivela premamiraga nipudu
Celiya Muvva Gopaludu cittamu ranjilla nedu "Piluva"

Viruboniro! rammani virula jadanu jutti
Paruvamaina natiki paidi yide nanucu

Maruvakumi mata manakiddariki puta
Cerukuviltude saksi celi yanina nasami "Piluva"

Emmekadu nenu nenasi cinnanade
Sammaliga noka cota jaduvucundaga

Pammima vedukato bhama nivu praudhaite
Kammaviltuni keli kalasemannadi nijamai "Piluva"

Yelamavi totalo nimponda nakanadu
Yelami Gauri puja salupucundaga

Ala Muvva Gopaludagu Venkatesudu
Kaluvala seyyapai galasemannadi nijamai "Piluva"

The deva-dasi girl expresses her joy to her maid thus:— "He sent for me to-day. I am very happy. He sent some flowers and

gold-as Kannerikapu Katnam-appraising me of the promise my lord had made in the presence of the god of love.

Both of us were studying together and moving intimately with each other while we were very young. One day, in a great joyous mood he addressed me thus "Oh! girl! We will be man and wife as soon as you come of age" and that had come true and he sent for me to-day.

When I was performing pooja to Goddess Gauri in the tender mango tope, some time back, he came and told me that it was certain that we would one day greet each other on a bed of flowers. That promise has come true and he has sent for me today."

This padam reveals the fact that both of them were fellow students while very young, that they were friends, that they were intimate and that they had come to a definite understanding, before the god of love that they should be partners in life.

The ceremony of propitiating the goddess Gouri was traditional and customary for young maidens who desired a suitable and loveable husband. This forms a part of the marriage ceremony even to-day among orthodox Hindus.

The young deva-dasi girl may have been praying in her heart of hearts to have Varadayya as her husband. Such a sentiment is suggested in the following padam—(note the two lines underlined)—which details the attitudes of the loving couple towards each other.

Inta mohamemira? Yindarikante ninti cakkanidemira?
Suntasepu dani judakundalevu
Antarangamu delupavadiyela Muvva Gopala? "Inta"
Ni keduruga vaccuna? nenaruraga nindu kaugita cercuna?
Aku madupu liccuna? tana celimikainavadani meccuna?
tami heccuna?

Eka cittamuna miriddaru nimpu sompuga nunna muccata
Naku vinavina vedukayyira! yipudanatira "Inta"
Movi panaka miccuna? kosari kesari mudduladaniccuna?
Tavi puvvula deccuna? tana sogasuku
tagina vadani meccuna? manasiccuna?

Devare mogadu gavalenani bhavajuni poojalonarcina
Ya vanita peremi selavira, siggelara? "Inta"
Santosamuga naduna? tambura mita sancu pata paduna?
Vinta ratula guduna? a samayamuna
vidavakumani veduna? koniyaduna?
Santatamu nannelukoni ya kantapai valacinapude yika
Konta yunnado Muvva Gopala? gorada mela? "Inta"

In this padam were described the qualities on account of which the deva-dasi girl excelled others. Intense love, ardent behaviour, whole-hearted devotion, anticipation of needs and wants, loveliness and bliss resulting from the identity of minds and actions, intensified their attachment externally and internally and brightened their life. The attraction was not so much the external beauty but the internal harmony. An exact match to Varadayya in every way. She surrendered wholeheartedly unto him, her mind and body. She had prayed to God to have him alone as her husband.

She was an accomplished dancer, she could sing to the accompaniment of tambura and she was an adept in the arts of love.

Further their ideals in life were pitched high and the qualities of the girl that could be a fitting partner in life to Varadayya could be very well inferred from the following padam.

Samanyamu gade vani pondu samanyamu gade !
Emani nerani bhamalu vani kasinciremandu
 Vijayaraghavade sami summi
 Bhumiyandu vani gunamulenna jarulaku
 vinulavindu O celiyaro ! " Sa "

Payapu hontakari kavale, vani pada padya racana
Seya nultaramiyavale, vani muddu kavita ta
Vraya caduva neravale a vagalayandu
Gayakuralu kavale, O celiyaro ! " Sa "

Ataku meti gavale, tambura
Gola mita ragamanavale, vanipai sogasu
Patalu vinipincavale
Vani manasudelasi matalada neravale, O celiyaro ! " Sa "

Kappura bagaliyavale vateraku tene
Cippilla sagamakiyavale tami heccevela
Tappaka movi nokkavale, Vijayaraghavuni
Appude paikoni kudavale, O celiyaro ! " Sa "

It would not be easy to be a fit partner for him. What a pity, ordinary girls having no particular merit hanker after him. His qualities were many and it was a pleasure to hear people enumerate them.

She should be a bewitching beauty in her teens. She should have the grit to command him to compose padams and padyams. She should have the intelligence to write down and read out his lovely compositions and she should be able to sing them in the appropriate tunes.

She should be an adept in dancing and in singing ragas to the accompaniment of tambura. She should be able to

entertain him with sweet songs and know his mind and engage him in lively conversation. She should be well versed in all the arts of love.

In another padam it is said that women should be modest and accomplished and that riches, youth and beauty alone would not make them great.

Such was Varadayya's conception of an ideal woman. Having found these ideals realised in the person of the particular deva-dasi girl with whom he was moving very intimately for some years, a girl who was young, beautiful, cultured and accomplished, Varadayya broke through all obstacles of caste, creed and custom and soared high to realise the unique bliss born of an ideal partnership in life.

The young couple must have enjoyed life to their heart's content for sometime. They must have frequented the temple of Gopalswami at Muvva and worshipped the god. It may have occurred to them that it would be worth while to compose padams dedicated to Muvva Gopala. As described in the last quoted padam Varadayya's mistress must have persuaded him to compose padams. Varadayya must have undertaken the task and after some days struggle and effort, meditating all the time in the temple without caring for food or sleep, must have burst out into song in praise of Muvva Gopala. Tradition has handed down stories to this effect. And the following is said to be the first padam he composed.

Sripatisutubariki nenopaleka ninu vedite

Kopala Muvva Gopala ?, etc.

in Anandabhairavi raga in Adi tala. That the first song should begin with the letter 'Sri' was appropriate and quite in accordance with poetic convention. Moreover, this padam is unlike all other padams, which as a rule contain three caranams each containing four lines, besides pallavi and anupallavi. This padam contains a single line for all the five caranams and probably it indicates that it is his maiden attempt.

Varadayya and his beloved must have been rapturously engrossed in this new experience, must have been composing new padams and singing them together. She must have been dancing and rendering the meaning of the padams in abhinaya just like Padmavati the wife of Jayadeva the author of the immortal Gita Govinda. 'Padmavati cerana carana cakravarti.'

Such experience would naturally produce a great change in the attitude towards life and must have therefore changed them gradually

into great bhaktas of Muvva Gopala. Varadayya must have had enough of this kind of life at Muvva. He must have had the desire to travel far and wide, worship the gods enshrined in the famous temples of the land and probably distinguish himself in the durbars of Tanjore, Madura etc.

There is evidence to show that Muvva Varadayya entered the durbar of Tanjore presided over by Ragunatha Nayak. In an unpublished manuscript* called 'Andhra Kamudi' written by Manda Narasimha Kavi it was mentioned that Kshetrajna (the name which Varadayya acquired after going south and visiting a number of Kshetras) the bhakta of Muvva Gopala said thus:—

'Muvva Gopala bhaktena Ksetrajnakavina uktattwacca'

Tamu dame yatturardhulu kramamerigina/datakoraku ram-mannaral/Kamalambu lunna cotiki/bhramarambula Yaccutendra Raghunatha nripa ||

Raghunatha Nayak must have asked Varadayya what brought him there and this must have been the reply in extempore verse which means "Those that are in need go uninvited to large-hearted benefactors. Oh! Achutendra Raghunatha! Do the bees go to lotuses on invitation?"

Though Varadayya entered Raghunatha's durbar, nothing more was heard of him during his reign. We find from the following padam that a few years after, Kshetraraya (he seemed to have acquired this name already) composed more than four thousand padams in the durbars of Tanjore, Madura and Golkonda.

Vedukato nadacukonna vitarayude
Edumudu taralanundi yendunagani yevate
Kudukoni Muvva Gopaludu krupagalgi navibhodu "Veduka"
Madhura Tirumalendrudu manci bahumana mosagi
Yeduta gurcundamani yennika yimmanene
Yidugo renduvela padamulipudencukommanina
Caduru midane nunna samiki santosa mintinta gade "Veduka"
Alimira Tanjapuri nelakonna Vijaya Raghavuni
Velaya manujula vembadi vgame podaganci
Caluva capparamuna nundaga cakkaga veyipadamulu
Palukarincukogane bahumana micce navela "Veduka"
Balanatudai Golakonda Padusha bahumana micci
Tulasimurtito vadu dalace navela
Velayu Muvva Gopaludu veyyinnenuru padamulu

*The late Veturi Prabhakara Sastry kindly drew my attention to this reference which was found in the Oriental Mss. Library, Madras.

Naluvadi dinamula lona nannugalisi vinipincene "Veduka"

From this it is clear that Kshetraraya composed at the request of the three durbars the following number of padams.

Durbar of	period A. D.	number of padams
Madura Tirumala Nayak	1623-59	2,000
Tanjore Vijayaraghava	1633-73	1,000
Golkonda Padhusa Abdulla Kutubsha	1622-72	1,500 in 40 days
Total		4,500

In this padam a reference is made to a contest in pada composition with *Tulasimurti at Golkonda Durbar. Kshetraraya seemed to have won the contest by composing 1,500 padams in 40 days through the grace of Muvva Gopala! Composing 1,500 padams in 40 days was an extraordinary feat and only indicates that Kshetraraya was a highly gifted composer. The padams seemed to be all in praise of Muvva Gopala and not in praise of any of the three reigning princes.

It may however be stated in this connection that Kshetraraya composed a few songs on Vijayaraghava and fewer still on one Tupakula Krisna, perhaps a sirdar under the Golkonda Nawab.

From the dates given above Kshetraraya seemed to have first entered Tanjore Durbar somewhere about 1630 A.D., in the last days of the reign of Raghunatha Nayak. He must have been therefore born about the beginning of the seventeenth century.

Padams in praise of different gods:—

From the padams collected and printed so far—330— it could be said that Kshetraraya visited eighteen sacred shrines. He composed padams on each of the gods, the number of padams generally varying from one to four. Though the name of the particular god is mentioned in a padam Kshetraraya identified the god with Muvva Gopala and thus retained the Muvva Gopala mudra invariably.

Among the sacred places visited by Kshetraraya were Varahur, Cidambaram, Kadapa, Kanci, Hemadri, Yadugiri, Palagiri, Tirumala, Tiruvallur, Srirangam, Madhura, Satyapuri, Inapuri, Srisailla and a few other unidentified places.

* Dr. V. Raghavan suspects that Tulasimurti may be Chilakamarti, as there was a pada composer at the Nawab's court by name Chilakamarti Gurijala Rangasayin.

A scrutiny of the number of padams composed on each of the gods of these sacred places brings out a very significant fact viz. that whereas the number of compositions on any god did not exceed four those composed on Varadarajaswami of Kanci were more than fifteen in number. This was noticed by a few critics like the late C. R. Srinivasa Ayyangar but they left the fact there and merely remarked that Kshetrappa was partial to Kanci Varada. That Kshetrappa was frequenting Kanci and was very much attached to the god and that he was sometimes spending all the night in contemplation inside the temple is no doubt indicated by tradition. For instance there is the following story.

One night, the Pujaris of Varadaraja finished the usual worship, brought the Goddess from her chamber below, into the chamber of the God Varadaraja, sang the traditional songs, put them in bed, locked the chamber and left the temple. They did not notice that Kshetrappa was inside the temple in contemplation and that he was locked in. Kshetrappa was in a great reverie over the mystical significance of the meeting of the Father and the Mother of the Universe and all that it suggested. He woke up from that rare experience early in the morning, when he beheld to his astonishment and unbounded joy, the Divine Mother in human form coming out of the bed chamber of the Lord and Kshetrappa immediately burst forth into song describing his extraordinary vision. The first two lines of the padam are:—

Maguva tana kelika mandiramu vedalen

Vagakada ma Kanci Varada tellavarenanucu

Whether this *story is true or not the fact remained that Kshetrappa dedicated rather a large number of padams to Kanci Varadaraja and that he did not do so in the case of any other god.

As I was thinking within my mind the probable reason for this fact it struck me that his name was Varadayya, the same as that of Kanci Varadarajaswamy, and that I might scrutinise the padams which were dedicated to that diety and find out if anything of interest would emerge. I wrote down all such padams separately, read them out and arranged them in their order of sequence and found that they gave a continuous story of the life of Kshetrappa narrating the events just before and after his leaving Muvva. This

* There is another version of this story connecting this padam with Vijayaraghava Nayaka's queen, whom Kshetrappa happened to see while she was coming out of her bed chamber.

formed a continuation of the story of his life at Muvva which I have already narrated.

It must be borne in mind that these padams were meant to be lakshyas or examples of the various types of Nayakis mentioned in alankara sastras. The avowed object of Kshetrappa was to illustrate in padams the various lakshanas of nayakis, dutis, sakhis and nayakas given by Bhanudatta in his Rasamanjari. So the life story of Kshetrappa would have to be drawn out of the padams in an indirect way, only as a suggestion sometimes clear and sometimes hidden.

I now give below nine such padams.

- (I) Emira Varada ni momu cinnaboyinadi
 Namanasu nimanasu prema nindiyundaga "Emira"

valapulenidanana?

mamata lenidanana?

talapu lenidanana?
Hitavu lenidanana?
nenaru lenidanana?
priyamu lenidanana?

"Oh Varada! Why are you dejected while both of us are full of mutual love? Do you think I have no love for you, no fondliness, no desire, no liking, no consideration and no affection?"

These passionate words of Kshetrappa's mistress fit into the following circumstances which I imagine are quite natural. Varadayya was probably contemplating to leave Muvva and this was not yet revealed to his beloved. His mind was perturbed with the prospect of separation. And his mistress, not finding the usual response from Varadayya in his manner, gesture, expression and behaviour towards her, may have naturally remarked as stated above.

The next padam reads thus:

- (2) Enta ledani yencakura
 Kantuniganna cakkani Karigiri Varada! na sami "Enta"
 Ninu basi tala lenu ni sommu cesiti namenu
 Nannu vidanadenanu vaga manu
 Yunciti mohamu na madilonu
 Tanaraga niyu na daivamu ganu
 Manasuna nenciti makkuva tonu "Enta"

.....
 Celimimani Yecedavu cala
 Valacitiraninu Varada na pala
 Galavani nammiti garuna lola

"Enta"

Varadayya must have made his beloved understand that he was just thinking of leaving Muvva and she must have entreated him not to do so thus:--

"Oh Varada! my lord! Kindly show some consideration to my feelings. I can not bear your separation. I surrendered myself to you. Please do not play with my feelings by saying that you are going to leave me. My love for you is cherished in my heart. I consider you as my lord and god. You torment me very much and do not show your usual kindness. Oh Varada! I loved you devoutly and put faith in your kindness and believed that you would always be my support."

The next padam is this.

(3) Cala Yinduke namanasu Jalinondera
 Talagalava Kanci Varada! neninnu nedabaya
 Intinta na movi tene licci noru tadapaga
 Nintalo sommasillevinka yelago?
 Kantujanaka neniccina kaugili vadilini
 Yintaga kanniru nincevinka Yelago?
 Modata madupu nokki movice nandiyanani
 Idigo videmollakunnavinka yelago?
 Sadayuda padakintilo javvaji deccu nantalo
 Eduredure jucevinkanelago?
 Ceri marukeli ninnenta sepu gudinagani
 Era! tanivi diradanduvinka nelago?
 Oura! Muvva Gopaludaina Kanci Varadaraja
 Iratire painamaite yinka nelago?

"Cala"

"Cala"

"Cala"

"Cala"

Varadayya had probably to leave Muvva that night and was very much affected in his mind as the time of separation was rapidly approaching. That was the last night he was spending in the company of his beloved and she was very much concerned with the depressed state of mind of her lover and said.

"This is why I pity your condition very much. Oh Kanci Varadaraja! Can you bear my separation? I am trying my best to satisfy you and please you and hearten you but you drop down in weakness, tears drop down from your eyes, you do not accept pansupari, you do not allow me to move out even for a moment, and

you desire seems to be never satisfied. Oh Kanci Varada! how can you start to-night?"

(4) Varadayya left Muvva and in the following padam his beloved narrates to her maid the parting scene.

Enni talacu kondunamma etla marapu vaccu namma!
 Kannero! cakkani na devudaina Kanci Varaduni gunamulu
 "Enni"

Mannana cesi yeppatiki daya macuva vaddani padamulantucu
 Tinnaga nuriki bovucu nanne tirigi tirigi cucina vaga "Enni"
 Venna valene karigi karigi vidanadani manasu toda
 Nannu tappaka cuci cuci cinnabovucu
 Vanne bangaru bantulavanti na cinni cannulu rendu dana
 Kannula nottukuni momu grakkuna netta lekunna vaga "Enni"
 Pallavadbariro mikkili leta payapu danavu talalevani

Vallabhudu Muvva Gopaludagu Kanci Varadudu cesina maccika
 "Enni"

"How can I forget the many acts of love, justures and kindnesses shown by my lord Kanci Varada? While he was just starting out on his journey, he touched my feet, asked me never to forget our love, and was looking at me till I was out of sight.

Softhearted as he was he had no mind to leave me. He overwhelmed me with his loving glances; he pressed his eyes on my heart and could hardly lift up his face. My lord Kanci Varada gently touched me and finally addressed me thus "Oh my dear girl! you are still young and you may not be able to bear this separation; take heart."

(5) The following padam describes the feelings of his mistress after Varadayya left Muvva.

Eccota nunnado celiya vadematucunnado?
 Viccala vidiganu verapintaina leka
 Muccata laducu Muvva Gopaludu
 "Eccota"

Balaro! Muvva Gopaludaina Varadudu
 "Eccota"

Varadayya's beloved was love-stricken and narrates to her maid the various little acts of love and affection that formed the routine of their life when they were together.

'Oh my maid! I do not know where my Varadudu is and what he is thinking of!' Then follow the various details of acts of love and affection.

(6) Some time after Varadayya had left Muvva information about him was probably obtained by his mistress. She may have sent a confidant to him and the messenger may have returned with some information.

In the following padam the mistress seems to greet eagerly the messenger.

Kanci Varadunito pondu Kaddo ledō?
Vancana Muvva Gopalu Varadudaina cakkani "Kanci"
Nivu dacaka telpave nilaveni allavani
Bhavamu jucepatla pati yainatlu mati docine? "Kanci"

"Oh maid! please let me know without holding any facts, whether I can or not have the pleasure of meeting the deceitful Varada my beautiful lord. You must have gauged his manner well, please let me know whether it struck you that he would continue to be my lover....."

(7) The following padam gives the reply of the maid.

Vacce manaso Rani manaso varita nive telusukove
Atcata Kanci Varadudadina matalidigo etc.,

The gist of the padam is this:

"I repeat to you the words which Kanci Varada spoke to me there. You better inform them yourself, whether he was of a mind to go to you or not.

I showed him the tokens you gave me, the wedding ring and the love-letter he wrote to you. He saw them, his eyes were wet and he was very much disturbed. Finally he asked me to entreat you never to forget him".

(8) The following padam tells us what happened next.

Ooriki poka nenindundedi mera
Varijaksulara! Kanci Varadudu na keduru cudagane etc.

The mistress says to her maids, "Oh my maids I should not tarry here any longer while Kanci Varada is expecting me there.

I saw Varada in my dream. I must go to Kanci and see Varada. Forebodings are not encouraging. Anyhow I have no pleasure in

staying here, away from my lord. I enjoyed his love for many years. I must go."

It should be observed that according to this padam Varadayya was in Kanci at this time. Perhaps Varadayya left Muvva and went to Kanci and stayed there for some time. The following padam narrates what happened when the lovers met again.

Cakkani daya galada yidi nijaga Cevandi Linga!
Yikkadiki vaccinademo heccu Kanci Varada! "Cakka"
Celikada ninucuda vacciti Cevandi Linga!
Andukemi yeverillidi yavura! Kanci Varada! "Cakka"
Kani venuka tarkanincegani Cevandi Linga!
Yunikato manamekamai yundamu Kanci Varada! "Cakka"
Evvado i padakatintilo navvedi Cevandi Linga!
Muvva Gopaludu gaka marevvaru Kanci Varada! "Cakka"

The lady said: "Oh Varada! is this where you are? It was a task for me to go over here. I came to see you, my friend. I understand why you have not come to me. I came hear learning that you were living here. Whose house is this? It does not matter whose. We will discuss about it afterwards. We will certainly live here together. Who will laugh in that bed-room except you, Oh Muvva Gopala, Varada!"

In this padam the address is alternately to Cevandi Linga and Kanci Varada and from this it appears that the two gods are one, with two different names, the gods of Sivakkanci and Visnu Kanci between whom Kshetrappa does not differentiate.

I have so far quoted eighteen padams and these afford us the internal evidence for the life story of Kshetrappa. The last incident of the life which these padams indicated was the meeting of Varadayya and his love at Kanci. What happened after that? Did Kshetrappa yield to the entreaties of his mistress, to live together at Kanci? The answer seems to be in the negative. There is no padam which gives any further indication of their continued life. Kshetrappa must have advised her to lead a life devoted to God and not a life which yearns after worldly desires. She must have thankfully appreciated the wisdom of his affectionate advice, must have returned to Muvva and must have lived a life devoted to the diety, Muvva Gopala.

What about Kshetrappa and what happened to him? Tradition has handed down to us an important story, which related to the fact that Kshetrappa was very much in evidence in Vijayaraghava's durbar at Tanjore and that Vijayaraghava was his great patron.

Vijayaraghava was a great patron of sangita and sahitya, natya and abhinaya. He was a great rasika. He had for his companion both in and out of court a very accomplished poetess called Rangajamma. There were also two other poetesses—Chandrarekha and Krisnajamma. Also, there were poets of great ability—Kalayya, Venkatapati and others—who dedicated a number of poetical works to Vijayaraghava. Vijayaraghava patronised in particular, composers of amorous padams and Yakshaganas.

In such an atmosphere of literary activity and srīngara, Kshetrāyya composed his marvellous padams which excelled all such compositions in style, content, and music and Vijayaraghava's estimate of Kshetrāyya's greatness knew no bounds.

Such being the case the other poets felt extremely jealous of Kshetrāyya and envied his position. One day, they seemed to have made bold to ask Vijayaraghava thus "Oh Maharaja! Why are you so fond of Kshetrāyya whose compositions are full of colloquial expressions Era, Rara, Pora, etc., which are condemned by traditional poets and are against the rules of grammar? Why do you honour him so much?"

Vijayaraghava informed Kshetrāyya of this in confidence. Then, Kshetrāyya composed the song "Vadaraka pove vadela vaccini" in Kambhoji raga-pallavi, anupallavi, two caranams and half of the third carana and left out two lines in the last carana and threw out a challenge to the poets of the durbar to complete the padam by adding the last two lines and went on a pilgrimage to Setu. Vijayaraghava informed the poets in the durbar of what happened and asked them to complete the padam.

It took sometime for Kshetrāyya to return to Tanjore. But the poets were unable to complete the padams. As soon as they heard that Kshetrāyya returned to Tanjore, they met him, begged him to complete the padam which he did extempore in their presence. The poets, thereupon, praised Kshetrāyya highly and went to the durbar and apologised to Vijayaraghava for their previous attitude and conduct.

Long before this time, Varadayya had been known as Kshetrāyya, his original name being forgotten. So, in all records we find him called Kshetrāyya or Kshetrājna. In the Andhra country he was known as Kshetrāyya and in the south of the Madras state, in the Tamil land in particular, he was known as Kshetrājna. Subbarama Dikshitar referred to him as Kshetrājna. As defined in the thirteenth

chapter of Bhagavat Gita, Kshetrājna connotes a great person of adhyatmic eminence. Most probably Kshetrāyya attained such an eminence.

One thing perhaps needs an explanation. Though a great many of the compositions of Kshetrāyya were dedicated to the diety Muvva Gopala, he composed a few padams with Vijayaraghava Mudra. How can an eminent person—a Kshetrāyya, associate with Vijayaraghava—a Vitaraya—and compose padams on him? Historians depict a sad picture of the moral side of Vijayaraghava that he had many wives and more concubines and that he was deserted by the bulk of his generals and troops because Vijayaraghava had ravished the wives and daughters of his officers. That Kshetrāyya was frequenting the durbar of such a king and being patronised by him does not reflect well on him (Kshetrāyya) no doubt. But from the fact that almost all the padams were dedicated to the god Muvva Gopala and that Kshetrāyya was spending most of his time in pilgrimage to sacred places, we may infer that he gradually got out of this habit of frequenting Tanjore durbar and spent many years of his later life entirely in some sacred shrine or other in complete oblivion. He must have become a great Bhakta and left his mortal remains somewhere, sometime, no one knowing anything about it—a fitting and appropriate end for a great soul like him.

JATISVARA SAHITYAS OF SRI MUTHUSWAMI DIKSHITAR

By

PROF. P. SAMBAMURTI

There is an interesting Telugu manuscript D. No. 2536 in the Madras Government Oriental Manuscripts Library which gives at the end Sanskrit sahityas composed by the great composer, Muthuswami Dikshitar, to some popular European melodies. These sahityas bear his signature "Guruguha." The names of the English songs or French songs for which the Sanskrit words are supplied are also furnished at the top. As some of these songs are available in both Indian notation and staff notation, it is easy to sing these Sanskrit sahityas. A few Telugu sahityas composed to similar tunes are also given after the Sanskrit sahityas. At the end of the Manuscript we find the statement :

"In the year 1833, in the month of Chitra (April—May) of the Nandana Samvatsara, these "Jatisvara sahityamulu" were written and given to Mr. Brown (Brown doravariki) by Kuppayya Seshayya of Chittoor."

From this statement, it is clear that these songs were composed by Muthuswami Dikshitar long before 1833.

This Paper Manuscript which is now 118 years old is in perfect condition. The handwriting is neat and is like print. This writing reminds one of the writing in some of the note-books of the Walajapet collection. This Kuppayya Seshayya, as the family name indicates, evidently belonged to the family of Walajapet Venkataramana Bhagavatar, one of the illustrious disciples of Tyagaraja.

The word Jatisvara simply means that the tune is of exotic origin. It is customary to refer to Englishmen as Jativallu. Besides these jatisvara sahityas, the Manuscript contains the following poetical works :

Janaki Raghavamu
Adi Lakshmi Vilasamu
Ananda Sundari Chaturya lila vilasamu
Sadananda Yogi Satakamu
Kalahasti Satakamu
Sivamukunda Satakamu

Mr. Brown referred to in the statement above is the illustrious author of the Telugu Dictionary. He was the Collector of Krishna District during the year 1828 and was possibly the Collector of Chittoor District during the year 1833.

Muthuswami Dikshitar had opportunities of listening to European music from his younger brother Baluswami Dikshitar. Baluswami Dikshitar learnt European violin playing from the band master of Fort St. George, Madras. He later adapted the instrument for playing South Indian music. It was his proficiency in Violin play that later on, at a critical moment of his life, got for him the appointment as Samsthana Vidvan in Ettiyapuram in 1825. Baluswami Dikshitar is the pioneer and the first Vidvan in South India to play classical South Indian music on the Violin. It was he who first showed the tremendous possibilities and potentialities of this foreign instrument.

The lighter compositions of Dikshitar figuring in the Manuscript were well known at that time. These songs were taught to beginners.

The Sanskrit and Telugu sahityas and the names of the corresponding songs in European music as mentioned in the Manuscript are as follows :—

- | | |
|--|--|
| 1. Ramachandram Rajivaksham ... | Here is a health to all good lasses etc. "Let us lead a life of pleasure." |
| 2. Pitavarnam bhaje Bhairavam ... | Taza-ba-Taza |
| 3. Sakala suravinuta
Sambho Swamin ... | Quick March |
| 4. Kanchisamekamram ... | Country dance |
| 5. Subrahmanyam Surasevyam ... | British Grenadiers |
| 6. Sakti sahita Ganapatim ... | Voulez vous dauffer
Very good song |
| 7. Vara Siva balam ... | Castilian Maid (Moore) |
| 8. Kamalasanavandita padabje ... | not given |
| 9. Santana saubhagya lakshmi
kalatram ... | not given |
| 10. Chintaya Chinta Sri ... | not given |
| 11. Sauri vidhinute ... | O whistle and
I will come to
you my lad. |

12. Jagadisa Guruguha Hari Vidhi vinutam ... Lord Macdonald's Reel.
13. Varamangala tanu (Telugu) ... Marlbrook
14. Sriranga Hari Krupamaya ... Moll Rowe
15. Raja Sri Venkataraya bhupaluni (Telugu) ... March.
16. Yenuganu pattukochchi (Telugu) ... not given
17. Yeddunu pattigotti (Telugu) ... not given
18. Vasava sannuta varidagatra ... not given
19. Chakkani gurra (Telugu) ... not given
20. Rara Sami (Telugu) ... not given

In the Sangita Sampradaya Pradarsini (Primer on pp. 45-58) we find Subbarama Dikshitar giving as many as 33 songs of this type. He calls them "Notusvaramulu" and points out that they are nice to hear and will be useful to both Vocal and Vina students. He does not mention the equivalent songs of European music.

1. Sakti sahita Ganapatim
2. Guruguha pada pankajamati
3. Guruguhasarasija
4. Varasivabalam
5. Muchukunda varada
6. Somaskandam
7. Parvatipate sada
8. Chintayeham sada
9. Pitavarnam bhaje
10. Sakalasuravinuta
11. Kanchisamekamram
12. Sri Sankaravara
13. Santatam pahimam (This sahitya is set to the tune of the English National Anthem "God Save the King")
14. Syamale Minakshi
15. Kamalasanavandita Padabje
16. Samagana priye
17. He Maye mam badhitum ka hi
18. Vande Minakshi tvam sarasija. This tune is even now played by bandmen in South India.
19. Saradevate
20. Sadasiva jaye Vijaye
21. Pahi Durge bhaktam te
21. Maye Chitkale
23. Vagdevi mamava

24. Ramachandram rajivaksham
25. Ramajanardana
26. Dasarathe dinadayanidhe
27. Pahi mam Janaki
28. Dinabandho dayasindho
29. Pankajamukha Sankarahita
30. Varadaraja pahi Vibho
31. Santana saubhagya
32. Jagadisa Guruguha
33. Anjaneyam sada bhavayami.

The songs, *Subrahmanyam Surasevya*, *Sauri Vidhinute* and *Chintaya Chinta Sri*, all having the Guruguha mudra were not evidently known to Subbarama Dikshitar. Mr. A. M. Chinnaswamy Mudaliar in his monumental work: "Oriental Music in European notation" gives the following songs under the caption: "Miscellaneous songs: Sanskrit words for European or quasi-European airs" by Muthuswami Dikshitar. Since all these are in Sankarabharana raga, the talas alone are mentioned below:—

- | | | |
|---------------------------|-----|--------------|
| 1. Guruguha pada pankaja | ... | Rupaka |
| 2. Pahi Durge Bhaktam te | ... | Adi tala |
| 3. Sakti sahita Ganapatim | ... | Rupaka tala |
| 4. Kamalāsana vandita | ... | Adi tala |
| 5. Syamale Minakshi | ... | Adi tala |
| 6. Gurumurte bahukirte | ... | Rupaka tala. |

Mr. Chinnaswamy Mudaliyar must have got these songs from Subbarama Dikshitar. Mr. Mudaliyar has added a second voice to these parts and it will be an aesthetic experience to listen to these pieces.

Mr. T. P. Kodandaramayyar in his anthology of devotional songs entitled *Bhagavat Bhajana Paddhati* gives on pp. 488-490 the following songs with notation under the heading 'Note'—a popular term meaning Western or Quasi-Western airs.

- | | | |
|-----------------------------|-----|--------------------|
| 1. Ramajanardana | ... | Adi tala-Tisragati |
| 2. Varasiva balam | ... | Adi tala |
| 3. Sakti sahita | ... | Rupaka |
| 4. Dinabandho daya sindho | ... | Rupaka |
| 5. Ramachandram Rajivaksham | ... | Adi tala |
| 6. Kamalāsana vandita | ... | Adi tala |

As a branch of light music, these songs are of interest to one and all. When a composer like Muthuswami Dikshitar, noted for his

heavy classical type of music, writes such light pieces, they cannot be lightly brushed aside. Light music has its own place in the cultural heritage of a country. It occupies a position intermediate between classical music and folk music. It appeals to the classes and masses, the initiated and the uninitiated. The last ettugada svaras of the Bilahari raga—Adi tala varna of Vina Kuppayyar and the Sankara-bharana raga—Ata tala varna of Swati Tirunal also may be usefully studied and analysed in this connection.

The Sanskrit sahityas of Muthuswamy Dikshitar given in the Manuscript are reproduced below :—

- 1 रामचन्द्रम् राजीवाक्षम् श्यामलाङ्गम् शाश्वतकीर्तिम्
कोमलहस्तम् कोमलराजम् माभकहृत्-कमलागारं तम्
मारुतियुक्तम् धीमन्तम् मानितभक्तं श्रीमन्तम्
- * कौमारवरम् गुरुगुहमित्रम् श्यामलगात्रम् सारस्वनेत्रम्
कोमलपल्लवपादम् मोदम् कामगुरुं सीतारामम्
कोस्तुभभूषं वन्देऽहम् ॥

* For the portion in the Manuscript from *Kaumaravaram*, the following alternate sahitya after comparing T. P. K. Ayyar's anthology and *Pradarsini* (Primer) is given.

- कौमारवरम् गुरुगुहमित्रम् कारुण्यनिधिम् दशरथपुत्रं
भूमिसुतापम् भूपतिरूपम् कोमलपल्लवपादम् मोदम्
कामगुरुम् सीतारामं कोस्तुभभूषं वन्देऽहम्
- 2 पीतवर्णम् भजे मेखम् भूतभेतालसंसेव्यमानम्
पीतवस्त्रम् सुवर्णपात्रं (प्रदं) वीतरागं गुरुगुहात्मरम् ॥
- 3 सकलसुरविभूतं शम्भो लामिन् विकटगुरुगुहं विजयत्रिपुरहरं
एकाग्रपते करुणामूर्ते एकानेकाविभूते एकान्तहृदय
एकभांगदं एकानन्दकरं विभो ॥
- 4 काञ्चीशमेकाग्रनायके नित्यमहं भजे
कामादिषट्चारवृत्तिहं त्यजे
पञ्चाक्षरस्वरूपमानमान्तसारम्
पञ्चास्यमादिभकारणं विश्वेश्वरं गुरुगुहम् ॥

- 5 सुब्रह्मण्यम् सुरसेव्याब्जपदं सुन्दरवदनं सुकुमारवितुतलावण्यम्
शुभगात्रम् शुभकरनेत्रं सोमात्मकमाश्रितकल्पकभूमिरुहम्
सुरिगुरुगुहम् सुरराजविधिविभूतसर्वज्ञम् सुमते चिन्तय गुरुनाथम्
साज्ञानवेदारणपण्डितसाधुजनम् सृष्टवचनम् ॥
- 6 शक्तिसहितगणपतिम् (Printed and well-known)
- 7 वरशिवबालं वल्लीलोलं वन्दे सन्तं
हरिहरमोदम् हंसानन्दम् हंससमुखम्
गुरुगुरूपम् गुमाकारम् गोरक्षं तम्
सुरपतिसेनम् सुब्रह्मण्यम् सुरवितुतम् ॥
- 8 कमलासनवन्दितपादाब्जे कमनीयकरोदयसाम्राज्ये
कमलानगरे सकलाकारे कमलनयनधृतजगदाधारे
कमले विमले गुरुगुहजननि कमलापतितुतहृदये माये
कमलशशिबिजयवदने मेये कमलेन्द्राणीवाग्देवीश्री—
गौरीपूजितहृदयानन्दे कमलाक्षि पाहि कामाक्षि ॥
कामेश्वरवसांते कल्याणि
- 9 सन्तानसौभाग्यलक्ष्मकलत्रम् रुक्मीतसाहित्यमोदम् पवित्रं
कुन्तीसुतासम् कौटीरदीप्तम् शान्तं भजे(ऽ)नन्तमानन्दकन्दम्
सुकुन्दं दयासागरपादपद्मम् ॥
- 10 चिन्तय चिन्त (चित्त) श्रीपरमशिवं चिन्तितभक्तिम् गुरुगुह—
वन्दितमूर्तिम् विश्वोत्पत्तिं बहुतरकीर्तिम् भक्तप्रीतिम्
सन्ततमच्युतपङ्कजभक्तगुतशङ्कर(रं) कान्तिका(?) ॥
- 11 शौरिविधिवृते शाम्भवि ललिते शान्तेऽतीते शंकरमुदिते
गौरीसुरहर्तकाग्रनयितुते कामाक्षि मां पाहि
वीरवरवितुतचरणांभोजे धीरतरमलयवरहिमगिरिजे
शूरहरणगुरुगुहमातः संसारतरचरणतरकरकमले ॥
- 12 जगदीश गुरुगुहहरिविधिविभूतम् देहत्रयविलक्षणमानदलक्षणम्
नित्यम् शुद्धम् बुद्धम् मुक्तम् सत्यम् निर्विकल्पं निषप्र
पञ्चमप्रमेयं* वर्गुणम् (गुणिणं) निरञ्जनं ब्रह्म
चिन्मात्रम् सत्तासामान्यम् यत्तद्ब्रह्महामभित (ब्राह्ममस्मीति) सुहृदय भज सन्ततं
सुकुतं व्रज ॥

* The Text in the *Pradarsini* (Primer) reads अप्रमेयमानं दनुजं and stops here, though Svaras for the further portion are given.

VIETNAMESE MUSIC*

A Festival of Recreated Vietnamese Music.

JEAN VARNoux

Director of Radio France-Asia

On the 16th of July, Radio France-Asia had organised a festival of recreated Vietnamese music, in the theatre Nguyen-van-Hao, similar to that which, the previous year, had achieved a success that the unanimity of the Press had much wished to accord.

Quite independent of the diverse interpretations given by Messrs. Minh Trang, Minh Dien and Minh Ngoc, this festival afforded a retrospective view of the Vietnamese music, in the course of which it was given to the spectators and the audience, since this spectacle was retransmitted by Radio France-Asia, to mark the evolution of Vietnamese musical art since the authentic folklore (before the XIIth century) up to the modern recreated music, while passing through the Chinese epoch, the Western epoch, in the course of which Vietnamese words were put in the French songs; the period of the War, 1940-45, which marks the evolution given to the music by the rythm of the marching songs, then liked, in order to result in the actual modernised music, which brings indisputably a novelty in musical art.

Besides, it was in the course of this Gala that it was given, for the first time, a Vietnamese song orchestrated by Mon Robert Barras, Art Director of the Radio, who, by means of various Sonorities of the orchestra, had tried to give prominence to the freshness of the melody.

Moreover, this orchestration of the new Vietnamese music is one of the objectives that the Radio France-Asia has wished to undertake.

It is in this spirit that this post has constituted an orchestra which will have in the future at its disposal a perfectly laid out Studio to work these different compositions and achieve satisfying results.

And this allows us to note the important part that the Radio can take in the musical knowledge and the evolution of public taste.

* From FRANCE-ASIE, No. 52, July 1950. English Version: Mr. Amarendra Gosvami and his son Mr. Ardhendu Sekhar Gosvami.

It is a commonplace to say that the Vietnamese public love music. They seem, however, to love it not as an "accomplishment", like dancing, painting and fencing—as the programme-officials call it—but as a spiritual necessity.

It is well to specify that this sentiment has much developed in the young generation, which was fed in great part by Western music called "light".

Also one must not be surprised if the new Vietnamese music, save a few exceptions, has been above all preoccupied up to now with this character: most of the works are songs and, principally, music meant for dance.

So return to our initial discourse, what can be the part of the Radio in this direction?

Two possibilities are offered: either the one, whose influence nobody can deny, follows the general current, or rather, to the contrary, ceaselessly seeking an improvement, it may be a vanguard in order to ameliorate all the resources of Vietnamese music, putting at its disposal the orchestral executions and the completest harmonisations.

Rightly understood, it is not a matter of brutal choice. And the role of the Radio cannot be reduced to one or the other alternative. For if unfortunately it would like to carry only the second one, the contact with the large public which listens to it would rapidly cease, and the evolution that it would have fixed as its objective, would be rendered impossible.

The new music, when it knows how to preserve its originality and reject the lightness of Western themes, can produce very beautiful works. It has proved so. This leads us to say that it is on the right way.

It is probable that, among the numerous composers who have already been charged, several will come out with new musical phrases; they will know how to evoke the wind in the rice field, the cackle of the tops of interlocked coco-trees, the slow plash of the buffalows labouring in the flooded rice-fields and the movement of the clock of the Sampan, singing to the rythm of its hand.

The Vietnamese Folklore has already rendered all that with such magnificence and wealth! Why can the new Vietnamese music depending on it and bringing about the concurrence of modern orchestration, not create a new musical art in its turn?

Already there are numerous musicians in France, others are joining them everyday in order to perfect themselves in execution and composition.

The Radio could assemble them; thus, their efforts and their studies could only benefit their compatriots, with the maximum of listeners.

One is sometimes stupefied by certain letters from listeners, which give definite judgements on certain artistes.

As a set-off, we are happy to ascertain that it is just the artistes who know music receive the greater number of votes. The votes are not cast simply for the quality of their voice, but to the fact that the listeners love in their interpretation the rythm, the measure, the shades of the song, given with the maximum of fidelity; that, only a musical culture can afford.

This experience should be a real encouragement for the composers, for they may in this way be able to render an account of the efficacy of their efforts.

Radio France-Asia has, on its part, been able to undertake this process, for a regular orchestra has been formed which, using the same artistes to play together and making them rehearse at first, and has thus created an *ensemble* whose quality will but improve.

The Radio, by its power of diffusion, penetrating wherever there is a receiving station, can help the composers to understand their works, to prevent their sterility, to fashion in a certain manner the soul of the Nation, music having been very often the expression of the purest national sentiment. The works of Chopin, are they not the most living and best known example!

THE MUSIC OF THE PEMSIANS*

BY

DAM BO

Introduction to the Pemsî

The word *Pemsî* and *Pemsians* is a contraction of the French *Populations Montagnardes du Sud-Indochines* i.e. Mountain Populations of Southern Indochina. It is not a political designation, but a geographical and ethnical one. They are called by various names by various tribes, such as: *Mois* (savages), *Phnong*, *Kha* etc. They have no name of their own for, they are not *one* people, but populations of which each group carries a distinct name. Their territory has no strict Frontiers. They don't have *one* government or *one* language to fix their originatality, of which they are hardly conscious; moreover, nobody has ever written anything about them all in general. The European for a long time called them *Mois*, later on mountaineers; the former epithet is offensive and the latter defines nothing at all. So, under the circumstances, the name *P.M.S.I.* i.e. *Pemsî*, seems to be more agreeable and convenient.

We hope this will help them to be conscious of themselves as an unity, real as we shall see, and consequently to save a past, to see the hope for a tomorrow.

Music of the Pemsians

The phenomena which belong to the purest form of aesthetics and which, at the same time, are the most richly expressive, are the musical phenomena. Art is purer there because more gratuitous and, by its infinite variety of shades, more expressive. The Pemsian is very sensible to the rythm, the harmony and the *ensemble*; the melody, always poor, matters less. But these elements suffice to make of him a musician. He has the taste for music—he can listen to it for hours—waits for it and has the sense of it. He notices and loves the song of the birds, more than the beauty of a landscape. Every rhythmic tune makes him quiver.

The principle of Pemsian music consists in the repetition of a musical phrase corresponding to the repetition of a movement; a natural and familiar gesture, engenders a tune to which he gives its proper rythm. The women pound the rice, the wood of the mortar resounds; a simple musical phrase is created, with two beats, one strong corresponding to the pestle which descends and a feable one which the pestle rises, springs for a new strong beat. Sawing is also

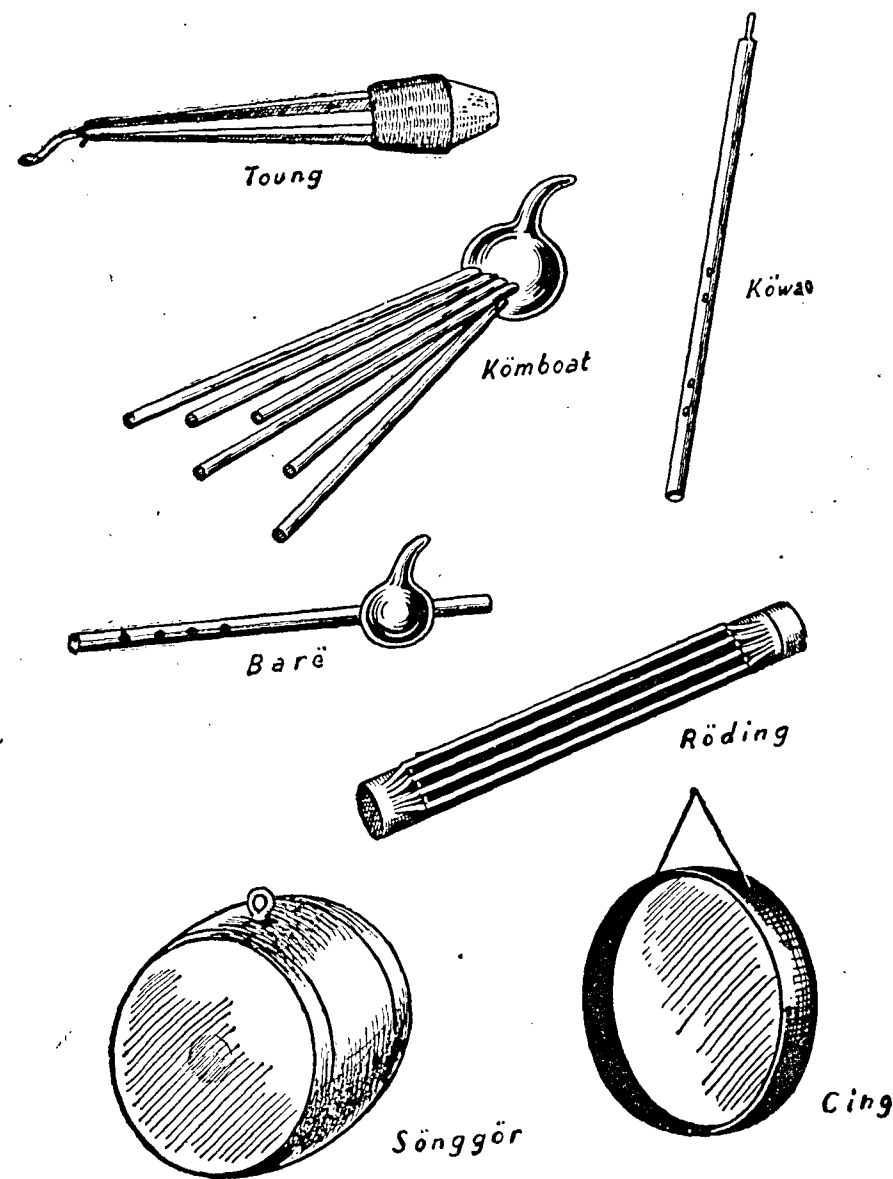
*From Dam Bo's *Les Populations Montagnardes du Sud-Indochinois*, presented by Rene de Berval in his *FRANCE ASIE*, Special Number, 49-50, English version: Mr. Amalendu Gosvami and his son Mr. Arudhendu Sekhar Gosvami.

the origin of a traditional tune. The rythms consecrated are those of the body at work, making always the same movement. This is the reason why the melody is at a discount and the measure is of more primary concern. The synthesis of these rythms of the body with the musical phrase is accomplished, perfected, in the dance, a movement of pure aesthetics. A sensation, as that of hunger, a sentiment as that of joy, are in the same way the source of simple tunes; a reoccurring phrase, according to a marked rythm, repeated like a lancinating pain or a recurring pleasure.

It is the same with language. The dialects of the Pemsians are not musical like the Vietnamese, but sonorous and rythmic: he who speaks well equilibrates his phrase with a parallelism of expressions, a repetition of synonyms by assonances.

The instruments are varied, but they do not afford an extended scale. It is the principle of the Sonorous pipe which is very frequently used; there is the *Kowao* (1) pipe with four notes, the *Bare*, flute with four holes and a lateral opening, the *Komboat*, an ensemble of six pipes planted in a calabash forming a sound box, the *Rokel*, a smaller *Komboat*. These two latter instruments, perfected further, helps in playing a melody and its accompaniment. The Thais have a similar instrument, the *Ken* (2), formed of five bamboo pipes mounted on a sixth; it is ever the source of the flute of Pan, which is found everywhere around the Pacific, the clue to a common civilization. Let us for instance take the *Dingglor*, formed of six tubes of bamboo, which are struck in cadence at the time of funeral. Sodang and Bahnar also use bamboos, artistically, of which they make Pianos and Clarions (bamboos terminated by a gourd in the form of a bell.) The master piece of this species is the xylophone: the *Klingklong*, formed of eleven tubes which are struck with two matters, the *Dingbut*, made of horizontal tubes which resound at the clapping of hands of ten musicians. They also organise a water orchestra: by force of a current of water involving a game of see-saw, these are about eighty bamboos which fall again and again rythmically resounding on the cross pieces.

The instruments with vibrating cords are less prevalent. The Maa know the *roding*, made of a hollow bamboo of which five fibers are raised on spreaders; the Bahnar make, with a calabash, a kind of guitar which they call *brok*. The Sodang have a sort of violin with a string stretched on a calabash or gourd, which they hold over their bare belly (3).



VIETNAMESE MUSIC INSTRUMENTS

1. The name of these instruments is given here in the Sre dialect.
2. *Khen* in Sodang dialect.
3. This instrument is comparable to the *imzad* of the Tuaregs.

The vibrating blades are used in several instruments: the *Kolwok*, a trumpet made of buffalow's horn, with lateral opening; the *Toung*, a vibrating copper blade placed between two fixed stems in the form of a tuning fork; they put it between the teeth, the mouth acting the sound box.

The bronze gongs are valuable: is worth eight or ten she buffalows. Struck by the fist by two, three, four or six performers, in cadence, they render very beautiful effects, similar to those of the chime of clocks at fixed heights. It is the *cing*, for most of the Pemsians. As far as it is possible to compare a Pemsian melody to the chromatic scale one can nearly make out this arrangement:

Play of two gongs: sol 3, la 3

—play of three gongs: sol, la, si

Play of four: fa, sol, la, si

—play of six: si 2, re, fa, sol, la, si (4)

The Sodang utilize three, seven, nine and even twelve gongs, made of bronze and copper, which are struck with a hammer.

Let us now mark the instruments made of stretched skin of deer and buffalow: the *Songgor*, a double faced drum, one bigger than the other, and the *Konang*, the drum of the Roglai.

As for everything else, legends explain the origin of these instruments of music. Thus it is the moon who has taught to men the use of the *Kamboat* (in Pemsian the moon represents the figure of a man blowing in a *Komboat*). It is Den, grandson of the Sun, who first played the *Kowao*; it is for the death of Du Kon Bo that they made the first drums, which lamented day and night the hero gone down to Hell. Formerly, at the falls of Pongur, the water used to fall on a big flat stone which vibrated with musical sounds; she taught the men to sing and play the *Toung*. The origin of the gongs is not less strange: "*Bung and the First men hunted a wild boar; they shot at it with the crossbow but missed. The boar, while escaping, raised big blocks of earth with his powerful paws: this earth served to create the gongs.*".....Whatever the traditional explanations might be, it seems that the mere presence of big varieties of bamboos, where the wind plays, sufficient to explain the invention of whistles, flutes and all sonorous pipes which constitute the material for musical instruments of the Pemsian.

The programme of traditional tunes—and there are no other; one no more invents them in Pemsian—is quite limited and they are

4. The gravest of the notes is called *me tot*; the *re*=*me*; the *fa*=*tu*; *sol* *la se* = *Kon* (pl) otherwise = (i.e., the meanings of these note-names are) the grandmother (*me tot*), the mother (*me*), the orphan (*tu*) and the children (*kon*).

into great bhaktas of Muvva Gopala. Varadayya must have had enough of this kind of life at Muvva. He must have had the desire to travel far and wide, worship the gods enshrined in the famous temples of the land and probably distinguish himself in the durbars of Tanjore, Madura etc.

There is evidence to show that Muvva Varadayya entered the durbar of Tanjore presided over by Ragunatha Nayak. In an unpublished manuscript* called 'Andhra Kamudi' written by Manda Narasimha Kavi it was mentioned that Kshetrajna (the name which Varadayya acquired after going south and visiting a number of Kshetras) the bhakta of Muvva Gopala said thus:--

'Muvva Gopala bhaktena Ksetrajnakavina uktattwacca'

Tamu dame yatturardhulu kramamerigina/datakoraku ram-mannaral/Kamalambu lunna cotiki/bhramarambula Yaccutendra Raghunatha nripa ||

Raghunatha Nayak must have asked Varadayya what brought him there and this must have been the reply in extempore verse which means "Those that are in need go uninvited to large-hearted benefactors. Oh ! Achutendra Raghunatha ! Do the bees go to lotuses on invitation ?"

Though Varadayya entered Raghunatha's durbar, nothing more was heard of him during his reign. We find from the following padam that a few years after, Kshetrayya (he seemed to have acquired this name already) composed more than four thousand padams in the durbars of Tanjore, Madura and Golkonda.

Vedukato nadacukonna vitarayude
Edumudu taralanundi yendunagani yevate
Kudukoni Muvva Gopaludu krupagalgi navibhodu "Veduka"
Madhura Tirumalendrudu manci bahumana mosagi
Yeduta gurcundamani yennika yimmanene
Yidugo renduvela padamulipudencukommanina
Caduru midane nunna samiki santosa mintinta gade "Veduka"
Alimira Tanjapuri nelakonna Vijaya Raghavuni
Velaya manujula vembadi v game podaganci
Caluva capparamuna nundaga cakkaga veyipadamulu
Palukarincukogane bahumana micce navela "Veduka"
Balanatudai Golakonda Padusha bahumana micci
Tulasimurtito vadu dalaace navela
Velayu Muvva Gopaludu veyyinnenuru padamulu

*The late Veturi Prabhakara Sastry kindly drew my attention to this reference which was found in the Oriental Mus. Library, Madras.

THE MUSIC OF ASSAM

BY

K. N. DAS

It is not possible to speak about the music of the Sankari age of Assam without a proper reference to the greatest reformer-priest of the province, Mahapurusha Sri Sankaradev and his worthy disciple Sri Madhavadev.

It will be better for us to have first some knowledge about the time, its influences and the various factors that led the genius of these reformer-priests of the province to evolve this art of music in the Sankari age of this province.

Mahapurusha Sri Sankaradev, greatest Vaisnavite reformer-priest of Assam, was born in the year of 1449 A.D. and died in the year 1568, with a span of life which exceeded the century by 19 years. From history we come to know that constant warfares among the ruling princes with petty chiefs were going on at the time of his birth. On the moral and spiritual side too the country and the people at large were made to suffer much. In the name of religion people were being exploited. Every sort of crime and corruption had crept into the society because of the ignorance and superstitious belief of the people in religion and the way of life moulded by it.

It was at this time, in the family of a "Siromoni Bhuyan," i. e. the head of the petty ruling clans known as the "Bara Bhuyans" of Assam, Mahapurusha Sri Sankaradev was born. Born as an aristocrat, he gave up the path of ease and luxury and took upon himself the task of eradicating the evils of the country and champion the cause of the poor, the neglected and the oppressed.

By his clear foresight and instinctive knowledge, he found out the true causes of the malady that had begun to eat into the vitals of his country. So he began to formulate various means of educating the general people and tried to instruct them as to how best they could practice and realise the true aim and object of life. Himself an erudite scholar in Sanskrit, he had also the experience of a wide travel throughout the whole of the North and South of India for a period of more than fourteen years. His foremost task was, therefore, to translate into the language of the province the main principles and teachings of the famous Hindu Sastras, so that even a lay man could understand his truth and spirit of the same and thus have them utilised in his life. He emphasised the doctrine of universal love; his teaching may be illustrated by his

sayings such as दुक्कर गर्दसर आत्मा राम, इहाक जमिया सवे करिवा प्रनाम meaning: "In the soul of the dogs and donkeys there lies the God Ram, so you should all show respect to them."

The broad-based doctrine of his faith and the humanitarian stand-point of his religious and life, together with the multifarious problems of building a sound and peaceful society in a province inhabited by so many different clans and tribes each with its varied interest and outlook in life, made him realise sooner the necessity of creating a bond of friendship and love through equal partnership and co-operation in the domain of religion.

Thus we find that among his chief disciples known as the "Atas" (आता) people from various castes, sects and religions such as Brahmins, Sudras, Mahomedans, tribals and hill tribes were included, and all of them had been entrusted with the mission of propagating the principles of faith and love for God and fellow beings.

Through his great ability, foresight and forbearance he came out shining over his antagonists in all the debates and difficulties of his life. In the long run he was even able to win admiration and high praise from them and their co-operation in his work.

It was through his efforts that Assamese literature, music, painting, sculpture, social reformation, village organisation and the like attained a height of glory and efficiency that has been kept up all these five hundred years. To sum up briefly, it may rightly be said that Assam is Sri Sankaradev and Sri Sankaradev is Assam.

For some time past a great deal of controversy had been raging in the local papers, periodicals, magazines and books, about the significance of the term "Borgit" (বৰগীত) (a species of song of the Sankari age) and the actual form and the style of singing these songs. Henceforth my present discussion will be in the light of the above mentioned controversy so as to find out and throw light on the true spirit and nature of this art. I shall also try to give information about the other related branches of the art namely, the dance, Ankia-Nat (drama) and instrumental music of Assam.

One section of the people maintains that these Borgits are a form of the present day Hindusthani music of Northern India; and do correspond with that of the "Dhrupad" and "Baragana" sung by the Northern Indian "Ostads" (musicians). So they have tried to render these gits into notations using the present-day form of the Hindusthani Ragas and Talas in them.

The other section maintains that these gits represent a different type of music and so should be kept in tact and in those very forms

in which they are to be found executed in the Nam Ghars, (prayerhalls), observing faithfully all the details of those ragas, talas, and styles that has been found there and are handed down for five hundred years, they even argue that we have no right to bring over a change into the system of a music so old, though there may happen to be, in some aspects, decay and deterioration in them. On the other hand this music happens to be of the nature of sacred music forming the very backbone of the province's particular culture and spiritual life.

I shall now therefore discuss the questions of these gits first. These gits form a most vital part of the music of the Sankari Age of Assam. They are important and an unavoidable adjunct of the daily and periodical prayer and worship which go on in the prayer houses known as Kirtan or Nam Ghar.

These songs are of two types the Borgits and the Ankia-gits. The former when literally translated means the "Great-songs" (Vara, Sreshtha) and the latter, the "songs of the Dramas". (Anka=act, drama). As to how the term Borgit came to be applied to these songs, many interpretations and explanations have been given by various writers on the subject. Some try to define Borgit as the Baragana of the Hindusthani music. But what a Baragana actually means I fail to understand exactly. Of course we have the "Barakhyaals" composed on the line of the Dhrupads which are called Baragana by the Hindusthani Ostads and if our Baragit means the same as that of the Barakhyaals of the North Indian music, I should regard this view as quite absurd. For the Barakhyaals are recent additions to the stock of Hindusthani music. The point for discussion is why the title "Bor" (Great) has been applied to these gits. One explanation is that as the gits happen to be composed under a system, scientific and of a high order, they are naturally called "great". The richness and the value of the music of these gits, and not the high wealth of thought that is contained within these songs, make for the 'greatness' these gits, according to these writers.

Others contend that as in the case of the prayers from 'Namghosha', 'Kirtanghosha' and other sacred texts sung in the temples and places of worship, these gits are also sung aloud, the term 'bor' (great) might have been added to them; even if the word 'bor' (great) meant the 'high wealth of thought' which is contained in these songs, it is quite understandable; for Borgit and Kirtanghosha sing aloud the prayers bearing the glorious names and actions of God.

The word "Ghosha" means "singing aloud". The view that these gits were called Borgits simply because they happen to contain some high musical value within them seems to be only a part of the truth. For though we cannot deny the git's high musical value, yet a closer view of these gits will show us that the Ankia-gits, specially of the "Ras-Anka", carry with them a greater dignity of form and rarer execution of melodic style and beauty than any of those Borgits. Naturally the question would arise, why then for the same reason, these Ankia-gits were not termed Borgits? As against this, it may be said in reply that the special mention of Ragas and Talas in the case of each Borgit indicates their special musical value. Equally true is the fact that these Borgits are "great" as prayer songs, carrying with them the great doctrine of the self-realisation through which a devotee may merge himself in the Supreme Self.

Thus naturally we shall have to come to the conclusion that both for the wealth of thought that these gits contain within them, as also for the richness of music that they possess, the title Bor (great) is appropriate to them.

The Borgits, as I have already said, are the prayer songs to be sung by the devotees collectively or individually within a "Nam Ghar", a prayer house. So it is a kind of temple music of old.

The Ankia-gits are the songs of those dramas that are performed before the public to teach some religious doctrines.

This whole series of the gits are also used as means of teaching and propagating the cult of Vaishnavism in Assam known as the "Nahapurisia-sect". Therefore we find a special value attached to them in daily worship, as also on periodical occasions in the Nam Ghar or in other religious congregations. Therefore to have a clear and closer understanding about the uses of these gits, I shall give here a sketch of the method which is adopted for conducting the different forms of prayer.

Generally we hear that the fourteen Prasangas (प्रसंग) or the congregational prayers are to be performed daily in a Nam Ghar. For the convenient and smooth conduct of these prayers a whole day is divided into three main parts (1) The morning session (2) the noon-time session and (3) the night time session.

The morning time session consists of the following five items or Prasangas beginning from early dawn.

(1) First the Borgits of the morning time Prasanga are sung. They are again of three kinds :—

(a) The "Jaganar Borgit" i.e. the Borgit 'to awaken'. An example of the same is given below :*

गीत राग—अहिर ॥ ताल—परि ॥

उठा उठा बापु चान्द क्यान

यसेवा मावे डाके धने धन ॥ ध्रु

पद

लहु लहु वहे मलया वाव ।

कोकिले तेजे सुलजित राव ॥

रवि परसने तिमिर नासि ।

संगहि बालक सब मिलि आसि ॥

दधि दुध पुन व्यञ्जन भाते ।

पाचने शिनां वेत वेत हाते ॥

गो वनसपाल लेहु संग करि ।

जुटा गोष्ठे चल दाकुर मेरि ॥

यशोवाको बाना शुनि हृषिकेश ।

बालक संगे गोष्ठे परवेश ॥

दीन माधवे कह्य परमान ।

हरि बिने नाहि तारक आन ॥

After the Jaganar Borgit comes the "Chalanar Borgit" i.e. the Borgit 'to make one move'.

The example of this type too is given here below :

गीत राग — धनश्री ॥ ताल परि ।

परमाने बिहारे चले मुरारि

मधुर नटवर वेशधारी ॥ ध्रु

पद

शिरे मयुरे पुच्छ लुले ।

कुसुम कणिकार कर्णमुले ॥

कणक पिशंग वसन माला ।

उरे लोले वैजयन्ती माला ॥

अधर मुधा वेणु रत्नर

सुरस पञ्चम आभया हुरे ॥

* In the South Indian Bhajana-paddhati also, there are special songs with which the God is awakened in the morning. —V.R.

सगे आलेख गोवाल गने ।
 दिश दश पुरय हरि कीर्तने ॥
 निजपद रञ्जन विरिन्दावने ।
 हरि प्रवेशिला रंगमने ॥
 कहे मुख माधव दासे ।
 हरिपादपन्न मकरन्द आसे ॥

After the Chalanar Borgit, the "Lilar Borgits" are sung i.e. 'the Borgits for playing'. An example of this type is given below:—

गीत राग — ललित ॥ ताल-परि ॥
 गोपाल खेले बालक सगे ।
 मोहन वेणु पुरे मनोश्मे ॥ ध्रु
 पद
 श्याम शरीरे शोहे पीतवास ।
 युवन भुलि कयो परकाश ॥
 ठमके चलावे दुहु अरुण पाव ।
 रुण भुन कयो नुपुर राव ॥
 हृदये हार लुले गजमति ।
 पेखि मोहगयो व्रजयुवति ॥
 माधव दास कह सुनह मुरारि ।
 मकनि दान देहु करहो गोहारि ॥

After these Borgits, the "Bhatima" of morning time is sung. An example of Bhatima is given below.

राग — अहिर ॥
 प्रातस समये यशोवा जननी
 मुख चुम्बित श्याम जगावनको ।
 उठ मेरे लाल मदन गोपाल
 आवे तेरे गुवाल बोलावनको ॥
 अब रुटिया लेहु माखन चञ्च पुरि ।
 मुरुरि लेहु श्याम वजावनको ।
 छोडि भवन चलहु नन्दनन्दन
 गोधन चारण कारण रे ।
 विन्दावने याहि आनन्द कर
 यमुना तटे धनु चरावनको ॥

दाम सुदाम सब सखा मिलत
 आनन्दे गोविन्द खेरि खेलावत रे ॥
 शत शत वतस विमल तरुण
 नविन चविन चलावत रे ।
 शिगां उपांग वेणु मुह बाजत
 हेरि गुवाल भुलावत रे ॥
 गिरिपति ध्यान तेजि अवधान
 मुरुरक सान विमोहित रे ।
 तुहु जगन्नाथ कि दासकि माधव
 मुह मारि राम कहावत रे ॥

The third item of the morning prayer is the "Namkirtan". In this item a devotee sings the name of God which is called "Namdaka", meaning 'to call in the name of God'. After that some portions from "Nam and Sharan Chanda" together called "Jugal-patal" (युगलपट(त)ल) are to be sung collectively by the devotees. The word "Jugalpatal" means couplet of Patal. Dr. V. Raghavan suggests that the word patal may be derived from the word "Pattala"—पत्तल; the word, he points out, means in Maithili literature a 'धार्मिककथा' i.e. works of a religious character; there are some works in Sanskrit dealing with the importance and sanctity of particular sacred places having the name "Pattala"; the name "Pattala" signifies here a work of religious glorification. e.g. "Dwaraka Pattala" by Bina Bai; and "Ganga Pattala," "Gaya Pattala" etc. are names found particularly in Bihar Mss. corresponding to the word 'Mahatmya' current in South India and other parts.

The word युगल (double) is particularly used along with the word पटल because the "Nam Chanda" and the "Sharan Chanda" combine together to make a double Patal. The word "Nam and Sharan". Chanda may therefore mean the metrical composition in which the glorification of the name—Nama (नाम) of God and a supplication—Sarana (सरण) to it are found; these would thus be songs on Nama and Sharana Mahatmaya.

After this some portions from "Kirtanghosha" are sung. Then a finishing touch is given to this with the "Namkirtan" Sambaran Pranali by what is called "Jayapath"—जयपाठ. According to Dr. Raghavan this Jayapatha corresponds to the calling forth of what is called "Pundareeka" in South Indian Bhajana-tradition—"Namah Parvatee-pataye-Hara Hara Mahadeva", "Janaki-Jeevana smaranam—Je Je Ram" and so on.

In the fourth item :—After the five slokas of “Nandi” from the Bhagavatam, four slokas from the same book are daily to be continued in turn. But during some occasions and festivals, six slokas of Nandi from Gita and four more slokas from it, are to be continued in turn, every day.

In the fifth Prasanga-item of morning prayer, some religious books written by the Vaishnava Saints are read. The morning session of the prayer ends at about 9 A.M.

The sixth Prasanga begins at about 4 P.M. and with it the afternoon session begins. This after-noon session consists of the three Prasangas. (6) The Path (पाठ). (7) The Namkirtan and (8) the Upadesh etc. In the sixth Prasanga which is called “Path”, a Borgit or an Ankia git is sung in its original Raga and Tala.

An example of the same is given here.

गीतराग — आशोवारि ॥ ताले—परि ॥

राम गोसाजो कहो गोहारि ।

रहु हृदि पङ्कज याम हामारि ॥ ध्रु

पद

माया धोडि भक्ति करू दाना ।

बरो तुवा चरणपङ्कज मधु पाना ॥

माधव दास कहत राम तेरा ।

याहा याहा चरण ताहे शिर मेरा ॥

This session finishes at about 5 P.M. after the performance of the 7th and 8th Prasanga which consists of the Namkirtan and some renderings from Bhagavatam.

The Night time session begins at about 7 P.M. This session consists of the six Prasangas namely the 9th, 10th, 11th, 12th, 13th, and 14th Prasangas.

In the ninth Prasanga which begins the night time session of the prayer, the recitations from “Gunmala” are done. In the tenth Prasanga “Lila malas” are sung. In the eleventh Prasanga a “Bha-tima” of the night time is sung. In the twelfth Prasanga which is known as “Sevar-kirtan”, the “Gayans and the Bayans” i.e. the singers and the players sing before the “Guru-Asana”, i.e. the main altar, two Borgits in the ragas Kow, Kalyan, Suhai and Kedar with the accompaniment of Khols and Talas (cymbals).

In the thirteenth Prasanga, after doing all the preliminaries as in the 3rd Prasanga of the morning time up to the Jayapath, the “Byah-Kirtan” is performed.

In the fourteenth Prasanga i.e. the last of all, some books like Kirtan, Dasam, Bhagavatam or any other written by Sri Sankaradeva and Madhavadeva are read and explained to the devotees. Thus the whole series of prayers come to an end at about 9 P.M.

Having found out the utility and uses of these gits, we will now turn towards the method or the system that is followed in performing these gits. These gits as we now find are sung under the following form or style :

First of all a raga is sung which is popularly called “Rag-Tana.” In singing a raga the form of the “Dhura”* is shown first of all. The “Dhura” gives out the main outline of a raga. In the songs i.e. the gits, it may be called the refrain of the songs. It is written as “Dhurung”† of a raga or that of the gits. And is popularly called “Dhura (धुरा).”

Next the portion of the “Charan” of the raga is sung. It resembles more the Antara of the raga, but the “Ojabs” in “Ojapali dance” explain it to be a kind of invocation towards the raga. They explain that whenever this Charan portion of a raga happens to be sung, the raga is to appear automatically like a servant after it.

Next to them, the “Ghata” i.e. a musical prelude with the accompaniment of the Khols and Talas is given out in the tala (timing) in which the particular git happens to be composed.

Next the meaning and the religious purport of the git is explained before the devotees and the public. Then only the performance of the git begins.

In singing a raga syllables such as आतानेन हाउरि रि रि हेरे ताने are used. The experts try to assign to these syllables high esoteric meaning; the rootsyllables used in the singing of a raga are आ-ना-ना-ना; आ means “Atman” (Soul), “Na” meaning “not perishable”; in order to know the imperishable soul, one should sing again and again the name of God through these ragas.

Generally we come across the following three forms or styles in singing these gits. The main or the orthodox form is known as the “Mul” or “Pathar Sur.”

* Dhura=Dhruva (?) (V. R.)

† Dhruva-anga (?) (V. R.)

The second one is known as "Bhangani Sur" (probably from the Sanskrit root 'Banj to break' and refers to the break or change in the style of rendering in these Padas) and the third is known as "Kholghali Sur." The gits sung under the form of the "Mul" or "Pathar Sur" are performed in the sixth Prasanga that begins in the after-noon session at about 4 P.M.

In this form the Dhura and the Charan of the raga are sung one after another. Next the git is sung in that original raga and tala in which they had been composed 500 years back. The Dhura and the different padas of the git are always to be sung, following the strict rules and regulations of the particular ragas and talas. Under this form, though playing on Khols and talas are not allowed as an accompaniment with the gits, yet the singer is strictly to follow the inherent melody and rhythm as accurately as possible. Moreover only one man is allowed to sing in this style.

I think the main purpose of adopting such a style was to make the devotees listen and realise calmly the tune and meaning of the gits as also to keep up the purity of the ragas and talas in their original form.

The second form or style of singing these gits is known as the "Bhangani Sur." In this form the Dhura is to be sung in the original ragas and talas in which these gits happen to be composed, but after finishing the portion of the Dhrung of the git, a "Ghata" is played and after that the different "Pads" of the gits are allowed to be broken up in different ragas and talas. In the midst of the changes occasioned by the Ghata, the descriptions of the ragas known as "Ragamalitas", glory of some holy places or that of the preceptors are sung.

I think this form or style of interpretation was adopted in order to relieve the monotony of the tunes of these gits. For these gits in the Mul or Pathar Sur are more or less of a chanting type. On the other hand the singer happens to have some sort of respite between the changes of the ragas and those of the Ghata. This style is adopted on those periodical occasions and festivals like "Kirtans", "Doul-festival", and in the regular night time Prasanga known as the twelfth Prasanga.

The third form or style of interpretation for these gits is known as the "Kholghati" system. In this style simple tunes from the various ragas and also the tunes of prayers from other sources are added along with those ornamental portions from the original talas.

I think this style was adopted to please the general public with those simple tunes and talas on such gay occasions and merry festivals like the "Bahag-Bihu", "Magh-Bihu" or in some religious congregation of socio-religious character. But now a days the people of the town who have not got the least idea about the character of these gits and how they are sung, are busy trying to dress them gorgeously with these cheaper and sentimental tunes available from the cinema, gramophone etc.

These musical forms which those giants of philosophical thought built for us, that aesthetic spirit of music which was derived from a realisation of beauty they got from within, and made an instrument to purify our heart and mind has all been now rendered mechanical and mercenary and cheap. The humiliation and degradation to which man and art have gone down during this 20th Century are reflected in the present day character of these gits. In order to please and satisfy the cheap sentiments of the people at large, we have broken up that spirit of high devotion and purity of thought that these gits had been able to give us once.

However inspite of all these changes and variations that these gits have undergone and suffered, we may find the relics of the old forms and styles of these gits in the Satras (Holy places) and its surrounding villages.

Fortunately most of the Satra organisations and the Nam Ghars happen to be in the rural areas and remote villages which are the less disturbed part of our society. The farsighted policy of the Vaishnavite reformers of old of entrusting the whole art of the music of various types to the different sections of the people with a frame work of socio-religious dicta binding upon them, made it possible for them to keep intact the original forms and style of this art.

I shall enumerate here briefly a rough sketch of this art of the music of the Sankari Age. The whole art of this Age may be subdivided into four groups the (1) Vocal Music (2) Instrumental Music (3) Dances and (4) the Dramas, known as the Ankia-Nats.

Of the Vocal music we get the following (1) The Borgits (2) The Ankia Gits (4) Jugal-Patal (5) The Ghosa-Kirtan (6) The Total-Abrittis and (7) lastly the singing of Namghosha and Kirtanghosha. Besides these we get some of the Raga-malitas i.e. raga descriptions which are sung after a raga is shown in its melodic form. Generally

we have the following ragas sung along with the gits and found mentioned in the books* (1) Mahur (2) Kow (3) Kowri (4) Madhyali (5) Payar (6) Sreepayar (7) Tur (8) Chalengi (9) Dhupali (10) Belowar (11) Ahir (12) Bayu-Mandali (13) Shyam (14) Shyam Gara (15) Tur-Bhatili (16) Barari (17) Lalit (18) Bhatiali (19) Gouri (20) Basant (21) Kedar (22) Tur-Basant (23) Sree (24) Dhansri (25) Suhai (26) Sindhura (27) Kanada (28) Mahlar (29) Natmahlar (30) Bhupali (31) Kamod (32) Purvi (33) Malachi (34) Patmanjari (35) Ramgiri (36) Gundagiri (37) Gunjari (38) Paharia (39) Kalyan (40) Manjuri (41) Chalani (42) Sarang (43) Meghamandali (44) Devamohan (45) Sree-Gandhakali (46) Marowar (47) Devajini (48) Akasmandali etc. Though the names of some of the ragas are to be found in the Hindusthani music of Northern India, yet some of the raga names are quite unknown and unaccounted for e.g. the following ragas will necessitate some sort of enquiry about them.

1. Mahur 2. Kow 3. Madhyali 4. Kowri 5. Payar 6. Sree Payar 7. Tur 8. Chalengi 9. Dhupali 10. Belowar 11. Ahir 12. Shyamgada 13. Tur-Basant 14. Tur-Bhatiali 15. Malachi 16. Gundagiri 17. Ramgiri 18. Manjuri 19. Chalani 20. Devamohan 21. Sree-Gandhakali 22. Devagiri 23. Marowar 24. Meghamandali 25. Akasmandali and 26. Bayumandali.

We find that these gits, Bhatimas, Ghosha-Kirtans, dance, drama and playing on Khols etc., were divided and entrusted to the different families and groups of the people known as the Gayans, Bayans, Pathaks, Ojaks, Sutradhars, the Shaymuha and (Udhasin bhakatas or Kewalia bhakatas). It was their duty and obligation to perform at the appointed days and hours and also on those periodical occasions those selected portions that they had been entrusted with by those Vaishnavite saints.

Instruments

The main instruments that are played along with the music of the Sankari Age are the "Khols", "Mridanga", "Bhortals" "Manjari Tal", "Nagara" etc. These instruments are mainly used to keep up the time and so they are more or less of a rhythmic character.

The main talas i.e. time measure that upto now have been found out and collected are the following :-

* Original writings can be found only in the temple and are never brought out. They are written in barks (Sachipat).

Ektal-एकताल, Padi-पदे, Math-माठ, Dharamjoti-धरमयति, Barjoti-बरयति, Unjoti-उनयति, Khanjoti-खनयति, Barpetiajoti-बरपेटियायति, Bar-bisam-बरबिसम, Saru-bisam-सरुबिसम, Pur-bisam-पुरबिसम, Ar-bisam-आरबिसम, Oolota-bisam-ओलोताबिसम, Kharman-खरमान, Rakta Tal-रक्तताल -Rupak-रूपक, Rupganjal-रूपगंजल, Barganjal-बर...., Olotaganjal-ओलोटा...., Thak-Tal-टाकताल, Brahmatal, Domani-दोमानि, Tinimani-तिनिमानि, Charimani-चारिमानि, Gologarja-गोलग...., Pach-pravesh-पाच प्रवेश, Ash-tola आषतोला, Birup-बिरुप, Dowaj-दोबाज, Charikhaniya Tal, Dashbari, Chutkala, Man-chowk-मानचौक, Durpad Thela, Thukani, and Jhamal.

These talas have got three parts (divisions) for each one of them.

The (1) "Mul Tal or Ga-man". It is like the "Theka" of the present day talas. (Theka means :—The matras of a tala in one round that comes again and again).

(2) 'Ghats'. These Ghats are used to finish every pada of a git; so that a new pada may be commenced by the Gayan (Singer) with the Mul (original) talas.

(3) Chowk. This portion is played when the whole git is made to finish. There is also a portion called "Thela", attached to the Tal.

Again all these talas have got their separate "Bhangis". These Bhangis are played on Khols accompanied by a dance movement with the tunes of some Borgits or Raga Malitas.

Within these Bhangis again there are such portions called "Mela", meaning spread out or open.

As regards the original or Mul tala, each tala is made up of two or four rounds called a "Jhor or Jhap".

An example of the tala Rupak when placed in the forms of matras and bars is given below.

(1) Ga-Man Mul Tal:

॥ धेइ गुरगुर ॥ धिन् नं ॥ ताक् धिनि ॥ धेइ गुरगुर ॥ धिन् नं ॥ ताक् धिनि ॥
 धेइ गुरगुर ॥
 धिन् नं ॥ ताक् धिनि ॥ धेइ गुरगुर ॥ धिन् नं
 ताता सिटा ॥ धिधि नाक ॥ धेइ SS ॥ SS SS

Here we have got two pairs i.e. four rounds of six matras each. Another form of the same tala current in a different Satra (religious monastery) is like this :—

Mul Tal :

धेइ दाओ ॥ धेइ दाओ ॥ ताटा खिखि ॥ राओ दिकि ॥ दाओ SS ॥ खिटा SS

Here we have got one pair i.e. two rounds of six matras each. The following is the Ghat of Tala Rupak :

Ghat :

धेइ धेइ ॥ ताधि निता ॥ खिटे ताओ ॥ ताटा खिटा ॥ धेइ खिटा ॥ धेइ दाओ ॥
ताटा खिटा ॥ दिधि नाक ॥ धेइ दाओ ॥ ताटा खिटा ॥ राओ दिकि ॥ दाओ SS ॥

Given below is the Chowk of the Rupak Tala :—

Chowk :—

खिटा खिटा ॥ धेनि दाओ ॥ दाओ दाओ ॥ ताटा खिटा ॥ धेनि दाओ ॥ दाओ
दाओ ॥ ताधि निता ॥ खिटे दाओ ॥ ताटा खिटा ॥ धेइ SS ॥ धेइ दाओ ॥ खिखि नाक ॥
झिन् धाक् ॥ धेइ SS ॥ SS SS

Of these main talas we get some ornamental portions called "Rang." Generally the word means colour but here it will be different variations of beautiful type.

Apart from these main tala we also come across some of the big rhythmical compositions known as the "Dhemalis-धेमालि." We get as many as twelve kinds of these Dhemalis. They are :—

Rag Dhemali-राग धेमालि, Khat Prabesh-खट प्रवेश, Bang Dhemali-बंग धेमालि, Chor Dhemali-चोर धेमालि, Barpatia Dhemali-बरपेटिया धेमालि, Na Dhemali-न धेमालि, Ram Dhemali-राम धेमालि, Bar Dhemali-बर धेमालि, Ghosha Dhemali-घोषा धेमालि, Guru Dhemali-गुरु धेमालि, and Deo Dhemali-देओ धेमालि ॥

There is also a Dhemali called "Rag-Repani-Dhemali-राग रेपनि धेमालि." This is used in a particular dance called "Chali-Nas-चलि नास." Some of the Dhemalis specially 'Bar Dhemali'-बर धेमालि, 'Ram Dhemali'-राम धेमालि, 'Ghosha Dhemali'-घोषा धेमालि, are regarded as very sacred. They are played only on important occasions of high religious festival that are marked out for their use. Because of its high spiritual value and religious importance, a single Dhemali can do away with four Prasangas i.e. items of prayers. It is told that the composition, words and the styles have got such hidden meanings within them that only an adept in the line can make them out.

There are some principles and a process of worship for the remembrance and a realisation of the Self. Uptill now there is a strong belief that the last mentioned Dhemali, named Deo Dhemali when sung with the Meghmandali raga brings dangers to the performer and to those who happen to listen to them. Dhemalis i.e. the big rhythmical compositions are played with Khols and Tals (i.e. big cymbals weighing some 7 or 8 lbs.).

About these Dhemalis, it is suggested to me by Dr. Raghavan that there might exist some sort of affinity of form and purpose between them and the "Nirgit or Sushka Vadya" described by Sage Bharata in his Natya Sastra; they may also in some way or other resemble the "Pancha Vadya" to be found in the temples of the Malabar coast.

These Dhemalis have got their own "Ga-mans" and different sancharas.

Regarding the Dhemalis there is a regular form as to how and when to play them.

Just before the beginning of a Dhemali, the Gayan i.e. the singer stands before the party of the Bayans i.e. players on Khols. The Bayans seated behind him (gayan) commences a portion of the play called "Baha-Chahini" i.e. a Chahini (a term applied to the portion of the play) played while sitting. After that, all the "Bayans stand" up together acclaiming the name of God called "Hariddhwani-हरिध्वनि." They sing some passages from "Ghosha" i.e. prayer with the accompaniment of the "Thiya-Chahini" i.e. Chahini to be played up standing.

After this the portion of the Dhemali begins. It is played by the Bayans and Gayans with the help of the Khols and the cymbals (big). Thus every Dhemali has got their different Chahinis.

Besides these there is a very important passage of rhythmic composition called "Guru Ghat" (a rhythmical composition played upon Khols). It is played before commencement of any auspicious function or form of worship.

All sorts of prayers and works are to be stopped while this portion remains at play. The devotees know and regard this as a sign of call to their prayers.

The rendering of the play has got its four stages of development. The first portion is called the preamble of the composition, finishing with a "Layani Ghat." The second portion that conforms to the

Dhura and Charan of a raga. The third and the fourth parts are called the different portions of the sancharas.

As soon as the Layani Ghat of the preamble portion finishes, the Gayan (singer) gives out the Dhura of a raga with the words Hari Rama-Ram, and goes on continuing the same along with the second part of the rhythmic composition (of the Guru Ghat) repeating it again and again.

In the Charan- चरन portion of the raga too, the same portion is continued and repeated. Only when the raga is brought to an end that the 2nd part of this rhythmic composition finishes along with it. Next the third and the fourth part of the composition known as the sancharas are played one after another and the whole process comes to an end with a last Ghat. The whole thing is accomplished by means of the Khols and the cymbals as is the case with other rhythmic compositions and talas i.e. time measure to be played upon.

Then we have got also the various rhythmical compositions for the "Gayan-Bayan Nritya" etc.

E.g. In the Sri Krishna dance, Chali nritya, Sutradhari nritya, Khala nritya etc. different varieties of composition are found to be adopted with those different kinds of dances.

Ankia Nats

The term Ankia Nat (अंकीयनाट) denotes those plays that are composed by Sri Sankaradeva, Sri Madhavdeva and the Vaishnava priests of the province of Assam.

The term "Ankia" (अंकीया) may be related either to the Sanskrit word (अंक) meaning an 'act' or the Sanskrit word Angiya (आंगीया) pertaining to the Angas i.e. limbs signifying the employment of Angikabhinaya; the former is more likely, as these Nats are all plays in only one Act.

The Ankiya Nat is known also by the well known name Yatra, as also by the name Bhawana (भावना) meaning depicting Bhavas or sentiments. As Dr. Raghavan has pointed out in his article on Yaksha Gana, we get a similar type of Nat composed by Poet Umapati of Mithila, the "Parijataharanam" in Sanskrit, which is also in one act only, and whose songs are in the Maithili dialect. The most important feature of these Ankia Nats of Assam is to be seen in the play "Cihnayatra", where, for the first time, we meet with a painted scenic background in a play. These were painted by Sir

Sankaradeva himself who took a main part in that enactment of the play itself.

In these Nats we get vocal and orchestral music and dance, and acting and dialogue, all combined together into a harmonious unit.

In an Ankia Nat, the players have their own speeches to speak in a dialogue form, in addition to a particular set of dance with which they enter and act. For e.g. in the Rukmini Haran Nat we find the Sutradhara describing the appearance of Rukmini thus on the stage :-

Sutradhara :—“आहे लोकाइ ए गोसानि देवी रुक्मिणी गोचन प्रवेश कयकही नृत्य कय एकपाश हुया रहल”॥

These Nats like the other branches of the art are purely of a religious type. They are meant for propagating religious culture and educating the people of the province with the sacred tenets and stories of the Vaishnava cult.

The language of the Nats is a mixed one. It is Assamese and Brajabuli mixed together. The later is a type of the Maithili dialect spoken and adopted by all the Vaishnava priests of the country. It was a sort of religious lingua franca at that time. It was also popularly called Brajabuli, since the cult of Lord Sri Krishna had much to do with 'Braja' or 'Brindaban'. "Buli" or "Bol" means the word or a language. It was adopted to attach a religious aspect to the art.

In these Ankia Nats we get three types of compositions. First the slokas composed in Sanskrit, then the Kavyas or the lyrical compositions in the shape of Bhatima, Pada, Payar and Gits (known as the Ankia Gits), and last the Kathan (कथन) or the prose portion in the form of a dialogue.

Before the beginning of a play a group of musicians who are called "Gayan and Bayan" play a rhythmic orchestral composition known as the "Bar Dhemali" (described elsewhere). It is played with the accompaniment of the Khols and cymbals, like the "Keli Kottu" of the Kathakali played upon the Suddhamadal and Chendai.¹ It corresponds with the "Nir-gita or Asura Vadya" forming the external instrumental music of a Purva Ranga of the Sanskrit darams described by Bharata in his Natya Sastra.²

After this a prayer in Sanskrit sloka which is called Nandi is recited by the Sutradhara along with an introductory verse on the

1. 2. See Dr. V. Raghavan, Kathakali and other forms of Bharata Natya, the *Triveni*, Vol. VI. ii. pp. 147—170.

theme of the play. The prayer or Nandi given in the Kaliya Daman Nat composed by Sri Sankaradeva is given below along with the introductory verse of the same :-

मेघश्यामलमूर्तिभायतमहाबाहुं महोरःस्थलम्
सारतायतकञ्जलोचनयुगं पीताम्बरं सुन्दरम् ।
मुक्ताहारकहेमहारवलयालंकारकान्तिद्युतिम्
कृष्णं शारद (पूर्ण) चन्द्रसदृशं हृत्पङ्कजेऽहं भजे ॥

The introductory verse :-

येनाकारि महाहिदपदलनक्रीडा हृदिन्या जले
येनाभाजि भुजङ्गमोर्गनिखिल (?) पद्मभ्यां.... मर्दयन् ।
येनामारि महामहामुरचमूचकं पद् लीलया
तस्मै श्रीकृष्णाय नमः ॥

Next the Sutradhara announces the theme of the play and requests for attention both in Sanskrit and Assamese :-

मो मोः सामाजिकाः यूय शृणुत मधुरं वचः कृष्णस्य कालिदमनयात्रावार्ता निबोधत ॥

Then a Bhatima giving a full description of the other activities of the hero is sung, and again the Sutradhara announces the theme of the play requesting the attention of the audience.

The Sutradhara is then seen to discuss with his associates, on their hearing some instrumental sound from above. The associates reply that it may be the sound of a Mridanga and a Flute. Sometimes they reply it is the sound of a Devadundubhi* (देवदुन्दुभि)

Eg. (आकाशक कर्ण दिया सुत्र बोले) आह सङ्गी, कौन वाद्य सुनिये ?

सङ्गी :—मस्त्री, मुदङ्ग वंशोध्वनि सुने । आः मिलल मिलल ॥

Then the play begins with the usual theme as the associates exeunt. The Sutradhara is the only person who always remains on the stage throughout the whole play weaving and connecting the different portions through some Sanskrit slokas and explanatory prose version of the same in Assamese. He announces the appearances and the roles of the players, and explains the various incidents clearly to the public. That is to say, the whole play depends upon the expertness of the Sutradhara and his alertness.

At the end of the play slokas are uttered, begging excuse for flaws of omission and commission seen in the play.

*All this closely follows the Amukha of a Sanskrit drama.—V.R.

E.g.

कृष्णस्य कालिदमननाम यात्रा च करिता ।
यत् न्यूनाधिकं दोषं क्षमतां भगवन् प्रभो ॥
नमः कृष्णाय रामाय कामाय महते नमः ।
नमोऽखिन्दनेत्राय सदानन्दाय शाश्वते ॥

After this a Bhatima called "Muktimangal Bhatima" is sung with a piece of advice to the listener as to how best he could realise the way to God, along with other religious matters.

These Ankia Nats are even to day very popular with the people of the villages and the general public. They are regarded as very sacred. It is also customary on the part of a Satradhikar to write at least one Ankia Nat before he can claim for such an honourable position and place in a Satra (religious monastery). The Nats composed by Sri Sankaradeva that have uptill now survived are the following :—

- (1) Kaligopal or Ras-Anka
- (2) Kaliya Daman
- (3) Ramvijay or Sita Swayamvar
- (4) Rukminiharan
- (5) Parijatharana and
- (6) Patni Prasad.

The Nats composed by Sri Madhavdeva are :—

- (1) Arjunabhanjan or Dadhimathan
- (2) Bhojan Vyavakar
- (3) Bhumilotowa
- (4) Pimpara Guchowa
- (5) Chordhara
- (6) Katora Khelowa
- (7) Bhusan Herowa and
- (8) Ras Jhumra.

Besides these there are other Nats too composed by the Atas (disciples appointed as teachers by Sankaradeva) and the later Satradhikars.

Dance

In the dance section we find mainly two types of dances (1) the "Ojapali" and (2) the "Gayan-Bayan Nritya". The former is entrusted to the family of dancers known as the Ojas and the latter to the family of the "Gayans" and "Bayans".

Of these two types of dances, the Ojapali form adheres to a very elaborate system of its own.

Ojapali :—First of all I shall briefly put here the method that is adopted and followed in depicting this type of dance. It is performed by not less than four members of a group. Generally it consists of ten to twelve members in a party. The leader of the party is known as the Oja. The Oja here means the leader of the party.* The next man of importance performing a very difficult role is the 'Dainapali' the exact meaning of the word is difficult to be followed. However, it may be suspected that the word "Diana" may be a corrupt form of the word 'Dahina,' that is, Right—E.g. "Dahina Hasta," that is, Right hand. So it may mean in that sense an important member of the 'Pali' group. The word Pali may come from the word पल that is, a turn. (An Assamese word.) Thus when we say that it is your turn to do this work, we use the word 'Pal' for the term 'turn'. Hence the word Pali may mean, one who is to do his turn, that is a helper.

The Dainapali serves as a link between the Oja and the rest of the Palis. He is mainly responsible for keeping up the links and continuity in the various stages and changes of the show, when the Oja explains through the hand poses (Mudras) some story or an event and the Palis through the songs and rhythmic variations help him to clarify and beautify the meaning of the story before the public.

As a prelude to the commencement of this type of Ojapali dance, the Oja first of all sings the "Malita-मलित" of a Raga. Then he illustrates the very raga with the help of the words such as —Ta-ne-na, He-re-ri, Hore-ta-ne etc. Then in that very raga the Oja sings a "Guru-vandana-गुरुवन्दन" or a sloka. Generally the sloka "कृणाय वासुदेवाय देवकी नन्दनाय च । नन्दगोपकुमाराय गोविन्दाय नमो नमः"— is sung along with the hand-poses. At the end of the sloka a Borgit of devotional type is sung, and the meaning is explained by the Oja by means of the hand-poses and the movements of the body.

The Dainapali and the Palis keep with their feet and the small cymbals the various rhythms and movements that go on changing along with the tunes and the meaning of the Git. In these points of different changes and shows that the Dainapali comes forward and effects a harmonious cooperation between the songs and the rhythmic execution of the Palis and these various side steppings, general body movements and the hand-poses that are adopted by the Oja. Generally, though the Dainapali remains at the front of the Palis,

*Oja and his further diminutive Jha are corruptions of Upadhyaya meaning teacher.—V. R.

yet he is to be seen moving very often near to the Oja and that of the Palis.

At the end of the Borgit a passage of music called the "Diha" is sung (the word 'Diha' might have its origin in the word "Disha-दिशा", meaning a way or a means; that is, from the word 'Dish-दिश' or direction.) I place here a portion of the Diha that is sung while depicting the ten incarnations of God popularly called 'Dashavatar'.

The Diha runs thus:—"ओ मुखे बोल राम हृदये धरा रूप । एतेके मुकुति पाइवा कहिलो स्वरूप"—meaning "Sing the name of Rama and get a picture of the same within your heart. This is the way for your salvation and Truth".

As soon as the Diha portion is sung, the Oja begins with the "Dashavatar of Vishnu". First he begins with the "Ghosha" and the "pada" of a prayer, the first incarnation of Vishnu, that is, Matsya "मत्स्य रूप" and then explains it by means of the Mudras. After that the Palis repeat the same 'Diha' and the Oja begins the next 'Avatar'. In this way the ten Avatars of Vishnu namely (1) Matsya, (2) Kurma, (3) Varaha, (4) Nrisimha, (5) Vaman, (6) Parasuram, (7) Hali Rama, (8) Sri Rama, (9) Buddha, and (10) Kalki are described and depicted by the Oja while the Palis go on repeating their 'Dihas'. These oft-repeated Diha portions between the various Avatars give a certain amount of rest to the Oja as he is to perform a very tough job by combining in himself the role of a singer, a dancer and at the same time a commentator to the general public. By the word rest, it is not meant here that Oja completely detaches himself from the general strain and the rhythmic movement kept in the background by the Palis.

But, during the time that the Palis repeat the Diha, the Oja comes back to the group of the Palis and joins them in their general strain and rhythmic movement (of course without any kind of vocal-demonstration) and prepares himself for the next part of the show.

As soon as the Palis finish the portion of their Diha, the Oja darts forward by singing the next pada of the story of the Avatar describing the incident. By means of the Mudras and body movements he again clearly explains it to the public. This process is thus continued until the ten Avatars of Vishnu are completed.

In explaining the Padas that describes the incident or the story of the show the Oja adopts two methods of illustrations:—One in poetic order and the other in a prose order, which is also known as 'Kathan-कथन'.

First he sings in tune the poetic form of a pada under a rhythmic movement while an illustration of the same is given by means of the mudras. E.g. the pada:

प्रथमे प्रनामो ब्र रूप सनातन (ए ओ -आरे)
सर्वे अवतारर कारण पारायन (जय राम समकेश्व हरि)
तयु नामि कमलत ब्र। भैला जात
युगे युगे अवतार धरा असंख्यत (ए)

After that the Oja breaks up the tune and the poetic form into a prose order and a speech, laying more stress on those separate words and the mudras that explain them.

This method proves very easy to those who could not at first, through the poetic form and its melody, get at the ideas and the different signs of the hand depicting them.

Having finished these ten incarnations of God, an "Akhyana" or a story either from Mahabharatha, Ramayana or Purana such as "Rukmani-haran", "Haradhanurbhanga", "Ramvijay", or "Kirataparva" is sung and displayed by the party.

Before the commencement of the story or the akhyana as it may be called, the 'Malita', 'Dhura', 'Charan' of a raga is sung, then the Oja gives out the Diha of the story to be repeated by the Palis when their turn comes. The Oja then goes on singing some ten to twelve padas of the story after which he changes it to the 'Banas-बाना'.

In Bana the tune is changed. Taking the last word of the various Banas, the Palis illustrate the tunes of the raga with some of the Solfa passages, while the Oja goes on changing the Banas one by one depicting and illustrating the story at the same time by means of the handposes and the various gestures and movements.

Having thus continued for seven to eight Banas, the Pali gives a turn to another raga.

Then the Oja gives out the 'Kathan' of the story so far sung with the Diha, padas and the Banas.

Having finished his Kathan the Oja gives out the Dhura of another raga and begins the other types of the Banas. Along with the Banas such portions as "Jhuna" is also sung. It is used in such circumstances so as to denote a happy mood, rejoicing etc.

Having changed and continued the ragas and the Banas for some seven or eight times the story is made to finish by means of the Banas known as the "Thaka-Bana".

In the end a portion called "Upadesha", i.e. advice, is sung, such as how to follow and respect the teachings of God. Thus the whole process comes to an end.

Here it may be remarked that this Ojapali dance belongs to a Pre-Sankari Age and as such we find the name mentioned in some of the early works of the Assamese literature.

Furthermore Assam, that is, the ancient kingdom of Kamrup, was never lacking in its art of dance. Reference to its culture and development can be had in the Mahabharata and Puranas.

From one of the stories there we come to know that Goddess Parvati, the wife of Lord Siva, taught the art of dance to her friend Devi and Chitraklekha, the former the daughter of the king Banasura of Sonitpur kingdom, now known as Tejpur in the District of Darrang, Assam.

Chitrangada a princess of Manipur (Assam) and the mother of that famous hero "Babhruvahana" at whose hand the great warrior Arjuna, his father, was killed, was also an expert in the art of dance.

Next we find Sali "Behula", who could bring her dead husband back to life by means of her dance that pleased the assembly of the Gods.

Even the Goddess Kamakhya is said to have danced in her temple, and when betrayed by the priest Kendukali to king Naranarayana by stealthily showing it to him, cursed and had his head severed.

Therefore with a long tradition in the background regarding this art of dance, Ojapali might have had its evolution before the advent of Sri Sankaradeva. But it will also be safe to infer that Sri Sankaradeva might have been somewhat responsible for the present set up of this type of dance that is found only in the Satras, that is, monasteries.

With reference to this type of dance (Ojapali) it may be mentioned here that an Oja named "Suchand" son of "Swachanda

Rai Oja" translated into the old Assamese language a treatise of dance named "Sri Hasta Muktavali".*

This happens to be written by one Subhankar Kavi. In the second sloka of this treatise we find his name mentioned in this way :—

"Dhibandhur gunasindhudurdharataro gadhahvagadha-
sphurat-

Jyotirnatakanatiko'tiviasatsangitavidyoddhavah
Dhirambhodhikalanidhirvimalayan Sangitamukatavali-
Sammodaya Subhankaro vitanute Srishastamuktavalim".

Again in the fifteenth sloka of the book he is mentioned thus :—

"Asamyutanam hastanamuddesah kriyate'dhuna
Subhankarena Kavina nanabhinayasalina".

About the time and the place of the author or as to when and where the book was written no direct evidence can be had from his work. From the sloka number nine-hundred and twelve we find some sort of connection between the author of this book and the people of Usinar, and most probably he was of a place of that name. The sloka runs thus :—"Ye Ye hastaka-sastragna usinara mahattaram Te' nugrihnantu paramam muda madbharatimimam I".

From the sloka number 539 and 911 we come to know that what he had written in this book can be found approved of by Bharata too; moreover he maintains that after carefully going through the various treatises of music, this intelligent book had been written by him.

Sloka No. 539 runs thus :—

Yatra ye ye maya proktas ta prokta Bharatadibhih
Aparetarajajiang (?) nicha hastam vinirdiset

and the sloka No. 911 is this :—

Yatnat sangita-sastrani vilokya nikhilanyapi
Rachitam Bharatimetamadila (?) vichakshanaih

He mentions in the sloka number two hundred and one that he himself learnt and wrote this treatise under the influence of the famous poet named "Kavi Chakravarti," and is so confident of his

* This MS of the Hastamuktavali with Sri Das is a very valuable one, as only one MS. of it has been known hitherto in private possession in Darbhanga, and that too incomplete, extending upto the Mrigasira hasta. I compared the work in many places with Bharata and found it very useful, and interesting especially in the variant forms and additional applications given by it; and the Assamese gloss makes the MS. all the more useful — V. R.

book that he promises to make one proficient in the language of the hands if he would carefully go through the work for a month.

The slokas are :—

Bikshyata kavi-chakravarti-padavi-sangena sangitavit
Sadkhangi rachana nitanta chaturaty sartaka lilakarah |
Srimanesha Subhankaro vyarachayat srishastamuktavalim
Tatrayam byaska manmanoharatarah khyatah patakakarah ||

The other sloka is :—

"Masenaikena hastajayah karaniyo jano maya |
Iti pratijnam kurute hastamuktavalim swayam ||

As in books of this class, here too we get three types of hands (1) Asamyukta (2) the samyukta and the (3) Nritya hasta.

The Asamyukta hand has some thirty varieties, the samyukta fourteen and the Nritya hasta twenty seven. The following are the Asamyukta varieties (1) Pataka (2) Padamkosa (3) Hamsasya (4) Sthala padma (5) Tripataka (6) Kartarimukha (7) Mushtika (8) Shikhara (9) Ardachandra (10) Sarpasira (11) Suchimuka (12) Arala (13) Sukatunda (14) Sandamsa (15) Kangula (16) Urananabha (17) Mrigasirsaka (18) Hamsapaksha (19) Tamra-chuda (20) Chatura (21) Mukula (22) Kapittha (23) Bhramara (24) Kadamba (25) Krishnasaramukha (26) Ghronika (27) Simhasya (28) Ankura (29) and Tamtrimuka.

The Samyuta varieties are :—(1) Gajadanta (2) Kapota (3) Vardhamana (4) Anjali (5) Nishada (6) Karkata (7) Utsanga (8) Avahittha (9) Swastika (10) Dola (11) Pushpaputa (12) Marala (13) Makara and (14) Katakavardhamana.

The Nritya Hastas are :— (1) Kesabandha (2) Nitamba (3) Rechita (4) Ardharechita (5) Chaturasra (6) Udvritta (7) Pallava (8) Pakshavanchita (9) Lata (10) Natmukah (Talamukha ?) (11) Swastika (12) Viprakirna (13) Aviddhavaktra (14) Suchyasya (15) Aralalakatakamukha (16) Rakshyo (Vaksho ?) mandali (17) Urasparsvardhamandali (18) Parsvamandali (19) Urdhvamandali (20) Mustikaswastika (21) Pakshapadyotaka (22) Karihasta (23) Kundapakshya (24) Garudapakshya (25) Alapadmonnata (26) Uttanarechita (27) Nalinipadmakosa.

Of these seventyone types of hands, each hand stands for various objects and their different states. Thus pataka hand alone stands for two hundred and twelve objects under various circumstances. A few example of them are given below :—First a pataka hand is described like this :—

Prasaritagrah sahita bhavanyangulayo yadi |
Kunchita kinchidangusthah pataka syat tada karah ||

This pataka hand when touching the forehead is made to come down along with the head, denotes a king, a nayaka or a master—
'Pataka bhala-samlagnachesna mechhirasa saha | Subhankaro bhanatyasa Nripanetari bhartari.'

Again if this pataka hand is taken near to the ear it denotes a sleeping state ; to the nose, vismaya or astonishment, "कर्णान्तर्गो च शयने विस्मये नासिकां"

If both the pataka hands are taken near the hair it denotes the arrangement of hair. If they are (sideways) placed on the cheek and the eyes are lowered and turned sideways it denotes shame.

If the left pataka hand placed on the chest and the right in the front, then it denotes prohibition. In this way we get hundreds of applications out of these seventy-one types of hands.

More over in the case of some hands, the author gives a double form of expression. Eg. the Ardhachandra hand and the Kartari-mukha. The author gives these varieties to show that we may use the appropriate hand to suit the occasion.

The Oja too in translating the book took a great care to see everything in a perfect order and often used his own experience and skill to explain some of the slokas in an exhaustive way. Thus in the description of the "Kesabandha" hand we find like this,

"Kesapase viniskrantau tatparsve champaksthitou (?) |
Tripatakau Yada hastau Keshabhandastada matah ||

If both the Tripataka hands are separated from, and again placed near the hairs, then it is called a "Kesabandha Hasta."

Here the Oja gives some of his own directions. First of all he says that if both the Tripataka hands are just given a light push and a stop near both the ears and raising a little high separated and brought back in the same fashion near to the hairs of the ear it becomes a Kesabandha Hasta.

Next he says that if both the Tripataka hands are taken artistically from the portion of the forehead to the back, turning them over the shoulders again and again then it is called a "Kesabandha Hasta".

The third form is like this. Here both the Tripataka hands are moved forward from the portion of the forehead and brought back again to their own position. Then they are taken back over

the shoulders in the flat position and brought back again near the ears. From the ears they are separated sideways and brought back to the portion of the forehead. This is also known as Kesabhandha. This hand has been cited here because the other treatises of dance use the Ardhachandra or the Pataka hasta for it. We may see ourselves whether to tie a knot of the hair, this kind of Tripataka hand is not a more appropriate one. So far we see that the Oja in translating this book did take great pains and care to explain the slokas and their meaning in a very simple style in the language of the province (Assamese). Moreover he elaborately explains the meaning of each of the Mudras and their uses in varied and different circumstances, so that even lay men could understand his directions. Perhaps it is for this reason that the dance of the Ojapali had become so rich in its style of depictions and expressions through the hand-poses.

Regarding the second type of dance which we may conveniently term as the "Gayan-bayan Nritya," we find types of them like Chalinās, Jhumurnās, Krishnās, Nandanās, Sutradhari Nritya, Ras Nritya, Pravesh Nritya, Khola Nritya, Kaliyadaman Nritya etc.

This dance is more or less of a rhythmic type and depends more upon the steppings and rhythmic executions played upon the Khols. Vocal music remains totally absent and the hand poses are not so elaborately used as in the Ojapali nritya. The dances totally depend upon the big rhythmical compositions played under the different forms and layas. Whereas in Ojapali we get the full picture of a story with the vocal music in the background and described by the Mudras in a very clean and perfect manner, this dance can satisfy us only with its smart footwork, graceful rhythmic movement and that perfect command over the different time-measures.

Here I could give only a very meagre idea about the dance and music of a school so old as the present one which has been, besides, sinking very rapidly in the last sixty years. Nobody has upto now tried or dared to touch it, either for improvement or a reorientation of the system and the work that have been handed down to us from that greatest Saint of Assam.

Naturally therefore it becomes impossible to measure to what an extent we have had to lose because of this attitude of us, as the experts of the older generation slipped out one by one.

However, we cannot also deny that only because of this rigid view, the Satras have been able to keep so much of this ancient tradition in tact. I think it will be a matter of surprise to many to hear that such kinds of dances exist in a land which is known only

by its "Manipur Style". No doubt we are proud of our Manipur dances and also glad that it has come to occupy a dignified place in the group of the Indian dances; yet it will be a matter for pity and shame to neglect these "Satriya Dances" that have got such an old tradition and scientific background behind them.

The reasons for these Satriya Dances being known so very little may be found out from some of the following points.

1. First of all the Lama-like seclusion of these Satras and their activities in a far off corner away from the maddening crowd tended to a disinterest amounting to a neglect by the people living in the towns.

2. Secondly the failure of the outsiders to take a first hand knowledge about the condition of the province regarding its art and culture proved detrimental.

3. Next the undemonstrative and careless nature of the national character and mentality of the Assamese people under a nature's dreamy atmosphere with that notorious go-slow movement in all her efforts has kept everything in dark.

4. Last of all, Assam is the youngest member of the Union who remained a separate and an independent Kingdom till the Yandabu pact and did not bring herself so much to the notice of her elder members; it is only the second world war and the recent earthquake that have created some interest in Assam.

Therefore I think I shall not strike a wrong chord by concluding with the feeling that it is naturally painful to see that these dances like the other arts of the Sankari Age are gradually sinking and fading into oblivion under our very eyes; the loss is not only to the province of Assam alone, but to the whole of India.

We shall now turn towards a comparative study of this music of the Sankari Age with that of the present day Hindusthani form of music.

- (1) In the first instance we find that the style of composition of the Gits differ from the style of composition for the songs of the Hindusthani music. Unlike the parts of "Sthayi," "Antara," "Sanchari" and "Abhog" in the songs of the Hindusthani music, we find here "Dhrung" and those different parts which are known as the "Pads" in the Gits.

- (2) The Tals that are applied to the songs of the Hindusthani music differ totally from the "Tals" that are used here along

with the Gits. They differ not only in name but also in their rhythmical variations and constructions.

- (3) The various styles of interpretations of these Gits differ totally from that of the songs of the Hindusthani music. (This point has been illustrated already.)

- (4) Though some common Ragas are to be found in both the Gits and the Hindusthani songs, yet we do come across some of the Ragas mentioned in the Gits that are not to be found in Hindusthani music. (These special Ragas have been mentioned before.)

- (5) Again the methods of illustration of these Ragas in the Gits accompanied by a "Raga malita" is different from the method of illustrating the Ragas of the Hindusthani music.

Besides the above mentioned points, our further points for consideration will be whether these Gits could be a part of the present day Hindusthani form of music, which is a mixture of the Indo-Islamic features.

In this connection it will be worth while for us to remember that Mahapurusha Sri Sankaradeva was one of those Vaishnava saints who appeared all over India at that period to safeguard the cause of Hindu religion, art and culture against the foreign domination and influences upon them.

We may also mark that it was an age of renaissance and reformation for the Hindus with regard to their own religion, society, art and culture.

Naturally therefore a question may arise whether these Gits could belong to a system which is a mixture of the Indo-Islamic art and culture or form a system keeping to the ancient heritage of Hindu art and culture.

The next point of importance to be considered is the fact that this Vaishnava saint was patronised by a very learned and highly religious Hindu ruler in the person of the king Maharaja Naranarayan, King of Cooch-Bihar of ancient Kamrup, now known as Assam.* His court was adorned and surrounded by a large number of learned

* From history also we come to know that both 'Malladhawaja' and 'Sukladhwaja' were studying at Benares when their father, King Biswasingha died. They had to hurry to the kingdom of Cooch-Bihar as one of their brothers (Narasingha) usurped the throne. The latter fled to the kingdom of Tibet on hearing of their approach, and Malladhawaja became the king of Cooch-Bihar, (Kamrup), under the name of Naranarayan.

Hindu pundits of the province and also those coming from outside, who fled to this Hindu asylum with their religion, art and culture†. Naturally therefore we may draw the conclusion that in this art there are unsullied elements of the ancient tradition.

† In one of the Bhatimas* composed by Sri Sankaradeva himself we find that those Pundits, Musicians and Dramatists who came from the west to the courts of this Hindu King were given horses, blankets and silver to their heart's content.

Bhatima :—

“ नाटक माटक पच्छिम देशक
यत यत पण्डित आवे ।
धोटक कमवल बहुत रजत
आपनहि मनपुरि पावे ” ॥

This clearly shows a cultural link existing between the western part of India and Assam. It is said that for this reason his fame spread far into west.

“ काशी वाराणसी गौड पर्यन्ते ।
मल्ल सुपतिक सब महिमा कहन्ते ॥
पाया धोटक देश अशेष ।
माट सकल गुण गावे निशेष ॥

And when the “Badsha,” heard of his fame, his officers were ordered to prepare for a war at Gadaraghat:—

ए सब गुण कहे पच्छिम माजे ।
ताहेक शुनल पात्सा समाजे ॥
उमरा सबक आनिये वात बोल ।
एति बेरि जाडारा-धाट मारिये तोल ॥

Under the above context it makes us safe to presume that the art, culture and literature that thrived in this kingdom was surely of an unmixed type of the ancient Hindu form, and naturally music too must have been that of the ancient type.

*The word “Bhatima” may mean the descriptive and prayer song in praise of God, kings, and heroes sung by the “Bhats”-(भट). The word “Bhat” has been explained in Sangita Makaranda like this :—

अनेकभाषासु विशेषबुद्ध्या,
नृपालवंशावलिर्तीर्तनक्षमा : ।
प्रबन्धविद्यापठने प्रवीणा
महीशयोण्या मगधा महीतले ॥

Like all the Vaishnavite reformers of the country Mahapurusha Sri Sankaradeva too realised the efficacy of purifying one's mind and body by means of prayers and devotional music. The Sastraic injunctions from the Vedic times up till now remind us that one should not commit a single mistake in the execution of a Raga and a Tala performed in prayer. The belief is that any mistake committed in the execution, (of a prayer) forebodes ill to the person and the cause for which it is done.

As regards “Dhrupad,” the oldest form of our present day Hindusthani music, which evolved within the last five hundred years, our Vaishnava saint might not have been aware of its existence. Supposing that he could have been aware of it, I doubt whether instead of choosing some ancient forms of religious music as the nucleus for the music of his Gits, he would have selected a species of songs that found favour in court life.

Not the least in importance is the fact that when all India except some portions of the South went under the domain of the Moghul emperors, Assam i.e. ancient Kamrupa managed to retain its own independence along with her ancient culture and outlook of life, unchanged and uninfluenced, under the Hindu monarchs till the advent of the British. So it is very probable that these Gits may be an unique piece of the old Hindu art, considered lost elsewhere, but in truth taking its hitherto unnoticed refuge in this part of the country.

Leaving the various stages of development and changes that occurred in the history of the songs, we know about the existence of a species of songs called the “Prabandhas,” before the style of Dhrupad came into its existence. In the Sangita Ratnakara written by Sarngadeva in the latter half of the 13th century we do not find the name of Dhrupad mentioned anywhere. The people of the time sang an altogether different kind of music known as the Prabandha, Vastu, Rupak etc. A full description of the Prabandhas and their various types can be found in the same book. The Prabandhas of the poet Jayadeva who flourished about the 12th century A. D. are even today very popular throughout the whole of India, though unfortunately nobody is able to sing them in their original Ragas and Talas.

Is it not likely that a study of the style of the music of the Sankari Age of Assam i.e. ancient Kamrup may throw light on ancient Prabandha singing?

Let us first of all have a comparative study of the Gits of the Sankari Age with that of the Prabandha music of the old.

Given below are specimens of each, a Prabandha and a Git:—

Here is an example of the Prabandha composed by the poet Jayadeva in the 12th century.

रामकरीराग-यतितालाभ्यां गीयते ॥

चन्दनचर्चितनीलकलेवरपीतवसनवनमाली ।
केलिचलन्मणिकुण्डलमण्डितगण्डयुगः समतशाली ॥
हरिरिह मुग्धवधूनिकरे विलासिनि विलसति कलिपर ॥ (ध्रुव)
पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरतुगायति काचदुदञ्चितपञ्चमरागम् ॥
.....
श्रीजयदेवमणितमिदमद्भुतकेशवकलिरहस्यम् ।
वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ॥

Here is an example of a Borgit and an Ankia Git composed by Sri Sankaradeva in the early part of 15th century.

गीतराग - आशेवारी । रतताल ॥

जय जय यादव जलनिधि जा-धव धाता
श्रुतमात्राखिल - त्राता ।
स्मरणे करय सिद्धि दीनदयानिधि, भक्ति मुक्ति पद दाता ॥ ध्रु
पद
जगजन जीवन अजन जनार्दन
दनुज दमन दुःखहारि ।
महदानन्द कन्द परमानन्द
नन्द नन्दन वनचारि ॥
विविध विहार विशारद शारद
इन्दुनिन्दि परकाशी ।
शेष शयन शिव केशि विनाशन
पीतवसन अविनाशी ॥
जगत कधुविधु माधव मधुरिषु
मधुर मुरुति मुरनाशी ।
केशव चरण सरोरुह किङ्कर
रङ्गर एहु अभिलाषि ॥

An example of an Ankia Git

श्लोकः— कृष्णः कुण्डिनमागत्य विप्रं प्रस्थाप्य सादरम् ।
दासकौद्वयसंयुक्तः प्रविशेश विभुः समाम् ॥

गीतराग — गौरी ॥ ताल — एकतालि ॥

मथाइ आवत आनन्द मने ।
पेस्वि भुलल रूप पोरजने ॥ ध्रु
पद
पङ्कज वयन नयने करु पान ।
हेरि हृदय मने मिलल धियान ॥
श्याम रुचिर तनु पीत पिचोरा ।
नकिन निरद यच विजुरि उजोरा ॥
चरण रचित मणि नूपुर विकाश ।
कह शङ्कर हरि दासक दास ॥

From the above comparison of a Prabandha and the Gits we can see the following points of similarity between them:

First of all both the types of these songs are known by the name of the "Git".

In each of the Prabandha and the Git the name of the particular Raga and the Tala used along with them are mentioned.

The first stanza of each of the Prabandha and the Git is known as the Dhruva and Dhrung. Dhruva and Dhrung mean the same thing.

In the last stanza of both the compositions, the composer's name as the servant of God is mentioned.

Most of the Ragas and Talas are the ancient ones.

Besides these we find the name of the poet Jayadeva closely associated with various works of literature and social life, of the province of Assam. It is to be found that almost all the Vaishnavite reformers had some sort of inspiration from Jayadeva, and his writings and therefore it may not be unlikely if Sri Sankaradeva too might have been influenced by him in his works.

(1) In one of the Raga Malita (Raga descriptions) we find the name of Jayadeva mentioned like this—

“जयदेवे गवे गीत हाते ताल धरि ।
रागर मालिता कहो शुना सार करि” ॥
.....

"Jayadeva sings his Git with ("Tala"-cymbal) in his hands ; so I speak of the Malita (description) of the Raga and listen attentively".

(2) It is said that the composition of the Borgit :

“ मोके देखियो ना केने आहे जगन्नाथ मइ वर
पायेर पापी ”—

was written by Mahapurusha Sri Mahadeva in the temple of Puri under the influence of the idea of Jayadeva praying to Lord Jagannath for his "Darsan" when the priest of the temple debarred him from a visiting the same.

(3) The idiomatic use of name in the Assamese language namely "जयदेउ काकुति" denotes a prayer or supplication to the degree that cannot be refused.

(4) We find his work—"Gita Govindam" translated into the old Assamese language of the province.

(5) Similarity of ideas between the work of Jayadeva and that of Sri Sankaradeva can be found from the following passage of a "Muktimangal Bhatima" composed by the latter in the Nat (drama) named Keligopal or Ras-Anka ; compare poet Jayadeva describing the ten Avatars.

Description of ten avatars in the Muktimangal Bhatima written by Sri Sankaardeva :—

मीनरूपे प्रलयपयसि सत्यव्रत यो तारिले ।
कुरुमरूपे खोरसागर माथने थो धरिले ॥
शुकर रूपे हिरण्यविदारि देवमय कय चाण ।
सोहि हरि तेरि करतु नित्य मुकुतिमङ्गलविधान ॥
नरसिंह रूपे प्रकटि आटोपे हिस्ण्यकसिपु दारिले ।
वामन मुरुति बलिक चलिक्हु इन्द्र योहि तारिले ॥
.....etc.

The Dasavatar of poet Jayadeva :—

प्रलयपयोधिजले धृतवानसि वेदे
विहितबहिर्नचरित्रमस्वदम् ।
केशव धृतमीनशरीर जयजगदीश हरे ॥
क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे
धरणीधरणकिणचक्रगिरिष्ठे
केशव धृतकच्छपरूप जय जगदीश हरे
.....etc.

Further Mahapurusha Sri Sankaradeva had the full experiences of both the north and the south of India. In his first pilgrimage, covering a period of twelve years, he roamed throughout the various places in the north and the south, visiting all the holy places, studying the different doctrines of Hinduism, and taking stock of the different forms of music used in the temples. He had also a journey for the second time covering some years, and thus with his extensive knowledge over many parts of India built for Aesam the most unique edifice of her social, cultural, spiritual, musical and literary achievement undimmed even after such a long period of time. Therefore it can be stated that with his vast creative genius and extensive knowledge he might have evolved a form of music more in keeping with the traditions prevalent to suit the aesthetic and devotional aspects.

The atmosphere created by the music of the Sankari Age will at once strike a listener or an audience about the ancient and grave character of this art. For it is at once a sedate and a calm, there being no room for lighter sentiments.

The particular dress and costumes used in the performances for those various dances of Ojapali, Sutradhari, Chalinās etc. will remind him of an age that have long been forgotten, at the same time very old.

Secondly in the Ankia-nats (dramas of the Sankari Age) every actor is to appear in the stage with a particular dance performed by him. This denotes and speaks of a system of an old age when the art of dramaturgy and dancing was regarded as one and an allied subject. It was the custom of the old dramatic player or actor to appear on the stage with a particular dance, when he was introduced by the Sutradhar to the audience.

Then again from the "Charitputhis" we come to know that at Batadrawa, the birth place of Sri Sankaradeva, at the request of his listeners and disciples, he had to execute a Raga named Vayumandali. The effect of this Raga made all the leaves from the trees fall down to the earth ; but when he again sang the Raga Vasanta new leaves sprouted out from those barren branches of the trees.

Again from the Charitputhi we come to know that "Ai-Gosani" i.e. the wife of Sri Sankaradeva was not at all willing to let him undertake pilgrimage for the second time, or to Brindavan at least. But when the party of Sri Sankaradeva was ready to

march for the pilgrimage, she extracted a promise from Sri Madhavadeva (the most favourite disciple of Sri Sankaradeva) not to let Sri Sankaradeva go to Brindavan or accompany him there. When asked for the reason she told Madhavadeva that very often during his sleep Sri Sankaradeva used to startle up and utter the name of Brindavan, and if she happened to enquire of its causes, she found him full of emotions and then burst into tears. It is for this reason that she did not want to let him go, least to Brindavan.

In the course of their journey when Sri Sankaradeva asked his followers to march towards Brindavan, all the members of the party pretended to be weary and bereft of money. It is at this point that Sri Sankaradeva volunteered to bear their expenses and told Sri Madhavadeva to avail of the opportunity to hear and see at Brindavan those very Gits, Ragas, Dances and Dramas that he himself had taught them. So we may conclude that these types of the Gits, Ragas, etc. of the Sankari Age were also cultivated at Brindavan in that time.

Next we find that even up to this day the Gayans and the Bayans after their performances at the Kirtan Ghar (prayer house) used to pray and tender apology for the mistakes that they might have committed in their execution of the Ragas and Talas of the Gits.

Last of all the particular mentioning of the Raga names and the Tala in the particular Gits serves to dispel doubt about the genuineness and scientific character of these Gits or their importance.

Therefore considering all the facts that have been enumerated above we may come to the natural conclusion that whatever materials we may be able to gather from this art of the Sankari Age will be worth preservation in consideration of its ancient heritage and the uncorrupted character of its own form. We are certain that even now this art may claim to preserve its own purity of form and style due to its peculiar circumstances and environment. But the most pressing and immediate need facing us is how to preserve and collect the best available materials of this art. Even to a most casual observer it will appear clear that during these past fifty years decay and dissolution have marched forward at such a pace that there is every reason to believe that this art will be swept out of its existence within another fifty years or even earlier. First of all, the old experts of this art are dying out one by one and no worthy successor has been found to (take up) this line.

Secondly that religious reverence and high faith which marked the chief features of its cultivation and are no longer to be seen in the votaries of this art under the present back ground of the materialistic outlook of life. The votaries are getting neither any kind of aid nor encouragement from the public, members of the family or temple-authorities. Their selfless labours and pursuits are regarded as insignificant activities of life. Naturally the art has been reduced to a mechanical form; that life and vitality which had been once infusing vigour and strength for its development are vanishing.

Thirdly after the advent of the British the very outlook and atmosphere of the life of the province began to change. Newer and fresher ideas began to pour into the province from the other parts of India and more specially from its neighbouring provinces, to the detriment of these traditionally cultivated arts.

Thus we find to-day cheap ideas, expressions and sentiments taking root and infiltrating into the melody of these Gits. So long as the Gits were confined to the temple alone, they were alright, but the moment they were dragged out of their seclusion and confinement and put into the public field, the sentimental mass and the people at large, and the young generation began to adorn them with that ultra modern and fashionable make-up to suit their own tastes to the cost of the purity of their style.

Fourthly these Gits happened to be so constructed and set in such difficult moulds that, without proper training and constant practise, it becomes well-nigh impossible for an ordinary singer to perform them. In course of time when that regularity of practise went out and the zeal began to abate, they found it difficult to stick to their former standards, and naturally began to deviate and devise and take all sorts of liberties with those Gits, to make these easier and more simple.

On the other hand, the conservative outlook of the custodians of these Gits themselves contributed to the decline of art. Fearing competition and exposition, they not only try to hide their own art but mislead others by a false account of the art itself.

Therefore our problem is how best to try preserve and collect all the available materials that can be gathered together from the different parts of the province. For this purpose we shall have to go to the various "Satra—institutions" and those various places where

the art is cultivated. Similar will be the value of the study of the dance and drama of this province.

That this art of the Sankari Age is an unique piece of our old culture will have to be admitted by all, even though we are now in possession only of the last remnants of that fine art.

I think it will be a pity and shame for us, at least to the people of Assam, if in this very age of self-consciousness, outlook of life, we be so negligent to a cultural heritage of ours of such a significance.

I think our apathetic outlook and notorious sloth will simply be criminal in character and make us traitors to those bygone martyr saints as also to the generations coming after us.

THE HASTAMUKTAVALI OF SUBHANKARA

BY

DR. V. RAGHAVAN

In the footnote on p. 106 above, I have mentioned only one more manuscript of the valuable dance work, Hastamuktavali of Subhankara, a manuscript of which with Assamese gloss is in the possession of Sri K. N. Das, author of the article on the music and dance arts in Assam printed above.

I forgot the complete manuscript of the Natya work of Subhankara found in the Darbar Library, Nepal, described by H. P. Sastri in his catalogue of the Palm-leaf and Selected Paper Mss. of that Library (1905) on pp. 270-2.

It is noteworthy that the manuscript is in Bengali script, and the provenance of Mss. shows the popularity of Subhankara's treatise over the whole of eastern parts of the country, Bihar, Nepal, Bengal and Assam. The use of Maithili by Sankaradeva for his music and dance compositions emphasises the underlying unity of the art-tradition of these parts of the country.

King Jagajjyotirmalla of Nepal was responsible for a vigorous renaissance in music and dance, as I have shown in my article on Later Sangita Literature. (See this Journal, Vol. 4. pp. 65-6). The continuity of this art-interest in his family is seen in the fact that his daughter's son Ananta, greatly attached to music, dance and letters, called a scholar named Ghanasyama and asked him to write for the enlightenment of his own son, a gloss on the Hastamuktavali of Subhankara, the Hastamuktavalisarasamudhritika. The Bengali Ms. of Subhankara noted above was evidently the basis, and in the same Nepal Darbar Library, we have a Ms. in Newari characters of this exposition of Subhankara's text by Ghanasyama. (Vide, *ibid.* pp. 272-3). The work is dated A. D. 1675.

We have now good manuscript materials for a useful edition of this important Natya treatise, which could be accomplished provided the owners of the manuscripts cooperate.

THE NON-MUSICAL WORKS OF SOME LEADING MUSIC WRITERS

BY

DR. V. RAGHAVAN

In my article of the above caption in Vol. XX of this Journal, pp. 152-54, I drew attention to the contributions made by some leading music writers in other fields of scholarly and literary activity and gave a brief account of the hitherto little noticed or unknown works of two important music authors, the Jatimala and Anyokti-muktavali of Somanatha, the author of the Ragavibodha, and the Sighrabodhini Namamala of Pundarika Vitthala. Here I shall draw attention to another work of this kind written by Pundarika Vitthala.

Just as, in later times, the subject of Nayaka-Nayikas was separated from general treatises on poetics, dramaturgy or erotics, and special tracts like the Rasamanjari arose devoted exclusively to its elaborate treatment, a further step towards specialisation resulted in the production of a text solely devoted to the elaboration of the work of the accomplices in love. In Kavyamala gucchaka XIII pp. 25-32, we have a text of this class called the Dutikarmaprakasa. The author's name is printed in the heading as well as in the body of the text twice as Pandari Vihvala¹. There is an editorial footnote saying that nothing is known of the author. I may state here that the author is none else than the famous musicologist, Pundarika Vitthala, author of the Sadragacandrodaya, Nartananirnaya etc. It has already been known that this author signs himself in his works on music and dance as Karnata-jatiya Pundarika Vitthala, that he hailed from the Karnata country, that he was first in the court of Burhan Khan of the Farukhi family where he wrote his Sadragacandrodaya, then came under the patronage of Madhava-simha and Manasimha of Jaipur mentioned in his Ragamanjari and through them got introduced to Akbar for whom he wrote the Nartananirnaya, and that he flourished thus in the latter half of the 16th cent. A.D.²

¹ The text as printed here shows corruptions and gaps.

² See my Later Sangita Literature, Journal of the Madras Music Academy, Vol. IV. p. 58; and P. K. Gode, *ibid*; Vols. VI-VIII pp. 119-126, Chronology of the Works of Pundarika Vitthala.

In the Sighrabodhini Namamala preserved in a manuscript in the Asiatic Society of Bengal, Calcutta, (Ms. no. G. 760; Des. Cat. Vol. VI No. 4709), we have a lexicon compiled by him. In this Dutikarmaprakasa we have yet one more work of the same Pundarika Vitthala as can be seen clearly from the following evidence: the beginning words of the opening Mangalasloka of the Dutikarmaprakasa are identical with those in the Sighrabodhini Namamala: गणेश भारती नत्वा। The colophon of the work runs इति कर्णाटजातीयदूतीकर्म-प्रकाशः which is evidently a scribal ellipsis for the fuller कर्णाटजातिय पुण्डरीकविठ्ठल etc. found at the end of all his other works. Further, at the end of the treatment of the Dutis and at the beginning of the treatment of the aids of the Nayaka, we have a verse here which informs us that the patron Burhan Khan, son of Faruki Taja Khan, whose is mentioned in his Sadragacandrodaya, asked Vitthala to compose this tract on the accomplices in love.

नरपतिचु(ड)हा (खा)नः फारुकीती (ता) जसूतुः कविमतिनलिनीनां भासते बालमातुः।
कविवर कुरु दूतीकर्मव (म) मप्रकाशे त्विति गदति कृते तत्पण्डरीविह्व (ठ्ठ) लेन ॥

In this tract, Pundarika Vitthala clearly appears as using the Rasamanjari of Bhanudatta. On the Nayika-side, the following additional female aids are mentioned by him: Vicitravacana, Ganavati, Prasangini, Skalita, Para-chitta-viseshajna, Cheshta-sanketa-kovida, and Sauciki.

Pandari Vitthala appears to be the correct form of his name. The colophone in the ms. of the Sighrabodhini Namamala also read *Pandari* (ka); so does a colophon in a Bhandarkar Oriental Research Institute ms. of his Sadragachandrodaya, 646 (a) of 1899-1902; see Descriptive Catalogue of the BORI Mss. Vol, XII. p. 393.

SRI MUTHUSVAMI DIKSHITAR'S KRITIS

in Vega Vahini on Ganapati at Tiruchirapalli,
in Suddha Dhanyasi on Parthasarathi at Madras,
in Arabhi on Adhipureeswarar at Tiruvottriyoor
and in Sama on Tripurasundari at Tiruvottriyoor.

Edited by

Vina Vidvan A. SUNDARAM IYER

1

“ गजाननयुतम् ”

॥ वेगवाहिनीरागे एकतालेन गीयते ॥

॥ पङ्क्ती ॥

॥ गजाननयुतम् गणेश्वरं भजामि सततं सुरेश्वरम् ॥ ग ॥

॥ समष्टिचरणम् ॥

अजेन्द्रपूजितविघ्नेश्वरं गणादिसन्तुतपदपद्मकरम्
कुंजरभंजनचतुरतरकरं गुरुगुहाम्रजं प्रणवाकारम् ॥ ग ॥

2

“ श्रीपार्थसारथिना पालितोऽस्मि ”

॥ शुद्धदधन्यासिरागे रूपकतालेन गीयते ॥

॥ पङ्क्ती ॥

श्रीपार्थसारथिना पालितोऽस्म्यहं सदा ॥ श्री ॥

॥ समष्टिचरणम् ॥

गोपस्त्रीमोहितवेणुगानेन श्रीरुक्मिणीमनोल्लासकरणेन
प्रपञ्चार्तिहरदाननिपुणवैकुण्ठस्थितेन
तुंबुरुनारदनुतेन गुरुगुहसंमोदितेन ॥ श्री ॥

3

“ आधिपुरीश्वरम् ”

॥ आरभिरागे आदितालेन गीयते ॥

॥ पङ्क्ती ॥

आधिपुरीश्वरं सदा भजेऽहं त्रिपुरसुन्दरीसमेतवरगुरुगुह-
जनकं वन्दितस्तुनिसमूहम् ॥ आ ॥

॥ समष्टिचरणम् ॥

विधिहरिपूजितस्यागराजान्नम आदित्यकोटिप्रकाशलिङ्गम्
नन्दिपूजितस्वयम्भुलिङ्गं नागकवचधरसैकतलिङ्गम् ॥ आ ॥

4

“ त्रिपुरसुन्दरि ”

॥ सामरागे रूपकतालेन गीयते ॥

॥ पङ्क्ती ॥

त्रिपुरसुन्दरि शंकरि गुरुगुहजननि मामव ॥ त्रि ॥

॥ समष्टिचरणम् ॥

त्रिपुरादिचक्रेश्वरि साम्राज्यप्रदकरि
सामगानप्रियकरि सच्चिदानन्दसुखाकारि
त्रिपुरासुरादिभंजनि श्रीपुरवासनिरंजनि
वेदशास्त्रविश्वासिनि विधिपूजितविनोदिनि ॥ त्रि ॥

16. (தோய) வேகவாஹினி

ராகலக்ஷணம்

|| கே 3 யாஷ்டஜக் 3 ரஹோபேதாஸம்பூர்ண வேக 3 வாஹினி ||

ஆரோஹணம்: ஸரிகமபதநிஸ். அவரோஹணம்: ஸ்நிதபமகரிஸா. வெங்கடமகி அவர்களின் மேளகர்த்தா ஸம்பந்தாயப்படி 16-வது கர்த்தா ராகம். ஸம்பூர்ணம். ஷட்ஜக்ரஹம். மா, பா, தா, நீ, ரீ, ஜீவஸ்வரங்களாகவும் நயாஸ ஸ்வரங்களாகவும் இருக்கின்றன. ஸாமகமப, மகமநிதநி, ஸாமகம, போன்ற ப்ரயோகங்கள் ராகரஞ்ஜமானது. எப்பொழுதும் பாடலாமென்றாலும் காலையில் பாடத்தகுந்தது.

1. “கஜானனயுதம்”

வேகவாஹினி ராகம்—ஏக தாளம்

14	14
பல்லவி க மக ரிஸ மகமா தா க, ஜா .ன ன. யு தம் ப தாநி ஸ்நிதநி பா மா ப, ஜாமி ஸ. த. த ம் கமப மகரி ஸா மகமா பதா, க, ஜா. ன ன. யு தம் பாதரிஸ்ரிஸா ஸ்நிதநி பாமா ப, ஜா . . மி ஸ. த. த ம். ஸமஷ்டி சரணம் ப தா நி ஸா ரி ஸ் அ ஜேந்த்ர பூ ஜி த ரி ஸா கி தாகிஸ் நிதபம க, ஜாதி. ஸன். இ. த. மத்யம காலம் மகரிஸ ஸ்நிதநி மகரிம பமபா குஞ்ஜாப், ஞ்ஜன சதுரத் ரகரம்	ஸ்நிநித த ப பதா, க, ஜே. .ச்வ ர ம் ப ம க ம மகரி ஸா ஸுரே .ச்வ ரம். ஸ்நி தாஸ்நி நி ப பதா, க, ஜே. .ச்வ ரம் நித பா மப மக ரீ ஸா ஸு. ரே ச்வ. ரம் . (க) ம்.கா ம் க் ரி ரி ஸா; வி க், ரே .ச்வ ர ம் ப த பா மக ரி ஸ பத, பத்ய மக ர ம் த நிஸ ரீ க் மா க் ரிஸா நிதபம குருகுஹாக்ரஜம் ப்ரணவாகாரம் (க)

22. சுத்ததன்யாசி

ராகலக்ஷணம்

வெங்கடமகியவர்களின் மேளராகங்களில் 22-வது 6 கர்த்தாவில் ஜன்யமான ராகம்.

ஆரோஹணம்: ஸகமபநிஸ். அவரோஹணம்: ஸ்நிபமக உபாங்கம், ஓளடவம். ரிஷப, தைவத வர்ஜம். காலையில் பாடத்தகுந்தது.

2. “ஸ்ரீ பார்த்தஸாரதினா”

சுத்ததன்யாசி ராகம்—ரூபக தாளம்

0	14	0	14
பல்லவி பநீ, ஸ்ரீ மா ப ம க பா . . . பாஸ்நி ஸ்ரீ . . ப ம கா பா . ஸமஷ்டி கா கேர ம் க் கா ஞு. கர , ம் ம ம பா நி ப்ரபஞ்சா மா க ம் தும்புரு ஸ்வ ரம் நீ, ப ப நி ம ப ஸ்க்ஸ்நி	பா நி பா ர் த் த ₂ மா ப நி ஸ்நி ப ம வி தோ . . ஸ்மய நி பா நி பா ர் த் த ₂ மா ப நி ஸ்நி ப ம வி தோ . . ஸ்மய. சரணம் மா பா ப ஸ்த்ரீ ஸ் ஸ்நி ஸ் ஸ் . னே. . ன ம் க் ஸ்நி னே. ல்லா. , ப நி ப கா மப ர்த்தி ஹர தானரி க் ம் க் ஸ் க் ஸா நி நா ர த, ஹதேன ா, நிநி ப ம க ம க ம நி ஸ க ம ப நி ஸ்நி ப நி ப ம ப ம	ஸ்ா ஸா க மா க ஹ ம் . ஸ்க் க் ஸ் ஸா . . க மா க ஹ ம் . பநீ, மோ ஸ் நி ஸா ஸ்ரீ . . ஸ் க். ஸ க நி ப ஸா புண வை க் ஸ்நி ஸ் குருகுஹ கா, ஸ ஸ க ம ப க ம ப நி	ஸ்நிநிப நி ர. தி ₂ இ ப ம கா, ஸ. த ₂ ா நிக்ஸ்நி ப. ர தி ₂ இ ப ம க ம க ஸ. த ₂ ா . ப நி ஸ் ஹித கே ஸ்ம் க் ருக் மி ஸ்ா ஸ்நி ர ஜே. . ஸ்நி ஸா ம் குண்ட, ஸ்தி ₂ ஸ்நி ப நி ம ஸ்ம்மோ தி ₂ ே ா, க ம ப நி நிஸ் ப நி ஸ் க் ஸ் ஸ்நிப ப

பத்மாத்ரிபுரா
தஸ்நிநி
வ. து
டாஸ்வ
ஸ்தபம
பத்ம

மகாநிஸநிகநி
உராதிபுஞ்
மக்நிஸநிக்
நிஸ்தவிச்வாஸினி
பாபமகநிஸநி
நிமகநிஸநிக்

மாமா
பாபா
ஸ்தபமா
விதி
ஸ்தஸி
தஸி

தாது மதாதுஸ்
வாஸ நிரஞ்ஜனி
ததுஸ் தாதுக்
நித வினோதிஸி.

<u>ஸ</u>	<u>த</u>	<u>ஸ</u>	<u>நி</u>	<u>ம</u>	<u>ப</u>	<u>த</u>
ஸ	த	ஸ	நி	ம	ப	த
ஸ்	ம	ப	த	ஸ்த	ப	ம
						(ஆதி)

பு, த	பு, த
தஸி	தஸி
பு, த	பு, த

பா, ததபபப ததபப மகரிஸ
ஸா, தா ஸாநி மக்ரிநி ஸ்விதத

13

लयो नाम गानप्रबन्धस्य शास्त्रसिद्धतालानुरूपतया
साम्यत्वेन स्थितिः इति गानपक्षे । तालपक्षे तु तालस्य
नाम अत्रयवीभूत-अंक-घोता (घाता) दिरूपस्य गायनप्रबन्धा-
नुरूपतया साम्यत्वेन स्थितिः । 'लयः साम्यमध्यास्त्रियम्'
इति अमरसिंहः ।

Of Nada which is born in the heart, there are two parts, which resorted respectively the right and left palms of Siva. To know the inner truth of unmanifest Nada without which the Khecari-mudra cannot be known, and without which Mudra knowledge leading to Moksha cannot be had, gods with Brahma as their leader went to Kailasa. On this the *Siva Purana* is quoted, as also the *Patanjala Siddhanta* already noted. Siva, at that time, played his Damaru of the form of a lotus, with two of his hands, creating certain syllables which delighted the world. These syllables, Vishnu took and formulated as the basic matrix, Sutras.

कराभ्यां कमलाकारं वाडयन् डमरं हरः ।
यदृच्छयासृजद्वर्णान् ताण्डवे ताडयन् जगत् ॥
वर्णोद्गारं च डमरोः सकाशाद् ध्वनिरूपतः ।
तं तु सूत्रमिषेणैव भगवान् हरि र (म) हीत् ।
डमरसूत्रादिवर्णैश्च हरिस्सूत्राणि चाकरोत् ॥ (Pp. 3b-4a.)

On these Sutras extracted by Vishnu from Siva's Damaru-vadana, sages like Narada composed their Varttikas, and expositions of individual instruments of rhythm like Muraja.

ततस्सुवार्तिककरा नारदादिमुनीश्वराः ।
मुरजाख्यवाद्यावयवं चक्रुः शास्त्रं पृथक् पृथक् ॥ (P. 4a)

And they also formulated from out of the Vishnu Sutras 'Parnas' in accordance with the units of measurement, Anka etc.

विष्णुसूत्रकमूलानि पर्णानि रुचिराणि च ।
लयतालगुणद्वयानि चक्रुरेकानुरोधतः ॥ (P. 4a.)

Then 'Anka' or 'Matra', the unit of measuring Tala, is given in Yogic orientation, and said to be identical with the Bijaksharas of Mantra sastras.

तदुक्तं मन्त्रशास्त्रे—

वर्णाङ्गुणतामानो मात्राशब्दोपलक्षिताः ।
तथा बीजाक्षराण्येव लक्षितानि च तैर्यतः ॥ (P. 4a)

The Vishnu Sutras referred to are then given as four; they are : ताधिठाट १, धिठुगिक २, ओखरिद ३, नादिडिम ४ ॥ (P. 4a)

From these Brahma worked the Ganas according to the count of matras, four and so on, a Gana being a group of syllables having a quantitative measurement.

विष्णुनिर्मितसूत्राणि विधिरालोक्य यत्नतः ।

सूत्रादिवर्णसंयोगादृणमादौ प्रचक्रमे ॥

Then the text explains the term Tala; with a quotation from the dialogue between Siva and Parvati in the Mantra-rahasya of Siva Purana, it is said that a Tala is a certain number of beats (Ghata) determined by certain components of measurements, Kala, Matra etc. शिवपुराणोक्तमन्त्ररहस्ये शिवपार्वतीसंवादः—

श्लोकः—कलामात्राद्यवयवैः घातो भवति वै श्रमे ।

घातैः कियद्विः संयुक्तस्तालो भवति भामिनि ॥ (P. 4a)

Ghata is the beat of the two palms. Brahma then applied these Ganas to the Muraja drum, i.e. the Mridanga. प्रहा तालैकसन्धर्ता तं गणं मुरजेऽकरोत् ।

(मुरजो नाम मृदङ्गाद्यवयवविधौ — टीका). (P. 5a).

As examples of the Ganas adopted for Muraja or Mridanga is given the following :

संधरि कुकु। संधरि कु कु ये ये चे य छे झेय। (P. 5a).

From these Siva explains to Parvati, that, by imagination, the Parnas are worked out. (p. 5b)

After a repetition of the matter on Anu(na)hata Nada, Yoga, Narada, Siva, Patanjala Siddhanta etc., 'Adi Tala' is explained as composed of four matras. (p. 5b)

Suddenly Tala-mysticism starts; this Adi Tala is of the form of Pranava and the identity of the individual soul and the supreme soul. तालः सोऽहं स्वरूपोऽसौ तालः प्रणवरूपकः । (p. 6a.). It is from 'सोऽहम्' of two 'ankas' that the four 'matras' of Adi Tala are derived.

How is Tala identical with Pranava? The text says that as 'Tara' is a name of Pranava, and as 'r-l' are interchangeable, Tala means Pranava, and quotes an obscure passage also here.

रलयोः सावर्ण्यात् तारः प्रणवः तद्रूपः । ताराङ्कुरः सञ्जनिरिति वचनात् । (p. 6a)

From this Adi Tala are then born the seven Talas; and other Sankirna Talas are derived from these seven.

Hanuman Mata is then cited with reference to the formation of a Tala by its five constituents, Proddhuna, Uddhuna, Samdesa, Sanketa and Niyantrana. These five acts are then described. Proddhuna: the lifting and sway of the palm at the beginning of a Tala, upto the one sixteenth unit called Kakapada; Uddhuna is upto the one twelfth called Laghu; Samdesa upto the Guru which is one eighth; Sanketa=one fourth-Laghu; Niyantrana = half-Dhrita. The question of Dhrita being of one anka or two is discussed with citation of *Bharata Mata*. Then, there are given with their symbols:

Adhrita and Virama	U
Dhrita	o
Dhrita and Virama	8
Laghu	1
Laghu and Virama	9
Laghu and Dhrita	6
Laghu, Dhrita and Virama	8
Guru	8
Guru and Virama	8
Guru and Dhrita	8
Guru, Dhrita and Virama	8
Pluta	3
Pluta and Virama	3
Pluta and Dhrita	3
Pluta, Dhrita and Virama	3
Kakapada	✓

(P. 7a)

The Jatis Chaturasra, Tisra, Khanda (5 varnas) and Misra (7 varnas) are then set forth.

Then, according to the *Hanuman Mata*, the 7 Talas are mentioned: Chatura, Tritala, Ranga, Mattha, Chapaka, and Rupaka (P.8 a). It is explained that *Bharata* has Jhampa, but Jhampa is left out here because it is of the same matras as the Mattha mentioned here. Chatura is of 12 Ankas, i.e. Matras; Tritala, 8; Ranga, 6; Mattha, 5; Chapaka, 3.

It is then added that Rupaka has 5 and Adi 4 matras. The Adi has only one Anga viz. Chaturasra Jati Laghu. (P. 8 b)

The text explains what Dhamar Tala is and how, according to it, the Tala came to have that name: the text says that Adi without Dhrita and Virama and of the same Matra as Rupaka and Dhruva is called Dhara. It is Dhara that is called Dhamar; Dhamar itself is only a solecism for Dhara-mara; according to *Saiva* (evidently the purana), Dhara was a demon whom Siva killed (mara) in the course of his dance.

तदुक्तं शैवे - धरनामा महादैत्यः तस्य हन्ता सदाशिवः ।

नाट्यं नटयता तेन धमारस्त्विति गीयते ॥

Parvati asked Siva what the Tala of his dance at that time was; in the hurry of his movements, Siva said Dhamar instead of Dharamara! (P. 9 a)

It is then stated that it is Chapaka that is called in vernacular Bidala (बिडाल).

Chatura Tala is then derived from Adi, and a verse of Siva to Parvati is cited on this.

P. 9 b has a repetition of matter already dealt with.

On p. 10a the seven Talas according to *Bharata Mata* etc. are set forth: Dhruva, Mattha, Rupaka, Jhampa, Tripata, Ada, and Eka.

Ch. I of this text is brought to an end here on p. 10b with the colophon already cited.

Ch. II opens with the treatment of the subtle form (sukshma-svarupa) of time (Kala). Repeating what was said earlier on the very outset, Kala and Laya, measure and rhythm, are identified with Nada. Units of time-measure are then set forth, Lava, Kshana, Khala, Adhrita, Dhrita, and Virama. The lowest starting point, lava, is the time taken to pierce a set of lotus petals with a needle.

P. 11 takes us to Siva Purana and the story of how Vishnu after taking the rhythm-matrix from Siva's Damaru, which are indeed of the very form of Veda, expounded them duly to his beloved Lakshmi. When Siva played on either side of his Damaru, he fixed also the places (*sthanas*) of the hand with which particular syllables were to be raised. Thus in Ta-ddhi-ttho-na, Ta is to be raised by the right hand and tip of the pointing finger; it resides on the right side corner of the Damaru. Ddhi is to be raised with both hands.

Then follow a series of the rhythm-syllables produced by the co-ordinated play of the drum and the tappings of feet by Siva in the course of the dance:

In even time : ता धि त्थो ना

In double : ता धि धि धि धि धि धि ता धि धि धि

In repetition : ता धि धि

In one and half counts : 1 ता धि धि

2 धि धि

2 थो थो

2 ना ना and so on.

In repetition : ता धि धि

धि . . .

ता ता ता किण किण किण and so on.

It is said that the devout student of this 'divine revelation' of the matrix of rhythm-syllables becomes one with Siva.

इति वर्णसमाम्नायं यः पठेत् प्रयतः प्रिये ।

तदर्थं हृदि कृत्वैष स भक्तः शिवमश्नुते ॥

इति डमरुवाद्यवर्णविशेषप्रकरणे(रणे) द्वितीयो(ऽ)ः ।

The first text in the bundle ends here.

This analysis at once reminds one of the so called musical text 'Rudra Damaru Edbhava Sutra Vivaranam' found in a manuscript in the Bikaner Library in which some musical enthusiast seized with piety takes up verses from the Ratnakara etc. on Nada, and the old Mahesvara Sutras of the Sanskrit alphabet अइउण् etc. along with the tradition of their origin from Rudra's Damaru at the time of dance (नृत्तावसाने नटराजराजः etc.), derives the Seven Svaras from these letters of the alphabet, relates also the Tala to the same, and thus attempts to provide a mystic background for the Svaras. See my articles on Later Sangita Literature, *Journal of the Music Academy*, Vol. IV, p. 78 and the *New Indian Antiquary* Vol. VI, pp. 235-6, on the Rudra-damarudbhava-sutra-vivarana; also, *ibid.* pp. 64-67, K. M. K. Sarma, the full text of this work (verse 36-45 on Tala). It is evidently this Rudra-damarudbhava-sutra-vivarana that has inspired our author to embark on this attempt to provide T with a mythological and mystical background.

B

Bharata-matoka-chaturdasa-vidya-prakarana

Another set of sheets, uniform in paper and writing, forms, according to the superscript on the two outer sheets, a work called Bharata-matoka-chaturdasa-vidya-prakarana. The colophon as well as the marginal note on each sheet मर. म. give this text the name *Bharata Mala*. The sheets 4, 7, and 8 here are missing.

The work opens as if it is a dialogue between Bharata and another, a friend of his-मत्तमित्रसंवादः । Then it gives a verse, defective in grammar and metre, enumerating some branches of learning-

ब्रह्मज्ञानरमायनं स्वरधरं वेदास्तथा ज्योतिषं

व्याकरणं च धनुर्धरं जलतरं न्यायं च लो(को)कस्तथा ।

अश्वं चैव तु बाह्वनं कुशलता शौचं च सामुद्रिकं

वियानां च चतुर्दश शृणु सरस्वते शेषाः कला उच्यते ॥

It is then interpreted that Brahmajñana is Vedanta ; Svara-dhara means music : स्वरधरं नाम गायनशास्त्रोक्तज्ञानम् । Jalataram found curiously in the middle of these is swimming ! Nyaya is Nitisastra ; Koka is Kamasastra ; Kusallata is general dexterity in everything. The list is odd and haphazard and it passes one's understanding how these possess a speciality and the lore other than these are to be taken as the mere arts.

The text then says that by mentioning Brahmajñana, Svara-dhara and Vedas together, it is meant to emphasise that Svara-Veda is the essence of Brahmajñana and the musician should also do Veda-adhyayana, for the seven svaras of music, through the Sama Veda, go to the three Svaras Udatta etc. of the Vedas. Indeed, the music as embodied in the Sama Veda is the pure music ; other singing is music only by courtesy. This idea is repeated again and emphasised.

सामवेदोक्तं गीतं शुद्धं, तदितरमौ(दो)पचारिकम् ।

The text goes on to the 64 Kalas then and enumerates about 22 of them in verses said to be from Bharatamata.

ततश्च चतुष्पष्टिकलाभेदो निगदितः । संगीताक्त-भरतमते ।

श्लो. गीतं तालो नृत्यकं च वीणाडमरुवादनम् ।

विशेषकच्छेदनं च शेखरापीडमेव च ॥

उदके वायघातश्च पत्रमङ्गस्तथैव च ।
 ऐन्द्रजालं च नेपथ्यमालेख्यं हस्तलाघवम् ॥
 प्रहलिका चित्रयोगः प्रतिमाला तथैव च ।
 यन्त्रमन्त्रक्रियाज्ञानं देशभाषाविकल्पना ॥
 शुक्सारिप्रलापश्च वेत्रबाणादिधारणम् ।
 नलपाकक्रिया चैव वास्तुविद्याकल्पिता ॥

Of Kala the text gives the etymology and explanation that it is outside the bounds of the religious and philosophical discipline and is for people's pleasure, and that the pursuit of pleasure and mental diversion constitute all its dharma.

शास्त्रधर्ममपहत्य कानि सुखानि लान्ति इत्यादिधर्मविग्रहेण । केवलमेव कलासु
 जनचित्तसौकर्यमेव धर्म इत्ययं भावः । (P. 2b)

It is to be noted that the Gita mentioned here is Kala-gita, mere art music; svara-dhara mentioned earlier is the holy Vedic music.

Page 3a shows that while from the enumeration one finds the compiler as having had a vague acquaintance with the names of the 64 arts as mentioned in standard works, the explanations of these that follow disclose his imperfect knowledge of the meanings of some of these names. Viseshakachhedana is not as he says related to the lapidary art; Uadakavadya-ghata is not to be interpreted as Jalataranga; Nepathya is said to be stage-dance with curtain; Prahelika is totally wrong.

(P. 3b) The work comes to music then (अथ गीतप्रकारमाह) and quotes a series of authorities *Sang'ita Ratnakara*, *Sangita Darpana*, *Suhashita Sarngadhara*, and the Puranas. The first is the well known treatise of Sarngadeva, the next is the work of Chatura Damodara (c. 1625 A.D.) and the third is the anthology of Sarngadhara called the *Sarngadhara Paddhati* (A. D. 1363) which has a section on music. This set recital of authorities repeats itself in the manuscript in other places also.

7 Swaras, 3 Gramas, 21 Murcchanas, 22 Srutis, *Raginis* and *Ragas*, are then mentioned in a verse. The three gramas are said to be of Shadja, Madhyama and *Nishada*; all these three gramas are of men; with Gandhara, they delight the gods; this mention of Ni-grama, and this way of reference to Gandhara (grama)

strange. Later when this matter is set forth again, Ni-grama is met with (p. 6 a) under the name *Avasana-grama*.

There is a gap here as sheet no. 4 is missing. On sheet 5 the *Gamakas* are dealt with: *Kampita*, *Lina*, *Stimita*, *Andolita*. A verse is given in which Siva describes these to Parvati.

Tana, *Alapa*, *Sruti* and *Svara* are then described. The definition of *Tana* is noteworthy viz. that it is elaboration of *Svara* with *Kampa*.

स कंपस्वरवित्तारो तानः स्यात् कथितो बुधैः ।

The *Sruti*-names, *Tivra*, *Kumudvati* etc. are then given. (*Siva-Parvati-Samvada*). The names of the *Murcchanas* follow (p. 5 b) *Sauviri*, *Harinasva* etc. but are not fully given.

Under the title *Gayanotpattiprakara*, the foregone matter is again set forth in verses. *Sva-ra* is etymologised as the bestower of one's own bliss,—(स्वमानन्दं राति ददाति, स्वरः, सुरसुधामयः). (p. 5 b)

Regarding *Gramas* again, a curious view is given now: according to *Sastra* no doubt the *Gramas* are two, *Shadja* and *Madhyama*, but in practice there are three *Gramas*, *Adi*, *Madhyama* and *Avasana*, beginning, middle and final; शास्त्रक्रमतः षट्जमध्यमादेव उभौ ग्रामौ । परंच व्यवहारिके त्रयो ग्रामाः—आदिग्राम सा. रि. गं १ मध्यमग्राम म. प. ध. २ अवसान ग्राम नि. (p. 6 a). This is the *Ni-grama* referred to previously. गान्धारावधेः षड्जग्रामः, १. धैवतावधिः मध्यमग्रामः, २. निषादरूपो आवसान ग्रामः । The author evidently means, differently, by *Grama*, that the seven *svaras* form a natural threefold group, *Sa-Ri-Ga*, *Ma-Pa-Dha*, and *Ni*.

The derivation of the name *Shadja* and the places of sound-production, nose, throat etc. are then touched. *Patanjali-smriti* i. e. *Yoga sastra* is here referred to. (p. 6. b).

The places within the mouth where each of the seven *svaras* are produced are given, as also the distribution of the seven *svaras* over the three, *Udatta*, *Anudatta* and *Svarita*.

The next subject head is six kinds of *Ragas*, i.e. the six primary *Ragas* of Hindusthani music. *Bhairava*, *Desakha* etc. There is a gap here as sheets 7 and 8 are missing.

On 9a the six points of good singing are mentioned: *Su-svara*, *Su-rasa*, *Su-raga*, *Madhura-akshara*, *Sa-alankara* and *Sa-pramana*.

Gamakas are again enumerated and explained, *Sphurita*, *Kampita* etc. The explanation of the *Svara*-names is again touched.

A colophon here (p. 9a) would call the work *Bharata Mata*, with its first chapter called *Svara-prastara* ending here.

इति श्रीभरत मते स्वरप्रस्तारे प्रथमाध्यायः ।

The further portion relates to Tala and the text reverts to the Damaru-vadana dealt with in the set of sheets analysed earlier.

अथ डमरुवादनप्रकारमाह ॥ Laghu, Guru, Pluta and Ardhamatra are explained. *Panini-mata* is quoted on Pluta. Then Laya, Tala, Parna, are mentioned; reference being made here to other authorities on Tala (Talapravartakacharyamatantara), after which the playing of the drum is taken up. The Damaru is called also Muraja, is said to be played in both sides with both palms, and given to Vishnu and the world by Siva at the time of His dance. The story set forth in the previously examined text is found here also. The *Saiva (Purana)* is quoted. Nataraja danced in numberless Talas, and from these Vishnu gathered the Parnas. Actually the percussion instrument called Muraja is said to have been fashioned by Indra and other Gods to be used for the adoration of Siva; the same instrument is referred to as Mridanga too. The dancers (Natas) fashioned the drum called Ankyā, the text attaching some inferiority to this Ankyā; the Ankyā is explained as the drum kept on the cap (anka) and played, and it is clear that the *Tabla* is meant. It is also recorded here that according to some, the Ankyā is only the Muraja halved equally.

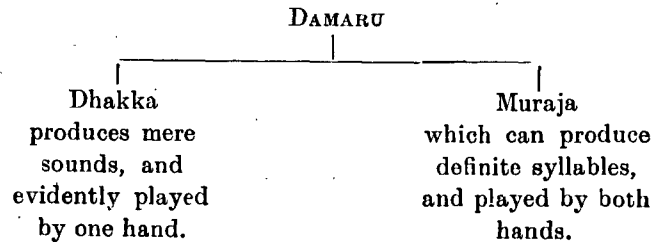
नटाश्रोदं मरा (?) नीचा वायमं क्यं प्रचक्रमुः ।

अंक्यं वाचं अकेवहतीति अंक्यं प्रचक्रमुः चिक्किपुः ।

केचिद् अंक्यवाद्यस्य मुरजार्धं वदन्ति । पुंस्यर्धोऽर्थं समेऽंशके ।

(p. 10 a)

The drum is then classified.



The Rhythmic Sutras extracted by Vishnu from Siva's Damarn are then mentioned.

The well-known definition of Sutra in Sanskrit, अल्पाक्षरमसंदिग्धं etc., is given, referred to the Mahabhasya, and commented upon.

When the Parnas were formulated, all the Ragas except Hasya and Bibhatra were kept in mind. One class of Parnas were fashioned in the manner of the snakes' movement, Bhujanga-gati.

The rhythm-syllables of the Muraja and the Ankyā varieties are distinguished; the former are said to be raised by the whole palm, the latter only by the edges of the palm and end of fingers. This again makes it clear that by Ankyā, the author of this text means the *Tabla*.

मुरजैकवाद्यविषया वर्णाः करतलाश्रयाः ।

तथात्र्यवाद्यविषयाः वर्णाः पाण्यग्रसंभवाः ॥

The term Parna, which the author uses here as well as in the former text, is evidently a Sanskritised form of the Hindusthani word Paran. The beauty of well-sounded Parnas is compared to the charming jasmine bunches: Siva says to Parvati—

आरामरमणीयानि पर्णजालानि सुन्दरि ।

मल्लिक गुच्छतुल्यानि मनोज्ञानि भवन्ति मे ॥

The bol should sound so clear (स्पष्टाक्षरदर्शनानि) and appealing to the heart (श्रोतृजनानां मल्लिकागुच्छवत् मनसि रसाविर्भावदर्शनेन आनन्ददायकानि । (p. 11 a).

It should be mentioned that an additional note in a different hand and ink says that the playing strokes of the drum should not be like the severe drum-beatings of the aboriginal tribes, Gandhalikas or Sabaras, (p. 11b) which they call Karina.

The 'gatis' or movements in the playing of the drum are then classified according as they resemble the gaits of Krauncha birds, Peacocks, dancers, fighters in action, gats on stringed instruments, Elephants, the twining of Creepers and the Serpent. The sounds also are charming like the sounds of the anklets of a lady or the humming of the bees. Each Parna is to be distinct with its own sound, shape, hand action and Rasa. The 'bols' should please even those not learned in the art; they are to be now soft and charming, and now rise in such terrific progression that they appear to be some advancing elephant and rolling boulder; some should sweep along and down like a hawk; the going up and going down in this hawk-manner is

given in colloquial language as Ucchad and Pacchad. Names of some of these current parlance are also given, Jer, Jarm, Narm etc.

कोच बहिनटारोपयुद्धसंभ्रमसन्निभा ।
विपंचीस्वरङ्गकारगतिका नजगामिनी ॥
वह्नीकलयतुल्या च कराङ्गुष्ठैकसंगीनी ।
भुजङ्गायातरूपा च मुरजे हस्तयोगीतिः ॥
कामिनीपादनुपूर शंकारखमण्डिता ।
मञ्जुगुञ्जारनिहदि मधुपालिविरानिता ॥
पृथक्स्वन-पृथक्स्वरूप-पृथक्करगुणानि च ।
भवन्ति रसपूर्णानि पर्णानि कमलानने ॥

टी- अविजानतामपि श्रोत्रकृष्णं मनसि रसाविर्भाव दर्शकानि इत्ययं भावः । किमु
विदुषाम् ।
कदाचिन्मञ्जरूपा च भीमरूपा कदाचित् (चन) ।
वेदण्ड पर्वताकारा कदाचिद् घोरदर्शना ॥
श्मेनोत्प्लुतिनिभा काचित् तदाधः प्लुतिसन्निभा । (Pp. 11b, 12a).

A few further lines speak of the pace,—slow, double, treble, and quadruple time, after which two colophons, one of which is written irregularly, announce the end of chapter two and of the section on Damaru. द्वितीयोऽध्यायं (यः) समाप्तः (on the margin.) इति शमण्ण स्मृतिकृतटीकायां डमरुवर्ण प्रकर्ण (रणं) साप्ते (समाप्तम्). (P. 12a.) The æsthetic of drum playing found here is indeed something refreshing in the midst of these dreary disordered sheets.

It may be noted that this second text is in the style and on the same plan as the first and that here again, the favourite theme of the author is drum-playing. Also, in this text, the colophon discloses the author's name, and in the citation of authorities, gives some indication of its own late date. But of these more as we go to the further parts of this codex.

C

Another set of whitish paper of a slightly varying size, written in two different hands, one of which uses also a light red ink, concerns itself with Tala, and represents part of a section, the sheets here missing from 1—10, then bearing numbers 13—30, and then stopping abruptly. The numbering, even as it is, is not regular. The marginally noted name of this work is Talaprapastara, and appears to be a continuation of the set marked above as A.

This portion opens with the headings Talam अथ तालगणनामाह and हनुमता (हनुमन्मता) स्मः i.e. proposes to deal with Tala according to Hanuman Mata. The following Talas are then enumerated: Chatura, Tritala, Ranga, Mattha, Chapaka, Rupaka in one set; Virinchi, Pandava, Panchama, Shanmukha, Rishi Tala and Vasu Tala in another. The Tala-avayavas like Ghata, Anka and Matra are mentioned and Virinchi Tala defined as constituted five Matras, first a Tisrajati laghu and then a gura. On Matra, *Silpa* Sastra is quoted. The different jatis of Tala are then dealt with. Siva enlightens Parvati on these Tala topics. Pandava is then defined as Tala of 7 Matras. Pancama Tala = 8.

This first sheet numbered 13 has a duplicate with the heading. हनुमन्मतानुरोधेन मुख्यतालगणनामाह । Then the verses dealing with the Talas are somewhat different here: the first set Chatura to Rupaka alone is given first and the quantitative definition of these are added: Chatura = 12 Matras; Tritala = 8; Ranga = 6; Mattha = 5; Chapaka = 3; Rupaka = 7. Then a 9 M tra Tala called Matta (मत्त) is noted. The exact distribution of the mantras of the above Talas is then shown.

It is after this that according to another school, the 7 Talas, Virinchi etc. are given. But here after Vasu Tala we have in addition the following Talas: Ita, Yoga, Rudra, Ravi, Mantra, Vidya, Manu, Kata, Lakshmi, Devi, Sachi, Paulastya, Ganesa, Gaja, Mayura, Hamsa, Krauncha, Haya, Simha, Nakshatra, and Rajamarthanda.

According to another school, the 7 Talas are Dhruva etc. And in connection with this, the text mentions under the head 'other schools' (Mata-beda) a number of authorities on music:—

Here we find the repetition of the set citation names found in text B noticed above:

Sangita Ratnakara, Sangita Darpana, Subhashita Sarngadhara, Puranas. And then is added the name of the *Satsai* in *Vraja Bhasha* (वृजभाषातील सत्सैया दोहर).

In text A reviewed first we saw the author's efforts to relate Tala to Rudra's Damaru. Here he makes a more difficult co-relation between the Talas and Mantra Sastra. The term Mantra occurring in Mantra Sastra is caught hold of for this purpose; a work called *Mantrarahasya* (Siva—Parvati—Samvada) is also quoted in this connection. (p. 14b)

(P. 15a). The vernacular name Thoke (ठोक) is given for Ghata or beat. Ranga and Matta Talas are then described, (15b) and then Sankirna, Virinchi, Pandava Talas. It is stated that it is the Pandava, that is called colloquially Paradost (फरदोस्त). On Pandava again, *Sivapurana* is quoted (p. 16a). Different gods are then associated as authors with the different Talas; and they form also the presiding deities of the respective Talas. On p. 16b again, not only is *Sivapurana* again cited, but on the margin, a Saivite work called *Sivarchanamamjari* is quoted. (कं शिवार्चनमञ्जर्याम्).

P. 17a. Shunmukha Tala. Here the author mentions *Maharashtra* and uses a few *Marathi* words also.

Then Rishi Tala; *Maharashtra* country is again referred to.

P. 17b. Vasu Tala is then defined as having 12 Matras and in *Maharashtra* it is said Vasu Tala is held to be the Tala of the largest number of Matras. A little mixture of *Hindi* too is seen in such places.

The text closes a section here with a colophon. इति तालप्रस्तरसंकीर्णतालाङ्ग वर्णने तृतीयोऽङ्कः ।

From the fact that this set of sheets begins with number 13 and mentions its first chapter as the third *Anka*, and the first set of sheets analysed under A above stops with sheet no. 12 and section called second *Anka*, and from the fact that in both these sets of sheets, A and C, the marginally noted name is Talaprastara, we may take this set C as a continuation of A.

Then Matta and Dhruva Talas, their devitiars; their Catma, Rudra, Aditya and so on.

P. 19a. The *Mantrarahasya* in *Sirapurana* is again cited.

Another set of Talas is now added: Ananga, Sakai, Vishnu, Jayavardhana; *Hanuman*, *Mata* and *Subhashitasarnghadhara* are again referred to.

इत्ययं तालसन्दोहस्त्वासीत् शङ्कधरे मते ।

P. 20a. The *Maharashtra* name for beat Thoke (ठोक) is again mentioned and *Talarahasya* quoted. All this forms a repetition and the third chapter colophon is again repeated here.

It would appear from this manuscripts evidence of duplicates of same portion with slight differences that the manuscripts are contemporary with the author, that the work was being written down

probably to the dictation of the author or by the author himself, making slight alterations now and then in the same portions. The sheets of the two copies have got mixed up here.

Sheet 21 marks on its reverse the end of ch. 4, *chaturtho' anka*. Dhruva, Vidya, Manu, Mayura, and other Talas are given on this sheet with their quantities marked in symbols. इति तालप्रस्तरान्तर्गत-संकीर्ण तालवर्णनं नाम चतुर्थोऽङ्कः ।

On 21b itself the next heading appears. अथ संकीर्णतालेषु वर्णनिबन्ध-माह । The quantitative composition of the Talas, Virinchi etc., is taken up. It is given in the form of rhythmic syllables, Ta dhittha etc.

P. 22a. Here the gloss gives the rhythm-syllables (Gat) of Virinchi with the mention of *Hindusthani*. हिन्दुस्तानिभाषायां मूल-विरिंचि चो गत धाकीट धातडा etc.

22b. Shanmukha Tala is said to be colloquially called Chakka. (अथ षडाननतालमाह छक्का इति भाषान्तरे).

23a. Vasu Tala etc.

24a. This sheet marks the close of ch. 5. तालप्रस्तरान्तर्गतसंकीर्ण-तालसंख्या-लक्षणदेवता-अंगदेवता-मुख्यदेवता-वर्णनं नाम पंचमोऽङ्कः समाप्तः ।

From sheet 24 onwards the paper and hand writing are slightly different. Mantra Tala, Ravi Tala etc. are mentioned with their deities. Hanuman mata is quoted. All this is a repetition. *Mantra Rahasya Paribhasha* is cited. This repeated portion comes to an end in the middle of p. 27a with the 5th chapter colophon. (इत्ययं तालविस्तरि पञ्चमोऽङ्कः समाप्तः)

The further matter again begins with a repetition. Then the building up of Parnas for different Talas is given.

P. 30a. 'Chapala' itself got corrupted into Chapaka; Chapala = Bidala. Dhamara = Rupaka. The story of Dhamara from Dhara-mara, Siva killing in his dance the Asura Dhara. The verse at the beginning of 'A', 'Pantanjali Siddhanta', etc. is found here again. All of which is repetition and shows an aging repository of the art, a characteristic type not different from some that take part in music discussions, and go on saying the same unimportant quasi-pious quasi-technical thing again and again, exasperating the learners who sit on panting with curiosity and writhing with vexatious disappointment.

The examination of this section has taken us some what nearer the identity of the author; the *Hindi Satsai* has been cited here, and the author's mother tongue is clearly *Maharashtra*, while he lives and

writes in a *Hindusthani* area. More of these we shall consider at the end.

D

A fourth set of sheets is marginally noted as Sam. Sa. and contains in the main bulk a regular series of duplicate sheets and at the beginning as many as three and four copies for a single sheet or more.

Taking the earliest numbered sheet of this set, we have two sheets containing the same matter with which a text calling itself on the outer page *Gita-Sahitya-Samgraha* begins. It is to be taken that the letters at the left hand margin top सं. सा. stand as a reversed abbreviation of part of this name, संग्रह साहित्य. The identity of authorship of this with that in the previous sets A,B,C is clear. In fact, the opening verse here is the same as in A. श्रीनारदाख्ययोगीन्द्र etc. The second verse too is the same up to the first foot, but from the second foot onwards the verse says that sage Garga proposes to compile this work called *Sahitya Samgraha*.

नत्वा निबन्धमारेमे गर्गः साहित्यसंग्रहम् ।

टीका.—संगीतसाहित्यसंग्रहमिति यावत् । गर्गस्तु स्वकृतसंहितायां स्वकीयव्याख्यायि-
कामाह ।

Garga went to Saunaka's abode ; the latter asked him to relate the story of Krishna, and he narrated what transpired in a conversation between Narada and Bahulasva.

Krishna, along with Pradyumna, in the Digvijaya on the occasion of Ugrasena's Asvamedha, went to Ilavrita country, and there reached the city of Vedanagara where the Veda was present in an embodied form ; Sarasvati was singing Krishna's sports, playing on her Vina, and Apsarasas were dancing.

The duplicate copy of this sheet has a granthavatara in which the fiction of sage Garga writing this whole work is given up and the author himself comes out in part: *Samanna Suri, son of Purandaracharya*, says that he writes the commentary of the Gita Sahitya Samgraha. And we are also thankful to this Samanna for telling us that he is writing from Benares, at the instance of the King of Benares. Of course, the plan of ascribing the Mula to sage Garga stands in this revised version too :

गर्गं चापि मुनिं नत्वा गीतसाहित्यसंग्रहे ।

व्याख्यां करोमि सुलभां बालव्युत्पत्तिहेतवे ॥

The subsequent Anushtubh lines receive a number of revisions. अत्र 'पुस्तदराचार्यं वर्यं पुनः शामणकाह्वयः' । सूरिरहे गीतसाहित्यसंग्रहे व्याख्यामा-
रमे (इ) ति ।

*

*

*

सूरिः शामणकाचार्यो माहेश्वरपुरे वसन् ।

पुराधिपाज्ञया व्याख्यां करोमि ग्रन्थविस्तरे ॥

Then sage Garga is said to have compiled the Gita Sahitya Samgraha on the basis of the Sangitaratnakara, Narada Siksha, Hanuman's work, Bharata's work and Subhashita Sarngadhara.

Though sheet number 2 taking off exactly where the two duplicate first sheets reviewed above leave the text is not found, there is one sheet No. 2 beginning at a point of the text not agreeing with the end of either copy of sheet 1 ; in the list of authorities cited a Raga-talanibandha is added here ; it is evident that this second sheet belongs to a third copy of the amplified opening of the work.

After mention of Sarasvati as singing the story of Krishna, and Apsarasas dancing, the list of Kalas mentioned in ms. set 'B' (Bharatamatokta Chaturdasa Vidya Prakarana) is repeated and stated to be present in their personified forms and praising God.

Further continuity is not to be had till we reach a page originally marked 3 and connected to 4. Here it is said that the following Ragas from heaven in their personified forms came there to praise Krishna : the list of Ragas begins abruptly on p. 3a : Malakansa (Virarasa) Gaudi, Marava, Ramakali, Hindola (Santarasa ?), Desaka, Devagandhara, Madhumadhavi, Nata (Raudra), Malavasri, Vairagi, Dhanasri (all Raudra), Malhara, Bilava, Bilavara, Dipaka (all Hasya), Bibas, Lalita, Asavari, Gauri, Khat (all Ribhatsa), Bhairava, Patamanjari (Bhayanaka), Gauda, Kedara, Asavari, Bangali, Kamodi, Panchami, Khambavati, Gunakali (Adbhuta). Then all the Apsarasas and other gods who came there to adore Krishna went back. Some Siva Ganas came from Kailasa evidently and they too returned. All the Ragas and Talas which came there in personified form to praise Krishna left their Amsas or germs on the mundane world and went back to heaven.

Of the personality called Tala, Laya is blood, Matra is blood vessel, and Ghatas are the limbs.

On Bahulasva's enquiry regarding further elucidation of Tala, Svara, Nritya etc., Narada (p. 5a) opens his exposition with the citation of the *Siva Tandava Rahasya* from the *Skandapurana*. One evening gods repaired to Kailasa with Brahma at their head ; Siva

danced with Damaru in his hand (P. 5b). It is said here that the same Yogic Nada is the basis for both Svara and Tala. स्वतालयोः योगैकविषयनाद एव कारणमित्याह । Nada was born of Brahmananda and filled the universe; it was manifested by the Damaru in 4 matras, i.e. as the Pranava explained in *Patanjali Smriti* as composed of A, U, and M and called Tara; Tara, by the interchangeability of R-L is Tala, all this being a repetition of matter in A. This four-matra Pranava is the Adi Tala. By constant attunement to the sounds of Siva's Damaru, all the gods took to Tala and began keeping it.

(P. 6b) It is from this same Pranava that Svaras, Srutis, Ragas and Gramas were born. The three Gramas Sa, Ma, and Ni are then mentioned, which again is a repetition. Sruti is then defined.

(P. 7a) All the Vidyas and the 64 Kalas given by others are all derived from the same Pranava from Siva's drum. Even the gems of spiritual salvation were taken only out of the ocean of Nada.

निःश्रेयसाख्यस्तनानि जगृह्णन्निदवास्थिः ।

Pranava is then said to be of 5 matras, A, U, M, and Nada and Bindu.

Repetition again of Tara-Tala; and quotation here of *Devipurana* on the dance of Siva and the accompaniments provided by others. 'Tad-Dhitth-Thu-Ne'—these 4 syllables arose and were taken by Brahma. Other syllables like these arose and were received by other divine beings.

Sheet 8 is missing.

(9a) The definition of Sutra is given; and the rhythm-matrix Tad-dhi-tthu-na is Vishnu's first Sutra on which he formed the Adi Tala. *Patanjala Smriti*, *Yoga* and *Mantra Sastras*, are again mentioned, as also Nada as the source of all.

(9b) Further glorification of Nada follows: *Vasishtha Smriti* on this is quoted; *Parasurama's Sutras* on Nada are quoted.

(10a) *Skanda* is quoted on Svara and Laya. तदुक्तं स्कान्दे स्वरसौभाग्य-मानन्दो तालसौभाग्यकं लयः । द्वयोर्विरहता यत्र प्रयासस्तत्र निष्फलः ॥ On Vishnu's *Laya Sutras*, *Hanuman*, *Bharata*, *Jambavan*, *Chitrasena*, *Tumburu*, *Valmiki*, *Kachanira* (?), *Arjuna*, and *Nagaraja* wrote *Varttikas*.

(10b) A list of Tala-Kshetrās, as they are designated—Rupaka, Chancharika, Ata, Virata, Kamatha, Mallaka, Jhati.

Then a list of 6 chief Ragas: Bhairava, Meghamalhar, Dipaka, Malakamsa, Sri Raga and Hindola. The Raginis of Bhairava: Bhairavi, Pingala etc.

P. 11a. A list of Mantra Sastra works is given as affording authority for the mystic correlation of Tala. Kshetra Chintamani, Mantraprakasika, Nityotsava, Kularnava and Mantramahodadhi. This conclusion between the Tala-matras and the Matras of Mantras is also a repetition.

Then appears another sheet numbered 11 in which Rupaka, Mattha, Vishnu, Tritala, Kurma, Laghu or Jhati or Jhati Jhati, Dhurjati are described briefly.

The main Talas of Hanuman, Chatura, Tritala etc. are again repeated. The Mantra Sastra work Kshetra Chintamani is quoted.

Sheet 12 is duplicated matter on p. 11 noticed above; there is a *Talopanishad* quoted here. तालो गतिः, तालो ज्ञानं, तालः सत्ता, तालः स्वरूपमिति । On p. 12b, 'Kshetrās' of Mantra Sastra are set forth. The relation of these to Tala, as already made more than once, is repeated again and carried over the next sheet. The terms Proddhuna, Uddhuna etc. already once dealt with come up again now. No. 13 is marked on two sheets.

P. 15a. Mantra Sastra authorities repeated. On 15b, the lexicon Ekakshara Kosa is quoted.

P. 16 and the following: The different Talas expressed in terms of the rhythmic syllables.

On p. 18a the Colophon for ch. 2 of this work is given, though we have missed the end and colophon of ch. 1.

इति गर्गकृते अनेकमतप्रकाशके गीतसाहित्यसंग्रहे शासणसंस्कृतायां टीकायां द्वितीयोऽध्यायः ॥

18b. Samkirna Talas created out of the Matras mentioned in Mantra Sastras-Hanuman, Mandakaya, Bhairava, Unmatta, Virabhadra etc. Some of these are equated with other well-known Talas, Dhruva, Jayamangala etc.

There is then a gap up to sheet 21. From 21 onwards, we have two sets for most of the sheets. For sheet 21, there are three and half extra copies with a certain amount of revision in them. Devi Tala, Lakshmi Tala etc. are all dealt with. No new material is to be found here.

On 26a the end of ch. 3 is marked with a colophon, in both the sets. Before this, on the Vardhana being a name of Devi, the *Sakti Sahasra Namavali* is quoted from the *Sivapurana*.

27a. The Talas given by Tumburu: Virinchi, Pandava etc. which have already been met with.

मृक्षमैकगतिविज्ञानं नृत्यं युद्धकसंज्ञितम् ।
 प्रेमोद्गारं च सन्धेयु तथा स्वांगरुहेषु च ॥
 सततं जायते येन नृत्यमाकुरुकं नृप ॥

(P. 51a).

The Tala in Rasa is Kamsari; in Tandava, a number of Talas are used; and at once a list of Talas is given, Adi, Chapaka and so on. From here onwards the text proceeds to describe these Talas one by one, and the matter here is a repetition.

On p. 56a the chapter end is given, but the number of the chapter is not mentioned, nor is any mention made of the Uttarardha.

56b starts the drum-syllables again. They go up to part of 57a.

Then the text comes back to dance and to the topic of Bhava in dance. The *Rasamanjari* (of Bhanudatta) is quoted. Hava is then defined.

58. An illustrative verse from Bhartrihari's *Sringara Sataka*. Anubhava is then defined, illustrated and explained. Other illustrative love-verses follow.

P. 60a. The Kamsari Tala said to be commonly employed in all dances is then explained.

P. 60b. The pose of the danseuse, her left hand at her waist. A series of rhythmic syllables (jatis as we call it) are given for her dance.

On p. 61b the chapter is ended but without the exact number of the chapter being specified.

Then again the Parnas of Talas, Adi etc.

P. 62. On Nada; units of measurement Lava, Kshana etc., another repetition.

Beyond p. 63, numbered sheets that could be tacked on to this set of sheets are not found in the bundle.

Now, the analysis of the set of sheets 'D' given above shows that while there is no new matter here, barring some elaborations here and there, and certain additional quotations, we get an idea of the plan on which our author proposed to compile this treatise, viz. in the form of basic verses cast as a dialogue between Narada and King Bahulasva Janaka of Mithila, itself emboxed within a main dialogue between sages Garga and Saunaka, and a prose commentary thereon; that the work is to be called *Gitasahityasamgraha* ascribed to Garga and the commentary Samanna Suri's *Dipika*; it was proposed that this work was to be written in two parts, but no regular execution of the ideas was possible for the author who becomes

pedestrian at every step; we also learn clearly that Samanna Suri is son of Purandaracharya, wrote at Benares at the King's behest, and that by nativity he was in all probability of Southern Maharashtra with an acquaintance of Northern Karnataka.

E

We noted above that the set of sheets under 'D' carries the title abbreviation सं.सा. On the margin, which we suggested might represent in some form (Gita) Sahitya Samgraha, which is the colophonic name found in that sheet. From a set of just 3 sheets found in this bundle, which also carry the same marginal note सं.सा., we have to take that Sam. Sa. stand also for Sangita Sara, for that is another name which Samanna thought of. We read here इति सामग्र्यधिते संगीतसारे तालप्रस्तरे प्रथमोऽऽकः : Thus Samanna's venture in musical text-writing has many names! Tala-prastara, *Gitasahitya-samgraha* (in one outer sheet, this title appears also as *Sangita Sahitya Prakarana*) and *Sangita Sara*; and in this set of three leaves where gives the name *Samgita Sara*, the opening verse gives a further name *Talasiksha*.

श्रीनारदाख्ययामीन्द्रं नत्वा ज्ञानप्रदं गुरुम् ।

सर्वलोकहितार्थाय तालशिक्षा विधीयते ॥

Of course there are also the titles *Damaru-vadya-varnavisesha* and *Bharata - matokta - chaturdasa vidya*, both of which we may suppose are sections to be adjusted into the plan of this main work.

The nature of this so-called Tala Siksha or *Sangita Sara* in these 3 sheets is that all the matter contained in the set of sheets so far reviewed A—D is given here in a series of Anustubh verses, serving more or less as the basis for the prolix and redundant sheets in the other sets A-D.

F

The remaining sheets are stray and it is difficult to fit them in any of the sets of continued matter analysed above under A—D. Of these—

I. An un-numbered sheet. *Brahmatala* is dealt with. *Adi Kavya Ramayana* is quoted on Rama being Brahman; the quotation that does not occur in Valmiki, may be in the *Adhyatma Ramayana*. Then *Rudra Tala*, *Mandakaya*, *Hanumattala*,—all of which gives no new matter.

II. Another un-numbered sheet opening with a series of verses containing epithets of Devi. This is in connection with the Devi Tala. See above. There is reference to the 'mata' of Nagaraja that according to him, Rupaka is of 8 matras and it became Dhamar. Chapaka, Virinchi, Dhamar (Dhara asura again!) are then spoken of. 'Kachanira-mata' referred to in the previous set 'D' is mentioned again; according to it, Rupaka has 6 matras; according to Hanuman, Rupaka has 7.

III. 2 uniform sheets contain matter found in set D. They are evidently part of another copy. There was one numbering on left hand margin top; over that, a fresh numbering 37-38 has been written.

IV. 2 other uniform sheets of thin tattered paper written with a good deal of scoring over. Here again no new matter is found.

THE JOURNAL OF THE
MADRAS MUSIC ACADEMY
VOL. XXI



THE KANDYAN DANCE

BY

Dr. V. RAGHAVAN

On 4.6.'49, the Music Academy arranged a short programme of select items of Kandyan Dance by a troupe of Kandyan dancers led by Guru N. M. Guneya, and sponsored by Messrs Peiris and Candradasa. I am thankful to Sri Guneya, the most gifted of these dancers, for the further demonstrations that he gave privately at my request and the elucidation of some of the main aspects of his tradition. Mr. Noeyal J. J. Peiris was kind enough to supply the illustrations figuring here.

The Kandyan dance forms the traditional and classical dance-art of Ceylon. Ceylon had close contacts with India in the political and cultural fields all through the centuries. The inter-communication in the Buddhistic and Cola periods in matters of religion, art and literature was conspicuous. No wonder the dance-arts of South India and Simhala met and interacted on each other. In the commentary of Adiyarkkunallar on *Silappatikaram* (*Arangetrukkadai*), mention is made of the Ceylonese dance called *Singalam* (சிங்கலம்) as one of the three forms of *Meykkoottu* (மெய்க்கூத்து) current in Tamilnad.

The systematised movements of feet and hands, and the musical and instrumental background of the Kandyan dances, not to mention their mythological themes of the temple, court, rural and ritual setting, are all features common to the Indian and Kandyan dance-art. The art is handed down traditionally in families which had royal land-endowments for the maintenance of the art.*

* See Ceylon: the Portugese Era 1505—1658 by P. E. Pieris, Colombo, 1913-4: P. 215—(A. D. 1582): "At the city of Sitawaka the Bhairawa Koil raised again in all its glories after the Portugese ravages and in the outer court the dancing women moved their graceful limbs to the rhythm of Tamil music."

P. 240—"At Matara, in the celebrated shrine of the Red Sandalwood Vishnu, according to a description left by Rahula in Sinhalese, the finest description of the temple dance is found in which "with flowers entwined in the tresses of their hair and garlands pendent from their necks, the women dance, as dances the budding leaf of the mango twig to the music of the breeze."

P. 536—"According to Queiroz, the name Tanavare by which this place was known of old was from the name of the village from which the dancing girls came, viz. Natan-vare meaning 'come, dance.'"

P. 315—"At Sagaragamuva was the great temple of Saman Deiyo, built originally by Pandita Parakramabahu in fulfilment of a vow made by his Brahman minister Arya Kamadeva; Kamadeva's grandson Nila Perumal rebuilt it, and attached to it was an establishment of dancing women (*Devadasi*) who were removed by the Prince of Uva when he invaded the low country in A. D. 1630."



BALI OR PROPITIATORY DANCE

It is noteworthy that just as the *piece de resistance* of our Natya is the Varna, the Vannam, the Kandyan cognate, is the mainstay of their dance too. There are altogether eighteen such Vannams which are defined each by its definite rhythm, matra, Jati or Tanam, adavu and *Kastira*. *Kastira* is the virile rhythmic crescendo corresponding to our Tirmana. The eighteen Vannams are reproduced here as they were given to me by Sri Ananda W. P. Guruge, Research student in Sanskrit, Colombo University, from the work "*Sinhalese Vannams*" by S. L. B. Kapukotuwa, Colombo, 1935.

[N. B. ए and ओ unless marked with an asterisk (*) are always short].

(1) *Gajaga Vannama*

Matra :— दोमिकिट तकदोम् or दोन्
जिन् गत्तक् गजिगतदो तक ।

Tanam :— तानन् तम्देन तम्द ना नन्
तम्देन तम्द नानन् तम्दन
तम्दन ताना ॥

Kastiram :— गजितकु जित्तन्
तरिकिट जिन् । तरिकिट
जेमिकिट ता ॥

(2) *Nayiyadi Vannama*

Matra :— * दो जि जि तकट दोम् तक ।

Tanam :— तेम् तेनेनम् तेने नम्
तेने नाना ।
तेनक् तेनम् तेने नम्
तेने नाना ॥

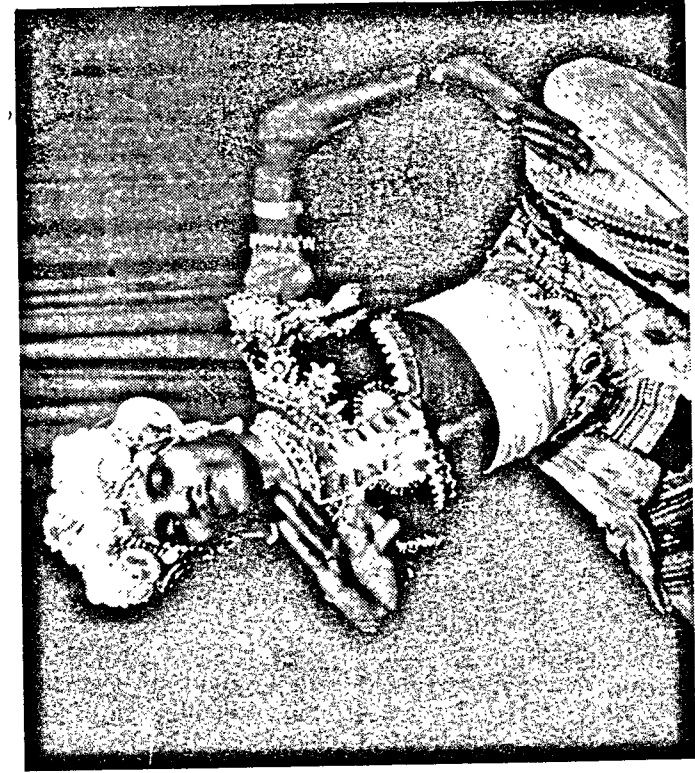
Kastiram :— तकट तन् जित तकट
कुदतरि जिन् ॥

(3) *Kirala Vannama*

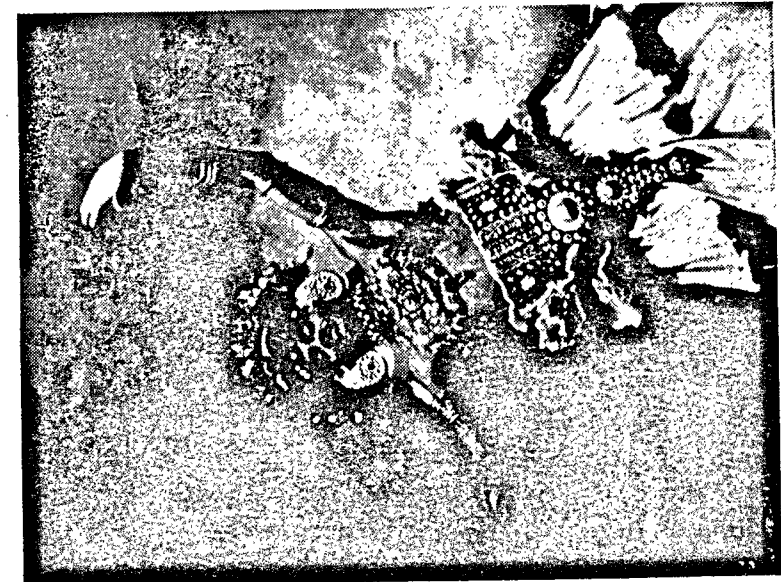
Matra :— * दो जि जि तकट दोम्तक ।

Tanam :— तम्दन तान तना तन तम्दन—
तम्दन तान तना—
तेयि तन तान तना तन
तम्दन - तेयि तन तान तना ।

Kastiram :— तकट तरिजित् तकट
कुदतरि जिन् ।



MUTHUHEVAGE GOMIS
of Polawatta, Weligama, Ceylon



GURU GUNEYA

(4) *Iradi Vannama*

- Matra* :— गत्तक् कुन्दत् जि ।
Tanam :— तनन तनता । ननन तनता ।
 तनन तनना नातनाना ॥
Kastiram :— तन्गोन्गत् । तक्तोङ्गत्
 तक्तरिक्किट तक्त तोग्गेयि ॥

(5) *Udara Vannama*

- Matra* :— दो जि गत ।
Tanam :— तम्दन तम्दान तम्दनाना ।
 तम्-दन तन तम्दान तम्दनाना ॥
Kastiram :— तच्चोन्गत् तक्तोन्गत् तेयि ।
 or कुद गजिजित्ता ।

(6) *Simharaja Vannama*

- Matra* :— दो जि जि तक्त दोस्तक ।
Tanam :— तम्त् तनेन तम् । दनत्
 तनत् तम्दनत् तनेन तम् । दनत्
 तनत् तन ।
Kastiram :— तक्त तज्जित् तक्त
 कुदतरिजित् ।

(7) *Hanuma Vannama*

- Matra* :— दो जि जि तक्त दोस्तक ।
Tanam :— तनम्दनत् तम्दनत तनम्
 दन । तनम्दनत् तनेना । तेयि ।
 तनम्दनत् तम्दनत् तनम्देन
 तनम् देनेत् तनेना ॥
Kastiram :— तक्त तत् जित्
 तक्त कुदतरि जित् ।

(8) *Ganapati Vannama*

- Matra* :— गत्तक् कुन् दत् जि ।
Tanam :— तम्दनम् दन तन ।
 तान तनम्दन तन ।
 तनतन तम्दनतम् । दन ताना ।
Kastiram :— तत् तोन् गत् । तक्तोन्
 गत् तक्तरिक्किट तक्तोङ्गत् तेयि ।

(9) *Savula Vannama*

Matra :— तेयि तेयि तत् तत् तरिकिट ।
Tanam :— तम् तम्दन तनम् । दन
 तम्दन तनम् तम् तम्दन
 तानत्तेयि तम्द-ना तम्द नाना ।
Kastiram :— तत्तरिकिट । जित्तरिकिट ।
 कुदतरिकिट । जिता ॥

(10) *Gahaka Vannama*

Matra :— दोजि गत्तक् गजिगत दो तक ।
Tanam :— तम तम्दना तम्दना तम्द नाना ।
 तेयि तन तम्दन तम्दना तम्द नाना ॥
Kastiram :— तेयिकित कितितत्
 तरिकिट कितितक गजित् तकजित् ।
 तञ्जित् तोन्न ता ।

(11) *Vairodi Vannama*

Matra :— गत्तक् कुन्दत् जि ।
Tanam :— तम्दन तम्दन तम्दन तना—
 ताना तेयि तानातेयि तानातेयि ताना—
 तम्दन तना । तानातेयि तनम्
 दन तम्देन तानत्तेयि तम्द-ना
 तम्दनाना ॥
Kastiram :— तत् जित् तत् । तकजित्
 तक । तकतरिकिट तक जित्—
 तेयि ।

(12) *Mayura Vannama*

Matra :— कुद कुद गजित् गत्तत्
 तकट ।
Tanam :— तनेन तन तन तनेन तन तन
 तनेन तन ताना—तिनेन तिन तिन
 तिनेन तिन तिन तिनेन तिन तिनेना ।
Kastiram :— कुद कुद गजित् कुद कुद
 गजित् कुद कुद गजित् गत् तत्
 तकट तरिकिट जेमिकिट ता—

(13) *Turaga or Kudiradi Vannama*

Matra :— दो दो गजित् जिगत ।
Tanam :— तत् तत् तनत् तनेन ।
 नत् तत् तनत्
 तनेन तत्तत् तनत् ।
 तनेना ताना—तनतनेन तन
 तनेन तनेनत् तनत् तम्दनत्
 तम्द नाना—
Kastiram :— कुदगजित् । कुतगजित् ।
 कुतगजि जितकुदन् ।

(14) *Surapati Vannama*

Matra :— दो जि जि तकट दो तक ।
Tanam :— तनानत् तम्दन तनम्दन—
 तम्दनत् तम्दान तनतम् - दन
 तम्दनाना ।
Kastiram :— तकट तत्जित् । तकट
 कुदतरिजित् ।

(15) *Musaladi Vannama*

Matra :— दो जि जि तकट दोस्तक and
 कुदकुजिगत ।
Tanam :— तानत्त तानत्त तानम् । तम्द ।
 नानत्त तनेनत्त तानम्—
 तनत्तनेन । तनेन । तनेन ।
 तानेन तम्दान तनेन । नानत्त
 तनेनत्त तानम् । तम्द । नानत्त
 तनेनत्त तानम्
Kastiram :— तकट तत्जित् तकट
 कुदतरिजित् ।

(16) *Ukusa Vannama*

Matra :— दोमिकिट तकदोम् ।
Tanam :— ताना तानेनम् । तानत्
 तनेनत् तम्दन तानत् । तनेन

तनेन । तम्देनत्त तानत् — ताना
तनेनम् —

Kastiram :— गत्तुजित् तक्कजित् ।
तञ्जित् तोन्ने ता —

(17) *Uraga Vannama*

Matra :— कुद कुद गजिन् गत्तत् तक्कट ।
and दो जि जि तक्कट दोस्तक ।

Tanam :— तम्दनान तानतनम् — तमद
नान तनान तनान तनान तनान
तनान तनम् — तम्दनान तनान
तनम् ।

Kastiram :— कुद कुद गजिन् । कुद
कुद गजिन् । कुद कुद गजिन् ।
गत्तत् तक्कट तरिकिट जेमिकिट ता —

(18) *Asadrsa Vannama*

Matra :— तकुदन् तत् तरिकिट किटितक ।
तेयि तक्कट तक्क तेयिकिट तेयियत् ।
*तेयिततेयि यत् तेयिकिट किटितक ।

Tanam :— तानम् । तम्दान तनेन तम्द । नानम् ।
तम्दान तनेन तम्द । नानम् । तम्दान
तनेन तम्द । ना तम्द नाना —

Kastiram :— करतक तरिकिट तकुजेन्ता ।

It may be seen that these Vannams are named after the themes in their songs, which also go by the same name, and most of the themes are from Hindu mythology. Ganapati Vanna is a description of Ganesa; Surapati Vanna is descriptive of Rama's joy on finding Sita after the separation, search and fight. Some are named after animals and birds and their gaits: Musaladi is after the hare (मुसल); Kirala is after the woodpecker; Ukusa is after the hawk; Kudira or Turaga, after the horse. Udara Vanna is of another class as it depicts a typical Kandyan court scene.

Another of our dance-items taken over by the Kandyans is the Saudam or Vandamana, which is our Sabda or Salamu, as I have already pointed out (See this Journal, Vol. xx. p. 160).

In fact Tamil influence is complete in both dance and drama in Ceylon. Not only is the dance-master called Natuva, but, as Sri E. R. Saratchandra who is working on the theatre-arts in Ceylon informs me, the whole open-air dance-drama of South India, particularly the Koothu of south Tamilnad, with its Annavi, konangi, Kattiyakkaran etc. has got transported there. In this drama called Koottu and Nadagam (referred to as Karnadagam in Jaffna), Tamil tunes are sung, Tamil-Singalese Manipravalam is spoken, and actors enter and go out dancing. As in our traditional Koottus, the plays are done all through night only by males, on the threshing floor after the harvest, and round about the wooden mortar (Ural) which becomes also a seat. There is a drummer, but no separate musician, the actors themselves singing. There is no setting, and the basic Natyadharini of Indian dance can be seen here too when, for instance an actor stands with arms spread out for representing a tree, and to cut it down, another actor comes and acts as if cutting it.

Some of the other dances take their name after the accompaniments carried in the hands by the dancers and used as they go about in their movements. Thus Pantheru is the dance in which the cymbals or tambourines called Pantheru are carried and Udakki dance is the one in which dancers play the little drum called Udukkai (உதுக்கை).

The Perahara (procession) in August in Kandy is the most important festival with which dance is associated. Originally it was the celebration of Gajabahu's victory over the Colas; now it is associated with the Buddhistic temple of the Tooth, as also with other Hindu temples of Vishnu, Skanda, Pattini etc. The procession includes lady-dancers carrying empty pots or Kalasas, swaying their bodies in gentle rhythmic movements, now and then throwing up their Kalasas a little.

Besides these, there is also a class of propitiatory dance, Santikkoottu; it is prevalent in Matara (low country) and is referred to as Bali Dance, bali meaning propitiatory offering. There are eighteen masks here for the eighteen diseases (Dahata Sanya), presided over by evil spirits, to ward off which these Bali dances are performed. Planets are also appeased. Three or four statues are placed to which offerings are made, texts (including some Sanskrit mantras) are recited and with an attractive headgear and simple costume, with only a drum as accompaniment, the dance is offered. Bell, flame, a Raksha-tantu or talisman-thread are used in planetary

propitiation, (Yaga), which is said to go back to Pandayasdeva, brother of Vijaya, for whom the Brahmans brought from Sakra's heaven the talisman-thread. The priest is called Adura (Adhvari).

A detailed account and a full appreciation of the Kandyan dances are possible only after a more intimate and personal investigation carried out in their own native surroundings. That it contains valuable dance-material in the form of certain rare movements is clear; the dance is remarkable particularly for preserving the pirouette or Bhramari which is not seen in forms surviving in the mainland of India.



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