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OF  
THE MUSIC ACADEMY  
MADRAS

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

Vol. XXVII 1956 Parts I-IV

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

“ I dwell not in Vaikuntha, nor in the hearts of Yogins,  
nor in the Sun; 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.

1957

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## 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 Marris 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 of Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

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

"We wish the journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common causes 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 music lovers, we are sure all lovers of art and culture will support it."

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

*The Adyar Library 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. Battacharya, 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 the North."

*The Visva-Bharati 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 Hindustani music to start a similar magazine from the North."

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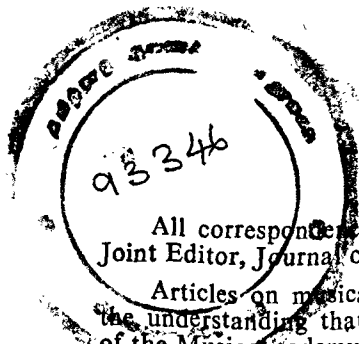
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## NOTICE

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

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

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

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All advertisements intended for publication should reach the office not later than the 1st of the first month of each quarter.

All books, moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Joint Editor.

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## THE XXIX MADRAS MUSIC CONFERENCE

1955

## OFFICIAL REPORT

### THE OPENING DAY

*24th December 1955*

The Twenty-ninth Annual Music Conference of the Madras Music Academy was held in a special *pandal* erected in the premises of the Academy itself, 115-E, Mowbray's Road, Royapettah, Madras, from 24th December 1955 to 3rd January 1956.

The Hon'ble Sri Chintaman D. Deshmukh, Union Minister for Finance, opened the conference and inaugurated the series of concerts. Vidvan Marungapuri Gopalakrishna Iyer, one of the seniormost violinists in the field of Carnatic Music, presided over the deliberations of the Experts' Committee.

The opening function was largely attended and included many distinguished visitors, music lovers and musicians.

Besides representatives of Hindustani Music, distinguished musicians and musicologists from the West took part in the conference.

At the outset the President of the Academy Sri K. V. Krishnaswami Iyer and other office-bearers of the Academy received the Hon'ble Minister on his arrival and introduced him to the distinguished musicians and Sangita Kalanidhis who had presided over the previous Conferences of the Academy, along with whom the Minister then sat for a group photo.

The opening ceremony 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 distinguished persons for the success of the Conference.

The following messages had been received :

Sir Steuart Wilson, the noted English musician and the Chairman of the International Music Council, functioning under the aegis of the UNESCO, wrote:—

“The lucky chance of my presence in Madras enables me to offer to the Academy the compliments and good wishes of the International Music Council. As a member of the Brussels Conference on Music Education, I admired the contribution made to its success by Dr. Raghavan; one of the results was the South East Asian Commission which held its first successful meeting this August in Manila. Here again I was lucky to be invited as an observer and was able to appreciate the contribution of the Indian Delegation under Mr. Sambamurthy. Part of my visit here will be spent in assisting preliminary efforts to establish this country as the venue of the next S. E. A. meeting in 1957 and I earnestly beg your Academy and all people who are interested in National and international co-operation in music, to apply themselves without delay to the creation of the necessary organisation.

“I am proud to have been asked to make a personal contribution, however small, to your proceedings and I hope to learn from my own attendance to take the first step in the appreciation of the high art of Indian music.

“Believe me to be, with all sincerity, the wisher of all good things for the Academy.”

Srimati Nirmala Joshi, Secretary, Central Akadami of Music, Dance and Drama wrote wishing the Conference all success.

Mr. J. C. Mathur, Director-General of the All-India Radio, sent his greetings to the Academy's conference.

Revered Rajaji sent his blessings and said that he would be present at Balasaraswati's dance recital on the second day of the Conference.

Rukmini Devi, President, Kalakshetra, and Madras State Sangita Nataka Sangham, sent her good wishes.

Messages had been received from the Governors of Orissa, Andhra and Vindhya Pradesh wishing the Conference all success.

Sir M. Visvesvariah of Mysore sent his blessings.

Mr. Justice Chandra Reddy, Mr. C. S. Loganathan, Mr. Sharfuddin, Mr. K. Gopalakrishna, Vidvan Veeriah Choudhury and others sent their good wishes.

### Welcome Address

The Academy presented an address of welcome to the Hon'ble Minister for Finance, Sri Chintaman D. Deshmukh. It was read by one of the Vice-Presidents of the Academy, Sangita Kalanidhi Sri T. V. Subba Rao. The address said:

“Sir,

It is with great pleasure that we offer you a hearty welcome in our midst. It is now nearly three decades since our institution began to work for the improvement and elevation of Sangita in all its different branches. At this time of the day it is hardly necessary to set out the details of our activities. Our conferences and planned concerts, the journal and publications, the Teachers' College of Music, Bharata Natya and Pada classes are well known to all lovers of culture. Our increasing lines of work require substantial buildings adequate to our purposes.

The presence of the Prime Minister with us recently has been very helpful to us. Your kindness in coming to us to inaugurate our Conference and concerts this year will, we hope, be equally fruitful and give us further encouragement in the progress of our work and completion of our programme.

A seasoned administrator, you Sir, have held high offices. Your services have always been available to the people of India and you are now shaping the financial destinies of this great resurgent nation. To you, who are a lover of languages and literature, it is unnecessary to point out the place cultural activities occupy in the development of a country. No planning in free India can be complete which does not make adequate provision for a new literary and artistic renaissance in the country.

We welcome you once more and request you to be pleased to declare open our proceedings this year and continue to take an abiding interest in the work of our Institution.”

The address, enclosed in an artistic silver frame with embossed figures of the Carnatic music composers, was then presented to the Minister by the President of the Academy, Sri K. V. Krishnaswami Iyer.

### Sri Deshmukh's Opening Address

Inaugurating the 29th Annual Conference and the series of concerts organised in this connection, the Hon'ble Sri C. D. Deshmukh said that he was thankful to the Academy for the

welcome address presented to him and humorously observed that an air journey in which one had temporarily incapacitated his ears was not a proper 'prelude' to a music conference. He said he should have arrived here a couple of days ago and got into the 'mood' of the conference. But the demand on the time of the politician, the planner and the parliamentarian was relentless and he had to request at very short notice the organisers to postpone the date of the conference by two days.

Paying a compliment to the South as the "abiding bastion of India's culture amidst the vicissitudes of history and medley of passing passions and tastes," Mr. Deshmukh appreciated the "most valuable" work done by the Academy in arranging such annual conferences, where one might pause and take stock of the situation and prepare for future efforts.

When the invitation was pressed on him, Mr. Deshmukh said, he was conscious of his lack of qualification but he accepted it because he was a friend of music. He would, however, confess that he was not very familiar with the work that was being done by the Academy. "But there is no limit to man's ignorance," he added amidst laughter. Perhaps, he said, quoting in Tamil, he belonged to that category of persons described in the verse in *Tirukural* which said: "The lute is sweet, the veena is sweet: so say those who have not heard the lisp of the little ones." In a sense, he added, he had a general interest in music but not a kind of overwhelming or over-riding interest. "I like to listen to music but have many other distracting interests. I also have an intense curiosity to get more familiar with many of the musical terms which one comes across if one goes through the literature that is currently being put out. I like to know the shades and distinctions between these various forms and techniques. And yet it was a quirk of fortune that I did not get acquainted with music a little more," he said.

Mr. Deshmukh narrated how his father thought of putting him in the Gandharva Maha vidyalaya started by the late Vishnu Digambar Paluskar in 1908. "It must have been some vague study of man's innate love of music that had put the thought in my father's mind, because we were and continued to be an unmusical family given more to recitation of poetry or devotional songs on festival days", he said. He also remembered how, as a child, he used to recite many a song with a sprinkling of national sentiment in those first 'stirring' days of Swaraj under the influence of Lokamanya Tilak.

His subsequent contact with music had been sporadic but frequent enough to ensure a continued interest in the science and art of music.

Mr. Deshmukh also recalled his acquaintance with Mr. Siva Saran (Alain Danielou), whom he first met in 1940. He said he was deeply stirred with what Mr. Saran had said about Indian music. For however proud and cognizant one might be of one's own cultural heritage, the considered opinion of one who had opportunities of studying other systems, especially Western, was of great value. Mr. Siva Saran had stated at the 26th session of this Academy's Music Conference that the music of Europe developed during the past four centuries on the background of a rather primitive system. The Indian music was to-day one of the most evolved forms of music, remarkable in that a minimum means was used to bring out maximum intensity of expression. "I think we may safely accept this judgment and give to our music in our hearts and minds the place that is its due," he said.

The Union Minister said he took the opportunity to look through the records of recent conferences held by the Academy and read the Silver Jubilee souvenir volume and other issues of the journal of the Academy. "I was greatly impressed by the service rendered by the Academy in promoting the science and art of Indian music. As we are reminded in the souvenir, the Academy was founded in 1927, the same year in which, at its Madras session, the Congress declared 'complete independence' as the goal of national movement. During these 28 years, the Academy had indeed been ceaselessly endeavouring to secure the advancement of both the science and art of Indian music," he said.

Mr. Deshmukh said: "I speak here to-day mainly on behalf of the intelligent but not necessarily discerning listener who has some small voice presently in influencing decisions of the State at the highest level, related to the development of the country's resources, be they economic, social or cultural. In that sense, of course, the observations which are embodied in the welcome address in regard to the general requirements of academies like this and the promotion of our artistic renaissance could not fall on deaf ears. The process of development had many facets but in essence it is one inter-connected and inter-related whole and I am firmly convinced that both as means and as an end in itself in that development music has a place of its own, one of transcendental importance.

This was recognised even in the Vedic times." He then quoted a hymn from the *Atharva Veda* which said : " This land of ours, where men of diverse tongues sing and dance, where they fight the enemy and up goes the song of the battle and drum, may this land scatter the enemy and make the world foeless for us."

यस्यां गायन्ति नृत्यन्ति भूम्यां मर्त्यां व्यैलवाः ।

गुह्यन्ते यस्यामाक्रन्दो यस्यां वदति दुन्दुभिः ॥

सानो भूमिः प्रणुदतां सपत्नानसपत्नं मा पृथिवी कृणोत ॥ Av. XII. i. 41

This hymn still could embody the nation's heart-felt prayer."

" To-day," he said, " India has perfected her philosophy of non-violence in the cause of freedom and international peace and goodwill.

" It is my firm opinion," he said, " that among India's many contributions to the world's culture two are outstanding and imperishable—her spirit of tolerance and her music. The lustre of these was somewhat dimmed by the mist of recent foreign rule of India. She is once more free to make her full contribution in these two respects. There is no lack of guidance from those qualified to speak of what the scholars and experts in music can and should do in regard to research in Indian music or the cultivation of it as an art. Now that, during the last half a century, we seem to have re-discovered our heritage, thanks to stalwarts whose names are recorded in the annals of Indian music, there is no danger of our ignoring it. But there is some danger of our not keeping in our mind the distinction clear between the main current and the sidestreams and ripples on the surface of the Ganga of Indian music.

Referring to Government's role and the place of music in the scheme of education, the Minister said that financial assistance adequate to the needs and occasions would be forthcoming from the State for all worthwhile projects calculated to promote the cause of Indian music. Those dedicated to that cause need no longer fear neglect on the part of the State, or apathy or lack of understanding, he added.

It was his view that music should find a more important place in the syllabus of study right from the Basic School stage. " It is only when music becomes part of the consciousness of the people that it will fulfil its purpose of sublimating the feelings and

emotions and will, in turn, draw vital inspiration from the collective life of the nation," he said.

" An account of what the State has been able to do and is attempting to do for Indian music will be found sufficiently indicated in the recorded proceedings of the Radio Sangeet Sammelan held between November 10 and 15 last. I am sure that this new awareness on the part of the State must have put heart and new life into the music academies like yours and will serve as an inspiration to redouble their efforts to serve the cause of music.

" If music in India is to form an integral part of the citizens' life in appropriate forms, more has to be done than cultivating responsive and disciplined audiences. These audiences themselves have to be enlarged and that means that love of music has to be instilled into the hearts of the young citizens. It is here that I think enough is not being done. In my view music should find a more important place in the syllabus of study right from the Basic School stage."

Referring to the varieties of music, Mr. Deshmukh said he liked to listen to both Northern and Southern music, vocal as well as instrumental, strictly classical and lyrical music as also folk songs. In his view these were different parts of the same thing. Whether it appeared as the vortex or as a bubble or as a wave, it was all water, as Poet Bhavabhuti said.

आवर्तयुद्वुदतरङ्गमयान् विकारान्  
अम्भो यथा सलिलमेव हि तत्समस्तम् ॥

That was what had been called from ancient times *Nada Brahman*.

In conclusion the Union Minister quoted another verse from *Tirukural* which said, " Speak having regard to the competence of your listeners. There is no greater virtue or wealth than that." " I hope I am not altogether poor judging from that standard," he observed humorously.

Mr. Deshmukh wished the conference all success and declared it open.

Mr. Deshmukh composed two impromptu verses in Sanskrit in praise of the Academy's work. The verses stated : " This music of yours which is cultivated in the Academy by vidwans, those attached to worldly pursuits as well as saints, receives me with its happy and cordial welcome. I am blessed in speaking about

been earlier dealt with by Sarabha Sastrigal himself, and played so well that the flute vidwan could not contain himself. He told Vidwan Natesan, "I wanted to go to Chidambaram and worship Sri Nataraja. Through the splendid strains of *nada* produced by you I have now had a vision of Sri Nataraja". Sri Natesan prostrated before Sastrigal and got his blessings.

Among *rasikas* and patrons of music in recent times could be mentioned the Kannivadi Zamindar, Malayappa Pandyan, Bhikshandarkoil Avudayappa Pillai and Rajagopala Pillai, Marungapuri Zamindar, and Seithur Sevugapandi Thevar. The Madras Music Academy, Vidwan Gopalakrishna Aiyar said, came in this line and was a body of *rasikas*. He concluded by expressing his hope that the Academy would grow in its stature and usefulness to the cause for many years to come.

## சென்னை ஸங்கீத வித்வத் ஸபை 29-வது மஹாநாடு

தலைவர்

வித்வான் மருங்காபுரி கோபாலகிருஷ்ண அய்யர் அவர்களின்  
தலைமையுரை

அன்பார்ந்த சகோதர சகோதரிகளே, இந்த மகாநாட்டை இனிது திறந்து வைத்த கனம் நிதிமந்திரி அவர்களே, வித்வத் சபையை வெகு சிறப்புடன் நடத்திவரும் தலைவர் அவர்களே, ஸபையின் செயலாளர் அவர்களே, சபையின் குழுவினர் அவர்களே !

உங்கள் அனைவருக்கும் எனது உளம் கனிந்த வணக்கம். அருமை நண்பர்களே, இந்த ஸங்கீத வித்வத் சபை ஆரம்பித்து 29 ஆண்டுகள் ஆகின்றன. இன்று இந்த சபையின் 29-வது ஆண்டு விழா.

இந்த விழாவில் என்னை ஸங்கீத மகா நாட்டிற்குத் தலைமை தாங்கும்படியாகச் செய்திருக்கும் ஸங்கீத வித்வத் சபையாருக்கும், திறப்பாளர் அவர்களுக்கும், எனது மனம் நிறைந்த நன்றி உரித்தாகுக.

எனக்கு அளிக்கப்பட்டிருக்கும் இந்தத் தலைமை வாய்ப்பு ஸங்கீத வித்வத் கோஷ்டிக்கே பெருமை தருவதாகும்.

ஆயக்கலைகள் அறுபத்திநான்கில் அதிகச் சிறப்புடைய கலை ஸங்கீதமாகும். எப்பெடியெனில் எல்லா உயிர்களையும் உருகச் செய்யும் அற்புதசக்தி உடையது சங்கீதம் ; எல்லாம் வல்ல சகல புவனநாயகனுன இறைவன் ஏழிசையாயும் இசைப்பயனாயும், இருக்கின்றார் என்றால் சங்கீதத்தின் மகத்துவத்தை இன்னதென்று வாய்விட்டுச் சொல்ல முடியுமோ ?

பரிசுத்த தெய்வீகக்கலை என்று சொல்லப்படும் இந்த ஸங்கீத கலையைப் பாரிலுள்ள தேசங்களையாவற்றிலும் போற்றிக் கொண்டாடுகிறார்கள். எல்லா ஜீவராசிகளுக்கும் இன்பத்தை ஊட்டி மெய் மறக்கச் செய்யக் கூடிய சக்தி ஸங்கீதக் கலைக்கல்லால் வேறெந்தக் கலைக்குத்தான் உண்டு ?

“ சிசுர்வேத்தி, பசுர்வேத்தி, வேத்தி கான ரஸம் பணி ” என்று ஆன்றோர்கள் அழகாக கூறியுள்ளனர். ஆதியில் இந்த ஸங்கீத சாஸ்திரம் பிறும்மாவால் ருக், யஜுஸ், ஸாம, அதர்வண, வேதங்களின் வாயிலாக அருளிச் செய்யப்பட்டிருக்கிறது. ருக்வேதத்தினால் பாட்டியங்களும், யஜுர்வேதத்தினால் அபிநயமும், ஸாமவேதத்தினால் கானமும் அதர்வண வேதத்தினால் சருங்காராதிரஸமும், முறையே உண்டாக்கப்பட்டிருக்கின்றன.

சந்தோஷத்தை வருஷிக்கக் கூடியதும், ஸகல துக்கம், மனோவியாகூலம், சோகங்கள் ஆகியவற்றை நிவர்த்திக்கக் கூடியதும், சுபமேன்மைகளைத் தர வல்லதும், சுகிருதமான நாதத்தால் ஸகலத்தையும் வசப்படுத்த வல்லது மான ஸங்கீதத்தை லோகோபகாரார்த்த மாகவும், தர்மகாமயார்த்த மோஷப் பிரதயுக்க மாகவும் செய்திருக்கிறார்கள். இதை நிஷிபரம்பரையாக அவர் அவர்களின் சிஷ்யர்களுக்கு போதித்தும், அந்தந்த தேசங்களிலிருக்கும் ஜனங்களுக்கு ஸங்கீதக்கலையைப் பாடியும், ஸங்கீத சாஸ்திரத்தின் விசேஷத்தை உபநியாசங்களின் மூலமாக எடுத்துச் சொல்லியும் ஸங்கீதத்தில் ஜனங்கள் ஈடுபடும்படியான ஓர் உன்னத காரியத்தைச் செய்திருக்கிறார்கள்.

ஆங்காங்குள்ள மக்கள் ரஸிக்கும்படியான ஒரு பாணியை உண்டாக்கி அந்தந்த நாடுகளிலே அந்தந்த பாணியை மக்கள் ரஸிக்கும் வண்ணம் செய்

திருக்கிறார்கள். இதற்கு குரு பரம்பரையாக வந்த சில பரம்பரைகள் உண்டு. உதாரணத்தில் தான்ஸேன் பாணி, கோபாரகர் பாணி, கோபால்நாயக் பாணி, ஸ்தாராஜ் பாணி என்று இவ்விதமாக அந்தந்த குருகுலவாசத்தில் பாணிகளைப் பற்றி சிஷ்யர்கள் பிரசாரத்துக்கு கொண்டு வந்திருக்கிறார்கள். நமது தென்னாட்டில் ஸ்ரீ புரத்தா விட்டலர், ஸங்கீத மும்மூர்த்திகளாகிற ஸ்ரீத்யாகப்பிரம்மம், ஸ்ரீமுத்துஸ்வாமிதிருநீலர், ஸ்ரீ சியாமா சாஸ்திரிகள் ஆகியோர்கள் தங்கள் தங்களுக்குள்ள மேன்மையான விசேஷத்தை இந்த ஸங்கீதக் கலையில் தனித் தனியாகக் காண்பித்திருக்கிறார்கள். இவர்களுடைய சிஷ்ய பரம்பரைகளிலே வந்த வித்துவான்களின் சிஷ்யபரம்பரைகளை இங்காலத்திலும் அவர்களின் வழியையே பின்பற்றி இந்நாட்டுச் ச்ரோதாக்களை ரஸிக்கச் செய்து கொண்டு வருகிறார்கள். இக்காலத்தில் ஸங்கீதமானது சில சில ஸ்தாபனங்களினாலே மிகமிகப் பரவியிருக்கிறது. இதற்கு முக்கிய காரணம் இவ்விதமான வித்வத் சபைகளும், ஆகாசவாணியுமே ஆகும்.

முன்பு பாடிய பழைய மகாவித்வான்களின் விசேஷக்ஞானபாவத்தைப் பற்றி என்னுடைய குருதாதர் கருர் பிடிவ் வித்வான் ஸ்ரீ வெங்கடராமய்யர் அவர்கள் சிறப்பாகச் சொல்லக் கேட்டிருக்கிறேன். அதையும் பிரம்மஸ்ரீ மகா வைத்திய னாத்யயர், பிரம்மஸ்ரீ பட்டணம் சுப்பிரமணிய அய்யர் ஆகியோரைப் பின்பற்றிப் பாடிய முக்கிய சிஷ்யரான ராமனாதபுரம் பூச்சி ஸ்ரீனிவாசயங்கார் அவர்களுடைய ஸப்பிரதாயத்தையும், ஞானபாவ விசேஷத்தையும் எண்ணிப் பார்க்குமிடத்து இக்காலத்தில் ஸங்கீதத்தின் தரம் சற்று குறைந்திருக்கிறதென்றே நினைக்கத்தோன்றுகிறது. இதற்குக் காரணம் அவர்களைப்போல பாடாந்தரங்களும், ஸங்கீத ஸாஹித்தியங்களில் சரியான பிரவேசமும் இல்லாதிருப்பதே ஆகும் என்று கூறலாம்.

ராமனாதபுரம் பூச்சி ஸ்ரீனிவாசயங்கார் அவர்களுடைய பாட்டை நான் நன்றாகக் கேட்டிருக்கிறேன். அவர்களுக்கு துணையாக சில கச்சேரிகளில் பிடிவ் வாசித்தும் இருக்கிறேன். அவருடைய கச்சேரியின் விசேஷ அம்சம் என்ன வென்றால் இன்றைக்குப் பாடிய பாட்டை அடுத்த கச்சேரியில் கேட்க முடியாது. இராகப் பிரஸ்தாரங்களும், ஸ்வரப்பிரஸ்தாரங்களும், அச்சடித் தவைபோன்றன. வந்த ஸங்கீதிகள் வரமாட்டா. ஒவ்வொரு கச்சேரியும் புதுமையாக யாரும் பிரயிக்கும்படி உணர்ச்சி வசத்தினால் மெய்மறந்து அளவிலாத மனோதர்மத்துடன் பூச்சி ஸ்ரீ ஸ்ரீனிவாச அய்யங்கார் அவர்கள் பாடியதைக் கேட்டிருக்கிறேன். இவர்களைப்போலவே வீணை வித்வான்களில் ஸ்ரீவீணை சேஷண்ணு, வீணையநகரம் ஸ்ரீ வெங்கடராமணதாஸ், காரைக்குடி ஸ்ரீவீணை சுப்பராமய்யர், ஸ்ரீமதி வீணை தனம்மாள் ஆகியோர் குறிப்பிடத்தக்கவர்கள்.

பிடிவ் வித்துவான்களில் சீர்காழி ஸ்ரீ நாராயணசாமிப்பிள்ளை, திருக்கோடக்காவல் ஸ்ரீ கிருஷ்ணய்யர், புதுக்கோட்டை ஸ்ரீ நாராயணசாமி அய்யர், திருச்சி ஸ்ரீ கோவிந்தசாமிப்பிள்ளை முதலியோர் குறிப்பிடும்படியானவர்கள். பிடிவ் வித்துவான் திருச்சி ஸ்ரீ கோவிந்தசாமி பிள்ளை அவர்கள் எனக்கு ஆத்மார்த்த நண்பர். அவர்களும் நானுமாகச் சேர்ந்து அநேகம் தனிக் கச்சேரிகள் செய்திருக்கிறோம். இவற்றை எல்லாம் நினைக்கும்போது விசேஷ ஸம்ப்ரதாயங்கள் நிறைந்த அத்தகைய ஸங்கீதத்தை இனி எப்போது கேட்போம் என்று மனத்திற்கு ஆதங்கம் உண்டாகின்றது.

தற்சமயம் பாடும் பொழுதும், வாத்தியங்கள் வாசிக்கும் பொழுதும், எனக்குச் சில இடங்களில் ஸந்தேஹங்கள் உண்டாகின்றன. பாடும் முறையிலே மத்ய, தார, ஆதாரஷட்ஜம், புஷ்டியாக, அனுநாதத்துடன் சேர்ந்திருக்கிறதா என்றும், பிடிவ் வாசிக்கும் போதும் அந்த வாத்தியங்களுக்குள்ள காமபீயாதி லக்ஷணங்கள் இருக்கின்றனவா என்றும் ஸந்தேகங்கள் எழுகின்றன.

பிடிவ் வாசிப்பைப்பற்றி இங்கு சில வார்த்தைகள் கூறலாமென்று நினைக்கிறேன்.

முதலில் பாட்டு அப்பியாசம் செய்து, ஸ்வரஞானம் வந்த பிறகு பிடிவில் பழகவேண்டும். அப்பொழுதுதான் முன்பு மனதில் பதிந்த பாட்டுஞானமும் நிறைவான ஸ்வரஞானமும் சேர்ந்து ஸுஸ்வரமாய் அமையும். பிடிவிலுக்கு வில்தான் முக்கியம். பாட்டைப்போல் பிடிவ் வாத்யத்தை வாசிக்கவேண்டும் என்பது நமது பெரியோர்களுடைய முறை. பாட்டில் வரக்ஞானமும் வந்தபிறகு பிடிவ் அப்பியாசஞ் செய்தால் எந்தக் கீர்த்தனையை பிடிவில் வாசிக்கிறார்களோ அந்தக் கீர்த்தனையின் ஸாஹித்தியத்தையே கேட்பதுபோலிருக்கும். ஒரு தந்தியில் ஒரு வர்ணத்தை மூன்றுகாலம் கமகத்தோடு வாசிக்கவேண்டும். அதன் பின் அவர்களுடைய மனோதர்மம் செய்துகொள்ள வசதி உண்டாகும். தனியாக வாசிப்பதைக் காட்டிலும் பக்கவாத்தியமாக வாசிப்பது சிரமமாக இருக்கலாம். பாட்டுப்பாடும் முறை வழக்கத்தில் இருந்தால் பாடுபவர்களை சுலபமாகத் தொடர்ந்து பின்பற்றலாம். தவிரவும், பிடிவ் வாசிப்பவர்கள் தாங்கள் பக்கவாத்யக்காரர்கள் என்ற நினைவோடு பாட்டிற்கு அநுசரணையாக வாசிக்கவேண்டும் என்பது என் அபிப்பிராயம். இந்தஸ்தானி கச்சேரிகளில் பக்கவாத்தியம் வாசிப்பதை கவனித்தல் வேண்டும் என்று தாழ்மையுடன் கேட்டுக்கொள்கிறேன்.

இப்பொழுது நமது ஸங்கீதபாணி பழைமையிலிருந்து மாறிவந்திருக்கிறது. சில புதிய மார்க்கங்கள் ஏற்பட்டிருக்கின்றன. நாம் இப்பொழுது பழைமைக்கும், புதுமைக்கும் இடையில் இருக்கிறோம். ஆராய்ச்சி முறையில் இதற்கு ஒரு வலுவூ ஏற்படலாம் என்று எண்ண இடம் இருக்கிறது. இது மேனமேலும் வாலிப்ப்பருவத்திலிருக்கும் ஸங்கீத வித்யார்த்திகளால்தான் அடைய வேண்டியிருக்கிறது. இந்த ஸங்கீதக் கலையை அப்யஸித்து அதில் சிரமப்படும் மாணவர்களை உதஸகப்படுத்தி அவர்களுக்கு வேண்டிய சௌகரியங்களை உண்டுபண்ணிக் கொடுத்து, மேலும் மேலும் நமது ஸங்கீதத்தை வளர்த்தோங்கச் செய்யும் பொறுப்பில் இந்த வித்வத் ஸபை முக்கிய பங்குகொள்ளவேண்டுமென்பது எனது மனப்பூர்வமான ஆசை நிறைந்த கருத்தாகும்.

இந்த ஸங்கீத வித்வத் ஸபையார் ஆரம்பத்திலிருந்தே ஸங்கீத வித்வான் களை நன்றாக ஆதரித்து நமது கர்னாடக ஸங்கீதம் ஒப்புயர்வற்ற ஒரு கலை என்று உலகினர் கருதும்படியாகவும் குறிப்பாக மேனாட்டுக்காரர்கள் அறியும் படியாகவும் செய்திருக்கிறார்கள்.

இந்த கர்னாடக ஸங்கீதத்தில் ஏதோ ஒரு விசேஷ அம்சம் இருக்கிறதென்று எல்லோரும் கூர்ந்து கவனிக்கும்படியான ஓர் அபிப்பிராயத்தையும் உண்டுபண்ணி இருக்கிறார்கள். வித்வத் ஸபையார் ஸங்கீதத்திற்காக ஆற்றி வரும் சேவையைப்பற்றிப் பேசப்பேச நாமணக்கும்.

வித்வான்கள் இச்சபைக்குக் கடமைப்பட்டிருக்கிறார்கள் என்று திண்ணமாகச் சொல்லுவேன்; இந்தச் சபையுடன் ஒத்துழைப்பது அவர்களுக்கு அழகும் கடமையும் ஆகும். ஆண்டுதோறும் பத்து தினங்கள் கோலாகலமாக விழாநவ நடத்துவதன்மூலம் சுத்த கர்னாடக ஸங்கீதத்தை வெலியுட்களிலிருந்து கேட்கும்படியான ஸந்தர்ப்பங்களை ஏற்படுத்தி இருக்கிறார்கள். இந்த பத்து தினங்களிலும் நடைபெறும் விசேஷத்தை எண்ணிப் பார்க்கும்பொழுது மனத்திற்கு எவ்வளவோ ஆனந்தமாக இருக்கிறது. திரண்டு வந்திருக்கும் ரஸிக அன்பர்களை காணுமிடத்து முக்கியமான ஷோத்திரங்களில் நடைபெறும் திருவிழாக்களில் வந்திருக்கும் கூட்டத்தைக் காண்பது போலவே காட்சியளிக்கிறது.

இந்த ஸபையை சிறப்பாக நடத்திவருவதையும் சிரமங்களை சிறிதும் பாராட்டாமல் இந்த பத்து தினங்களிலும் ஸங்கீத விழாவை உற்சாகமாகவும் கவர்ச்சிகரமாகவும் நடத்திவருவதையும் நான் 28 ஆண்டுகளாகக் கண்டும், கேட்டும், உள்ளம் பூரிப்படைகிறேன்.

இந்த ஸங்கீத வித்வத் சபை நமது கர்டனாக ஸங்கீத வித்வான்களையும் இந்துஸ்தானி ஸங்கீத வித்வான்களையும் ஒருங்கே சேர்த்து ஒரே மேடையில் பாஸ்பரம் ஸங்கீத ரஸத்தை அனுபவிக்க ஏற்பாடு செய்து கொண்டு வருவதை நான் அறிந்திருக்கிறேன். இது வரவேற்கவேண்டிய நல்ல விஷயம் என்று மகிழ்ச்சியுடன் தெரிவித்துக்கொள்கிறேன்.

கர்னாடகம், இந்துஸ்தானி என்ற வித்தியாசம் பாராமல் எல்லாம் ஸங்கீத சம்பந்தமான நாதமயத்திலிருந்து உற்பத்தியாகிறது என்று நன்றாகத் தெரிகிற தல்லவா? வட நாட்டிலும் இந்த மாதிரி நல்ல முறையில் நடத்தப்படும் ஸங்கீத வித்வத் சபைகள் ஆங்காங்கு ஏற்படவேண்டுமென்று என்னுடைய பிரார்த்தனை.

மற்றபடி, இந்த தலைமை உரையில் சங்கீத ஸம்பந்தமான சாஸ்திரங்களைக் கூறுவதும், அவற்றிலுள்ள லக்ஷண, லட்சியங்களைச் சொல்லிக் கொண்டே இருப்பதும், சொன்னதையே திருப்பிச் சொல்வது போலாகும். ஏனெனில் ஸங்கீத லக்ஷணம் படித்தவர்களும் சாஸ்திர ஆராய்ச்சி செய்த வித்வான்களும் இந்த வித்வத் சபையின் குழுவினர்களாக இருப்பதால் ஸங்கீதத்தைப்பற்றி அதிகமாக சொல்லத் தேவையில்லை. ஆயினும் லக்ஷய முறையில் பழகுவதற்கு சுருதிசுத்தமும் லயசுத்தமும் மிக அவசியம் என்பதை ஒவ்வொரு தரமும் வற்புறுத்திச் சொல்லத்தான் வேண்டி இருக்கிறது.

சுருதி சுத்தமும், லயசுத்தமும் இருந்து நல்ல பாடார்திரங்களும், சிறந்த பாணியும் சேர்ந்துவிட்டால், வித்வான்கள் நல்ல ஸத்தகுவினிடத்தில் சிஷ்யர்களாக இருந்து சுருதி லயசுத்தக் கிரமங்களை நன்கு தெரிந்துகொண்டிருக்கிறார்கள் என்று வைத்துக்கொள்ளலாம். சுருதியும், லயமும், தாயும், தந்தையும் போல் பிரதானமாகுமல்லவா?

லய ஸம்பந்தமாக எடுத்துக் கூறுமிடத்து அதனுடைய அளவு இவ்வளவு என்று சொல்லி முடியாது. சுருதியிலும் லயமிருக்கிறது. கச்சிதமான தாள ஞானத்திலும் லயமிருக்கிறது. இனி வரும் ஸங்கீத வித்தியார்த்திகர்களுக்கு சுருதி லயமும், தாள லயமும் வெகு முக்கியமாகும். இவை ஸத்தகுவினிடத்தில் முறைப்படி குருகுலவாசம் செய்து தெரிந்துகொள்ளவேண்டிய அம்சங்களாகும்.

இப்பொழுது குருகுலவாசம் கிடைப்பது அரிதாக இருப்பதனால் சில இசைக் கல்லூரிகள் ஏற்பாடாகிக்கொண்டு வருகின்றன. சங்கீதம் பயிலும் மாணவர்களுக்கு குருகுலவாசமே முக்கியம். ஆனால் இக்காலத்தில் தக்க வித்வான்களின் வசமிருந்துவரும் இந்த இசைக் கல்லூரிகள் மிகவும் உபயோகமாகவே இருக்கும். வித்தியார்த்திகள் இக்கல்லூரிகளை நல்ல முறையில் பயன் படுத்திக்கொண்டு நல்ல ஸங்கீத ஞானத்தை சம்பாதித்து நமது கர்நாடக ஸங்கீதத்துக்கு ஏற்பட்டிருக்கும் புகழை நிலைநாட்டுவார்கள் என்று நம்புகிறேன்.

நான் இந்த ஸங்கீதத்துறையில் வெகு வருஷங்களாக சிரமப்பட்டு அதனுடைய தராதரமும் நன்கு அறிவேன். எனது 12 வயதில் குருகுலவாசம் தொடங்கினேன். குருக்களுடைய அனுக்கிரக விசேஷத்துக்கு ஆளாகிய என்னை அவர் ஒருவனாக மதித்து கௌரவித்திருக்கிறார்கள். எனக்கு வேண்டிய பொருளுதவியும் கிடைத்தது. 'ஸத்யதுபலம் : ஸங்கீதம்' 'கைமேல் பயன் கிடைப்பது ஸங்கீதம்' என்ற அனுபவம் எனக்கு நன்றாக ஏற்பட்டிருக்கிறது. இந்த இடத்தில் ஸ்ரீ தியாகப்பிரம்மம் முகாரி ராகத்தில் பாடி இருக்கும் அழகான கீர்த்தனம் குறிப்பிடத்தக்கதாகும். ஸங்கீத சாஸ்திர ஞானம் ஸாரூப்யஸௌக்கியப்பிரதமே என்று பல்லவியிலும், ச்ருங்கார ரஸாத்யகில ஸார பூரித ராமகதாந்தர்த்தியுத ஸங்கீத சாஸ்திரஞான என்று அனுபல்லவியிலும், பிரம்ம, பக்தி, ஸுஜன வாத்ஸல்யம், ஸ்ரீ மதரமாவர கடாஷ்டம், நேம நிஷ்டயசோதனம் கல்குண நேற்பு கல்கு தியாகராஜ நேர்ச்சின ஸங்கீத சாஸ்திரஞானம் என்று சரணத்திலும் ஸ்ரீ தியாகப்பிரம்மம் பாடியுள்ள கீர்த்தனை ஸங்கீதத்தின் பயன்களைக் கூறுகிறது.

இவ்விதமாக போதிக் கும் ஸ்ரீ தியாகப்பிரம்மத்தின் கீர்த்தனைகளின் கருத்துக்களை மனத்திற்கொண்டு ஸங்கீதத்தை அப்பியாசம் செய்தவர்களுக்கு எந்த விதமான குறையும் இல்லை. ஸகல ஸம்பத்துக்களும் உண்டாகும். இதற்கு அத்தாட்சியாக இந்த வித்வத் சபை போன்ற ஸங்கீத சபைகள் வித்வான்களை ஆதரிப்பதே ஆகும். ஸங்கீத விசேஷங்களை எவ்வளவு எடுத்துக் கூறினாலும் அது விரிந்துகொண்டே போகும். ஸங்கீதம் ஒரு ஸாகரம் அல்லவா? அந்த ஸங்கீத ஸாகரத்தில் அகப்படும் இசை முத்துக்களின் மகிமையை ஒரு முச்சிலையே சொல்லிவிடுவதென்றால் அது ஸாத்தியமா? சுருங்கச் சொன்னால் உழைப்பதான் முக்கியம் என்பேன்; ஆகவே இனி வரப்போகும் ஸங்கீத வித்வான்கள் திடமான சித்தத்துடன் சிரமத்தைப் பாராமல் நன்றாக உழைத்து ஸங்கீதக் கலையை மேலும் மேலும் அபிவிருத்திக்கு கொண்டு வரவேண்டுமென்று மீண்டும் ஓர் முறை கேட்டுக்கொள்கிறேன்.

பழையகாலத்து வித்வான்களின் பரந்த மனோபாவத்தையும், ரவிகர்கள் வித்வான்களிடத்தில் நடந்துகொண்ட முறையையும் இங்கு குறிப்பிட விரும்புகிறேன்.

கற்பகாம்பாளின் கருணைவளம் செறிந்த மயிலாப்பூரில் டிப்டிகலெக்டர் ஸ்ரீமான் கணபதி அய்யர் என்பவர்கள் இருந்தார்கள். அவர் ஓர் சிறந்த ஸங்கீத ரவிகர். அவர்களுடைய மேலான எண்ணங்களையும் அவர்கள் ஸங்கீத வித்வான்களை ஆதரிக்கும் பெருமையையும் எடுத்தக் கூறுவதென்றால் அவை சொல்லில் அடங்கா. அவற்றை என்னும்போதெல்லாம் எனது உள்ளம் ஆனந்தத்தால் பெருமிதம் அடைகிறது. அவர்களுடைய ஆதரவிற்கும் அன்புக்கும் ஆளாகி அவர்களுடனேயே பழக்கிக்கொண்டிருந்த ஸங்கீத வித்வான்கள் அனைவர். இப்படிப் பழகிய வித்வான்களில் ஸ்ரீ திருக்கோடிகாவல் பிழல் கிருஷ்ணய்யர் அவர்கள், திருச்சி பிழல் ஸ்ரீ கோவிந்தசாமி பிள்ளை அவர்கள், புதுக்கோட்டை ஸ்ரீ தக்ஷிணமூர்த்திப்பிள்ளை அவர்கள், ஸ்ரீ கடல் கிருஷ்ணய்யர் அவர்கள் ஆகியோர் குறிப்பிடத்தக்கவர்கள். இப்படிப் பட்ட மகாவித்வான்களிடம் மிக்க நேசத்துடன் டிப்டிகலெக்டர் ஸ்ரீ பி. எஸ். கணபதி அய்யர் அவர்கள் பழகியதற்குக் காரணம் ஸங்கீதத்தில் அவர்களுக்கு இருந்த அளவு கடந்த பிரேமைதான் என்பதில் என்ன ஸந்தேகம்?

இந்த மயிலைமாதிரிலேயே புகழ்பெற்ற உயர்நீதிமன்றத்தில் விளங்கிய ஸ்ரீ முத்துசாமி அய்யர் அவர்கள் குமாரர் ஸ்ரீ சாமிநாதய்யர் அவர்கள் வீட்டில் ஒருசமயம் கலியாண விசேஷம் நடைபெற்றது. அந்த வைபவத்திற்கு பிரம்மஸ்ரீ சரப சாஸ்திரிகள் வேணுகான கச்சேரி நிகழ்த்தினார்கள். இவர்களுடைய அற்புதமான தேவகானத்தைக்கேட்டு ஜனங்கள் மெய்மறந்திருந்த காட்சியை நான் நேரில் கண்டேன், சங்கீத இன்பத்தை அனுபவித்தவாறு திருமருகல் நடேசன் கச்சேரி மேடைக்குப் பின்புறம் நிற்குகொண்டிருந்தார். ஸ்ரீ சரபசாஸ்திரிகளிடம் சில நண்பர்கள் ஸ்ரீ நடேசன் நிற்குகொண்டிருப்பதைச் சொன்னார்கள். கச்சேரி முடிந்ததும் ஸ்ரீ சரபசாஸ்திரிகள், 'நடேசா, உன்னுடைய நாகசுர வாசிப்பை கேட்க வேண்டுமென்று ஆவலாக இருக்கிறது, அரைமணிநேர மாவது நீ வாசிக்கவேண்டும்' என்றார். நாகசுர வித்வான் ஸ்ரீ நடேசன் அவர்களுக்குத் திகைப்பு ஏற்பட்டது.

'அவசியம் நீ இப்பொழுது வாசிக்கத்தான் வேண்டும்' என்று ஸ்ரீ சரப சாஸ்திரிகள் வற்புறுத்திச் சொன்னதன்பேரில் வாசிக்க ஆரம்பித்தார். ஸ்ரீ சரப சாஸ்திரிகள் கச்சேரியில் வாசித்த கேதாரகௌர ராகத்தையே எடுத்து ஸ்ரீ நடேசன் வெகு அற்புதமாக வாசித்தார். அதைக் கேட்டு அங்கிருந்த ஜனங்களும், ஸ்ரீ சாமிநாதய்யர் அவர்களும், ஸ்ரீ சரபசாஸ்திரிகளும் ஆனந்தத்தால் ஒரே ஆரவாரம் செய்யத் தொடங்கிவிட்டனர். ஸ்ரீ நடேசன் வாசித்து முடித்ததும், ஸ்ரீ சரபசாஸ்திரிகள் "நடேசா, நான் சிதம்பரத்துக்குச் சென்று நடராஜப்பெருமானை தரிசனம் செய்யலாமென்று நினைத்திருந்தேன். நான் சிதம்பரத்திற்குப் போய் தரிசனம் செய்யாமலேயே உன்னுடைய அதிஅற்புத

நாதப் பொழிவின் மூலம் ஸங்கீத ஸ்வரூபமான ஸ்ரீ நடராஜப் பெருமான் எனக்குத் தரிசனம் அருளினார்”, என்று ஸ்ரீசரபசாஸ்திரிகள் வாய்விட்டுச் சொல்லித் கூறவே ஸ்ரீ நடேசன் அவர்கள் ஸ்ரீ சரபசாஸ்திரிகளுடைய பாத கமலங்களில் ஸாஷ்டாங்கமாக விழுந்து நமஸ்காரம் செய்தார். மெய் மறக்கச் செய்யும் உண்மையான ஸங்கீதத்துக்கு வசமாகி, அப்படிப்பட்ட தெய்வீக கானத்தை அளித்த வித்வானைப் போற்றி ரஸிகர்கள் ஆதரித்த பெருமைக்கு இதை விடவா சிறந்த உதாரணம் வேறு வேண்டும்!

இதுபோல் உண்மை ரஸிகர்களாயிருந்து நம் இசையை ஸமீப காலத்தில் மிகவும் தாங்கி வளர்த்த மற்றும் சில பெரியோர்கள் :—கன்னிவாடி ஜயீன்தார் மலையப்ப பாண்டியன் அவர்கள், பிஷாண்டார் கோயில் பண்ணையார் ஆவடையாப் பிள்ளை அவர்கள், மருங்காபுரி ஜயீன்தார் அவர்கள், தற்போழுது இருந்துவரும் சேத்துார் வடமலைத் திருவநாதசேவுகபாண்டியத் தேவர் அவர்கள், பிஷாண்டார் கோவில் பண்ணையார் ஸ்ரீ ராஜகோபால் பிள்ளை அவர்கள். தற்போதுள்ள குழந்தையில் நமது சங்கீதக் கலை புஷ்டியுடன் பூத்து, காய்த்து, பழுத்து, இன்மையான ரஸத்தை பாணம் பண்ணுமாட்டியாக அளிக்கச் செய்யும் சென்னை ஸங்கீத வித்வத் சபையை இதே ரஸிக பரம்பரையில் சொல்ல வேண்டும். இச்சபை மேன்மேலும் ஸூரிய பிரகாசம்போல் ஒளியுடன் இந்தியாவிற்கே சிகரம்போல் விருத்தியாகக் கொண்டே இருக்க வேண்டும் என்று எல்லாம் வல்ல இறைவனைப் பிரார்த்திக்கின்றேன்.

நான் இதுகாறும் ஸங்கீத அன்பர்கள் நிறைந்த இந்த ஸபையில் எனக்குத் தோன்றிய சில கருத்துக்களை கூறினேன். அவற்றை எல்லாம் ஸாவதானமாகக் கேட்டு என்னை கௌரவித்து இந்த விழாவில் கலந்துகொண்ட பெரும் மக்கள் அனைவருக்கும் என்னுடைய மனமார்ந்த வந்தனத்தை தெரிவித்துக் கொண்டும் இந்தச் சிற்றூரையை இத்துடன் முடித்துக்கொள்கிறேன். நான் கூறியதில் குறை தோஷங்கள் இருந்தால், தோஷத்தை நீக்கி குணத்தை அங்கீகரிக்கும்படிக் கேட்டுக்கொள்கிறேன். இனி தொடர்ந்து என் தலைமையில் சில நாட்கள் நடக்கப் போகும் வித்வத் சர்ச்சை நிகழ்ச்சிகளில் வித்வான்களும் ரஸிகர்களும் வந்திருந்து ஒத்துழைக்க வேண்டுமென்று கேட்டுக்கொள்கிறேன். நமஸ்காரம்.

### CONFERENCE SOUVENIR

To mark the occasion of the 29th Music Conference the Academy as usual issued an attractive Souvenir which contained besides the annotated programmes of the concerts and dance recitals of the conference and the portraits of the leading composers, musicians and others connected with the Academy work, the following articles: Dance Music and Kshetragna Padas both in Tamil by Dr. V. Raghavan, a Tamil paper on the tuning of the Tambura by Sangita Kalanidhi Sri Mudikondan Venkatrama Iyer, a study of “Rama Ni Samanamevaru” of Tyagaraja by Sangita Kalanidhi Sri T. V. Subba Rao, extracts from the AIR symposium on ‘Karnatic Style’ and the talks thereon by Sangita Kalanidhi Sri Dwaram Venkataswami Naidu and Messrs G. N. Balasubrahmanian and Sri T. N. Rajarathnam Pillai, and a sketch of the Conference President Vidvan Marungapuri Gopalakrishna Iyer, by Sangita Kalanidhi Chittoor Subrahmanya Pillai. The souvenir carried also an account of the Academy and its activities, the text of the presidential address of Marungapuri Gopalakrishna Iyer, the Agenda of the Experts’ Committee discussions of the 29th Conference, etc.

### Experts’ Committee Meetings

#### THE FIRST DAY

25th December 1955

The Experts’ Committee of the Music Academy convened in connection with its 29th Annual Conference met this morning in the premises of the Academy in Royapettah. Vidwan Marungapuri Gopalakrishna Aiyer, President, was in the chair.

The following was the Agenda of the Experts’ Committee meetings of the Conference :—

1. Raga Lakshanas: Rudrapriya, Hindolam (Intalam): Nalinakanti, Kolahalam.

2. Discussions: Violin-play: As Accompaniment and Solo (Vidvan T. Chowdiah). Teachings of Gamakas—Vocal and Instrumental (C. S. Iyer). Future avenues of growth in Karnatic Music (Prof. R. Srinivasan).

3. Talks and Demonstrations: Singing and Voice production in the West: Sir Steuart Wilson. Ethno-musicology in India, Mr. Alain Danielou. Music and Dance on the Stage & Possibilities of Dance-Drama: Egon Vietta, Germany. Raga Lakshana on Flute: Sangita Kalanidhi Palladam Sanjiva Rao. Niraval Sampradaya: Sangita Kalanidhi Mudikondan C. Venkatrama Iyer. Rhythmic beauties of Tirupugazh: Sangita Kalanidhi Chittoor Subramania Pillai. Pallavi: Madura Srirangam Iyengar. Rhythmic beauties of Tyagaraja Kritis: Vidvan Madura Subramanya Iyer. Mysore Sadasiva Rao’s Kritis: Pupils of Mysore Padmanabha Rao. Sorakkadu Venkatasubbiyer’s compositions: Nidamangalam Krishnamurthi Bhagavatar. Hindustani—Alap Ang: Mrs. Annapurna Ravi Shankar—on Surbahar.

4. Papers: Veena and its developments: T. N. C. Venkatanarayanacharyulu. Tyagaraja’s Utsava Sampradaya Kirtanas: M. Subramaniam of Pudukottai.

5. Bharata Natya :—Talk: E. Krishna Iyer.

6. Kathak Dance :—Talk and Demonstrations: Brij Mohan and Kapila Mallik.

7. Any other subject brought forward with the President’s approval.

### Recital of Tiruppavai & Tyagaraja Pancharatnas

At the outset, there was a recital of "Tiruppavai" by Vidvan B. Rajam Aiyar and his brother Sri B. Krishnamurthi, accompanied by Sri. R. K. Venkatrama Sastri on the Violin and Sri Madurai Srinivasan on the mridangam. Commencing with "Margazhi thingal" in Nata, they rendered 'Vaiyathu' in Gaula, 'Ongi Ulagalanda' in Arabhi, 'Azhimazhai' in Varali, 'Mayanai' in Sri and ended with 'Kizhvanam' in Dhanyasi.

His recital was followed by the rendering of three of Tyagaraja's Pancharatna kritis (in Nata, Gaula and Arabhi) by Vidwan K. V. Narayanswami, accompanied by Sri R. K. Venkatarama Sastri and Sri Madurai Srinivasan.

### Singing & Voice Production in the West

Sir Steuart Wilson, Chairman of the International Council of Music, who was on a visit to Madras, next gave a very interesting and instructive lecture about "Singing and voice production in the West". Dr. V. Raghavan, Secretary of the Academy, welcoming Sir Steuart, said that, besides being a distinguished musician, Sir Steuart was connected with several organisations set up for the promotion of music and ballet. Dr. Raghavan also mentioned the chief items on the agenda before the Experts' Committee meetings and drew attention to the participation of visitors from Europe. Dr. Narayana Menon, Station Director, All India Radio, Madras, introducing Sir Steuart, referred to the rich experience he had in singing as well as in organising concerts and his distinguished record of service as Director of Music, B.B.C., and then of the Arts Council, and above all as the Artistic Director of Covent Garden Theatre.

Sir Steuart Wilson said that the art of singing in the West had always been different from that of the East. In the music of the East, there was a relationship between certain notes inside the octave and with a non-changing fundamental, while in Western music, the notes were interchangeable and had a very wide range. Secondly, in the West, they would try to find out in each person the best part of the range of voice — *tessitura* — which was the most suited for music. On the other hand, in this country, they had a narrower range of *tessitura*. Westerners laid special emphasis on the natural quality of the voice.

After describing the functions of the various organs of sound and the face, Sir Steuart said that the speech of an individual had relationship to the gestures he made because the facial expression reflected the state of mind of the person and the effect he wanted to produce with his voice. The essence of training the voice was to make the emotion and expression get into the quality of sound. Emotion in the quality of sound was a very fundamental idea put forward in the Western countries. This was very necessary in Western music because they had perforce to address large audiences. A concert or an opera would have an audience of nearly 2,000 people and the only barrier between the singer and the audience was the symphony orchestra. It was a fundamental thing in their music that stress was laid on the 'bulk' of the voice. The chief difference he could notice between singing in the West and the East, particularly in India, was that an audience in India might wait for the musician to get into his mood and stride, say for the great part of the concert, whereas a Western performer started off at his best at any moment of notice. Their training was hence devised to make immediate impact, something best that they could give at any time. This training was undertaken in various ways.

Sir Steuart pointed out that the quality of voice should first be found out. Even if a candidate who volunteered to get trained was not 'musical', still he could be taught music because they in the West laid more stress upon the quality of sound. The first thing they would do was to test the range of voice the boy or the girl who sought training possessed or the pitch of the singing voice. Then the sustaining power would be watched. The lessons for the candidates included the giving of more 'punch' or strength and better 'delivery' in the recitation. Breathing exercises to improve the quality of the diaphragm were given and ample physical training undertaken to improve the lungs and encourage the lower rib expansion. There would also be simultaneous development of the thoracic region. The last was the training of the glottis to get the best 'punch'.

Illustrating from German, French, Italian and English to show how different languages produced different impacts, Sir Steuart said that it was the quality of language which gave the characteristic style of singing. The trainer should induce the candidate to utter certain consonants like *tha*, *kha* etc., with force. The

other *sthai* giving a new phase creatively and this should be maintained throughout. The *eduppu* or the beginning note in the piece in which *Niraval* was attempted, should always be maintained and should also be confined to rules of *laya* and *pada garbha*.

To demonstrate the procedure, Vidwan Venkatarama Aiyar took up the kriti "Ambanadu" in Todi raga (Aditala) and for more than half an hour gave the *Niraval* exposition, with "Varahi Vaishnavi Sumangali" as his *sahitya*, clearly indicating the position of *eduppu*.

Sangita Kalanidhi Palladam Sanjiva Rao said that it was the correct method of *Niraval* singing and appreciated the manner in which the Vidwan kept the *eduppu* at the same note.

Vidwan Mudikondan Venkatarama Aiyar also sang another piece in Karaharapriya ("Sowmitri Bhagyame") and took up *Niraval* at "Baguga vinta ragamula" as an example where the number of words in the *sahitya* was not too many. He wound up his recital with a *tillana*. Vidwan Venkatarama Aiyar was accompanied by Coimbatore Dakshinamurti on the violin and Madurai Krishna Iyengar on the mridangam.

Sangita Kalanidhi T. V. Subba Rao, thanking the Vidwan for his very able exposition said that three fundamental principles should be observed in *Niraval* singing, besides maintaining the Raga bhava, namely the importance of *eduppu*, the *pada garbha* and the uniformity in tempo, and he said that Vidwan Venkatarama Aiyar expounded these distinctive features.

#### Lecture on the Vina

Earlier at the Experts' Committee meeting, a paper on Veena was presented by Vidwan T. N. C. Venkatanarayanacharya of Guntur. Quoting extensively from literature, he said that the instrument had its origin in the Vedas. There were references in Amarakosam, Vachaspathyam and other works, and it could be noted that "V" represented Brahma, "ee" Iswara and "na" Lord Narayana and the combination of all the three was "Veena". Veena was classified as Deva and Manava and while in Sangita-makaranda there was a mention of ten types, Sarngadeva divided it into eleven, the additional one Nissanka, found out by him. In Sangita Ratnakara, Sarngadeva described veena as "Sarvadevamayī" dedicating the various components to different Gods and Goddesses as follows : Dandam—Siva, strings—Parvati, the pot—

Vishnu, Peetha Plate—Lakshmi, thumbam—Brahma, Nabhisthanam—Saraswati, Nagapasam—Vasuki, Jeevan—Chandra, and mettu (fret)—Surya.

Mr. Venkatanarayanacharyulu added that one of the oldest types—Katyayani veena—seemed to have been made up of 100 strings with two for each swara and this was obviously the basis for the invention of piano. According to Palkuriki Somanatha of Andhra, there were 41 types of veenas and the great poet Allasani Peddanna in one of his *padyas*, had referred to a veena without frets. During the 16th century, Tanjore Raghunatha Naik introduced the frets with seven strings and it was termed Saptatantri veena or Raghunatha veena. The lecturer also recalled the demonstration of Mattakokila veena given by him before the Experts' Committee a few years ago.

Mr. T. V. Subba Rao thanking the lecturer said that bowed instruments were not new to India and that there existed a kind of veena in which the use of bow was made.

### THE THIRD DAY

27th December 1955

#### Raga-Singing

At the Experts' Committee meeting of the Music Academy held this morning in its premises in Royapettah, Vidwan Marungapuri Gopalakrishna Aiyar presiding, Sangita Kalanidhi Palladam Sanjiva Rao gave a demonstration of *raga* singing.

The singing of a *raga*, Sri Palladam Sanjiva Rao said in his introductory speech, included several essential details. But any elaboration should begin with an outline of a *raga*. The listener should never be kept in suspense about the identity of a *raga*, a practice that was noticeable among some present-day Vidwans. After the general outline had been given, the artiste could proceed step by step, 'dressing' it up at every stage. He should render a few *sancharas*, pausing for the violinist to contribute his *manodharma* to the development. While rendering *kalpana swaras*, the musician should avoid singing short phrases of the *raga* at pauses. Speaking of the violinist as an accompanist, he said that the *sampradaya* was not to reproduce the main performer's music, phrase by phrase, as if he was taking his lessons. When he got his turn to play, he should develop the *raga* from the stage at which the musician left

and hand it back to him for further elaboration, at the same *swarasthana*.

Sri Palladam Sanjiva Rao, who was accompanied by Master Chandrasekharan on the violin, Sri Madurai Ramaswami on the mridangam and Sri Madurai Krishna Iyengar on the kanjeera, played Kiravani Raga on the flute and after the alapana in the traditional form, rendered the Tyagaraja *kriti* Kaligiyunte, with snatches of *halpana swaras*. He then expounded the Raga Kambhoji and played "Sri Subrahmanyaya." His recital concluded with 'Radha muka kamala' in Kapi Raga.

Sangita Kalanidhi Mudikondan Venkatarama Aiyar, thanking Vidwan Sanjiva Rao on behalf of the Academy for his great performance said that he was one of the giants of the old school, who had had a distinguished career. He also complimented the accompanying artistes.

#### "Utsava Sampradaya" Kirtanas

Earlier, Mr. M. Subramania Aiyar of Pudukottai presented a paper before the Committee on the Utsava Sampradaya Kirtanas of Sri Tyagaraja. After mentioning the Utsava Sampradaya kirtanas of Sri Talapakkam Chinniah, Sri Purandara Dasa and others, he gave details of the special features and characteristics of Sri Tyagaraja's Utsava Sampradaya compositions. There were six sections in *nityotsavam*—Prabodham, Abhishekam, Unchavritti, Bhagavata Samaradhana, Sayankala Puja and Divyanama and Dolotsavam—and the Saint adhered to them strictly, he said. The *prema* and *upachara*, which formed the chief elements of these *kirtanas*, were expressed by Tyagaraja in *Nalangu*, *Harathi*, *Sobanai*, *Oonjal* and *Pavvalimpu* and the intense *bhakti* for Rama was exhibited particularly when the *Pavvalimpu* aspect was examined. Mr. Subramania Aiyar expressed regret that *kirtanas* of *lali*, etc., were slowly fading away from use at the modern marriage celebrations.

Mr. T. V. Subba Rao thanked the lecturer for the exhaustive note on this subject and pointed out that these *kirtanas* contained the quintessence of the *ragas* in which they were enshrined.

### THE FOURTH DAY

28th December 1955

#### Raga Lakshana : Rudrapriya

The Experts' Committee of the Music Academy, when it met this morning at its premises in Royapettah, took up for discussion the *raga lakshana* of *Rudrapriya*. Vidwan Marungapuri Gopalakrishna Aiyar presided.

Vidwan Gopalakrishna Aiyar, initiating the proceedings said that *Rudrapriya* had two usages—one with *sa ri ga ma ni sa* (*arohana*) and *sa ni pa ma ga ri sa* (in *avarohana*) as in the Tyagaraja *kriti* *Lavanya Rama*, and the other with *sa ri ga ma pa da ni sa* and *sa ni pa ma ga ri sa*, respectively in *arohana* and *avarohana*. Vidwan Ramanayya Chetti said that according to Subbarama Dikshitar, *Rudrapriya* belonged to the 22nd mela and was a *bhashanga raga* with *dhaivata varjam*. The *arohana* and *avarohana* respectively, were *sa ri ga ma pa da ni ni sa* and *sa ni pa ma ga ri sa*. The second usage was *sa ri ga ma ni sa* and *sa ni pa ma ga ri sa*. The song *Lavanya Rama*, according to him was in the *raga Purna Shadjam* and not in *Rudrapriya*.

Sangita Kalanidhi Palladam Sanjiva Rao also expressed the view that *Lavanya Rama* was in *Purna Shadjam* and not *Rudrapriya*.

Sangita Kalanidhi Semmangudi Srinivasa Aiyar, agreeing with Sri Sanjiva Rao said that according to the Umayalpuram school, *Lavanya Rama* was only in *Purna Shadjam*. From records, it would be found that *Rudrapriya* was a *bhashanga raga*. Actually, it was, however, an *upanga raga*.

Sangita Kalanidhi Musiri Subramania Aiyar said that the *kriti* of Sri Muthuswami Dikshitar, *Gananayakam* in *Rudrapriya* took *sa ri ga ma ni sa* and *sa ni pa ma ga ri sa* in the *arohana* and *avarohana* respectively. He also referred to the song *Ambaparadevate* in this Raga.

Sangita Kalanidhi Mudikondan Venkatarama Aiyar felt that in course of time the *raga* might have changed slightly in structure, this resulting in the present confusion. Whether it should be termed a *bhashanga* or an *upanga raga* depended on the style of rendering.

Sangita Kalanidhi T. V. Subba Rao said that in his opinion *Rudrapriya* did not contain all the *lakshanas* which were necessary to go to make up a *raga* and hence was not a fit subject for discussion.

It depended more on the method in which it was put into use. It was not a *bhashanga raga*. It belonged to the *Karaharapriya mela*.

Sangita Kalanidhi Dwaram Venkataswamy Naidu agreed with him.

Sri Rallapalli Anantakrishna Sarma quoted six *kirtanas* printed in *Sampradayapradarsini* in *Rudrapriya* including *Gananayakam* and *Tyagesam*.

It was ultimately decided that since there were a number of *kritis* in *Rudrapriya*, the *arohana* and *avarohana* of this *raga* could be fixed as *sa ri ga ma pa da ni sa* and *sa ni pa ma ga ri sa* while the *arohana* and *avarohana* for *Purna Shadjam* could be fixed as *sa ri ga ma ni sa* and *sa ni pa ma ga ri sa*.

#### Teaching of Gamakas

After the discussion on *Raga*, Mr. C. S. Aiyar gave a talk and demonstration on the violin, on the method of teaching *gamakas*. He said that *gamakas* or graces were absolutely essential for the true representation of a *raga* and for elaborating its distinctive features. The graceful oscillation between one *swara* and the next might be termed the *gamaka*. The extent of *gamaka* in the established *ragas* was indeed difficult to explain. The *gamakas* had to be learnt by the ear. In playing them, their purity should be strictly observed (*gamaka suddha*). The beginning of the *gamaka*, its extent and the ending should be completely in unison with the *sruti*. The *parimana* (limit or extent) of each *gamaka* should be carefully studied by pupils.

To illustrate the use of *gamakas* Mr. C. S. Aiyar played groups of *ragas* like *Kalyani* and *Sankarabharana*, *Atana*, *Kanada* and *Dhanyasi*; *Pratapavarali* and *Sama*; *Nilambari*, *Kedara* and *Nata*; *Malavi* and *Sahana*, *Bhairavi*, *Ritigowla* and *Karaharapriya*, etc. He explained how the mere playing of one or two *swaras* with *gamakas* could easily suggest the *raga*, without putting the musician the necessity of the showing the outline of the *raga*. The position of Major third, Harmonic minor third and the Septimal Minor seventh, should be correctly estimated. Students should be taught to spell the vowel 'a' and 'aw' properly. He pointed out that Carnatic music could not be sung in chorus, for the graces were individualistic.

Sri Marungapuri Gopalakrishna Aiyar thanked Mr C. S. Aiyar for the valuable research work he had undertaken and for explaining the intricacies in Carnatic music.

#### Violin Demonstration by the President

Sri Marungapuri Gopalakrishna Aiyar accompanied by Sri Madurai Krishna Aiyangar on the mridangam, next gave a violin recital for about half an hour, illustrating the traditional method of playing a *raga*. His recital included "*Swararaga sudha*" in *Sankarabharana*, "*Sri Rajagepala*" in *Saveri* and a *Ragamalika* made up of *Kanada*, *Subhapantuvarali* and *Madhyamavati*.

Sri Tiruvalangadu Sundaresa Aiyar said that they had witnessed the bowing technique adopted by one of the senior Vidwans and his demonstration had shown how important was proper training.

Mr. T. V. Subba Rao said that Vidwan Gopalakrishna Aiyar and Vidwan Palladam Sanjiva Rao were the links between past and the present musicians. Both of them had had direct experience of the playing of Tirukodikaval Krishna Aiyar, Govindaswami Pillai and other stalwarts of the olden days. It was a pleasure to hear this traditional rendering.

#### THE FIFTH DAY

29th December 1955

#### Ethno-Musicology

"Ethno-musicology can be for us, the best platform, because we can not only deal with facts but build up also the basic material for musical studies, irrespective of the age-worn theories in dealing with old music, and come to see positive conclusions regarding the history of musical systems in this vast land and the ancient literature which reflected this history", observed Mr. Alain Danielou to-day in the course of a comprehensive survey of the problem of ethno-musicology with special reference to India.

Mr. Alain Danielou was reading a paper on "Ethno-musicology" before the Experts' Committee of the Music Academy this morning at Royapettah, Vidwan Marungapuri Gopalakrishna Aiyar presiding. Sangita Kalanidhi T. V. Subba Rao, in introducing him, referred to his research work in comparative music.

Agreeing with the observations made by Mr. Nicholas Nobokov in the course of a recent talk at the Music Academy, Mr. Danielou said that the contact of different musical cultures and their mutual enrichment could only mean the preservation of the distinctness of each system and develop an understanding of each other rather than promote any mix-up or compromise. Each one was born to his music and his reproduction of another's music, how capable one

was, could be but a poor imitation. In India, going merely from the texts, they were given to understand that there were current at least four distinct systems of music which were referred to by Sanskrit writers as the four *matas*. Tracing the history of the subject of ethno-musicology in recent years, the speaker set forth the methods and materials necessary for an objective study of different systems of music prevailing in a country, such as measuring-instruments, notations, recordings, transcription of the words and their translation. Such scientific studies, he said, would help to bring much fresh air and new material into musical theories which have become stale and packed with unverified statements, indefinite repetitions and conventional ideas.

About South Indian music, Mr. Danielou said that there was scope for comparative study of this music with some elements of North Africa, particularly Tunisia. Giving an instance from the North, the lecturer referred to a caste of milkmen in the city of Banares, descendants of an ancient tribe, who used in their songs, a twelve semitone scale which was unknown to Hindustani music. The lecturer then pointed out problems relating to the measuring and classification of musical intervals.

The question of musical instruments formed a major part of ethno-musicology, the speaker continued, and alluded to the different techniques of voice production in different countries. Laying particular emphasis on the problems of notation, he referred appreciatively to the system adopted by Smt. S. Vidya of Madras. Describing ethno-musicology as being the archaeology of music, the lecturer wound up with an appeal to the Music Academy, Madras, and also to the Central Sangita Nataka Akademi to take up all such research work which was necessary for the proper "scientific interpretation of all the prodigious experience and invention of India in the realm of music."

In connection with Mr. Danielou's reference to notation and the work of Smt. Vidya, Mr. C. S. Aiyar explained the system which Smt. Vidya, his daughter, and he evolved, basing themselves on the system employed by Subbarama Dikshitar in Sampradaya-pradarsini.

Dr. V. Raghavan, while thanking the lecturer, observed that the field set forth by the lecturer was very wide and the work was stupendous and involved a great deal of organisation and aid before they could launch upon such investigations.

### Tiger Varadachariar's Compositions

Vidwan M. D. Ramanathan, accompanied by Sri Coimbatore Dakshinamurthi on violin and Sri Nagercoil Thanu on *mridangam*, gave a recital of select compositions of the Sangita Kalanidhi Tiger K. Varadachariar. A *pada varna* in Saveri, a *tana varna* in Janaranjani and a *pada tana varna* in Sriranjini and a *kriti* in Durbar were rendered by him.

Thanking him for his recital and the opportunity afforded to recall glimpses of the music of the past masters, the President, Vidwan Marungapuri Gopalakrishna Aiyar, emphasised the importance of Gurukulavasa and *sangita-paramparaya*.

### Visit of Madame Soong Ching-Ling

Madame Soong Ching-Ling, Vice-Chairman of the Standing Committee of the National People's Congress of China, to-day spent an hour witnessing the dance performance by Srimati Kamala Laxman. Madame Soong and party, on arrival, were received by Mr. Kasturi Srinivasan and Mr. T. V. Subba Rao, Vice-Presidents, Dr. V. Raghavan, Mr. K. Soundararajan and Mr. C. K. Venkatanarasimhan, Secretaries.

The artiste of the evening and her mother were later introduced to Madame Soong who complimented her on her performance.

## THE SIXTH DAY

30th December 1955

### Aesthetic Development of Indian Music

Dr. V. G. Paranjpe, retired Sanskrit Professor of Poona, dwelt on the aesthetic development of Indian music, and Needa-mangalam Krishnamurti Bhagavatar gave a recital of some compositions hitherto unknown, ascribed to an ancestor of his named Svarnakkadu Venkata Subba Aiyar. The President, Vidwan Marungapuri Gopalakrishna Aiyar was in the chair.

Dr. Paranjpe, in his lecture, said that in developing musical tastes and susceptibilities, they were really educating the innate tendencies and intuitions of the mind and this training led to more valuable results than the training of reason. Music being the education of intuition was intimately connected with *Bhakti* wherein the heart was purified of its baser nature and sublimated into its highest bliss which was the nature of the *Brahman*.

In explaining the aesthetics of music, the lecturer said that one had to bear in mind a number of factors. Music, like other arts, had its own conventions through which beauty manifested itself. The conventions themselves were the products of one's social and other environments and therefore subject to variation. The criteria of evaluation also were affected thereby, but at the basis there were certain values which could not be varied by any such circumstance. Thus, consonance and dissonance were a physical law and so also were qualities like richness of voice and purity of tone and virtues like symmetrical construction.

#### Tradition and Convention

The lecturer, continuing, said that votaries of one system could not judge or criticise another merely on the basis of the conventions and other variable circumstances. There were characteristics of each system engendered by circumstances like its own conventions. Taking, for instance, the music in the North and the South there were both elements of unity and difference. He thought that the Southern tradition preserved and developed aspects of the *Dhrupad* style of rendering while the singing in northern music took after the *Khyal* style. The South again preserved the learned tradition of textual study also. The specialists among the audience cared more for elaboration and craftsmanship; similarly the princes and nobles of the past who patronised the music also judged it purely on its merits, but the audience of to-day were more democratic and judged music by the qualities of good voice, expression and also the poetry of the song and the whole presentation.

It was the duty of art, added Dr. Paranjpe, to train its audience to appreciate more its craftsmanship, as this appreciation alone was the index of society's culture. Incidentally, he mentioned that the Madras Music Academy deserved to be congratulated on building up of such an enlightened audience. In conclusion, the lecturer pleaded for attenuation of the differences between the Northern and the Southern styles and giving room for greater play of the common features.

Mr. C. S. Aiyar, in his observations on the lecture, disagreed with any tendency towards mixing up of the two systems though he welcomed organic adaptation such as Dikshitar did.

Thanking Dr. Paranjpe for his thought-provoking lecture, Dr. V. Raghavan appealed to him to put together in book-form the results of his extensive study of Sanskrit texts on music and his

reflections born of his listening to music in the North and South of India and in Europe.

#### Sorakadu Venkata Subbier's Compositions

Introducing the next programme, Dr. Raghavan said that Venkata Subba Aiyar, whose 190th anniversary fell a few days ago, was said to have belonged to Svarnakkadu (a village near Peravurani) and later settled in other villages of Tanjore district. He was a *naishthika brahmachari* and the descendants of his brother lived in Needamangalam and Sri Krishnamurti Bhagavata who was popularising the songs of this composer was a descendant of his brother. So far, Dr. Raghavan said, he had not come across this composer's name in any record or information handed down among musicians. According to the information received from Sri Krishnamurti Bhagavata himself, Venkata Subba Aiyar was a prolific composer both in Sanskrit and Tamil. His Sanskrit compositions bore the impress of Jayadeva and Narayanathirtha and were set in many patterns, and varied with alternating passages of *swara*, *sahitya* and *jati*. The setting of the words and *Jatis* and tempo showed their use in dance and *bhajana*, but it should be noted that the style is too modern for the age when he was believed to have flourished. The *sahitya* was all mellifluous and graceful and conveyed a deep devotional feeling, couched in the theme of Radha-Krishna love. In one of the long pieces, it was remarkable, Dr. Raghavan said, there was a resemblance with the *Pancharatna* type of compositions of Tyagaraja. The Tamil compositions were also full of the feeling of the Radha-Krishna love and it was said that the well-known song, "Thaye Yasoda" was a composition of Venkata Subba Aiyar.

A brief printed account of the composer in Tamil by Sangu Subramania Aiyar was circulated at the meeting.

Accompanied by Mani (Papanasam Sivan's nephew), Vidwan Needamangalam Krishnamurti Bhagavata gave a very pleasing recital of a variety of well-assorted compositions in Sanskrit and Tamil by Venkata Subba Aiyar. They comprised 'Brindavana Nilaye' in *Ritigowla*, 'Rasika Mahottama' in *Charukesi*, 'Lola Gopa bala' in *Bhairavi*, 'Madhura Madhura Venu' geeta in *Atana*, 'Vita sama vara jala' in *Laila*, 'Visati Visati Krishnah' in *Gowri-manohari*, 'Palvadiyum Mukham' in *Natakuranji*, 'Ninra nilai kandu' in *Suddha Saveri*, 'Muddukrishna me mudam' in *Chenchurutti*, 'Nilai nam' in *Punnakavarali*, 'Neerada sama' in *Jayantasri* and 'Radha-Krishna Chintaye' in *Useni*. The *kritis* in *Ritigowla* and *Jayantasri* exhibited two *gatis*.

Complimenting Sri Krishnamurti Bhagavathar on the excellence of his rendering as well as of the compositions of his ancestor, the President, Vidwan Gopalakrishna Aiyar observed that these compositions of Venkata Subba Aiyar, the echoes of which might be said to be clear in the compositions of the Karnatic Trinity, could thus be deemed as filling a gap between Purandaradasa and Kshetragna on the one hand and the Trinity on the other. But they, the Senior musicians had never heard of this composer at all.

Sangita Kalanidhi Palladam Sanjiva Rao admitted his having not listened at all to these compositions up till now and said that he agreed with the President of the Conference that the songs on *Rasalila* were really very good.

Sangita Kalanidhi T. V. Subba Rao said that in these songs there was integration of *bhava*, *raga* and *tala*, and *sahitya*, *sabda* and *swara*. These songs, he said, deserved to be learnt and brought into vogue.

Vidwan Krishnamurti Bagavathar explained how these songs were handed down through his family and elucidated certain technical beauties imbedded in them. Venkata Subba Aiyar had a brother named Kattu Krishna Aiyar whose descendants were represented by his own family. The contributions of Venkata Subba Aiyar comprised the *Nandana geetham*, a treatise on music, the *Rudra Sabdam* and numerous Sanskrit songs and Tamil *padas*; the former included several pieces written closely after the model of Jayadeva. His *krutis* were nearly 1,000 in number\* and in one piece on the dance of Krishna on the five hoods of Kaliya serpent the composer had varied the *tala* five times and had suggested, by the *tala*-setting at a place, a peculiar iconographic feature of the Kalinga *nartana* idol at Uthukadu temple.

At the end of the lecture, it was learnt that Vidwan Kalidas Neelakanta Aiyar, who hailed from Needamangalam, possessed some details of the composer.

#### Kathak Dance - Talk & Demonstration

In a clear and succinct exposition of the classical dance of North India called Kathak, Miss Kapila Mallik of Delhi traced the history and explained the essential technical features and beauties of an authentic tradition of the Indian dance art in the North whose exponents were now few and far between and of which there were only three schools surviving, the Lucknow, the Jaipur and the Banaras schools. Like other branches of Indian Art, it was essen-

\*It is however a pity that the mss. of these songs are not shown and no help afforded to verify their authenticity.

tially based on devotional inspiration, though during the Moghul times its devotional basis was given a courtly camouflage; owing to the exigencies of court life and the difficulty of women exponents appearing in Moghul courts, a tradition of male exponents grew up in this dance art, who were called either Kathaks or Bharat-rasiks.

The basis of this dance, said the lecturer, was Vaishnavite tradition and the *sahitya* of the songs was in Brij-Bhasha, Avadhi or Maithili. Particularly delicate and lyrical was the Lucknow school fostered by Wasjid Ali Shah. Thakur Prasad was the outstanding exponent of this school. His nephews were Kalakadin and Binadin. Achan, one of the three sons of the former, was the father of Brij Mohan, who was to give the demonstration and a recital in the Academy. Of the Jaipur School, the best exponents were Sohan Lal, Jai Lal, Hanuman Prasad, Badri Prasad and Durga Prasad and the two pupils of Jai Lal, Karti Ram and Hira Lal are the two living exponents of this tradition. Of the Sukhadev tradition of Banaras, the best exponent now was Gopi Krishna.

Miss Kapila Mallik said that Kathak was an authentic tradition based on Bharata composed of *nirtta* and *nritya* and displaying both styles of *thandava* and *lasya*; the latter distinction, so far as Kathak was concerned, was determined exclusively by the nature of rhythms of the *tabla* and the *Pakhwaj*. The dance *Bols* or the *Sollukattus* comprised two classes—*Pakhawat* and *Tukda*. The various kinds of *Tukdas* were *Sangeet ka Tukda*, *Natwari Tukda*, *Chakkardar Tukda*, etc.

#### Demonstration

The dancer in Kathak maintained an erect stand with his axis line steady, around which the choreographic patterns were woven. When doing the foot-work, the straight stand of the artiste required no unnecessary movements which would lower the austere dignity of the art. The choreography and floor patterns were based on the simple straight lines, horizontal and vertical and even when the dancer took the innumerable whipping turns the horizontal or vertical straight line both of the human form and the floor pattern were always maintained. The gliding neck—technically known as “Dora”—was another characteristic feature of the *angika abhinaya* of this dance style. The eyes did not move in the same way as they did in *Bharata natyam* or *Kathakali*.

Sri Brij Mohan then demonstrated the *Bols*, the foot-work, the *angika* movements and *abhinaya*. He was accompanied by Sri Kishen Maharaj on the *tabla*. The fine and intricate foot-work and the tremendous *sadhakam* of the young dancer were repeatedly cheered by the audience. *Amad* with which a *Kathak* dance began,

Tukdas, Parans, foot-work corresponding to Bharata natya *adavus* like *Kuttu adavu* and *Tatti-mettadavu*, were illustrated. The acceleration of the tempo from the *vilambit* to the fastest brought out the mastery in training of Briju Mohan. Some of the *Bols* had lengthened out phrases called 'meends' and in an onomatopoeic *Bol* called the *Damaru Bol* reproducing the sound effects of Siva's little drum, Briju demonstrated the foot-work in which the portion for the sound effect 'grrr' was remarkable. The demonstration concluded with a Holi song and another which brought out the Kathak style of *abhinaya*, where again the talent of the artiste and the beauty of Kathak *abhinaya* were both evident.

Thanking Miss Mallik and Sri Briju Mohan, Dr. Raghavan emphasised the value of providing for such opportunities to see and understand other styles of dancing which helped one to realise that like one's own system, for example Bharata Natya, another system like the Kathak too was based on high technical *vyavahara*. A knowledge of this type helped one not only to trace the links between the different forms of an art prevalent in India but also helped one in having a better appreciation of one's own art. He also expressed the gratification of the Academy at having secured the presence of Briju Mohan in the Conference, the art that he represented being one of authentic traditional value and excellence quite in keeping with the pure and classical traditions that the Academy stood for fostering.

### THE SEVENTH DAY

31st December 1955

#### Sadasiva Rao's Kritis

At the Experts' Committee meeting of the Music Academy held this morning in its premises in Royapettah with Vidwan Marungapuri Gopalakrishna Aiyar in the chair, a recital of Mysore Sadasiva Rao's compositions was given by two pupils of Sri Mysore Padmanabha Rao—Srimatis Rangamma and Nagarathna. They were accompanied by Sri Kunnakudi Vaidyanathan on the violin and Sri Cochin Bhaskara Rao on mridangam.

Sangita Kalanidhi T. V. Subba Rao, introducing the artistes, said that Mysore Sadasiva Rao belonged to the Tyagaraja sishya-parampara and was associated with Walajapet Venkataramana Bhagavatar. Sri Padmanabha Rao, who was running an institution in Mysore, had brought out Sadasiva Rao's kritis in book-form with suitable notations.

The rendering by the two pupils included the following : Padavarna in Dhanyasi ; Sri Shanmukha Janaka in Sankara-bharanam ; Sri Kamakoti Peethasthite in Saveri ; Gangadhara in Purvikalyani ; Sri Parthasarathe in Bhairavi ; Kanugoni Dhanyudaitini on Kamakshi in Kalyani ; Dorakenu Nedu in Devagandhari and Ninnuvina in Balahamsa.

Vidwan Marungapuri Gopalakrishna Aiyar commended the efforts of Sri Padmanabha Rao to popularise these kritis and complimented the young artistes.

#### Music in Bharata's Natya Sastra

"The music set forth by Bharata in his Natya Sastra represented a scientific system and it admitted of clear demonstration. It was based on accurate data, verifiable by mathematical calculations, said Dr. V. G. Paranjpe of Poona in his second talk before the Experts' Committee this morning. He emphasised the value of studying Natya Sastra of Bharata and drew up tables of notes, the scales and the "four adjustments" on a board to illustrate his interpretations.

Dr. Paranjpe pointed out that Bharata's Natya Sastra was nearly 1,800 years old though the music contained there was still older. Long before Bharata had written this encyclopaedia, music had developed, as was evidenced by the Sama Veda. There were different orchestras and, as different from the modern music, which had a relative pitch, ancient music had an 'absolute' pitch in "ma" to which everything was tuned. Taking the guidance of indications in Bharata's text, it was possible to arrive at correct values of the notes mentioned by him. The swaras could be described by ratios by intervals and by 'cents'. The lecturer said that supposing from the lower to upper Shadja, they interposed 1,200 'harmonic means' and imagined 12 nodes each of 100 cents, the upper Sa would be 1,200, 'ma' 498 and 'pa' 702. He then explained the scales of the two Gramas of Sa and Pa given by Bharata and referred to the 14 scales and 18 Jatis. Illustrating the four Saranas, he elucidated the demonstrative methods which Bharata described to show these details.

Dr. Paranjpe said that the music of the Jatis of Bharata was not like the present-day North Indian style but approached the South Indian style, with gamakas and vocalisations. The Grama was the pillar on which the superstructure of melody was built. One could build one's own scale just as the Yaksha's wife did as described by Kalidasa in his Meghasandesa. One could also

modify one's Gramas by Sadharanikarana. They could have a glimpse into the old Jatis from Sarngadeva and in the earlier work of Nanyadeva, but between Bharata and the earliest available texts, there was a long gap. According to the speaker, Bharata belonged to a period before the deluge of foreigners, which destroyed the old seats of learning in India between 150 B.C. and 300 A.D. The Nyasa swara was all important in ancient music and had been misunderstood by Sarngadeva.

He dwelt also on the problems of Gramas with particular reference to the so-called Gandhara Grama and the inter-relation of Jatis and their later development—Ragas.

Sangita Kalanidhi T. V. Subba Rao thanked the learned lecturer and said that Bharata's text was indeed very important for the study of the history of Indian Music.

## THE EIGHTH DAY

*1st January 1956*

### Training of Dance-Masters

The need to start an institution for training dance-teachers as the most urgent step necessary at the present stage of the art of Bharata Natya was emphasised by speakers at the Experts' Committee meeting of the Music Academy held this morning in its premises in Royapettah. Vidwan Marungapuri Gopalakrishna Aiyar presided. The speakers were Mr. E. Krishna Aiyar, Mr. Ramabhadra Udayar, Dr. V. Raghavan and Sangita Kalanidhi T. V. Subba Rao. A resolution to this effect was adopted.

Dr. Raghavan introduced Mr. Krishna Aiyar in his new role as Secretary of the Madras State Sangita Nataka Sangham.

Mr. Krishna Aiyar gave a survey of the different forms of the Dance-art surviving in South India in concerts, temples, etc., pointed out the special features of each and drew special attention to the necessity to collect data pertaining to all these, so that some organised efforts could be put forth at the present stage to pool together the teaching resources available for turning into proper and on correct lines, the learning of Bharata Natya in which the public were now evincing great interest. Mr. Krishna Aiyar referred to a number of defects in the quick training and *avangetval* at a very early age now so common in Bharata Natya. Referring to the demand for Bharata Natya teachers from all over the country, he said that one of the most useful things that they could do in the

State Sangita Nataka Sangham or elsewhere was to establish under Government auspices or non-officially a Teacher's College to train dance-masters who could impart the art correctly and help to maintain the standards of the art.

Speaking next, Dr. Raghavan referred to the efforts of the Music Academy in this direction and the Bharata Natya classes conducted by Srimati Balasaraswathi under the patronage of the Academy.

Mr. Ramabhadra Udayar of Kumbakonam, who is in intimate touch with traditional dancers and *nattuvanars*, spoke strongly supporting the need for a school for Nattuvanars and the formulation of a syllabus for dance-course.

Mr. T. V. Subba Rao lent his support to the proposal that a College for Dance-Teachers should be started.

### Bhajana Sampradaya

A recital of songs of the Bhajana Sampradaya by Sri Kallidai-kurichi Balasubrahmanya Bhagavatar then followed. Dr. Raghavan introduced the Bhagavatar as a follower of the sampradaya of Sivaganga Ramadas Swamigal which could be traced to the famous Marudanallur parampara of Tanjore district.

Assisted by Mr. Radhakrishnan and accompanied by Kovai Ramachandriah on the violin and Master K. C. Rajappa on the mridangam, the Bhagavatar rendered the following songs : Bhakte Sri in Kedaragowla on the famous Saint of the Bhajana Sampradaya, Sri Ayyaval (Sridhara Venkatesa); Ashtapadis : Pralayapayodhijale in Chakravakam ; Sritakamala in Bhairavi; Chandana Charchita in Pantuvarali ; Kathita Samaye in Ahiri ; Smarasama in Saranga ; Harirapi Charati in Yadukulakambhoji ; Samudita Madane in Saveri ; Vadasi yadi Kimchidapi in Mukhari ; Manjutara in Dhanyasi; and Radhavadata in Madhyamavati ; From Vijayagopala Tarangini : Amalasanuka in Kambhoji and Pahi madana Gopala in Todi ; From Krishna leela Tarangini : Paramakarunyam in Subha Pantuvarali and Pooraya mama kamam in Bilahari.

Mr. T. V. Subba Rao, thanking the Bhagavatar for his rendering of these compositions, said that the Ashtapadis contained a repertoire of music common to both North and South Indian Music. Their aesthetic excellence was indescribable. Tyagaraja used to sing them on Ekadasi days and Shatkala Govinda Marar used to render Chandana Charchita in Pallavi.

Vidwan Gopalakrishna Aiyar said that Ashtapadis formed the base of our music and Tyagaraja followed the Bhajana sampradaya in his compositions.

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

Dr. V. Raghavan, Secretary, announced the publication of the latest volume of the Journal of the Academy, Volume XXV.

### The Sadas

Sir S. Varadachariar, formerly Judge of the Federal Court of India, presided over the "SADAS" of the 29th Conference of the Music Academy, Madras, which was held in the special pandal of the Conference in the Academy's premises on 3rd January 1956. The title of "Sangita Kalanidhi" was conferred on the President of the Conference, Vidwan Sri Marungapuri Gopalakrishna Iyer in the midst of a large and distinguished gathering.

After prayer by Srimati R. Vedavalli, Mr. K. Soundararajan, Secretary, announced the 'convoking' of the "Sadas."

Dr. V. Raghavan, Secretary, welcoming the President of the "Sadas" and others, said that this "Sadas" was rather unique because it had surpassed in quality the previous ones. Amidst them were not only Sangita Kalanidhis, vidwans, members of the Experts' Committee and others in large numbers but also distinguished musicians from abroad, particularly Sir Steuart Wilson. He said that Sir S. Varadachariar was an eminent jurist and a great scholar. The Academy had been adopting the policy of associating educationists or judges with this function so that



the "Sadas" might have due dignity. In Sir S. Varadachariar they had a true 'vridha' who had all the three *lakshanas* defined by Valmiki, *Sila*, *jnāna* and *Vayas*. He then requested Sir S. Varadachariar to conduct the proceedings of the evening.

Sangita Kalanidhi T. V. Subba Rao next presented Vidwan Marungapuri Gopalakrishna Aiyar and read the following citation about him: "Born in 1883, at Madurai, of Gopaliah and Meenakshi

Ammal, the daughter of Gopu Vadhyar who was a scholar in Telugu, Tamil and Sanskrit and an expert in Bharata

Natya. He had his first lessons in music under the Violin Vidwan Karur Venkataramaiah at Madurai and practised vocal music first and later took to violin. Later, he became associated with Kancheepuram Dhanakoti Sisters, Vidwan Nayana Pillai, Ettayapuram Ramachandra Bhagavata and the reputed violinist, Govindaswami Pillai. As one of the leading violinists, he accompanied all the important vocalists of his time. He has received distinction from public bodies as well as *Samsthanams*. Affable in manners and zealous in preserving the *sampradaya*, he has enjoyed an extensive and continued practice as a violinist. He is one of the few *prachina* vidwans serving as a link with the past generation."

Amidst cheers, the President of the Sadas then presented the 'Birudupatra' and insignia to Vidwan Gopalakrishna Aiyar, thus conferring on him the title of "Sangita Kalanidhi."

Sangita Kalanidhi Mudikondan Venkatarama Aiyar felicitating Sri Gopalakrishna Aiyar, said that his bowing and fingering technique was noteworthy.

Sir Steuart Wilson said it was a great honour for a representative of Western music to have been asked to participate in this conference. The annual conference conducted by them reminded him of the Edinburgh and other music festivals in England. Paying a tribute to the great enthusiasm shown by Dr. Raghavan he said he had tremendous energy and even as a young man he had shown considerable promise. What Dr. Raghavan had shown him (by inviting him to this conference) was a complete realisation of what he had dreamt of India and Indian music. As the Chairman of the International Music Council, he conveyed his congratulations to all of them and expressed the hope that India would be able to form her National Music Committee as soon as possible. "India should take its place as the musical centre of South-East Asian countries," Sir Steuart added.

Vidwan T. Chowdiah referred to the great tradition of music with special emphasis on bowing and fingering of Vidwan Gopalakrishna Aiyar, which had been inherited from Sri Govindaswami Pillai.

Mr. K. Chandrasekharan said that music was made of *gitam*, *vadyam* and *nrityam* and the Academy was honouring *vadyam* by conferring this title on a great violinist.

Sangita Kalanidhi Musiri Subramania Aiyar said the number of persons playing on the violin had no doubt increased, but those who could properly 'accompany' the musicians were probably

art, it was perhaps not so easy to pass it on from one generation to another or from a master to his student merely by theoretical instruction. True, it was no longer possible to revive the Guru-Sishya system as before due to various reasons, economic, personal, over-population, etc., but it should be possible for them to find out some way by which the advantages of the old system could be combined with the facilities provided in modern schools and colleges.

Sir Varadachariar pointed out that in olden days a person learned music either because he belonged to a family of musicians or because he had a taste for it. Now many people took to it as a profession. The demands of the present-day society for a large number of music tutors gave them a means for living. The result was that quite a large number of tutors were being turned out by these music institutions. These men had hardly any time to advance their own knowledge or to practise the art for its own sake.

The speaker welcomed the idea of the Government giving certain amount of recognition, financial help and encouragement to arts. But he would ask, whether the scholarships which the Government had awarded to young men and women could not be so utilised as to enable them to spend a year or two, not in research work, but in intimate contact with a great and recognised artiste and get the benefit of his training. Only in that way could they preserve the best of the old system while making inevitable adjustments to suit modern conditions.

Turning to the problems of catering to the taste of the audience Sir Varadachariar said that the duty of the Academy was to provide means of satisfaction for different grades of society, but it was inevitable that there should be different grades of capacity to appreciate music. An audience which was not prepared to appreciate a good performance, could neither satisfy itself nor the artiste. There was a necessity to keep high standards on the part of both the audience and the artistes. Associations like the Music Academy and front-rank artistes should resist any attempt at the so-called 'socialisation' of music because it might bring down the standards. It would be unfortunate if advocates of democracy or of socialisation should insist that the standard of high class music should be pulled down merely for satisfying the 'hypothetical' man called the 'man in the street.'

#### Vote of Thanks

Mr. K. Balasubrahmaniam Aiyar proposed a vote of thanks.

## ETHNO-MUSICOLOGY

BY

*Alain Danielou*

### Contact between cultures

Some time ago Mr. Nicholas Nabokoff, in a short talk he gave under the auspices of the Music Academy, reminded us of the fact that the contact between different cultures can only be an enrichment if it means, for each one, a better understanding of the points where it differs from other cultures. New contacts can then lead towards the development of individual characteristics rather than towards a cultural compromise. Thus, the contact with another culture is useful mainly when it leads us to a better appreciation of our own and to an exaltation in each case of the particular pattern of life which is a civilisation and which expresses itself in all human activities in religion, social behaviour and customs, literature, art, music, all that which in a country, has been developed through lengthy centuries of relative seclusion, and which has thus grown as the natural expression of the particular genius of a particular people or nation.

### Learning another civilisation

We cannot easily leave aside the pattern of the civilisation in which we are born. It has become an essential part of ourselves. We can learn a new culture as we learn a new language, provided we are well grounded in our own. This is why people who have lived from childhood half-way between two cultures face a very serious problem of development, tend to live in a sort of cultural vacuum which we can observe in their homes, their manners, their interests. We are all born with individual and group characteristics and however attracted we may be by a culture other than our own, however efficiently we may adapt ourselves to the civilisation and manners of another country or race, we can almost always observe that in the highest creations of the mind, which are the only really important things for mankind, the higher levels of genius can only be reached within the frame of what is natural to us, within the limitations of our mother tongue, within the frame of a particular and definite civilisation or culture.

### Knowledge is not imitation

Most musicians in the West play Spanish or Italian or Russian music and often play it very well; but, even in what is a mere interpretation, we feel there is a more subtle and perfect under-

standing when Toscanini directs a Verdi opera or Karajan a Schubert's symphony or when a real Spaniard plays Falla or Albeniz. And we have no trace of doubt that if a Norwegian tries to compose a Spanish dance, it will remain an outward and inadequate imitation of what any street composer can do in Spain without effort. The same applies in India to Karnatic and Hindusthani or even Bengali music. I am not at all convinced that a South Indian musician who learns North Indian rāga-s and styles of singing, however well he does it, is doing any service to Karnatic or Hindusthani music and may be not to music altogether. At the same time, mutual ignorance and lack of appreciation is certainly damaging and is a handicap on any healthy development and is even harmful to the preservation of ancient forms of music. This is because these are things that we must know and not do. If we refuse to know we paralyse our development and what we have is bound to degenerate, but if we try to experiment with everything we learn, if we try to imitate what others do, we are sure to lose our personality and to degrade whatever is our own.

We are usually not aware enough of the characteristics of our own genius because it seems to us the most natural thing while we are full of admiration for those characteristics in others which are strange to us so that many of us spend their life trying to do that for which we are the least gifted.

I remember once meeting a complete stranger in Paris and, after talking for half an hour, he told me, "Since you come from Brittany..." I said, 'How do you know I come from Brittany?' He answered, 'Oh! that is not difficult. We have been talking together for half an hour and you managed not to say yes or no to any of my questions. Only people from Brittany can do that.' Well, I was not aware of this characteristic but I do sometimes feel that if, instead of trying to acquire the sceptical and flippant outlook of the French or the analytical mode of thought of the Hindu, I had tried to develop the poetic ambiguousness of my own people I might have been an outstanding Celt poet, instead of a very average Frenchman and an amateur Hindu.

All this, however, is intended only as an excuse for the subject I am supposed to talk to you about and which is ethno-musicology, that is the study of music envisaged as part of the culture of a particular human group, race or nation.

#### Ethno-musicology

Ethno-musicology has only been recently recognised as an important subject in some Western Universities and it is still, in

many ways, a science in its infancy, although modern technique and equipment have given it considerable means to develop rapidly.

A characteristic of the technical development of the last fifty years has been to alter in many ways our methods of study and this has led to a sort of general reconsideration of almost all the postulates which were considered established facts in the last century.

The famous pianist Franz Listz, when he was already one of the famous performers of Europe, decided that he really knew too little of the technique of his instrument. He therefore discarded all he knew and started again to study from the beginning.

#### The Modern outlook

The same outlook is noticeable in almost all the branches of learning in our time. Everything that was considered as established fact is questioned again and all studies are restarted from fundamentals. In fact this is the very criterion of modern sciences, the very characteristic of the modern outlook in all the spheres of human thought. We question the validity of our thinking machine, of the language through which we express our thought, of the religions which try to justify our mode of life. We question the most elementary laws of physics and mathematics, so that guiding minds of our age express themselves in terms of non-Euclidian physics, non-Aristotelian semantics and other sublime abstractions.

But you may ask what has this to do with music. Ethno-musicology is the study of primitive music and the classical musical art of a developed culture is not a playground for Ethnologists and Anthropologists. It deals with higher values of culture which have to be approached from a different point of view.

This, I am afraid is not quite justified in the case of music. If we do not want all the systems of music of the world to vanish in a complete musical mix-up, we have to reconsider carefully and consolidate the real foundations of the various systems and entirely revise the approximate and inaccurate theories, which may have been sufficient a century ago, but do not meet the challenge of our age.

It is wrong to believe that Ethno-musicology means the study of tribal or primitive music and that the established systems of art-music are too lofty to be probed into with the help of modern measuring instruments. In fact the technical study of the particu-

larities of musical systems, as they actually are, and not as musicians believe they are, is an enormous asset for the disentanglement of the pure, the essential aspects of a particular system of music from the accretions due to outside imports and influences. The music of Europe would be much healthier if its theorists were more aware of its origin, its possibilities in the musical systems of other parts of the world. In India, at least four entirely distinct learned systems of music have existed from very ancient times, these were known to the Sanskrit writers as the four *mata-s*, - yet there seems to be a growing confusion as to what are the essential elements of each of these musical systems and the means of preserving their individual characters, the purity of their style, the quality of their expression.

While taking into account the written theory of music, whether Eastern or Western, Ethno-musicology keeps very shy of the statements of musicians or of the old-fashioned musicologists, it refuses to acknowledge many of their classifications, much of their often over-simplified or over-complicated theories. In India if we want to really understand the fundamental differences between existing systems and to find out which of the ancient texts really referred to what sort of music we have to start our observations on the basis of the actual performance of the remnants of the ancient music as they are found today. And, when we have established the characteristics of each system of each school of music, as they may still exist today, we may be able to understand what was meant by the classifications of the ancient writers instead of interpreting them as it suits our own views on musical history or the particular styles of music we are pleased to call classical.

#### History of musicology

Ethno-musicology is, in Europe, considered a relatively new science hardly yet established.

Its acknowledged originator was *Alexander John Ellis* who was born in 1814 and whose essay "On the musical scales of various nations" contained a first attempt to study Arabian and Indian scales. He was assisted in his measurings by *Alfred James Hipkins* (1826-1903).

The German von Hornbostel gave to Ethno-musicology much of its methods, and his co-worker Kurt Sachs brought the new science to America.

Jaap Kunst in Holland and Schaeffner in France have done considerable work on this subject in recent years,

It should however be wrong to believe that the idea of studying music as a human phenomenon is altogether new. It appears that many of the earliest Sanskrit writers on music approached the art in a true musicological spirit and the very title of a work like the *Brihaddesi* expresses the intention of its author Matanga to study the various songs of men just as they are found among the various peoples of the land.

#### METHODS AND INSTRUMENTS

##### Measuring instruments

For an objective study of music we need several things, the first one is convenient measuring-instruments and methods for the analysis of intervals, whether simultaneous or successive, and also easy instruments to reproduce and play-back conveniently the intervals measured so as to ascertain, with the help of the musicians themselves, whether the intervals measured were really those intended and not accidental.

##### Notation

Then we need an adequate system of notation to record our observations accurately and in detail not merely in the form of arithmetic figures but also in a musical score that can be studied and played musically and in which ornamental subtleties can be conveniently expressed.

##### Recordings

We need recordings as a permanent evidence of our observations and to make sure that we are not tendentious in our measures and do not interpret music to bring it back to a pattern known to us.

Recordings are also the safest basis for the notation and measure of intervals, since the musician need not be disturbed in his play at the time of recording; and we can also later repeat exactly the same passage any number of times which is essential for an accurate analysis and notation.

##### Words and translation

In the case of songs we need also an exact transliteration of the text as it is sung—this is often quite distinct of the original written text—with its accents and long syllables and, if the language is not familiar, an accurate translation of the meaning of each word.

From the historical and technical points of views a study of the instruments is also important. A good photograph of the

I believe that only when we make a technical study of Karnatic music, quite independently of the claims of some of its exponents, shall we be able to gradually find its proper place in the general history of Indian music as well as of world music and its dependence on or independence from the various systems expounded in the numerous and often contrary layers of Sanskrit musical theory.

#### Folk and classical music

In this study it is most important to make a parallel analysis of the art music of the cities—or classical music as it is now somewhat wrongly called,—and the music of different ethnic groups broadly classified as folk music, though much of it represent remnants of other branches of ancient art music.

#### Musical geography

The geography of music in India is as interesting as it is bewildering. We often meet side by side in the same locality musical systems which seem altogether different in their origin and form and it is only when we study them and classify them adequately that we shall be able to have a true picture of the origin and place of the different music forms found in India today. Untill then most of what we say for or against a particular musical system remains without much proof. There is in the town of Banaras a caste of milkmen said to be the descendants of an ancient tribel, all whose songs are built on a scale of 12 semitones which is otherwise completely unknown to the music of North India. I am sure we could find such instances almost anywhere in this country.

#### Representation of intervals

There are several ways of measuring and classifying musical intervals.

The representation by ratios is the only logical one, the one which allows us to understand the harmonic relationship of intervals but it does not permit a quick appreciation of relative size, nor measurements. This is why other systems have been evolved. The older one was invented by the Chinese and is based on the decreasing powers of 3. It is not very convenient. Among the others the savarts—so called from the French physicist who advocated the system—are equal intervals based on the difference in the logarithms of the numbers forming the ratio and dividing the octave into 301 equal intervals (O. 301 being the logarithm of 2). This system is now sometimes replaced by the milli-octave or more commonly the cents which divide the octave into 1200 equal intervals.

I personally always use savarts not because the inventor was French but merely because it allows the direct use of logarithm tables which is most convenient if one is to do much work on subtle differences of intervals.

We hear many strong statements regarding scales and intervals. We are told that there are natural intervals and others considered artificial. This is probaly true and comes from our ability to grasp some intervals as more meaningful than others, to perceive some types of ratios more clearly than others. We should not however believe that these are established and permanent facts. Such theories are at the most a guess. Indian music is theoretically based on the same type of division of the octave as is Western music. Yet both utilise often in practice noticeably distinct intervals. The fact that the tempered scale which is based on roots tends in some countries to replace proportional or harmonic scales does not necessarily imply that we are abandoning a good type of scale for a bad one but raises the question as to whether we can grasp a series of proportional ratios as corresponding to expressive values, why we cannot grasp roots in the same way. True musicology must keep very shy of any theory and avoid carefully any form of number mysticism. We soon enough shall find that most people in practice follow a division of the octave quite distinct from the one they claim to be using.

#### The classification of instruments

The development and characteristics of musical instruments, just like the vocal technique, are very important elements for the study of ethno-musicology.

Many theories have been put forward to explain the origin and development of the different forms of musical instruments. We should be rather suspicious of such theories since we have no means whatever to know how primitive men may have behaved many thousand years ago. Kurt Sachs believes that instrumental music came from magic rituals and vocal music from the need of calling one another. Here in India we believed that we got everything readymade from certain divinities. Such matters being impossible to verify do not come within the purview of science.

Instruments are difficult to classify because of their variety. The Chinese used to divide instruments according to the material they are made of into *kin* (metal), *che* (stone), *t'u* (earthenware), *ko* (skin), *hiên* (strings), *p'o* (gourd), *chu* (bambu) and *mh* (wood). This was not accepted by Western musicologists because the instruments are usually made of several materials. The Indian

classification has been for many centuries the most logical and convenient one. It was established probably long before the *Natya Sastra* was compiled and recognizes *ghana* (gongs, cymbals, etc.), *avanaddha* (drums), *tata* (strings) and *sushira* (wind instruments).

The first reasonable classification of instruments adopted in Europe in the 19th century seems to have been the Indian one and modern classifications are not noticeably different.

The classification proposed by the Belgian Victor Mahillon (who died in 1924) is in *autophones*, *membranophones*, *chordophones* and *aerophones*: that is instruments whose the material itself produces the sound without being stretched in any way the *autophones* now usually called *idiophones*; the instruments in which the sound is produced by a skin or membrane stretched are the *membranophones*; those in which the sound-producing element is a string are *chordophones*; and *Aerophones* are those in which the air vibrates.

We easily see that, in spite of the complicated names, this latest discovery of Western musicology nearly follows the ancient Indian division.

#### The technique of voice vibration

The technique of voice production is one important element for the differentiation of musical families.

Sir Steuart Wilson gave us some days ago a most interesting and amusing account of some aspects of voice production in the West. His most qualified and beautiful demonstration was particularly interesting for us because it may help us to understand a fundamental difference of purpose between the European and the Indian singer.

Western singing is a form of chanting. It is basically an exalted way of reciting a poem, of carrying words and their meaning above the waves of the orchestra. The melodic line is the chanted flow of the sentence. The accents become the long, powerful and moving sustained notes. It is true that there is such a thing as the Italian vocalisation or *bel-canto* but this remains an occasional ornamentation of the spoken song.

In the purely modal form of music the voice is an instrument. It develops a *rāga* exactly as a *vīna* or a flute would do. In the higher forms of modal music, a musician can make almost exactly the same musical development on one poem as on another. The form of the *rāga*, the ornamentation of the song, the position of

the voice are quite independent of the words. In fact I have often noted that some of the most beautiful *khyals* of Northern India are built on meaningless syllables or on one or two old short verses whose meaning is not clear to the singer. This is why the gestures and expressions of the Indian singer follow the melodic form of the *rāga* in the North, the rhythmic pattern in the South but in no case the meaning of the words.

This naturally leads to a very different approach to singing and much of vocal technique is evolved according to the relative proportion of the three elements, which are the words, the theme and the rhythm, the ancient *Dhātu*, *Mātu* and *tāla*, and which are the guiding factors around which are grouped the other elements which come into action in the shaping of the voice. The extreme sensitiveness to rhythm of the Tamilian leads him to sustain a note by a repetitive rhythmical resounding of an allegedly single note bringing into action the lowest part of the larynx which works a little as does the palm of the left hand in the sustained sounds of the *mridangam*. This leads to a form of *gamaka* very surprising at first to ears trained to purely melodic patterns of ornamentation. You can therefore observe in this country what we might divide vocal technique into the *flute-voice* where the ornament is purely melodic, the *drum-voice* where the nature of the ornament is essentially rhythmical, the *vīna-voice* which is half way between. But we also have in those parts of India, influenced by Sino-Tibetan music, the *single-cry* where each note is dealt with as a separate entity, and we know also the chanting or speaking voice similar to that of Western countries.

This rough division may give you an idea of how an ethno-musicological survey and study of such basic things as voice production, instrumental technique, besides the form, style, ornamentation of the music may give us some useful information for the building of a reasonable and sound theory of the history of Indian music and help us to find out the original contribution of the different parts of India as well as its links with the music of other countries.

Ethno-musicology should play in music the part that archaeology plays in history. It gives us the positive documents by which we can verify and implement the data received from written or oral tradition.

### The problem of notation

In this connection it may be necessary to stress the importance of an adequate system of notation.

Nowhere is the notation system entirely satisfactory, and the purpose of notation is not always clearly understood. To learn a song from notation is not the best way to learn it, and some musicians, therefore, feel that any system is good enough provided it is simple and easy to print.

The work of the musicologist is however impossible if an adequate system of notation is not available. And, the more elaborate and detailed the notation the better his work.

Much of the work done on folk music in Europe in the last century and much of the work done even at present is practically useless as an instrument for Ethno-musicology, that is the classification of musical families. We cannot draw any valid conclusions from a notation in 12 semitones which entirely obliterates the microtones (the srutis) not only in the main theme but, and this is even more deplorable, in the ornaments.

In India where the use of microtonal intervals is so varied, so subtle, so beautiful, none will be able to talk sense about them until an adequate system for the analysis and notation of srutis and for the division of matras is not only made available, but brought into common use.

India has probably the oldest system of notation in the world. Greek notation, Arabic notation and later the Western Solfa system were most probably derived from Indian notation.

In the past four centuries Europe developed a much better and convenient system of notation than any previously used. All the recent attempts at increasing the range and possibilities of the Indian notation are imitated from the Western system. The two best-known attempts at introducing some feature of Western notation in the Indian system are those of Vishnu Digambar and V. N. Bhatkande.

These however remain rather inadequate in comparison to the Western staff. The best system I have come across so far is that used by Mrs. Vidya of Madras in her collection of classical Kritis. This brings modern Indian notation to a stage closely resembling

the systems used in Europe at the end of the Middle Ages. Such notation systems remain however very short of the requirements of Ethno-musicology. I do not see why Indian musicians should not now take the lead and, accepting all the additions made to notation in Europe in the past four centuries, carry this now further by meeting all the requirements of Indian music and thus give a welcome lead to the notation systems used in other countries. This obviously cannot be done until the Indian system is first put up to date and standardized.

### Need for the development of Ethno-musicology

In every country the musical theory is based on the implied assertion that the musical system prevalent is natural, superior, more ancient, etc. It is very difficult therefore to explain one form of music to people used to another form in terms of accepted musical theory. If I dared to repeat to you one tenth of what I have to listen to from Western or even North Indian musicians about Karnatic music you would turn me out of this place as a miscreant, a savage, an imperialist, or what not. But I must say for the sake of fairness, that I have often to listen in Madras to long discourses as to all the alleged inferiorities of Western or North Indian music based usually on some misunderstanding of musical terms. Such an outlook is harmful to everybody. Either people imitate and that is wrong as they deprecate and that is worse. We have to find some common ground for cultural development and understanding.

This is where Ethno-musicology can be for us the best platform, because it deals with facts only and can allow us to build up the basic material for musical studies irrespective of age-worn theories while dealing with age-old music and, with its help, we can come to some positive conclusions regarding the history of musical system in this vast land and the ancient literature which reflects this history. We can also analyse impartially the nature of the different features that are used to build each particular system and thus find out what are its essential elements and possibly the direction in which a particular system of music can develop while keeping in line with its original genius.

### Practical steps

But how to proceed about it practically. How can one develop in India a good laboratory of Ethno-musicology since it requires

தீக்ஷிதர், சாமா சாஸ்திரிகளுடைய உருப்படிகளை கவனமாக ஆராய்ந்து அறிந்து சொல்லிக் கொடுப்பதே ஒரு வழியாகும்.

For examples of gamaka signs and their explanation reference may be made to the preface in English and the addendum in Tamil, to Vol. I and Vol. III respectively of Mrs. S. Vidya's Kritis of Syamasastri for Vina play, as also to the English preface of my recently published (Sept. '55) 108 Kritis of Sri Tyagaraja in Devanagari Script, with Gamaka signs, notation etc. The gamaka signs are 14 for Vina players and they were reduced to 7 by me as intended for violin players and vocalists, when coupled with idea of crushed notes adopted from European Violin Music.

#### உதாஹரணங்கள்

1. { (i) சங்கராபரணம் :— ஸ்ரீநிதிஸ் - தநிஸ்.  
மேள—(29)  
(ii) கல்யாணி மேள 65 :— ஸ்ரீ நிதிஸ் - தநி - etc.
2. { (i) ஹம்ஸத்வதி :— காரீஸா ; - நி ஸநிக - ரீநிஸநி  
மேள (29)  
(ii) கல்யாணி—மேள 65 :— (a) நிஸாஸ - ரீநி, - கா - [ பமகரி ]  
(b) ரி - நிஸாஸா - ரீநி - க [ பம ]  
வார்த்தை) பி ரா . . ன வர லி ச் சி
3. (i) சங்கராபரண : }  
மேள (29) :— } ஸபா - பமகாம - ரிகாம - பா  
(ii) காம்போதி  
மேள—(28)— ரீ ; - பமகா - மகரீக -  
நிஸாஸா.
4. ஸாமம் : }  
மேள (29) } (1) ; - ஸா, ரி மா - பா ; ; பா  
வார்த்தைகள் சா, ந்த மு லே க etc.  
(2) பா, ப - ப ம - மக கரி ரீ - ரீமக
- பு  
புராதவராணி - [ த ப ] ஸா ஸா - ரி ரி - ம ம -  
மேள—(29) . . . மககரிநிஸ் - ரீம -  
கேதார— கம - பநிஸ், நி—பாம - காரி  
(29)  
5. (ii) நீலாம்பரி - கம - பஸ் - நீஸா -  
(29)  
(iii) நீலாம்பரி - காமாபா - பமமா - மக -  
(29) ரிகமக - ரிகஸா

6. (i) அடான - பமகா - மப - பா  
(29)  
(ii) காளடா - பமகா - மரிஸ [ நிஸரிஸநிஸதா ]  
(22)  
(iii) தளயாசி (ஸம) கா . ம பா -  
(8) த்யா ந மே
7. (i) சஹான - (ம) ரீ - கமபா - ம - கா, கம -  
(28) (2) ரீகரி - ஸநிஸ்  
வார்த்தை ஈ - வ ஸு தா - நீ - வம்டி.  
(2) தை . . வ மு.  
(ii) மாளவி—ரீ, க ம ப / ரி கம பா [ மாகிததி ]  
(28) காளதலனு / த நயு லா ப்ரோ சுடகு
8. (i) ரீதிகௌள— நிப - நிநி ஸா  
(22)  
(ii) கேதாரகௌள— ம ப - நி ஸ ரீ - [ ம க ரி ]  
(28)  
(iii) மத்யமாவதி - நீ ஸ ரீ - ரி ரி  
(22) நா து பை ப லி  
(iv) சுரடி ரிம - பநி - நிஸ்  
(28)
9. பைரவி  
20 (1) ஸ கா - ரி கா - ம பா - தநிஸ்  
(2) ரிகமக - கரிநிஸ் - ரிகமா - (ம)காரிஸ்  
கரஹர பிரியா  
22  
ஸா - ரீ - நிஸ் - கா க ரீ - க ரி ஸநி  
ரா மா நீ . . யெ ட . . .

N.B. All Gamaka Signs have not been put for want of printing facilities.

முக்கியமானவர்கள் தாளப்பாக்கம் சின்னையா அவர்கள், புரந்தரதாஸ், ஸ்ரீமத் போபேந்தரஸுவாமிகள், ஸ்ரீதியாகராஜர் போன்ற பாகவத சிரேஷ்டர்களாவர். இவர்கள் தங்கள் தங்கள் இஷ்டதெய்வத்திற்கு டோலோத்ஸவம் என்னும் பஜனை பத்தியின் பாகத்தை அதிக விமரிசையாகவும் எல்லோரும் இதில் பங்கு பெறும்படியும் செய்து வந்தனர்.

#### ஸ்வாமிகளுடைய நித்யோத்ஸவ ஸம்பிரதாயங்கள்

பாகவதர்கள் தினந்தோறும் முறைப்படி அனுஷ்டிக்க வேண்டிய உத்ஸவங்கள் ஆறு (1) பிரபோதம் அல்லது திருப்பள்ளி எழுச்சி (2) அபிஷேகம், பூஜை அலங்காரம் முதலியன. (3) உஞ்ச விருத்தி (4) பாகவதஸுமாராதனை (5) ஸாயங்கால பூஜை கீர்த்தனங்கள். (6) பஜனை, திவ்ய நாமம், டோலோத்ஸவம். இவ்வளவும் நித்யகர்மானுஷ்டானத்திற்கு விரோத மில்லாமல் நடக்க வேண்டும். இந்த முறையாகத்தான் ஸத்குருஸ்வாமி, தியாகப்பிரம்மம் முதலிய மஹான்கள் தினமும் நடத்தி வந்தார்கள். தியாகராஜ ஸ்வாமிகள் தினம் ராமனை பூஜித்து, தூபதீப நைவேத்ய சந்தன புஷ்ப தாம்பூலாதிகள் என்னும் சோடசோபசாரங்களையும் சமர்ப்பித்து, பகவானை மஞ்சத்தில் வீற்றிருக்கச் செய்து. ஊஞ்சல், லாவி, பல்வளிம்பு, ஜோகோட்டுதல் என்னும் சம்பிரதாயங்களை அனுஷ்டித்துவருவார். ஸ்ரீராமனுக்கு நித்திரை வரும்படி இனிய கீர்த்தனங்களைப்பாடுவார். இப்படி உத்ஸவ காலங்களில் பாடிய கீர்த்தனங்களுக்கு உத்ஸவ சம்பிரதாயக் கீர்த்தனங்கள் என்று பெயர்.

மேலும் ஸ்வாமிகள் தனது கிருகத்தில் ஸீதாராம விக்கிரகங்களை அலங்கரித்து விதிப்படி மூன்று காலங்களிலும் பூஜை செய்து, நித்யோத்ஸவம், பக்ஷோத்ஸவம் மாஸோத்ஸவம் வருஷோத்ஸவம் முதலியவற்றை தவறாமல் நடத்தி வருவார். அந்தந்த ஸந்தர்ப்பங்களுக்குத் தக்கப்படி கீர்த்தனங்களைப் பாடுவார். இது தவிர ஏகாதசி, ஸ்ரீராமநவமி முதலிய விசேஷ தினங்களிலும் உத்ஸவங்களைச் செய்து வந்தார். பிரதி தினமும் தாம் படுக்கைக்குச் செல்லுமுன், பழம், பால், தாம்பூலங்களை, ஸ்ரீராமன் ஸந்நிதியில் வைத்து “ஆரகிம்பவே” “விடமுஸேயவே” என்ற கீர்த்தனங்களைப்பாடி தானும் சயனத்திற்குச் செல்வார். பிறகு விடியற்காலத்தில் “மேலுகோவையா” என்னும் கீர்த்தனம் பாடி பகவானை எழுப்பி பூஜிப்பார்.

#### ஸ்வாமிகள் பாடிய சில நித்யோத்ஸவ கீர்த்தனங்கள்

“சேதுலார ச்ருங்காரமு ஜேஸி ஜுதுனு ஸ்ரீராம”, என்னும் கீர்த்தனையில் ஸ்ரீராமனுக்கு ஸர்வ உபசாரங்களையும் செய்து காண வேண்டும் என்கிறார். ஜோலிக்கும்படியான பொன் ஆஸனத்தில் இருக்கச் செய்து, மேன்மையான சரிகை பீதாம்பரத்தை அவருக்கு உடுத்தி, தெய்வலோகத்துப் புஷ்பங்களை அவரது சிகையில் வைத்து, ஆணி முத்துக்களாலான ஆபரணங்களைப்பூட்டி, பரிமளகந்தத்தைப் பூசி தாம் அவர் பக்கத்தில் நின்று விசரவேண்டுகிறார். “உபசாரமுலனு சேகோன்னவையா என்னும் கீர்த்தனத்தில் தாம் பகவானுக்கு நித்யபடி செய்யும் உபசாரங்களைக் கூறுகிறார். “துளஸீதளமுலசே” “துளஸீ பீலவ மல்லிகாதி” “ராமாபிராமாமனஸா” முதலிய கீர்த்தனங்களிலும், குறிப்பாக “கொலுவமரெகதா” என்னும் தோடிராகக் கீர்த்தனத்திலும், தாம் ராமனை தினம் ஆராதிக்கும் முறையைக் கூறுகிறார். இவர் விடியற்காலத்தில் எழுந்து, அழகாகத் தம்புராவைச் சுருதி சேர்த்து பகவானுடைய குண கீர்த்தனங்களைக் கானம் செய்வார். நடுப்பகலில் விசேஷ ஸநாநம், பூஜை, நிவேதனம் செய்து, மாலைபில் பஜனம், திவ்ய நாமம், டோலோத்ஸவம் முதலியவற்றை பாகவதர்களோடு கூடி, கனம் நயம் தேச்யம் என்ற பிரிவுபடி ராகங்கள் பாடி ஸ்வாமியை மஞ்சத்தில் “பல்வளிம்பு” செய்து ஜோகோட்டுதல் முதலிய ஸம்பிரதாயங்களை முறைப்படி அனுஷ்டிப்பார்.

#### விசேஷ உத்ஸவ கீர்த்தனங்கள்

ஸ்ரீராமனை சில விசேஷ தினங்களில் கல்யாண ராமனாகப் பார்க்க ஸ்வாமிகள் விரும்புவார். ஸ்ரீராமநவமி போன்ற நாட்களில் ஸீதாகல்யாண மஹோத்ஸவம் செய்து, அந்த அழகிய காசுதியில் தாம் ஈடுபட்டு பரமரஹஸ்யமான தம் ஆத்மானுபவங்களை வெளிப்படுத்துவார். பகவானை நாயகனாகவும் தன்னை நாயகியாகவும் பாவித்து அந்த நிலையில் செய்ய வேண்டிய பக்தி உபசாரங்களை பகவானுக்குப் புரிவார். இந்த சம்பிரதாயம், அநேகமாக எல்லா பக்தர்களிடமும் இருந்து வந்தது. ஜெயதேவர், மாணிக்கவாசகர், நாராயண தீர்த்தர், ஷேத்திரஜ்ஞர், வீரபாய், கபீர், புரந்தரதாஸ், முதலிய பக்தர்களும், இந்த நாயக-நாயகி பாவத்தை மேற்கொண்டு பகவானை ஆரதித்தனர். இதன் பிரகாரம் ஸ்வாமியும் ஸீதாராம மஹோத்ஸவத்தில் தன்னை பகவானுக்கு ஒரு நாயகிபோல் பாவித்து, அவருடைய திவ்ய குணங்களைச் சொல்லிக்கொண்டு அவருக்கு நலங்கு-ஊஞ்சல்-லாவி-பல்வளிம்பு-ஹாரத்தி-சோபானை, மங்களம் முதலிய உபசார வழக்கங்களைச் செய்கிறார். அவருடைய அந்தரங்கத்தில் கொண்ட ப்ரேமை, பஹிங்கமாக ஸேவையின் மூலம் வெளியாகின்றது. இந்தச் சேவையின் பலவற்றையும் எவ்வாறு ஸ்வாமிகள் பகவானுக்குச் செய்து மகிழ்ச்சியடைகிறார் என்பதைப்பார்ப்போம்.

#### கத்தியம் ஒரு பிரகடனம்

உத்ஸவ ஸம்பிரதாயக் கீர்த்தனங்களில், முதலாக ஒரு சூர்ணிகை அல்லது கத்தியம் எழுதப்பட்டிருக்கிறது. இதை ஸ்வாமிகள் எழுதின நோக்கம் ஸம்பிரதாயப்படி பகவானைப்பற்றிய ஒரு கட்டிய வசனமாகும். இந்த வசனத்தில் பகவானுடைய இருக்கையாகிய ஸ்வைகுண்டம் அவருடைய பிருதுக்கள், அலங்காரம், பரிவாரம், தீரம், வீரம், முதலியவற்றை விவரிக்க நாம் காணலாம். சாதாரணமாக ஓர் அரசன், தன் சபைக்கு வருமுன் அவனைப்பற்றி பண்டைக்காலத்தில் கட்டியம் கூறுவதுண்டு. அத்தன்மையது போலும். லக்ஷ்மீரமணனுள் பகவான் மஹாவைகுண்டநகரத்தில் பாது கோடி ஸமானமான வஜ்ரஸ்தம்பாயுத ஸ்வித ஸ்வர்ண மண்டபத்தில், மணி மகுடம் தரித்து, நவரத்ன கசித கனகமய ஹர்ஸதாலிகா தல்பத்தில் இருக்கிறார். கின்னார் கிம்புருஷர் ஸித்தர் வித்யாதரர் தேவர்கள் இந்திரன் முதலிய அஷ்ட திக்பாலர்கள், பகவானை வேலித்த வண்ணமாக இருக்கின்றார்கள். இவர் சக்ரவர்த்தித் திருமகனாய் துஷ்ட நிக்ரக சிஷ்ட பரிபாலனத்திற்காகவும் பக்தர்களையும், ஸாதுக்களையும், ரக்ஷிக்கவும் அயோத்தியில் அவதரித்தார். இத்தகைய அவதார மூர்த்தியின் பூர்வோத்திரத்தை பிரகடனம் செய்ய வேண்டியது அவசியம். திருக்கல்யாண மஹோத்ஸவத்திற்கு முன் மரபின்போயின், குலம், ஊர், கோத்திரம், குணம், முதலியனவற்றை நாம் கேட்டுத் தெரிந்து கொள்வது போல், இந்தப்பிரகடனத்தில் ராமனுடைய பூர்வோத்திரம் கூறப்படுகிறது.

#### ஹேச்சரி : பகவான்வருகையின் பிரபாவம்

ஸ்வைகுண்ட நகரத்தை விட்டு பூலோகத்திற்கு வரும்போது விசேஷமான வரவேற்பும் அளிக்கப்படுகிறது. மேலும் திருக்கல்யாண மண்டபத்திற்கு வரும்போது, தேவர்கள், முனிவர்கள் ஸாது ஜனங்கள், பக்த கோடிகள் முதலியோர் அவரை இடை விடாது நெருங்கி வருகின்றனர். அவருடைய தங்க மயமான கிரீடத்தின் ஒளி வீசுகின்றது, காதணிகளான மகரகுண்டலங்கள் அசைகின்றன. பாதசரங்கள் “கல்” என்று சப்திக்கின்றன. முத்து மாலைகள், அசைகின்றன. பிரம்மாவும் தேவேந்திரனும் இருபக்கங்களில் நின்று துதிக்கின்றார்கள். ஸனகாதி முனிவர்கள் கண்டு சந்தோஷிக்கின்றனர், மாணிக்யமயமான சிங்காதனத்தில் அமரும்போது தேவர்கள் மலர் மாரி பொழிக்கின்றனர். இவருடைய சகோதரியான பரமரஸ்தி எதிர் கொண்டு

அழைக்கிறார். இவனுடைய கரத்திலிருக்கும் கிளியானது இவருடைய மஹிமைகளை மகிழ்ச்சியுடன் சொல்லுகின்றது. வீணை ஒலிபோன்ற சொற்கள் பேசப்படுகின்றன. இவ்வளவு மகத்தான குழ்நிலை இருக்கும் போது பகவான் கவனிக்காமல் வரமுடியுமா? வெகு ஹேச்சரிக்கையாகத்தான் வர வேண்டும். இது திருக்கல்யாணத்திற்கு முன் நடக்கும் ஓர் ஊர் கோலம் அல்லது மாப்பிள்ளை அழைப்புபோலும்.

#### திருக்கல்யாண வைபவம்

“கௌரீகல்யாணம்” சொல்லுதல் என்பது ஒரு முதன்மையான சுப ஸம் பிரதாயம். வீதாக்கல்யாண வைபோகமே” என்னும் சங்கராபரண ராகக் கீர்த்தனத்தில், இராமனுடைய ஸௌந்தர்யமானது விசேஷமாக வர்ணிக்கப்பட்டிருக்கிறது. ஏனென்றால், கல்யாணப்பெண் தன் கணவனுடைய ரூபலாவண்யத்தில் மயங்குவது ஸகஜம். மேலும் ஸ்வாமிகள் பாமா மணியாகிய வீதா தேவியைப் போல் தன்னை நினைத்துக் கொண்டு, தன் ஹ்ருதய கமலத்தில் பகவானை முதல்முதல் வர வேற்கின்றார். பகவானுடைய குணங்களான வீரம், தீரம், காந்தம், இவை இக்கீர்த்தனத்தில், வெகு அழகாக சொல்லப்படுகின்றன. ராமன் ரமணியகாதரன். கோடி மன்மதனுடைய ஸோகஸு வாய்ந்தவன். பரிபூர்ண காமன், ஸர்வலோகாதாரன். பாமராஸுரபீமன், சூர்யகுலதிலகன், இத்தகைய குண நலங்கள் வாய்ந்த நாயகனோடு லோகநாயகியாகிய வீதாதேவி வாழ்க்கைப்படக் காத்திருப்பதுபோல், ஸ்வாமிகள் தன்னையே அந்த நிலையில் வைத்து சித்திக்கிறார். இதை நாயக நாயகபாவம் என்றும் கூறுவது உண்டு. இப்பிரபஞ்சத்தில் இருக்கும் சகல ஜீவாத்மாக்களும் ஸ்திரீகளைப் போன்றவைகளேயாதலால், பகவானுள் நாயகஸூபுரம் சேர்ந்து சுகித்திருப்பதே ஒரு மஹோத்ஸவம், இந்த பாவத்தின் பிரகாரம், ஜீவாத்மாவாகிய ஸ்திரீ, பரமாத்மாவோடு சேர்ந்திருந்தால் நித்யானந்தம் உண்டாகிறது. பரஸ்பர ஆன்ம ஐக்கியமே கல்யாணம். இந்த விசேஷ பாவத்தைதான் ஸ்வாமிகள் மேற்கூறிய கீர்த்தனத்தில் குறித்துக்காட்டுகிறார். ஒருவனுடைய அழகு, குணம், கல்வி, கீர்த்தி முதலியன வெல்லாம், அவனிடம் ப்ரேமை கொண்ட மனத்திற்கு, ஆயிரமடங்கு அதிகமாகத் தோன்றும். ஆகையால் இந்தக் கல்யாண ஸந்தர்ப்பத்தில் தன்னை பகவானுடைய நாயகியைப் போல் கருதி அவருடைய குணங்களை ஸ்வாமிகள் அபரிமிதமாகக் கூறுகிறார்.

#### நலங்கிடுதல் முதலியன

திருக்கல்யாணம் முடிந்தவுடன், நாயகிக்கு தன் நாயகனிடம் இன்ப உணர்ச்சிகள் எழுவது ஸகஜம். அன்புமயமான இவ்வுணர்ச்சிகள், சுத்த தெய்வத்தன்மை பெறுவதற்கு, பகவானை அணுகி அவரிடம் ஸ்பரிசும் பந்தம் உண்டாக வேண்டும். இக்கருத்தினால் ஸ்வாமிகள் பகவானைத் தொட்டு நலங்கிட அழைக்கிறார். ஸ்ரீராமனை ஸ்வாமிகள் நோக்கி,

“நளினலோசன நீரு—நலுகுபெட்டெதனூரா.”

நாபாலி ஸ்ரீராம பூபாலகஸ்தோமா

காபாடஸமயமு நீபாதமுலீரா”

என்று பகவானுடைய பாதகரணங்களை வேண்டுகின்றார். நலங்கிடும் ஸமயத்தில் ஸ்வாமிகளுக்கு யாதொன்றும் தோன்றவில்லை. பகவானுடைய மூககாந்தி இவரை மெய்மறக்க ஆந்த மளிக்கிறது. “போதத்தை” தருகிறது. பக்தியை மேலிடச் செய்கிறது. ஸ்வாமிகள் மத்தியாமவதி கீர்த்தனமாகிய “நகுமோழு கலவாணி” என்பதையும், “நாபாலி ஸ்ரீராம” என்னும் சங்கராபரணராகக் கீர்த்தனத்தையும் பாடி அவற்றில் பகவானுடைய மனோஹரமான

குணங்களைப் போற்றுகின்றார். இராமன் “தேவாதி தேவன்,” “திவ்ய சுந்தரன்,” “ஸ்ரீவாஸுதேவன்,” “ஸுஜ்ஞான நிதி,” “அஜ்ஞான இருளை அகற்றும் ஆதவன்,” “நிர்மலாகாரன்”

‘தர்மாத்மி மோக்ஷத்தை தயைசெய்பவன் ராமன், இராமனுடைய பாத ஸேவை பூர்வ ஜன்மத்தில் செய்த பூஜாபலத்தினால் கிடைத்தது என்று சுவாமிகள் கருதுகிறார்.

(“தொலினை பூஜாபலமேமோ கலிகெ நீபதஸேவ) ”

“கோரி நீபதஸேவே ஸாரெரு ஸேயனுதலசி  
மாரமண நாலோனே மருளுகொன்னு”

என்றும் ராமனுடைய ஸோகஸானது இவருடைய உள்ளத்தில் அசைக்க முடியாத இடம் பெற்று விட்டது என்றும் கூறி ஆந்த மேலீட்டால் ஆந்த பைரவி ராகத்தில் உள்ளமுருக வெகு அழகான கீர்த்தனத்தைப் பாடுகிறார் அதில் பகவானைப் பார்த்து.

“கஜ்ரஸாகரவிஹாரா—அபரிமித கோரபாதக விதார  
க்ருரஜனகணவிதூர—நிகமஸம்சார சுந்தர சரீர  
ஸுதமகாவிதிவிபங்க ஸ்ரீராம—ஸ்மனரிபுஸந்நுதாங்க  
ஸ்மிதமானவாந்தரங்க ஜநகஜா—ஸ்ருங்காரஜலஜபருங்க  
ராஜாதிராஜவேஷ ஸ்ரீராம—ரமணியகரஸூபுஷ  
ராஜநுத லலிதபாஷ—ஸ்ரீதியாகராஜாதி பக்தி போஷ”

என்று தன்னை ஒரு நாயகியாக பாவித்து பகவானுக்கு எதிரில் நின்று “கலியாணப் பெண்” பத்தியம் பாடுவது போல் பாடுகிறார். பிறகு “ஜேயமங்களம்” என்று நலங்கு மங்களம் சொல்லி ஹாரதி ஸோபானை என்னும் திருஷ்டி கழிக்கும் ஸம்பிரதாயக் கீர்த்தனங்களைப் பாடுகின்றார்.

#### ஹாரதி ஸோபாணை

கல்யாண மண்டபத்தில் கோடி சூர்யப் பிரகாசமாக ஜ்வலித்துக் கொண்டிருக்கும் தம்பதிகளுக்கு திருஷ்டி தோஷம் ஏற்படும் என்று நினைத்து ஸ்வாமிகள், “ஹாரதி” என்னும் ஸம்பிரதாயத்தை அநுஸரித்து ஸூரடி, ஆரபிராகங்களில் கீர்த்தனங்களைப் பாடுகிறார். இந்தக் கீர்த்தனங்களில் திருஷ்டி ஏற்படுவதற்குக் காரணங்களையும் கூறுகிறார். இவை ஸ்வாமிகளுடைய விசேஷ கல்பனா சக்தியைக் காட்டுவதோடு வீதாராமர்கள் ஜகன் மோஹன ரூபவாண்களாய் பரஸ்பரப்பிரேமையில் விளங்குகின்றார்கள். ஸ்வர்ண காந்தியுடைய ஆதிசேஷன் மீது விளங்குபவனும் மரகதமணியையொத்த நீலமேக ஸ்யாமலனுமான ஸ்ரீராமன், மேக காந்தியுடன் விளங்கும் வீதாதேவியோடு வெகு இனிமையாகப் பேசும் சந்தர்ப்பமும், இராமனுக்கு இருபக்கமும் மாறி மாறி தோன்றும் வீதாதேவியின் புல்லாக்கின் காந்தியும், சந்திரன் சூரியன், நரோத்தமர்கள் பிரம்மா தேவர்கள் ஷத்திரியர்கள் முதலியோர் கூடி தரிசிக்கும் போது வீதாதேவியின் கைவளையங்கள் சப்திக்க அதைக் கேட்டு மனம் பூரித்து இராமன் புன்முறுவல் செய்வதும், திருஷ்டிக்குக் காரணமாகும் என்று ஸ்வாமிகள் கருதுகின்றார். இம்மாதிரி சுபகாரியங்கள் நடக்கும் போது பகைவர்களின் க்ருரமான பார்வைபட்டுக் கெடுதியாதொன்றும் ஸம்பவிக்காமல் இருக்கும்படி ஹாரதி ஸோபாணை என்னும் உபசார ஸம்பிரதாயத்தை வாமிகள் அனுஷ்டிக்கிறார். பெரியாழ்வாரே பகவானுக்கு திருஷ்டி படாதபடி

“பாகவத ஸேவலோ படவியுந்நாவு  
ராகவிரஹித ! நன்னுமரவக.

என்று மற்றும் மெதுவாக தாலாட்டுகிறார்.

#### ஜோகொட்டுதல்

டோலோத்ஸவத்தின் கடைசி சம்பிரதாயமான உபசாரம் ஜோகொட்டுதலாகும். இந்த தாலாட்டில் ராமநாம ப்ரபாவத்தை நாமாவளிப்பால் அமைத்து ரீதி கௌளா ராகத்தில்,

“ஜோ ஜோ ராம ஆநந்தகன”

என்னும் கீர்த்தனத்தில் சப்தாலங்காரம் நிறைந்து இருக்கிறது. ராமனை “ஆநந்தகனராம தசரதபால் பூஜாலோல ரகுசுலதிலகா, குடிலிதாலக, நிர்குணரூபா ஸுகுணகலாப, மஞ்சளவேஷ, பக்தஸுமாராஜ என்று பஜனை பத்ததியில் நாமாவளி சொல்லிக் கொண்டே நித்திரைக்குச் செல்லுகின்றார். திரையும் போடப்படுகிறது. ஸ்வாமிகள் ராமநாம ஜபத்தில் ஆழ்ந்து நித்திரை அடைகிறார்.

#### திருப்பள்ளி எழுச்சி

விடியற் காலத்தில் வழக்கம்போல் எழுந்து நித்யகர்மானுஷ்டானங்களை முடித்துக்கொண்டு மேலுக்கோவையா என்னும் அழகான பெளளராக கீர்த்தனத்தைப் பாடி, விஸ்வாமித்ர மஹரிஷி ராமனை எழுப்புவதுபோல் எழுப்புகிறார். பகவான் ஏன் விழித்துக் கொள்ளவேண்டுமென்கிற காரணத்தையும் இந்தக் கீர்த்தனத்தில் காட்டுகிறார். ராமனைப் பார்த்து ஸ்வாமிகள் “பள்ளி எழுந்திராய் எங்களை ரகிப்பாய் நாரதாதி முனிவர்கள் உன் மகிமைகளைப் பாடுகின்றனர். தேவமாதர்கள் பணி விடை செய்கின்றனர். அணிமாதி லித்தர்கள் தாங்கி நிற்கும் தீபங்கள் மங்கலாயின. எழுந்திருக்கா விட்டால் பூலோகம் அஞ்ஞானத்தில் ஆழ்ந்து அரசர்கள் தங்கள் ராஜ நிதி தெரியாமல் விழிப்பார்கள் என்கின்றார். பகவான் நித்திரையிலிருந்து எழுந்ததும் அவருக்கு பால் வெண்ணெய் இவற்றைச் சமர்ப்பித்து மங்களம் பாடுகிறார்.

#### மங்களங்கள்

ஸ்வாமிகள் பகவானை நோக்கி ஐந்து விதமான மங்களங்களை ஐந்து பொருத்தமானதும் சுபகரமானதுமான ராகங்களால் பாடுகின்றார். ஒவ்வொன்றிலும் ஒரு விசேஷ கருத்து அமைந்துள்ளது. தந்யாலிராக மங்களக் கீர்த்தனத்தில் இராமனுடைய அங்க செளந்தர்யம், பாணம், குணம், ஆபரணங்கள், பிருதுக்கள் இவைகளுக்கெல்லாம் மங்களம் உண்டாக வேண்டுகிறார். ப்ரஹ்ம கேதாரகௌளராகத்தில் பகவானுடைய பற்பல அவதாரமஹிமை நிரந்தர குணங்கள் இவைகளையும், ஸுரடிராக மங்களத்தில், ஸகல ஜீவராசிகளையும் தன் குலம், மனிதவர்க்கம், பாகவதர்கள் இவர்களைக்காப்பாற்றும் குணத்தையும், காளடாராக மங்களத்தில் ராமனுடைய தனிப்பட்ட குணங்களான, கருணை, வீரம், தீரம், அங்க செளந்தரியம், ம்ருதுபாஷணம் இவற்றையும், கடைசியில் செளராஷ்டிர ராகத்தில், ராமனுடைய நாமம், ரூபம், பக்த கோஷ்டிகளாகிய அனுமான் ப்ரஹ்லாதன் நாரதர் முதலியோர் போற்றும் சரண கமலங்களுக்கும் மங்களம் உண்டாகும்படி ப்ரார்த்திக்கிறார்.

ஸ்வாமிகளுடைய உத்ஸவ ஸம்பிரதாயக் கீர்த்தனங்களில் ஒரு விசேஷம்

தியாகராஜ ஸ்வாமிகளுடைய உத்ஸவ சம்பிரதாயக் கீர்த்தனங்களில், ஸ்ருங்கார-ரஸம் என்பது கிடையாது. பக்திரஸமே இவற்றில் அடங்கி இருக்கிறது. நாயகன்-நாயகி பாவமானது தெய்விகத் தன்மையுடையதாக

இருக்கிறது. தவிர மனம், இந்திரியங்கள் இவை அடங்க பகவானுடைய அர்ச்சா விக்கிரக உருவம் தேவை. “ஸுகுணத்யான முபைநி செளக்யமு” என்று ஸ்வாமிகள் சொல்லுகிறார். “யோகமு நீபை அநுராகமு பாடேத வேரேகதி யேவரு” என்று ஸ்வாமிகள் கூறியபடி, பகவானிடத்தில் அன்பு வைப்பதுதான் யோகம். எனவே இந்தக் கீர்த்தனங்களின் மூலமாக நமக்குப் பகவானிடத்தில் ப்ரேமை உண்டாகிறது. உபசாரங்களின் மூலமாக, அது திடப்பட்டு அது மேன்மேலும் வளர்ந்து கொண்டே போகிறது.

தவிர, நம் நாட்டில் கணவனே கண்கண்ட தெய்வமென்று கருதும் நமது பெண்மணிகள் தங்கள் வாழ்க்கைகளை இன்பமாகவும், அமைதியாகவும், யாதொரு தகருமும் இன்றி இல்லறமாக நடத்தினர். ஒருவனுடைய வாழ்க்கையில் கல்யாணத்தை மஹோத்ஸவமாகவே கருதி, அதன் ப்ரகாரம் தம்பதிகளிடையே அன்பு மேன்மேலும் வளர, நலங்கு, செண்டாடுதல், பத்தியம் சொல்லுதல், ஊஞ்சல் ஆடுதல், லாவி, ஹாரத்தி, சோபானை முதலியனவற்றை அழகாக நாம் அனுஷ்டித்து வந்தோம். தற்போது இவை பெரும்பாலும் மறைந்து கொண்டு வருகின்றன. இது நமது வாழ்க்கையில் ஒரு பெரிய நஷ்டமாகும். முந்தி கல்யாண காலங்களில் இவை எல்லாம் அழகாகப் பாடப்பட்டன. இப்போது இவற்றைப் பாடுவதற்கு வேண்டிய ஆட்களும் இல்லை, அவகாசமும் இல்லை. இந்தக் கீர்த்தனங்களை பெரும்பாலும் பெண்களுக்கென்றே தியாகராஜஸ்வாமிகள், ஆநந்த பைரவி, நீலாம்பரி, சஹான முதலியராகங்களில் பாடினார்போலும். ஆகையால் நமது நாட்டு உத்தம பெண்மணிகள் இத்தகைய ப்ரிசுத்தமான பாடல்களைப்பாடி தங்கள் வீட்டில் தெய்வபக்தி தாண்டவமாடவும், அவைகளை உண்மையான கோயில்களாகவும் எண்ணுவார்கள் என்று அவர்களைத் தாழ்மையாகக் கேட்டுக் கொள்ளுகிறேன்.

ஓம் தத்ஸத்—தியாகராஜஸ்வாமிகள் அடிபோற்றி !

# KATHAK

BY

SRIMATI KAPILA VATSYAYAN

It is commonly believed today that Kathak in its present form is a dance-style which is not only very recent but also one which does not share the essential character of the Indian dance with the other styles of Indian dancing. Unlike Bharatanāṭyam it is not religious in character and does not seem to have been handed down to the immortal sage Bharata by the Almighty Brahma himself and unlike Kathakali is not the narrator of the heroic deeds of Rāma. It seems hardly to have even the deep devotional and lyrical aesthetic quality of Manipuri where the devotee loses himself in the praise of the Lord Krishna. Kathak may deal with the themes of the gods, but hardly ever do people associate it with identification with the One and Almighty God Himself. This observation may or may not be correct, but it is true that a casual observer of this dance-style is first and foremost struck by the highly stylized character of this dance-style, a stylization which is neither spiritual in character as Bharatanāṭyam nor epic as Kathakali, but fundamentally urban and courtly. This is so obvious in its love for virtuosity and an emphasis on sheer form and its complicated rhythmic patterns.

The true history of this dance-style seems to be lost in the cultural vicissitudes of Northern India, and one is not sure from where it sprung up, and how it developed. There are innumerable legends attached to it, but there are very few examples in sculpture or literature, which would help us in determining any specific date with regard to its origin. However, one can be absolutely certain that whenever this dance-form emerged and whatever the foreign influences on it might have been, it was always guided by the fundamental principles of Hindu art in general and what we term as Indian dance in particular. We have only to observe the present form of Kathak very closely to realise that whatever the nature of the stylization of this art-form may be it is ruled by the basic principles of the Hindu dance. It has the two aspects of

*nritya* and *abhinaya* in it and divides itself into *tāṇḍava* and *lāsya* as any other form of the Indian dance may.

From what we can gather from the Moghul and Rajasthani miniature paintings and from references in literary and musical works of the period, it may fairly certainly be asserted that the art-form must have flourished at its best in the sixteenth and seventeenth centuries. In these paintings, we find examples of musical instruments and costumes which are peculiar only to this dance-style. We have here for the first time, a musical instrument like the *Tabla* and we find too that the dancer performs in a skirt very similar to the present '*lahanga*' of the Kathak. It is true for all practical purposes, the dancers seem mostly to dance before a company of kings and courtiers and we rarely find examples of the dedicated dancer dancing in solitude or in company, to the One and Almighty. This, however, is not to say that the essential character of the Hindu dance, which was meant to be a *sādhana* (contemplation) is lost to this dance-form. And we have today in the dance-form songs which tell us of the purely religious qualities of the dance-style. The presiding deity of this dance form is Lord Krishna, who comes down to play with the Gopis, breaks their earthen pitchers, sprinkles the coloured water on their dresses and lifts the mountain Govardhana to protect the trembling damsels of Mathura. Such thematic undertones of the dance give the highly urbanised dance-form also a religious character. It is true, however, that by the time the Kathak flourished at its best, the original form of the Hindu dance had gone through a considerable change and to the uninitiated eye, and today the over-all impression is only of an art practised before a sophisticated and urban audience.

In the Moghul courts the characteristic and traditional forms of the Hindu dance have gone a transformation too; thus the invocation of the Hindu dance seems to have been changed into the '*Salāmi*' (Salutation) of the Kathak. The dancer does not begin her performance by invoking God or an aspect of Him, but instead she bows to the polished and elegant spectators to appreciate her performance. We find thus that the emphasis is at once shifted and the role of the dancer is changed from that of a devotee to that of a performer, an artist who exhibits, in however, dignified and elevated a number. Delhi would naturally be the

stronghold of an art, so polished in character and so sophisticated in form. The Moghul court delighted in its love of virtuosity and its technical complexity. The exponent of this dance-form received the greatest patronage from these courts. But apparently after the decay of the Moghul court especially after the reign of Mohammed Shah 'Rangila', the exponents seem to have dispersed. Later the most famous of them sought the patronage of the royal courts at Lucknow, Rampur, Jaipur, Raigarh, Gwalior and Datia. Since the last two centuries the art-form has survived only in these courts, and even today the best examples of this dance-form have been preserved in the courts of the Indian princes.

The word 'Kathak' as such was not really used till 1904 when it is used for the first in the Imperial Gazetteer. The Census Report of 1921 in a survey speaks of a class of dancers who are termed 'Kathakas'. The word prevalent before that seems to have been *Bharatarasika* and the more familiar word 'bhānd'. Obviously the exponents of this dance-style who lived in the courts of Mohammed Shah Rangila dispersed into various remote regions and established themselves into little sects of dancers. These dancers sometimes did and sometimes did not have any training in the theoretical and academic traditions of the Hindu dance. It is on account of this that the original character of this dance sometimes could hardly be recognised even though in some of the songs like '*kathan kare jāo kathak kahe*' we find that this was but a popularisation of the earlier *pūjā* forms.

The oral tradition of this dance-style is preserved in a *gharānā sampradāya* of the north which is very much equivalent to the '*Nattuvanār*'s tradition of South India and can be easily traced back to a few names of the last century. Pandit Prakashji is the first name we hear in this field and Pandit Thakur Prasad of Lucknow is the great name with whom the entire development of the Lucknow school of Kathak is associated. The patronage of Wajid Ali Shah laid the foundations of this lyrical and delicate school of Kathak at Lucknow and the patronage of the Jaipur courts produced the more austere and slightly less lyrical school of the Jaipur Kathak. The Jaipur school developed a variety of rhythmic patterns and foot-work and a rich store of *Sāhitya-cum-tāla* compositions known as the *kavitas*. There is yet



Brij Mohan son of Achchan Maharaj



Sitara Devi

another tradition of Banaras which specialises in the *tāṇḍava nritya* of Śiva and Vishnu. Sukhdev Maharaj of Banaras is today the only living specialist of this branch of Kathak.

It is more or less agreed by most scholars of Kathak that all these three schools of Kathak as known to us today have received their initial impetus from Pandit Prakashjee and Thakur Prasad, the forefathers of the famous Achhan, Lachhan and Shambhu brothers. Maharaj Binda Din is a great name in the Kathak world and his life gives us a fairly vivid picture of the character and spirit of this art. There is no written history of the family, but according to the oral tradition this family belonged to a well-known Katthik Brahmana-kula and lived in a village by the name of Handeya, near Allahabad. Some people also believe that the village was Chilbila and not Handeya, but Shambhu Maharaj is of the opinion that it was village Handeya where the forefather of Maharaj Binda Din received his first inspiration for the dance. It is said that Lord Krishna came to the forefather of Maharaj Binda Din in a vision and commanded him to propagate the classical art of the dance to the mortals. It is also commonly believed that the entire family of Maharaj Binda Din received their training from none other but the Lord Krishna himself who appeared to them often in their dreams. This legend of this great family of dancers may not be true, but it is evident that the entire family of Maharaj Binda Din had received a divine inspiration which they were trying to communicate through their technique and art. A treatise on the Kathak dance was handed down to Maharaj Binda Din. This treatise was entitled the *Bhāgavata* and Achhan Maharaj used to say that the basis of this treatise was the *Sāmaveda* itself. In this treatise are mentioned various types of *tukras*, viz. *sangeet ke tukre*, *pirmalu ke tukre*, *natavari ke tukre* and *lāsyā ke tukre*. Binda Din's father, Thakur Prasad, served both at the court of Nawab Wajid Ali Shah and the Nawab before him. Binda Din, Bhairava Prasad and Kalika Prasad also served in these courts of the Nawabs of Avadh. Thakur Prasad himself was the writer of a treatise on dancing which was presumably based on an earlier treatise belonging to his own family. But unfortunately, in a fire, it seems, both the earlier treatises and Thakur Prasad's treatise on dance were destroyed.

Both Binda Din and Kalika Din received their training under Thakur Prasadjee and it is said that for three years Binda Din was made to practise only four *bols*, viz. *tig, da, dig, dig*. The stories popular amongst the various Kathak Gurus regarding the number of hours Binda Din practised and the various occasions on which a *pakhāwaj*-player was defeated in rhythm *vinayayoga* are stories which indicate the perfect mastery of this dancer on rhythm and *tāla*. The number of *lays* which he could reproduce with his feet and the swiftness with which each *bol* was brought out by the *ghunghurus* is still a byword in the Kathak world. From the courts of the Lucknow Nawabs to the princes of Bhopal to the Maharaja Shriman Maila Sahib of Nepal, every one seemed to be fascinated by this dancer. Binda Din taught some of the most well-known *naach* girls of Calcutta, Patna and Banaras. Gauhar and Zohra are the two famous pupils of Maharaj Binda Din. It is significant that in spite of the wealth of reputation and popularity which Binda Din enjoyed in the courts his entire attitude towards the art was never one which limited it to the art of the court alone. Binda Din was a most ardent devotee of the Lord Krishna and in many of his compositions his supreme devotion to this god is expressed. It was in the hands of this family that the Kathak dance continued to retain its essentially Hindu character in spite of the fact that it found its best patronage under the Muslim courts. The *sāhitya* of Kathak to this day revolves round the themes of *Rādhā* and Krishna and on occasions such as the *Janmāshtami* and the *Holi* there were long sessions of the enacting of themes from the life of the Lord Krishna in the very courts where politically speaking Hindus were ostracized. The three brothers Achhan Maharaj (Jagan Nath), Lachhu Maharaj (Baij Nath) and Shambhu Maharaj (Shambhu Nath) were the sons of Kalika Prasad and for the most part spent their lives in the courts of the Nawab of Rampur. The first Nawab of Rampur was a pupil of Achhan Maharaj and there are any number of interesting tales connected with the teaching of Kathak to the Nawab of Rampur and one or two other pupils in his court. Maharaj Binda Din lived long enough to leave a vast heritage of the art in the hands of these three nephews and in the art of Achhan, Shambhu and Lachhu we can to this day see the subtle beauties of an entire art form whose richness in some ways may have become limited, but one which has not lost its elemental lustre. Sohan Lal and Jia Lal were also

at some stage the pupils of Maharaj Binda Din, but they developed their own style of Kathak which found its greatest patronage in the Jaipur courts. Names such as Hanuman Prasad, Badri Prasad and Durga Prasad are famous in this school. Jia Lal was by far the best exponent of this group and his absolutely terse rhythmic patterns specially in the compositions called the *paranas* in the *nṛtta* of Kathak are incomparable to any others. Kartik Ram, originally a student of Jia Lal has continued this tradition of the Jaipur school under the Maharaj of Raigarh and has almost developed a school of his own today as has combined in himself very many of the elements of both the Lucknow and the Jaipur schools. Sukhdev Maharaj of Banaras is also very closely related to the family of Binda Din. But a large part of Sukhdev Maharaj's life, as also of his father, was spent in Nepal and the influence of the worship of Kālī and Śiva is obvious in his dance compositions. The Saivite tradition in Kathak is really never predominant, but when one watches his son Gopi Krishna and his pupil Sitara, one knows what a powerful part the *tāndava* of Śiva and Kālī can play in this dance-style. A certain verve and vigour with elevations and *bhramaris* not known to the other schools of Kathak dancing are frequently used here. One has only to watch the performance of Sitara and Gopi Krishna to know the vigour of Kathak.

In spite of the fact that various references are found to the texts of Kathak dance, no theoretical text in a printed form has come down to the Kathak world. It is perhaps on account of this that the usual dance gurus of Kathak hardly ever use any academic terminology which is so prevalent with the *Nattuvanars* of South India and the Gurus of Kathakali. It is said that Pannalal Gosain of Banaras wrote a book on the whole gamut of Kathak and which was based on a treatise which Thakur Prasad had written and which Maharaj Binda Din knew by heart. The manuscript of this treatise in a very interpolated form is available with some Kathak Gurus and a certain Moonga Maharaj of Mathura is supposed to have by far the most correct copy of this text. Achhan Maharaj said that he had once possessed a manuscript in which all the *Nāyikābhedas* of Kathak were mentioned, but that it was no longer with him and had been pawned by some of his ancestors. Lachhu Maharaj has with him today a manuscript of *Hasta-abhinaya* and *Nāyikābheda*. How far the material

contained in this manuscript is in accordance with the Śāstraic tradition of the theoretical texts of the Hindu dance is a disputable point. Merely glancing through the manuscript once I had the impression that the later *ritikāla* tradition of Hindi literature and the earlier Sanskrit *kāvya* tradition had got fairly mixed up and the treatise was a mixture of both the attitudes of the writers on dramaturgy and the writers of *Sāhitya*. Shambhu Maharaj also, it seems, has a manuscript with him which has been very difficult for anybody to see. However, from what one gathers from Lachhu Maharaj and Birju Maharaj regarding the manuscript, it seems that there are very many *bols* written in the manuscript and this treatise is different from the one that Lachhu Maharaj possesses. There is also a mention of the various types of *tālas* used in Kathak in this treatise. Of all these texts, perhaps the really authentic theoretical-text was possessed by Shri Gauri Shanker, the Guru of Menakā. What exactly happened to this text, one cannot say, but some of the Kathak dancers in Baroda and Gujerat quote it quite frequently. The manuscript of the treatise which Shri Sukhdev Maharaj deals with has twelve types of *tāndava* in the Kathak dance. It is not quite certain if this treatise has been written by Sukhdev Maharaj himself or it was handed down to him by some of his ancestors. Talking to him once I also found out that he had with him some very valuable manuscripts of the texts of the dance from Nepal.

No one has ever really made a systematic study of any of these available texts and manuscripts. This has been largely due to the fact that these Gurus themselves are not willing to part with the texts and are also not willing to show them to anybody. It is perhaps time that research scholars in the field with some practical experience of the dance-style should be encouraged to work on these treatises and it is absolutely certain that a lot of valuable material of this particular dance-style could be collected from these treatises and more of its history could be reconstructed. A study of some Arabic Persian books is also necessary for knowing the history of some of the terminology used in the dance style.

**Technique :** Like any other dance-style of India, Kathak too is divided into two main divisions of *nṛtta* and *abhinaya* on the one hand and *tāndava* and *lāsya* on the other. But unlike the other dance-styles the division is conditioned to a much greater degree by



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Bells used by Kathak dancers

the rhythm of the *tablā* and the *pakhāwaj* than the other dance styles. *Lāsyā*, for example, is defined by the Kathak teachers not as something done by women or an aspect of the dance belonging to the tradition of Pārvatī alone, but as a dance which has the *bols* of the dance proper. The neumonics or the *bols* which indicate sounds of the bells or the anklets is known as the *lāsyā bols*. It is thus that sequences like *dig dig dig dig thai* are *bols* of *nr̥tta* and are often termed as *nachh ke bol*. *Tāndava* in turn is not the dance of Śiva and Rāvaṇa, but are the stronger, clearer and more powerful *bols* of the *tablā* which are further divided into very many varieties. Sometimes the nature of the *bols* is indicative of the character of the dance, but often enough it is only a very technical difference. We have for example a *bol* like *tava thunga तव थुंगा takita thunga तकिट थुंगा* which belong very much to the *tāndava* tradition and is really a *pakhāwaj bol* but is produced on the *tablā* and is known as a typical *tāndava bol*. We have another *bol* like *tava daga thu akka tho* which is also a typical *tāndava bol*. There is finally a third variety which the oral tradition calls the *pirmilu* or the *pramalu* and classifies them as the *bols* of the *pakhāwaj*. Sometimes, however, the *pramalu bols* are also known as the *bols* which are both of the *pakhāwaj* and the *tablā*. In character the *pramalu bols* are very often a mixture of the *tāndava* and the *lāsyā bols*. The *kit tak thun thun किट तक थुन थुन* sequence and the *naggi thar ri नगी थरी कुकु* sequence are characteristic of the *pramalu* variety. These being the broad divisions of the dance sequences of the *nr̥tta* in this dance-style, the subsequent nomenclature is based on these main divisions. The dancer starts with the simpler rhythmic pattern of the *tablā*, moves to the *pakhāwaj*, to the soft jingling sound of the bells themselves and finally to a variety where the *Sāhitya* comes to play a part in the rhythmic compositions. The architectural quality of this dance-style therefore is very different from what we find in Bharatanāṭyam and we have here patterns which are fundamentally governed by the relative complexity of the rhythmic patterns rather than the division of *lāsyā*, *tāndava* and *pramalu* described above. It is this great subtlety and variety of the *bols* and the acute stylization in the *bols* where each *bol* stands for a particular type of sound which would emerge from the feet rather than merely the *tāla* indication which makes a Kathak performer

stop in the middle of the performance very often to recite loudly the entire rhythm sequence of the *ṇṛtta* composition and to follow it up with the performance of the feet. It is also on account of this that very often one sees that the Kathak dancer makes it a point to tell the audience that it will now hear one, two or more than fifty *ghunghurus* at a time.

It is this emphasis on the effects of *tāla* in various ways that also conditions the rest of the design of this dance-style. The Kathak dancer has a very different type of alphabet than the dancer either in Bharatanāṭyam or Manipuri, even though the fundamentals are fairly similar. We have first the *tatkār* of the basic rhythm of the particular *tāla* after the Ganesa-*vandanā* which usually begins a Kathak performance. We may take the *tri-tāla* equivalent to the *ādi-tāla* of Karnatak music and the *tatkār* of this will be eight *sampada* feet, the 4th and 5th beat being on the left foot and one, three, six and eight being on the right. Common *bols* for this would be *ta thai tai tat ae tai tai tat*. Similarly, each *tāla* has its basic *tatakar* which is the first step to the variations in rhythmic patterns. The *āmad* is the actual commencement of the dance as the rhythmic patterns with these basic syllables of the *tatakārs*, *ta thāi tat* are introduced here. It is in the *āmad*s also that the dancer made his entry on to the stage before the Moghul emperor and the invocation was changed into a *Salāmi* for the courts. It is interesting, however, to know that the *hastas* used in this *Salāmi* indicate the crown of Lord Kṛishṇa on the one hand and his embracing Rādhā on the other. On the face of it, however, this erect posture only shows a straight line in which a salutation alone is indicated. The *āmad* is usually composed on the rhythm cycle (*akāram*) of the *tāla*. This *āmad* is also very often used as link between more complicated rhythmic patterns like the *tukra* and the *parana* and is equivalent to the side movements and the back movements in a *jatisvaram* in Bharatanāṭyam linking up the various *korvais* and the *jatis*. The variations of simpler *āmad*s on the same *tāla* may be considered analogous to the *adavus* of Bhāratānāṭyam even though the principles underlying the *adavus* do not strictly hold good here. The *āmad*s are followed by various types of *toras*, *tukras* and *paranas*. The *tora*, *tukra* and *parana* are successive rhythmic patterns named according to the varying degree of the complexity of the *bols*.

The intricacy of the rhythmic pattern consists not only in beginning with the *vilambit laya* going on to the *madhyam* and the *drut*, equivalent to the first, second and third *kāla* of Bharatanāṭyam, but also in composition on odd beats and in between beats, as is sometimes done in a more complicated type of *sollukattu* in a *varnam* in Bharatanāṭyam. The *chakkardār tukras* work on the principle of the *tehāi* so common to all Indian music and dancing and the *tīrmānams* in Kathak are the successive turns. *Bhramarīs* (spinning circles) are usually arranged in groups of three, the *bols* and neumatics of the *tukras* are based on the *bols* of the *tablā*. But the *bols* in a *parana* are the *bols* in a *pakhāwaj* and the *parana* is very much more complex in its architectural design both in quality and in quantity. The *tukra bols* are usually *bols* of this nature *tat tat tai ti dha dig dig tai* or a sequence like *dhiti dhiti raka dhik traka dhik* or even the famous sequence of *dha taka thunga*. The *paranas* invariably have the stronger *bols* of the *pakhāwaj* and *bols* like *dhagi takita taka* and the *bols* which indicate jumps like *krām*, *dhram*, *dhilang* and *nagana* etc. are used. There is a great deal of discussion and controversy very often as to which particular composition is strictly a *parana* or not. In the *tukras* themselves we have any number of varieties depending upon the quality of the *bols* and Kathak has today achieved quite a rigid pattern of these *bols* where each *bol* stands not only for the rhythmic sequence but also for the definite way in which the weight of the foot is placed on the ground and indicates the comparative vigorousness and softness of the entire sequence through the *bols* themselves. Thus in the variety of *tukras* known as the *sangeet ka tukra* we hardly ever have any hard sounds and invariably sounds such as *jhita jhita jhita jhita dig dig* or in the Jaipur school *drig jagira jagira* are used. As opposed to this we have in the *natavari tukras bols* of the *tig da tig da* variety with an endless number of *tihais* thrown in. It is significant that in the *tukras* hardly ever any word or *Sāhitya* occurs and the *chakkardār tukra* of any of the varieties mentioned above is a repetition three times of the entire sequence. In the body of the *paranas*, however, quite frequently the names of the gods and goddesses of the Hindu pantheon occur. Achhan Maharaj's *Ganeśa-parana*, and the *paranas* of the Jaipur school specially, make great use of such words like Rādhā, Kṛishṇa, etc. and in some of the famous *paranas* of Sukhdev Maharaj we find a dance sequence

ending with say nine Rādhās or twenty-seven Kṛishṇas, each Kṛishṇa standing for one spin or *chakkar*. The *tora*, *tukra* and the *parana* may be said to be analogous to the Bharatanāṭyam *jati*, *tīramānam* and *sollukattu* and the Kathakali *kalāsam*, but all this with a difference as unlike the Bharatanāṭyam *korvais*, the *svaras* are seldom ever used. The *kavita* form of the Jaipur school has come to stay as a definite type of a composition even though the followers of Binda Din's tradition and the family of Achhan Maharaj do not use this form at all. The principle on which this particular type of the composition works is the *mātrika* or *varṇika chhandas* of poetry. One of the famous compositions of the Jaipur school is *natavara naachat braja yamuna tat* in which the dancer once tries to interpret the words of the *kavita* and next time tries to do this in complete *nṛtta*. This kind of composition would closely resemble the composition of the *varnams* of Bharatanāṭyam. In this variety of *kavitas* we have a large gamut of the *lāsya*, the *tāndava sāhitya* of the Māgadhi and the Braj poetry. The following *parana* describes the *tāndava* dance of Kṛishṇa in Rāsālilā and depicts the rare beauty of of its lyrical and tonal effects :

With what lilting grace walks Lord Kṛishṇa on the banks of the Yamunā whirling and swaying and beating time, his large eyes darting to and fro. The holy saffron mark on his forehead and his curling locks falling over the ears he, adored of the gopis, dances with Rādhā.

We have yet another interesting *parana* like—

खेलत गेंद गिरी जमुना ले विकल  
भये वनचारी कूद पड़े प्रभु काली-  
दह में देखत सब नर-नारी  
नाद लियो प्रभु काली-दह को  
पग जुपुर धुन बाजी—भो दिग-  
दिग त्रास-त्रास भई—भो दिग-  
दिग त्रास भई—भो दिग-दिग  
त्रास-त्रास भई ।

The Kathak dancer thus moves on from the *āmad* to the *tukra*, to the *tora* and the *parana* one after the other showing the great complexity of the rhythmic patterns and the remarkable control of the



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qualitative sounds which the bells can produce and it is thus that to the initiated spectator of the Kathak dance the dexterity with which the sound of the *ghunghurus* is controlled is indeed one of the rarest aesthetic experiences.

The *tālas* used are the usual north Indian music *tālas*, but the most prevalent *tālas* for composition today are the *teen-tāla*, the *jhapa-tāla*, the *chau-tāla* and the *eka-tāla*. In the treatment of the *tālas* the skilled Kathak dancer knows how to treat the basic rhythm and to give it a very large variety by changing the fractional measurements of the *mātrās* of an *avardī* by crosstime scanning and after completing one or more cycles returning to the *sama* and the *brābar laya* of the original recurring rhythm. For instance, in *teen-tāla* (sixteen *mātrās*) by accelerating or slowing the scanning by a fractional count the number of *mātrās* may be increased or decreased to 24 *dyorhī*, 20 *sawāi*, 14 *paundani* and so on. In *dyorhī* the normal sixteen *mātrās* are accelerated uniformly by reducing the interval between the *mātrās* by half a unit, thus increasing the number of *mātrās* by eight more and bringing the total to twenty-four. In *sawāi*, the interval is reduced by a quarter unit. There is an addition of only four more *mātrās* and the total is twenty. *Paundani* shows a decrease in the number of *mātrās*; instead of sixteen *mātrās* there are now fourteen. It is on account of this treatment of rhythm that invariably the Kathak dancer when he starts his *tat-kārs* shows this gradual increase and decrease of *mātrās* through the beating of his feet to the basic rhythmic pattern.

The above almost completes the entire gamut of the *ṛtta* patterns known to Kathak dancing as it is seen today. On account of the minute miniature work which is done with the rhythm patterns and the delicacy with which vigorous and soft sounds are produced from the feet, it is not possible for the Kathak dancer to have the great sculpturesque quality of a performer of Bharatanāṭyam. The axis of the human form is maintained strictly and the balance of the *Brahmasūtra* is very occasionally disturbed. The weight of the body is therefore almost invariably equally divided with a little emphasis on the right side and the feet are usually *samapada*, occasionally *kunchita* especially in some of the earlier *āmaḍs*, but hardly ever is an *anachita* foot used. The different kinds of feet positions in the *Abhinayadarpana* are also not seen in their entirety here. We, however, find that the *utplavana* jumps mentioned by Nandikesvara

are recognisable in some of the Kathak movements. The *alaga* form, i.e. jumping with both feet is by far the most common jump of the Kathak dancer. In the *bhramari*, the *Abhinayadarpaṇa upaluta* and the *chakkar-bhramari*, without of course the *hastas* mentioned by the text, are most frequently seen in the Kathak *nṛtta* technique. The *hastas* employed in the *nṛtta* portions of the dance are limited to mostly the *arāla* of the *Abhinayadarpaṇa*, the *patāka* occasionally, the *tripatāka* and most frequently a variation of the *Abhinayadarpaṇa ardha-chandra* and *chandra-kālā*. The *mushti*, the *śikhara* and the *hamsāsya* so common in the other dance-styles are hardly ever seen in the Kathak *nṛtta* technique. A variety of the *sarpaśirsha* however is frequently used and the *alapadma* in a very distorted form has also come to the contemporary Kathak dancer. As in the other dance-styles no *rechakas* of the hips are allowed and the entire beauty of the Kathak dancer lies in the complete control over the hips even when the feet and the knees are performing the most remarkable feats in rhythm. There is also very little use of the *kati-rechakas* and only one of the *kati-rechakas* is obvious in Kathak dancing. Since the vertical and the horizontal one-dimensionality is to be maintained there is no scope here for unnecessary circular movements and the diagonals and the straight lines used in space are also of the simplest variety. The *grīvā* consequently is conditioned by the movement of the rest of the human form and therefore we have only the side to side horizontal movement known colloquially as the *dorā* and which would be the *sundarī* of the *Abhinayadarpaṇa*. The other *grīvās* are sometimes used in the *abhinaya* portions of Kathak, but not too frequently.

The nature of the *abhinaya* portions of Kathak is very different from what we know of *abhinaya* in the other dance-styles of Hindu dancing. We have here a variety of very small lyrical *abhinaya* known as the *gatabhāva*. The Kathak dancer never calls this *abhinaya*, but calls it only *gata* or *gatabhāva*. These small sequences are never done to *sāhitya* set to music, but are always performed with the repetitive *akāram* of the music melody termed as the *nagma* or the *lagma*. Possibly this happened because some of the patterns of the courts did not quite encourage the Sanskrit and Hindi *sāhitya* which went with the renderings of these themes. A dancer thus renders the roles of various characters of

Hindu mythology bringing out little episodes of the life of Kṛishṇa and the gopis. These *gatabhāvas* in the text of the Śāstraic tradition come nearest to all that we know of *sanchāri-bhāvas*, for the same theme can be described in a hundred different ways and people like Achhan Maharaj and Shambhu Maharaj have the capacity of spending the entire night interpreting only one *gata* like *panaghata* (filling the pitcher) or *mākhan-chorī* (stealing butter) or even a theme like *panaghata kā ghūnghat*. It is in the rendering of these *gata bhāvas* that we see the endless variety of the *Nāyikā bhedas* preserved in their purity in Kathak. Also in the walking position of these items we recognise different types of *gatis* and *charis* of the Śāstraic tradition.

The Kathak dancer calls the interpretation of the *thumris* as *abhinaya* proper. Each line of the song is interpreted in several ways and the more dexterous the artist, the greater the scope of improvisation he has here. This *abhinaya* has none of the stylized gestures of the *hastas* of either Bharatanāṭyam or Kathakali, but are simple, almost naïve mimetic interpretations of the theme of the song. It is quite frequently that one finds that a Kathak dancer squats on the ground and interprets an entire theme very much akin to the interpretation of the *padams* in Bharatanāṭyam. A number of *drishtis* known as *nazars* are used here and perhaps the Kathak dancer uses the greatest varieties of *drishtis* when compared to any other dance-style except Kathakali. No terms of *hasta-abhinaya* or *āṅgika-ābhinaya* are popularly prevalent in Kathak teaching or with the Kathak gurus but all the same we find that both the *samyukta-hasta* and the *asamyukta-hasta* are frequently used in the *abhinaya* portions of the Kathak. The *Nāṭyaśāstra katakāmukham* is used for *ghūnghat* and the *ardha-patākā* is most frequently seen. So also does one come across the *Abhinayadarpaṇa mṛiga-śirsha*, the *sarpa-śirsha*, the *mukula*, *chatura* and the *alapadma*. To indicate the *triśūla* of Siva, the *triśūla* is used and for bow and arrow the *śikharam* is seen. We can recognise in this *hasta-abhinaya* language therefore almost all the *hastas* of the *Abhinayadarpaṇa* and some of those of *Nāṭyaśāstra*. It would be of great advantage to both the Kathak teachers and Kathak students to resurrect the technical language of the Kathak dance.

The nature of the Kathak dancing is obvious from the above, but it would not complete the study of Kathak until we mention

that there is still a large *sāhitya* which supports the entire traditions of the Kathak and some of the compositions of *bhajans* like *Pragate braj nand lal* of Binda Din tell us of the great richness of the *Sāhitya*. Verses of Bihāri and of very many Braj poets are part and parcel of the entire Kathak tradition. It is thus wrong to assess a dance-style like Kathak as being full only of virtuosity and meant for entertainment. Kathak shares with any of the other major dance-styles of the Hindu dance, the absolutely chaste and austere quality of the Śāstric dancing. In some ways it has become rather limited and specialized in its technique and treatment. It is for the knowledgeable student of *Kathak* today to give it back its richness and depth by reviving its *Sāhitya* and *Sangīta* which alone can give it vertical ascension and profound meaning.

## TONAL STRUCTURE OF TAMBURA \*

Dr. B. Chaitanya Deva

The function of the tonic in any form of music is an extremely important one, for it is the foundation of the music, it is the base of reference with which every thing else in the music is related, though the nature of the tonic in different kinds of music - say, in harmonic and melodic (which terms I leave intentionally undefined) — may be different. One may go so far as to state that music may not be possible without a tonic ! What is called the atonic music of Schoenberg may in reality be employing a sort of post-tonic, as I have elsewhere suggested.<sup>1</sup>

The tonic is here defined as *the psychoacoustic correlate of the tonus of the organism*.<sup>2</sup> What follows as a brief summary of the functions of the tonic in melodic music must be constantly referred to the above definition of the tonic.

Firstly, the tonic is the base or the foundation for melodic integration. That is, all the tones in the musical progression are constantly referred to and related to this psychoacoustic state of the organism we have called the tonic. It is by such reference that all the tones in the melody acquire a 'wholeness' or gestalt. Secondly, the tonic is a base of rest or resolution of the melody. All melodic (for that matter, any musical) movement engenders a state of unrest or excitement which finally has to be resolved into rest or tonus ; for otherwise the organism would remain in a biologically unendurable state of tension.<sup>3</sup>

From the foregone definition of the tonic, it follows that in essence it is a state within the organism and not without - though in the final analysis it is always the relation of the within and the without that has a meaning. But the psychoacoustic state may find a correlate without the organism : that is, the tonic can be externalized as a sound independent of the organism. This sound which represents the tonic is the drone : a sound produced on an instrument as an auxiliary to the tonic. Like the tonic the drone is unchangeable (*acala*), for any change (in pitch) of the tonic or drone

changes the very foundation of the psychological organization which is responsible for the melodic unity, thus destroying the organization or gestalt which seems to be necessary if any organism is to operate in what we know as space-time.

The last statement is of immense significance in the history of musical forms, a fact which, I think, has not yet been sufficiently realized. Taking the implication of this psychological dynamics of music as a postulate, it has been shown that a steady drone as now understood and employed in our music is a comparatively recent addition in chamber music, though it is perhaps as ancient as music. In our chamber music, however, it seems to have made itself an important factor at or after the time of Rāmāmātya - say about the 15th century.<sup>4</sup>

Now the employment of the drone creates a very important new factor - that of reference of the music to a tonal background. More succinctly put, it creates questions of intonation and consonance which would not have been there without it. Without a drone or an accompanying instrument, the intonation and tonality of the music is governed obviously only by the tonal memory, a matter of retro - and post relation of tones, of the musician. But with the employment of drone, its tonal structure becomes a very important factor ; for now the musician is forced to refer his tones to this tonal background both for intonation and consonance resolution. It is therefore possible that *the standards of intonation might have been quite different in pre-drone music from the present day music* ; this would naturally lead us to re-examine the question of *sruti* without trying to fit in ancient theories to modern practice.<sup>5</sup>

The tonal structure of the drone, then, becomes a very important aspect of our music, requiring intensive study. The present paper is such an attempt in the study of the tonal structure of the *tambūrā*, the most important drone in our music. Herein, I shall present the physical tonal spectrum as obtained by electro-acoustic analysis, a brief consideration of the structure of the instrument itself which is the cause of the characteristic and complicated tone of the instrument, the inner-ear or subjective tonal spectrum and finally some reflections on the nature of tone-perception.

## THE PHYSICAL TONAL STRUCTURE

## (The outer-ear spectrum)

The determination of the tonal structure of the instrument consists in first obtaining a visual record of its tone on a precision apparatus and then subjecting the records so obtained to some form of mathematical analysis. The analysis thus yields the tonal spectrum (a picture of the various tones, their number, frequency and strength) of the instrument.

*Recording* : The apparatus employed for obtaining a visual record of the tone consists of a microphone, an amplifier, a standard constant frequency oscillator a cathode-ray oscilloscope and a recording camera. The various instruments used are seen in Plate I which shows not the actual experimental set up but only the apparatus and their arrangement. The electrical circuit is given in Fig. I. The *tambūrā* is played at about 10" from the microphone (Shure dynamic velocity type) ; the tone of the instrument is amplified and fed to one of the beams of the oscilloscope (Cossor double-beam, 1049). This gives the trace of the tone of the *tambūrā*. To the other beam of the oscilloscope is fed a battery maintained 1000 cps oscillator (tuning fork), this giving the time base. These traces are photographed by a special camera (Avimo). The film record so obtained, the oscillogram, and the microscope employed for mathematical measurements are also shown in Plate I.

*Results* : The measurements and the calculations therefrom yield the values of the strengths (amplitudes, to be strict) of the various harmonics for each string. However, instead of employing the values of the amplitudes, the squares of these values ( $c^2$ ) are used to compare the strengths of tones and for constructing the tonal spectra, as the latter values are more directly related to the intensities of tones.

The detailed data for each string are not given here, but may be found in the larger dissertation. The tonal spectra, however, are given in this briefer account. Fig. II is the tonal spectrum showing the details for each string. The five lines running from the reader outward represent the various strings named therein. The lines parallel to the x-axis (going from left to right) indicate the frequencies of the various tones - fundamentals and harmonics. Wherever there is a tone in each string a vertical line is erected

TABLE I  
Pa-tuning

| Note | Freq. | $c^2 \times n^2$<br>( 'Energy ' ) | Energy ratio<br>to Sa = 1 | Tone<br>centroid |
|------|-------|-----------------------------------|---------------------------|------------------|
| Sa   | 72    | 0.5619                            | 0.05597                   |                  |
| Pa   | 108   | 1.932                             | 0.1924                    |                  |
| Sa   | 144   | 10.04                             | 1.000                     |                  |
| Pa   | 216   | 10.77                             | 1.073                     |                  |
| Sa   | 288   | 177.3                             | 17.66                     |                  |
| Ri   | 324   | 5.436                             | 5.414                     |                  |
| Ga   | 360   | 50.89                             | 5.069                     | 416.7            |
| Pa   | 432   | 868.2                             | 86.47                     |                  |
| Ni   | 540   | 68.70                             | 6.843                     |                  |
| Sa   | 576   | 145.5                             | 14.49                     |                  |
| Ri   | 648   | 58.88                             | 5.865                     |                  |
| Ga   | 720   | 287.7                             | 28.66                     |                  |
| Pa   | 864   | 327.8                             | 32.65                     |                  |

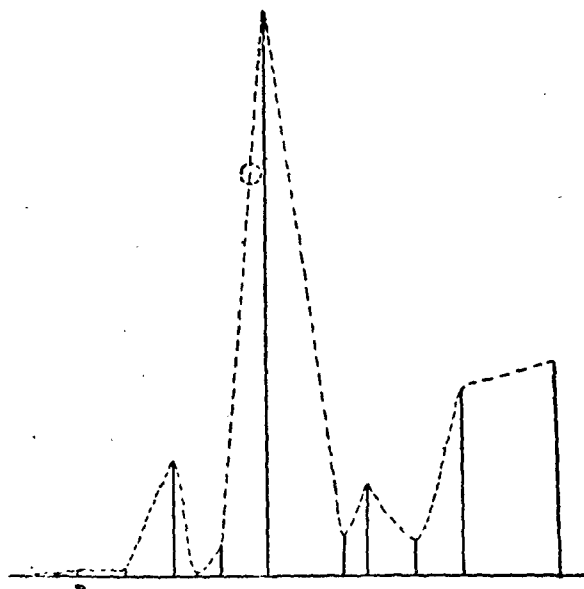


Fig. III

les of the fundamental) are also produced. The calculations for determining these are very intricate, but simpler methods like the one due to Hermann and Scripture may be employed for an approximate determination of the values of inharmonics. For details the reader is referred to the larger dissertation ; here it will suffice to say that inharmonics of ordinal values  $1\frac{1}{2}$  and  $4\frac{1}{2}$  seem to be most prominent in each string.

A physical characteristic of interest and use is what is called the tone centroid.<sup>6</sup> The tone-spectrum may be compared to a rod, the frequency of a harmonic being analogous to the distance of a point along the bar from one end and the intensity of the harmonic to the mass of the point. Then, the tone centroid is analogous to the centre of gravity of the bar. In the present case tone centroid is calculated by the equation :

$$\frac{\sum nc^2}{\sum c^2} = C$$

where C = is the tone centroid, n = the frequency of a tone and c = the amplitude of the tone in the spectrum. Tone centroids are shown as small circles in the spectra.

Now tone centroids are of use in two ways : firstly, they are indicative of energy shifts, and hence may be employed in studying the effect of *juāri*, the slope of the bridge and etc. ; secondly, as Abbott has shown, they are indicative of the quality of the string or the instrument, so that a diligent study of this characteristic may help us in the making of better musical instruments.

### The Bridge

It was Sir C. V. Raman who first observed that the strings of the *tambūrā* and *vīna* did not obey the Young-Helmholtz law like normal strings.<sup>7</sup> That is, harmonics which have nodes at the point of plucking are also produced in the strings of these instruments, thus giving rise to a very rich series of harmonics not usually present in any of the common stringed-instruments. Further, as mentioned above we have every reason to expect a number of inharmonics and subharmonics. Considering the nature of the vibration of the string (see below) we may infer that most probably that its spectrum may consist of a very densely ordered set of tones. The implication of this will be clear when I discuss the application of the alpha-phoneme theory to the matter under consideration.

Raman in his work referred to suggested that the cause for this peculiar behaviour of the *tambūrā* strings lay in the nature of the contact of the string and the bridge of the instrument. As described earlier the bridge is a wide curved one, the curvature being towards the playing end (Fig. IV). In instruments like the *sārāṅgi*, *dilrūbā*, violin and etc., on the other hand, the bridge has no such

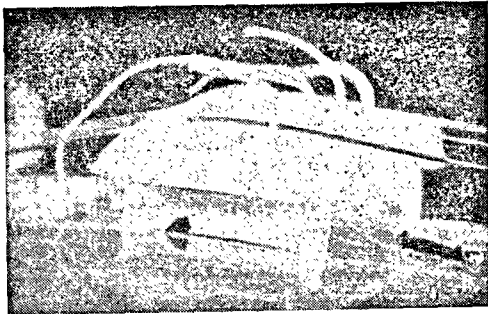


Fig. IV-(a)

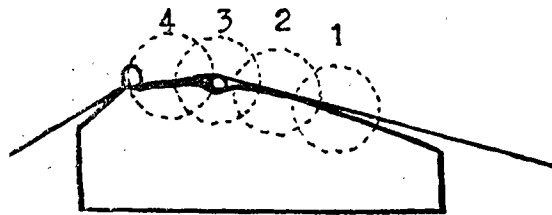


Fig. IV-(b)

curvature. The nature of the string-bridge contact in the latter type of instruments may be taken to be almost a point-contact, i.e., the string rests on the bridge on a fairly well-defined point and does not change this point of contact appreciably during playing. In instruments like the *tambūrā* (and *sitār*, *viṇā*, and etc.) due to the slope of the bridge the string-bridge contact is a grazing one and is never a definite point. The placing of the *juāri* thread makes this contact more so. Till now the idea has been that, since the contact is a grazing one and consequently is not a definite but shifting node, it makes for the production of an innumerable number of harmonics not producible otherwise.

But, observation of the string-bridge contact reveals that this is not so. For the purpose of such observation, the string-bridge

contact was illuminated from one side through a narrow slit and viewed through a microscope from the other side. A clear silhouette of the string and bridge with the thread was seen through the microscope. The string was then plucked and photographs taken when the string was vibrating, both with and without the thread. The photographs were taken at four different parts of the bridge : 1. when the string just contacted the bridge, 2. a little further but just before the thread, 3. at the thread and 4. beyond the thread. The photographs are seen in Plate II. The circular field of view of the microscope can be made out clearly; the lower portion of the field of view is darkened by the silhouette of the string (appearing like a dark, thick bar) and the bridge (the lower dark portion below the string). On the left part of Plate II are given the photos of the contact with the thread in position and the right those with the thread removed. In each case there is one photo of the string still and succeeding ones when the string was vibrating (though the exposures here shown are not of successive instants).

What is of immense importance is Part II, just before the thread and just after the string has touched the bridge. Here it will be noted that with the thread in position, the string actually leaves the bridge and returns to it (most probably once in a cycle of vibration). This means that there is a periodic damping of the vibration of the string at this point, so that there is a periodic change in the length of the string and shift of the node from the point of damping to the point of permanent contact (most probably beyond the thread). This would account for the periodic change in the fundamental frequency and the production of unusual number of harmonics, inharmonics and subharmonics - not only in a very densely ordered set but in the form of impulses, for careful listening to the instrument will show that the tones of the instrument (specially some of the harmonics) are not heard continuously but in spurts.

It is, therefore, necessary to take into account, at least in the case of the *tambūrā*, this periodic damping of the string besides the effect of the slope of the bridge. The curvature of the bridge may account for the behaviour of the strings of *sitār*, *viṇā* and etc., but must be deemed insufficient in the case of the *tambūrā*. For it is obvious that even without the *juāri* thread the bridge is still a sloping one and hence the string-bridge contact is a grazing one; consequently it is necessary to

note that the thread introduces a further factor than merely increasing the curvature—it makes possible for the string to leave the bridge and hence be damped periodically. The bridge of the *tambūrā* without the thread may be similar to that of *sitār* and *vinā*, but with the thread it may be essentially different. These observations, however, require careful repetition and confirmation.<sup>8</sup>

Another fact that differentiates the mode of vibration of the *tambūrā*-string from normal (sonometer) string is the difference in the extent of vibration in various planes. In Fig. V are shown

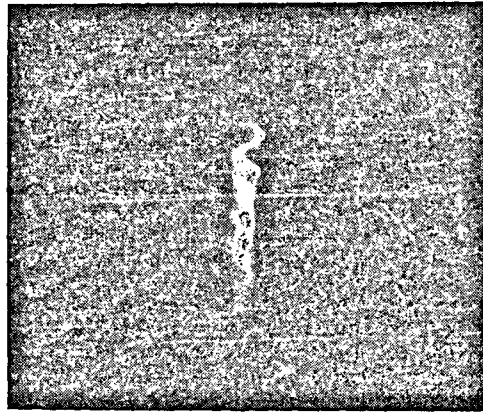


Fig. V

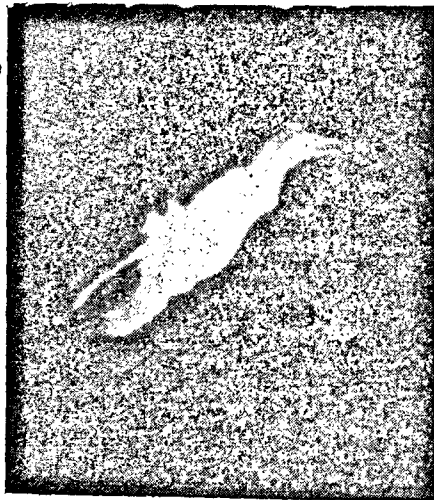


Fig. V

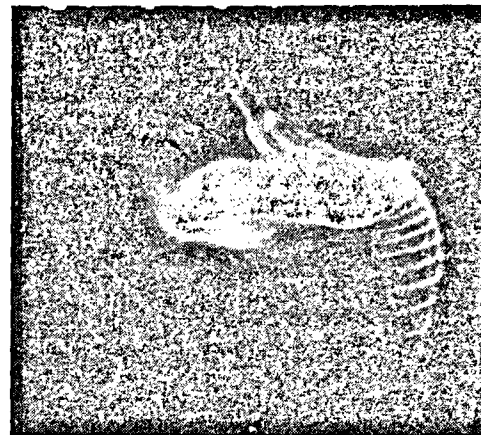


Fig. V

the photographs of a part of a normal string (with changing phase and tension) and *tambūrā*-string during vibration. The photographs were taken of a sharp spot of light reflected from the strings. One thing is common to all the strings - they all show a spiral movement indicating that they are vibrating in all planes; but in the case of the *tambūrā*-string the horizontal and other angular components are as prominent as the vertical one, which is not the case in the normal string where the vertical movements seem to be more prominent.

tones within the ear (inner-ear spectrum) by means of equations of certain type. This is the method employed here.<sup>11</sup>

The main defect of this method is that it can give us only an approximate estimate of the inner ear spectrum. The details of the spectrum are dependent on the number of terms to which the equation is expanded, the more number of terms the greater the details in the spectrum. However, the expansions of the equation become more and more cumbersome and complicated to be manageable. But even more serious is the inaccuracy introduced by the constants  $a_1, a_2, a_3, \dots$  occurring in the equation. They have no constant values, but vary with the individual and the experimental conditions.

In the case of the *tambūrā*, it has been shown that there are thirteen different tones in the physical spectrum. Each of these will give rise to many combination tones with every other tone in the spectrum, besides its own aural harmonic; so that, the aural harmonics and the combination tones of every such pair of tones has to be estimated if one is to get an inner ear spectrum. This has been done for Pa-tuning, confining only to the second harmonic and the first order ( $h \pm 1$ ) combination tones. Table II presents the results

TABLE II \*

Subjective tones: Pa-tuning

| Freq. | Note             | Inter | $S \times n^2$ | Ratio of energies |
|-------|------------------|-------|----------------|-------------------|
| 36    | Sa               | 1     | 0.0000007908   | 0.000003896       |
| 72    | Sa               | 1     | 0.01021        | 0.0503            |
| 108   | Pa               | 3/2   | 0.03562        | 0.1755            |
| 144   | Sa               | 1     | 0.203          | 1.000             |
| 180   | Ga <sub>1</sub>  | 5/4   | 0.00033677     | 0.0001811         |
| 216   | Pa               | 3/2   | 0.1983         | 0.9678            |
| 252   | ni <sub>1</sub>  | 7/4   | 0.00007906     | 0.0003895         |
| 288   | Sa               | 1     | 3.266          | 16.09             |
| 324   | Ri               | 9/8   | 0.1003         | 0.4941            |
| 360   | Ga               | 5/4   | 0.9380         | 4.621             |
| 396   | ma <sub>1</sub>  | 11/8  | 0.0001317      | 0.0006488         |
| 432   | Pa               | 3/2   | 16.00          | 78.82             |
| 468   | dha <sub>s</sub> | 13/8  | 0.00007556     | 0.0003722         |
| 504   | ni <sub>1</sub>  | 7/4   | 0.0008637      | 0.004255          |

\* Note: The subscripts for a note indicates microtonal difference taking into account both Pa-and Ma-tunings. The intervals are with reference to the octave in which the note occurs. The third column gives 'the subjective energy' of the tone concerned.

TABLE II—(contd.)

| Freq. | Note             | Inter | $S \times n^2$ | Ratio of energies |
|-------|------------------|-------|----------------|-------------------|
| 540   | Ni               | 15/8  | 1.264          | 6.227             |
| 576   | Sa               | 1     | 2.676          | 13.18             |
| 612   | ri <sub>s</sub>  | 17/16 | 0.0001569      | 0.0007729         |
| 648   | Ri               | 9/8   | 0.9759         | 4.807             |
| 684   | ga               | 19/16 | 0.0001418      | 0.0006985         |
| 720   | Ga <sub>1</sub>  | 5/4   | 5.303          | 26.12             |
| 756   | Ga <sub>s</sub>  | 21/16 | 0.0004292      | 0.002114          |
| 792   | ma <sub>1</sub>  | 11/8  | 0.0002440      | 0.001202          |
| 828   | ma <sub>s</sub>  | 23/16 | 0.0007514      | 0.003701          |
| 864   | Pa               | 3/2   | 7.607          | 37.47             |
| 900   | dha <sub>1</sub> | 25/16 | 0.0001717      | 0.0008458         |
| 936   | dha <sub>s</sub> | 13/8  | 0.001061       | 0.005227          |
| 972   | Dha <sub>2</sub> | 27/16 | 0.0002079      | 0.001024          |
| 1008  | ni <sub>1</sub>  | 7/4   | 0.00762        | 0.03754           |
| 1044  | ni <sub>2</sub>  | 29/16 | 0.00005782     | 0.0002828         |
| 1080  | Ni <sub>1</sub>  | 15/8  | 0.002524       | 0.01243           |
| 1116  | Ni <sub>s</sub>  | 31/16 | 0.0002368      | 0.001167          |
| 1152  | Sa               | 1     | 0.01095        | 0.05394           |
| 1188  | ri <sub>1</sub>  | 33/32 | 0.0001596      | 0.0007862         |
| 1224  | ri <sub>s</sub>  | 17/16 | 0.0007671      | 0.003779          |
| 1260  | ri <sub>s</sub>  | 35/32 | 0.0003826      | 0.001885          |
| 1296  | Ri               | 9/8   | 0.001078       | 0.00531           |
| 1368  | ga <sub>s</sub>  | 19/16 | 0.0002676      | 0.001318          |
| 1404  | ga <sub>4</sub>  | 39/32 | 0.0004734      | 0.002332          |
| 1140  | Ga <sub>1</sub>  | 5/4   | 0.001217       | 0.005995          |
| 1512  | Ga <sub>s</sub>  | 21/16 | 0.0003246      | 0.001 99          |
| 1584  | ma <sub>1</sub>  | 11/8  | 0.001415       | 0.00697           |
| 1728  | Pa               | 3/2   | 0.0004213      | 0.002075          |

of such calculations; here again the strength (S) of each subjective tone is given in terms of the strength of Sa the tonic, for reasons discussed in the estimation of the physical spectrum. In Fig. VI is given the inner ear spectrum, the approximate estimate of how a normal ear would hear a *tambūrā*; this estimate has not taken into account masking, phase differences, etc.

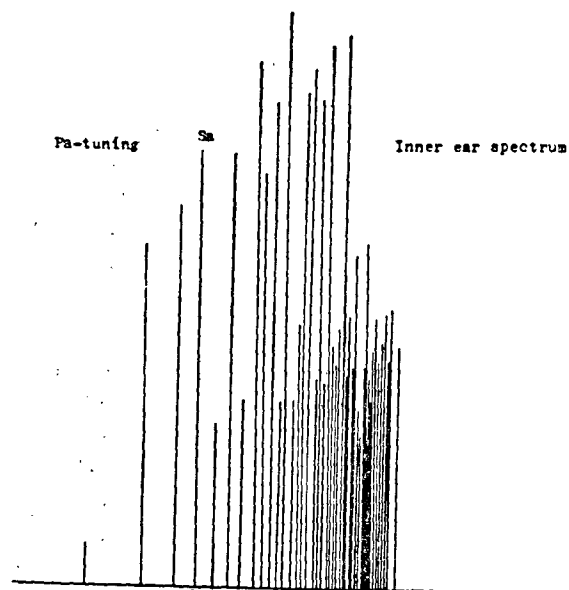


Fig. VI

The first thing that strikes one on comparing the outer and inner ear spectra is the difference in the number of tones. Whereas, in the outer ear spectra of both the tunings there are 13 tones, in the inner ear spectrum of Pa-tuning there are 42 and in that of Ma-tuning 52! Again, in the physical spectra there are only 5 different musical intervals; in the subjective spectra Pa-tuning has 19 and Ma-tuning 21. In all, both the tunings together give 31 different intervals; indeed, it will be of great interest to know how many of these actually are employed in our music.

Another thing to be noticed is that neither in the objective nor the subjective tonal spectra is the *madhya sadja* (middle Do - the tonic) seen to be one of the stronger tones. This would mean that the tonic is not given sufficient prominence which lack, it was pointed out, is not conducive to melodic integration; and hence the question arises as to the utility of a drone that does not lend a good support to the tonic. However, if we look at this aspect from a different angle it is seen that this deficiency is only apparent and superficial. For it is necessary to point to octave relations as a basic factor in music which compensates for actual tonal lack.

Now, if we examine the progression of sounds towards increasing or decreasing pitch, it is seen that every 'eighth' tone is in some way so similar to the starting point that we call both tones

by the same name.<sup>12</sup> Somehow two tones related by the ratio 1 : 2 are the 'same'. This would mean that the perception and production of a tone is aided to a very great extent by its octaves. The implication of this is that in the production and perception of a tone, the stronger the tone or its octaves in the drone the easier is it to produce or perceive the tone. (Another factor would be perception by difference to which I shall turn presently). That is, in the drone it is not the strength of any particular tone that is important but the cumulative strength of a particular musical interval or what I term as the intervallic strength. A quantity indicative of the intervallic strength may be the cumulative subjective strengths of each tone of the same musical interval: for instance, the strength of *Sa*, *Sa*, *Sa*, *Sa* and so on. But it must be noted that such an addition is psychological and not physical; physically such a quantity as  $c^2$  of different frequencies is not additive. The intervallic strengths are shown in Table III and Fig. VII. And now it is seen that *Sa* is a very strong note in the spectrum.

TABLE III

| Pa-tuning :             |        | Intervallic Strengths. |                           |
|-------------------------|--------|------------------------|---------------------------|
| Note                    | Inter. | Inter. strength        | Ratio of Inter. strengths |
| <i>Sa</i>               | 1      | 6.166                  | 1.000                     |
| <i>ri</i> <sub>1</sub>  | 33/32  | 0.0001596              | 0.00002545                |
| <i>ri</i> <sub>2</sub>  | 17/16  | 0.000924               | 0.0001499                 |
| <i>ri</i> <sub>3</sub>  | 35/32  | 0.0003826              | 0.00006205                |
| <i>Ri</i>               | 9/8    | 1.077                  | 0.1747                    |
| <i>ga</i> <sub>2</sub>  | 19/16  | 0.0004094              | 0.0000664                 |
| <i>ga</i> <sub>4</sub>  | 39/32  | 0.0004734              | 0.00007678                |
| <i>Ga</i> <sub>1</sub>  | 5/4    | 6.242                  | 1.012                     |
| <i>Ga</i> <sub>3</sub>  | 21/16  | 0.0007538              | 0.0001223                 |
| <i>ma</i> <sub>1</sub>  | 11/8   | 0.001791               | 0.0002905                 |
| <i>ma</i> <sub>3</sub>  | 23/16  | 0.0007514              | 0.0001219                 |
| <i>Pa</i>               | 3/2    | 23.84                  | 3.866                     |
| <i>dha</i> <sub>1</sub> | 25/16  | 0.0001717              | 0.00002785                |
| <i>dha</i> <sub>3</sub> | 13/8   | 0.001137               | 0.0001844                 |
| <i>Dha</i> <sub>2</sub> | 27/16  | 0.0002079              | 0.00003372                |
| <i>ni</i> <sub>1</sub>  | 7/4    | 0.008563               | 0.001389                  |
| <i>ni</i> <sub>2</sub>  | 29/16  | 0.00005782             | 0.000009377               |
| <i>Ni</i> <sub>1</sub>  | 15/8   | 1.267                  | 0.2055                    |
| <i>Ni</i> <sub>3</sub>  | 31/16  | 0.0002368              | 0.0000384                 |

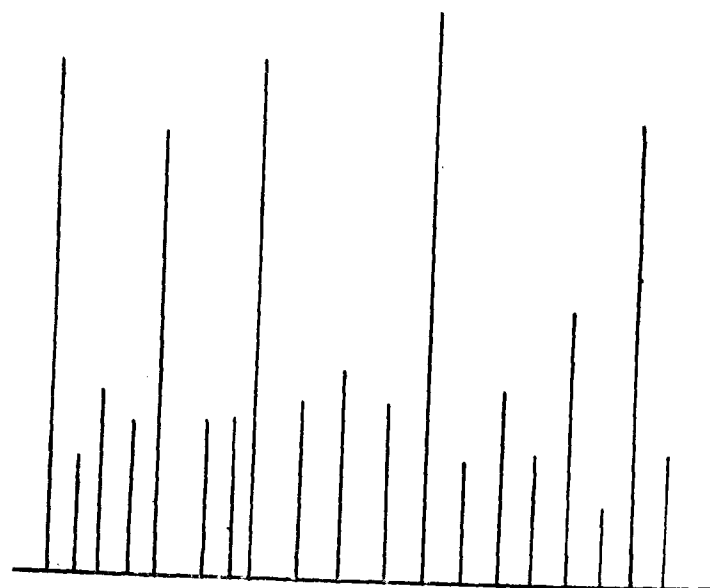


Fig. VII

Thus it is that the *tambūrā* has proved to be an excellent drone, by its emphasis of the tonic and the creation of a very rich tonal background.

Though the inner ear spectrum reveals so many tones, it is clear that many of them are so much weaker than the stronger ones, that it is quite possible that they are not perceived at all. This may be both due to the inherent weakness of the tones (they may be below the threshold values) and/or due to masking by the stronger tones. In either case, their presence is not felt.

But the factor of perception by difference was mentioned above. This is achieved by means of beats. Now, though a tone is not perceived under normal circumstances, it may be made to come into conscious focus as soon as a musician produces a tone of very near frequency, thus producing beats. A tonal contrast may thus be established and perception aided.

Also it is possible to mask or focus a tone by sheer attention which, in the main, is a psychological process. So that though at the neurological levels the tonal spectrum may be of certain character, psychological factors like attention may filter out many tones and erect a tonal 'reality' of a different nature.

This immediately leads us to the question of psychological realities, in the present case of tonal realities. In this context it is not only conscious choice that operates but the subconscious and the superconscious decide the nature of our perceptions of reality.

That the un-conscious operates in all our perceptions is beyond doubt; the best clue to this is the realization that out of the extraordinary number of stimuli we receive from the outside and inside, we are aware of only a very few at any time.<sup>13</sup> Now, the presence of the other stimuli cannot be denied. Therefore, they must be perceived at some level which is obviously at the sub- and un-conscious levels; such perception is more often called peripheral as contrasted with central or focussed. Such a process must be certainly operating in the case of the creation of the tonal background due to the *tambūrā*. But we have yet to devise careful methods of experimentation for the study of these phenomena in general.<sup>14</sup>

The influence of levels 'beyond' the conscious is a factor that has yet to be seriously investigated, though the tradition of our country has much to give us in this respect. The relation of sounds to colours - which it is possible to know, *but not as mere association* - the relation between feelings, thoughts and forms, etc., are very interesting and would be worth serious enquiry.<sup>15</sup> As a state of mind that which seems to be immediately 'above' is the aesthetic or the state of *rasānubhava* or *rasānubhūti*.

The significance of the introduction of this level of experience into modern scientific thought is so enormous and staggering that it has still to be recognized. In the understanding of phenomena - at the physical, physiological and psychological 'levels' -, all that is time-bound, we have reached an *impasse* which can be experienced *through* only by the admission of a 'non-temporal wedge' as I have elsewhere called it.

In our investigation of the acoustics of speech and music this is met with again and again in the examination of the nature of sound - the nature of vibration, the nature of sound production and perception. Till now the investigations in this field have been confined to empirical levels, albeit some of this work is of extraordinarily high calibre. The approach, however, is analogous to Newtonian mechanics in general physics. But with the perspectives

introduced by the alpha-phoneme and alpha-phonoid theories of Sankaran new vistas are opened up. I shall briefly examine some of the aspects of his theory with particular reference to the *tambūrā*; the general extension of the theory to music in general may be found in the last chapter of my dissertation.<sup>16</sup>

The main point in his whole theory is that acoustic phenomena can be considered as neither continuous nor discontinuous; either choice would involve us in contradictions. These contradictions are inherent in our experience and thinking, because of the limitations imposed by time-space which necessarily brings in before-after orders. But both theoretical considerations and experimental observations (as for instance, the position and velocity of an electron 'during' the change of orbit, the transition from vowel to consonant, the transition from tone to tone in music) necessitates the conception of the *interphenomenon*, that is, a state of being that cannot be observed within the limitations of time-space.<sup>17</sup> Sankaran has called this the alpha-phoneme. This is not subject to the usual criteria of empirical investigations, though it is recognized that it could be directly known and perhaps even experimented with at other levels.

What could be experimented with at time-space levels, however, is the alpha-phonoid. This is a unit signal in acoustics as the velocity of light in general physics. In our music it has been called the *sruti*. This is a signal necessary for operation in time-space but which signalizes the meeting of phenomenon with interphenomenon.<sup>18</sup>

In the case of the *tambūrā* it has been shown and emphasized earlier in this paper that the frequencies of the tones produced by the *tambūrā*-string may be considered as a densely 'ordered set'; that is, no changepoint can be found between one tone and another. This would immediately lead us to the concepts discussed above and naturally to the necessity for the introduction of the advantages of the alpha-phonoid in the study of this process. Such a process would also impose its effect on the neural processes apart from the limitations of the neural structures themselves. Further, when we come to the nature of attention we know that it is not a continuous process, again introducing the complexities of transition. Finally, there is the transition from one level of the mind to

another. To all these the only solution is in the acceptance of newer way of experiencing-thinking and experimenting which would recognize the limitations of time-space and would attempt to reach beyond and an opening known in *sruti*, in *rasa* and in the alpha-phoneme.<sup>19</sup>

#### Notes and references :

\* The present paper, a brief and simplified report of the study of the tonal structure of the most important drone in our music, published here with the kind permission of the President, Gandharva Mahavidyalaya Mandal, Bombay. A more detailed study of this instrument is presented by the author in a dissertation (of the same title as this paper) which was awarded the title of *Sangīta Āchārya* by the Gandharva Mahavidyalaya Mandal, Bombay. The reader who wishes to know the nature of these investigations in greater detail must turn to this larger work to be published. A non-technical talk on this subject was given by the author before Sur Singar Samsad, Bombay in February 1955.

The research reported here is a part of the programme of the researches in speech and music being conducted at the Phonetics Laboratory, Deccan College, Poona under the guidance of Prof. C. R. Sankaran. More particularly it is a series in the studies of the psychology, physics and historical effects of the drone to which the present writer has devoted particular attention. The references to other papers will be found below.

The original dissertation contains details of both Pa- and Ma-tunings. In the present paper only details of the former are presented.

| Symbol | Indian Name<br>(Hindustani) | Sol-fa name |
|--------|-----------------------------|-------------|
| Sa     | Ṣaḍja                       | Do          |
| ri     | Kōmal Rīṣab                 | Re flat     |
| Ri     | Śuddha Rīṣabh               | Re          |
| ga     | Kōmal Gāndhār               | Mi flat     |
| Ga     | Śuddha Gāndhār              | Mi          |
| Ma     | Śuddha Madhyam              | Fa          |
| ma     | Tivra Madhyam               | Fa sharp    |
| Pa     | Pañcam                      | Sol         |
| dha    | Kōmal Dhaivat               | La flat     |
| Dha    | Śuddha Dhaivat              | La          |
| ni     | Kōmal Niṣād                 | Si flat     |
| Ni     | Śuddha Niṣād                | Si          |

A dot above or below the symbol raises or lowers by a register.

1. The nature of the psychology of atonic music is discussed by Anton Ehrenzweig in his *Psychoanalysis of Artistic Vision and Hearing* (Routledge Kegan Paul, 1953). However, see Ch. I of my dissertation for the suggestion of post-tonic.

2. Tonus is a 'state of postural muscle contraction, or initiation of contraction, permanently present in the living muscle while the nervous connections are intact' (James Drever, *A Dictionary of Psychology* 296, Penguins, 1952). But for a very illuminating discussion of tonus see C.L. Meader and J. H. Muyskens, *Handbook of Biolinguistics*, Part I-Section A, 60-62 (Dr. H. C. Wallace at the Toledo Speech Clinic, 1950).

3. B. Chaitanya Deva, Psychology of the Drone in Melodic Music, *Bull. Decc. Coll. Res. Inst.* (BDCRI) Vol 11 (1950).

4. B. Chaitanya Deva, Emergence of the Drone in Indian Music, *Jl. Mus. Acad., Madras*, Vol.22 (1952).

5. It is not my purpose here to question the 'rightness' of any particular intonation. In my opinion it is neither necessary nor proper to impose ancient theories on modern music, though one could always with profit attempt at finding the changes, if any. In the present context, I wish to point out that the intonation of many of our *rāgas* might most probably have changed during the course of the history of our musical development, specially with the advent of the drone. In our own times we may see the criteria of intonation being changed. For instance for many musicians correct intonation (singing *surēl*) is to sing or play so that one's tones actually coincide with the tones of the *tambūrā*; any tone that is actually not produced or heard from the *tambūrā* is out of tune (*bēsūr*)! One of the best examples I can think of is the intonation of the *nisād* (Si) in the *rāga Yaman* by most of the singers of the *kirānā gharānā* (a particular group or school of musicians). They intone this note in *Yaman* in the same way as in *Pooriya*. As a matter of fact, often it is difficult to know whether they will sing *Yaman* or *Pooriya* till they get to *risabh* or *pañcam* (Re or Sol)! Obviously their conception of the correctness of *nisād* is limited to the one produced from the *tambūrā*; the note

sung slightly higher by others in this *rāga* (*Yaman*) may not be acceptable to them. Obviously a *too* strict adherence to the drone! It is quite possible that if such influence gathers greater currency, and it is already fairly popular, in some years we may miss all other *śudha nīśādas* except the *Pooriya nīśada* and it would be a no mean loss!

6. R. B. Abbott, Response Measurement and the Harmonic Analysis of Violin Tones, *Jl. Acous. Soc. Am* (JASA) 7-113 (1936).

7. C. V. Raman, On Some Indian Stringed Instruments, *Proc. Ind. Assoc. Cult. Sc.*, 7.29ff. (1921-22).

8. The preliminary work reported in this paper is being repeated and studied more thoroughly by Sarvasri P. C. Ganeshsundaram and V. R. Patwardhan of this laboratory. The former has briefly discussed some of the problems in this regard in his, *Mathematical Approaches to Speech Sounds*, *BDCRI* 17. 38-41 (1955) with special reference to the process of modulation.

9. S. S. Stevens and H. Davis, *Hearing* Ch. 7 (John Wiley, 1947). E. G. Wever, *Theory of Hearing* Ch. 15 (John Wiley, 1949). Max F. Meyer, *How We Hear and How Tones Make Music* (Bradford, 1950).

10. H. Fletcher, *Speech and Hearing*, Appendix C (Van Nostrand, 1948).

11. For a greater detailed discussion of the limitations of this method see my dissertation. I expect to report soon my experiments with probe-tone method.

12. Cf. G. Revesz, *Introduction to the Psychology of Music* Pt. II (Longmans, 1953). See also my review of the book in *BDCRI* 14.156.

13. Vide. A. Ehrenzweig, op. cit.

14. Cf., however, C. R. Sankaran, P. C. Ganeshsundaram and B. Chaitanya Deva, Reversed Speech and Alpha-phoneme Theory, *BDCRI* 17. 1-14 (1955).

ries which had close affiliation with Bhajana; in fact, both in *Rama-bhakti* and the music that it inspired, the greatest, the most gifted and prolific composer of South India in that period, Saint Tyagaraja, has common ground with Upanishad Brahman. While the relation of Tyagaraja and Upanishad Brahman has been known in general terms, the prevalent impression has been that Upanishad Brahman was a much respected Sannyasin-elder of those times whom many devout people looked up to for guidance. My detailed study of the religious and philosophical thought material that Tyagaraja has impounded in his songs<sup>1</sup> showed that there was need to search for teachers and texts which might have moulded Tyagaraja's ideas. When I went through the list of manuscripts in the Upanishad Brahman Math at Kanchi, I found two important things from the point of view of my last mentioned interest: There were not only some works of Upanishad Brahma Yogin on the cult of adoring the Lord (Rama) by the recitation or repetition of His Name, and the philosophy of the Lord's Name, but there were also other writings of Upanishad Brahman which revealed that he was more than a passive promoter of musical *bhajana*,—a regular music composer. What he composed should have been known to both Tyagaraja and Muthuswami Dikshita, for there is the clear impress of his songs on the *sahitya* of both the famous composers. I got the manuscripts of most of these musical writings of Upanishad Brahman from his Math at Kanchi through the gracious help of the present Swamiji of that Math, Sri Ishtasiddhindra, and in this paper, I wish to give an account of the life and works and the contribution to Carnatic Music<sup>2</sup> of Upanishad Brahman.

#### His Real Name

Before doing so, it would be proper if I say something about the identity of the author. The name Upanishad Brahman, which is the most widely known one, was not his real name. He got it as his name by reason of his commentaries on the 108 Upanishads. In his commentary on the Bhagavad Gita, he calls himself Ramachandrendra, pupil of Vasudevendra. From the subscriptions in his songs, we know for certain that his real name was Ramachandrendra. Many manuscripts of the works of the author, preserved in his Math at Kanchi or the Adyar and Madras Govern-

1. See my Introduction to the *Spiritual Heritage of Tyagaraja*, Ramakrishna Students Home, Mylapore, Madras, 1957.

2. I also collected some information from Sri Anantanandendra Sarasvati Swamikal of the Math of H. H. Sankaracharya of Kamakoti Peetha.

ment Oriental Manuscripts Library give for the same work one or the other as the name of the author. On the title page of the autobiography of the author, a part of which was printed in Telugu script<sup>1</sup> by a family-descendant of the author, and in the list of succession of the Math itself at Kanchi, Upanishad Brahmendra and Ramachandrendra are given as the two names of the same person.<sup>2</sup>

#### His Date

There is no difficulty in ascertaining the time when Upanishad Brahman flourished. As already stated, he was an elder contemporary of Tyagaraja (1767-1847) and Muthuswami Dikshita (1776-1835). The present Swamiji of the Upanishad Brahma Math is twelfth from him, which fact again would give the same chronological indication that Upanishad Brahman flourished in the middle and latter part of the 18th century. Apart from this indirect indication, there is also the direct evidence of the express statement of Sri Upanishad Brahman himself who gives at the end of his commentaries on the 108 Upanishads the date on which he completed this magnum opus of his. At the end of his gloss on the *Muktikopanishad*<sup>1</sup> he says that he finished it in the cyclic year *Prajotpati*, *Dhanus* month (*Margasirsha*), *Ekadasi*, *Asvini*, Tuesday.

प्रजोत्पत्यब्दचापैकादशघ्ने शुभे दिने ।

भौमाश्विन्यामिदं शास्त्रं संपूर्णपदवीं गतम् ॥<sup>2</sup>

These details work out to A. D. 1751, December 17th.

#### His Life

In the list of manuscripts in the Math, there is an entry against No. 443,—Upanishad Brahma Charita (incomplete). A manuscript of this life of Upanishad Brahman is not traceable now in the Math collection. But we have in the Math a book printed in Telugu characters containing the fragment of the life of Upanishad Brahmendra and some of his works, mostly musical compositions, in a briefer

1. Published, Madras, 1896.

2. See my article on the *Tattvasangraha-Ramayana*, *Annals of Oriental Research*, University of Madras, referred to already and my Introduction to *Upanishad Brahman's Tattvapadarthaikyatasaka*, *Adyar Library Bulletin*, Vol. XXI, pts. 1-2, May '57.

3. Adyar Edition, *Samanya Vedanta Upanishads*, p. 377.

Upanishad Brahman gratefully commemorates this blessing of Lord Karinatha and Goddess Sivakamasundari at the end of his commentary on the 108 Upanishads, by describing this deity as his Father (*Pita*) : पिता मे शिवकामीशेन etc.

Adyar Edition, Samanya Vedanta Upanishads p. 377.

From the internal evidence in his writings, we learn the following facts: He was known as Ramachandrendra and Upanishad Brahmdra. His guru was Vasudevendra who is, in all likelihood, the author of Svarupadarsanasiddhanjana found in the collection in the Math (no. 212). His asrama was at the holy spot of Agastyesvara in Kanchi, as he mentions more than once in his writings, e.g. in the opening of his Ramataranga :

काञ्च्यामगस्त्येशगृह्णानेयसिंहासनोपरि ।

At the end of the opening Taranga here, he again calls upon the Lord to come to him at Agastyesalaya and fulfil His promise that he would bestow liberation on him and abide with him.

विदेहकैवल्यं दास्यामीति यत्प्रतिज्ञातं तत्पालनाय  
आग्रह्यकल्पमगस्त्येशालये स्थातुं मयि त्वं पूर्णकृपया ॥ आगच्छ  
त्वत्कृतमङ्गलं सन्तुतं कर्तुं तार्क्ष्यमारुह्य स्ववैभवेन ।  
मायिकश्रीरामचन्द्रेन्द्रवेषं निर्माय कर्तुं मनोभ(ज)वेन ॥ आगच्छ ॥

In his Divyanamasankirtana and the Ashtapadi, he frequently refers to God as well as Himself as रामचन्द्रेन्द्रात्तकैवल्य; as referring to God, the expression is straight, meaning 'He from whom *kaivalya* was obtained by the author Ramachandrendra'; as referring to himself, the author usually gives this in the form रामचन्द्रेन्द्रात्तकैवल्योऽहम् which, in keeping with his non-dualistic philosophy, means that he the composer is identical with the Lord Ramachandra from whom he obtained *kaivalya*, or in a more straightforward manner, we have to take Ramachandrendra here as referring by *slesha* to Lord Rama Himself who bestowed *kaivalya* on the composer; the introduction of the *mudra* or composer's signature by *slesha* is common in songs; this explanation is necessary, as otherwise this will lead to the misapprehension that Ramachandrendra is the Guru of the composer. At the end of the Muktikopanishad-vyakhya, he says that Lord

Ramachandra himself is the author, intending *slesha* here also.<sup>1</sup> The reference to his being an *avatar* of sage Sanaka is reflected in a Namavali at the end of the Divyanamasankirtana which is found only in the printed Telugu text and not in the manuscripts in the Math; in this God is made to address the composer as Sanaka munindra and to promise the restoration of the liberated state to him.

मद्भक्त मद्भक्त रामचन्द्रेन्द्र मा भैषीरद्य त्वं सनकमुनीन्द्र ।  
कैवल्यं ददामि ते रामचन्द्रेन्द्र मङ्गलं करोमि ते सनकमुनीन्द्र ॥  
अथ क्षोणिसुराध्यक्षस्त तस्य कुहनाशिशोः ।  
शिवरामेति नामायमकरोन्मङ्गलास्पदम् ॥

4. बाधूलवंशार्णवचन्द्र एष साधूक्तिकारी द्विजसूनुवेषः ।  
विधूपमास्यो विषयानुबन्धे विधूतरागः सनकस्समिन्धे ॥
5. तनूजातं जातप्रबलकुतुकः प्रेक्ष्य सुधियां  
वृषा सोऽयं पाणिग्रहसमुचितं साधु मनुते ।  
तदा खलु—तस्य द्विजवटुमहीनस्य मृदुतरमांसोदरस्य प्रदेशं...महद्  
व्रणघनमाकस्मिकमजायत ।

#### His Works

It was mentioned that Upanishad Brahman came to be called so because of his commentaries on the 108 Upanishads. At the end of this work of his, Upanishad Brahman says that the writing of it was a fulfilment of the intention of Lord Karinatha Himself and that he himself was merely a passive agent like the pen. The author adds here that there were some others who also prompted the writing of these commentaries, Krishnasuri, Ramananda, Isvara, Hari, Krishnadasa.

पित्रा मे शिवकामीशेनेशाद्यष्टोत्तरं शतम् ।  
व्याकुर्वे इति यत् पूर्वं प्रतिज्ञातं तथा कृतम् ॥  
लेखनीदण्डरूपोऽहं लेखकोऽपि स एव हि ।  
कृष्णसूरिरुपद्रष्टा स्वांशजोऽस्य प्रवर्तकः ॥  
रामानन्देश्वरहरिकृष्णदासा हि चोदकाः ।

Adyar Edition, Samanya Vedanta Upanishads p. 377.

1. ईशाद्यष्टोत्तरशतवेदान्तविवृतेरिह ।  
कर्ता निरावृतज्ञानरामचन्द्रोऽखिलेश्वरः ॥  
Adyar Edition, Samanya Vedanta Upanishads p. 377.
2. This Krishnasuri appears from the description to be closely related to the author.

His commentary on the Bhagavad Gita was also referred to above. On the Brahma Sutras he wrote the Brahma sutra-bhashya-siddhanta-sangraha and Adhikarana-siddhanta-sangraha.<sup>1</sup> In Advaita Vedanta philosophy, he wrote a large number of other small works, dealing with Pranava, the Mahavakya, the Gunatraya etc. In the field of Bhakti, he wrote general treatises as also special ones dealing with the cult of adoring the Lord's Name by repeating or singing it in the form of a string of such Names (Namavali) or songs glorifying the Name. To the cult of the Lord's Name (Namasiddhanta) which was at that time spreading in the Tamil country with a fresh fervor given to it by the happy marriage of *Bhakti* and *Sangita*, Upanishad Brahmdendra made some noteworthy contribution. For his *Saguna-upasana*, he chose Rama as the favourite deity (*Ishta-devata*) and the literary and musical works he wrote were all devoted to Rama and *Rama-Nama*. It will thus be seen that there was much affinity between Upanishad Brahman and Tyagaraja the great musician who adored Rama in hundreds of songs. Tyagaraja was naturally influenced by Upanishad Brahman in his ideas about *Rama-Nama*, the practice of *Divyanama-sankirtana* and the composing of pieces for the same. All this I have already shown in my detailed study of the spiritual heritage of Tyagaraja. Similar influence was exerted by Upanishad Brahman on the other celebrated Carnatic music composer Sri Muthuswami Dikshita. There was a continuous tradition in South India of Advaitic Sannyasins cultivating the *nada-vidya* as part of their *sadhana*, as is borne out by the life and work of Narayana Tirtha and Sadasiva Brahmdendra; Upanishad Brahman also, like these two Advaitic Sannyasins, cultivated Advaita, Bhakti and Sangita and the very act of Sannyasa which the composer Tyagaraja did towards the end of his life was inspired by the example of the above mentioned Sannyasin-composers. The cherishing of *Jnana* and *Bhakti* has itself a long history going up to the Bhagavata and its exponent Bopadeva and Advaitic philosophers like Madhusudana Sarasvati. According to these philosopher-devotees, the goal of *Bhakti* is the realisation of unity with God and the Brahman. This Upanishad Brahman states clearly and repeatedly in his treatise on the adoration of the Lord's Name.

- i. उत्तमाधिकारिणामैक्यानुसन्धानतो भगवद्वाचासिमाह—  
सदा रामोऽहमस्मीति तत्त्वतः प्रयदन्ति ये ।  
न ते संसारिणो नूनं राम एव न संशयः ॥

1. Published by the Adyar Library.

- ii. श्रीरामनामसाम्राज्यं स्वामेदेनैव भावयेत् ।  
iii. —तावदेव रामोऽहमहमेव राम इति भावयेत् ।

—Namartha-vivarana or Upeya-nama-vyakhya (manuscripts in the Up. Br. Math, Kanchi)<sup>1</sup>

In his songs also Upanishad Brahman gives expression to this *advaita-bhakti* :

श्रीमहाविष्णुरहम् ... श्रीमत्त्रिपात्नारायणरामचन्द्रोऽहम्  
in a Divya-nama-sankirtana  
in Mangalakaisika.

ब्रह्माहमहं ब्रह्मेतिभावनागम्यम्—Nilambari  
भक्त त्वमेवाहमिति पावनभाषण—Natakuranji  
सर्ववेदान्तवेद्यं ब्रह्माहम् \* \* \* त्रिपादामोऽहम्—Srikantha  
सर्वप्रत्यग्भेदासहात्माऽहं सत्तासामान्यरामचन्द्रोऽहम्—Ahiri  
बोधय मां राम तत्त्वमसीति  
बोधात्मना त्वया वद वसामीति—Ghanta  
स्वात्ममात्रतयावशिष्टश्रीरामोऽहम्—Ramakali  
इदानीं नित्यशुद्धात्मचैतन्यमहम्—Brindavana Saranga  
अखिलमानश्रीरामचन्द्रोऽहम्—Madhyamavati  
ब्रह्माहमस्मीति भावितोऽसि—Nilambari  
सरसरामभद्रोऽहम् नारायणोऽहम्—Saurashtra  
नित्यनिर्गुणस्वात्मारामोऽहम्—Dhanyasi  
नितरां विख्यातशौर्यरामचन्द्रोऽहम्—Madhyamavati.

This approach is seen in Tyagaraja also<sup>2</sup> and it is very pronounced in the songs of Dikshita.<sup>3</sup> Both in *Bhakti* and the concept of Lord's Name, Upanishad Brahman distinguished between the two phases of *Upaya* and *Upeya*, means and end, *Sadhana* and *Sadhya* as other writers have said; this is clear from his *Bhakti-svarupa-viveka*<sup>4</sup> and the *Upeya-nama-viveka*. On Rama-

1. Manuscripts of this work are also available in the Adyar Library.
2. See *Spiritual Heritage of Tyagaraja*, Introduction, pp. 7, 9, 103, 109, 118, 119.
3. See my paper on Muthuswami Dikshita, *Journal of the Madras Music Academy* Vol. 26, pp. 146-7.
4. Manuscripts R. No. 4209 (I), Madras Govt. Oriental Manuscripts Library.

nama itself, he wrote a treatise in sixteen sections called *Rama-nama-mahatmya*. As I intend to bring out editions of these Namasiddhanta-works of Upanishad Bhahman, I refrain from going further into this subject. Suffice it to say for the present that on the side both of thought and expression, Upanishad Brahman exerted influence on the two great Carnatic composers Tyagaraja and Muthuswami Dikshita.

I shall first refer to his works concerning Rama and *Rama-Nama* before taking up his musical compositions. As a devotee of Rama, he wrote a commentary on the Adhyatma-Ramayana<sup>1</sup> in which a Ramagita is included<sup>2</sup>; another work of his on Rama which appears in four names in the list is *Ramarchana-chandrika*<sup>3</sup> or *Ramarchana-cidvidya-chandrika*<sup>4</sup> or the *Mahavakyarthayukta-Ramarchana-chandrika*,<sup>5</sup> or simply *Cidvidya-chandrika*<sup>6</sup>; this gives a string of the descriptive epithets of the Lord following the Upanishads and provides a setting for the esoteric worship of the Lord. On Brahman and Pranava, in the abstract sometimes and in terms of Rama sometimes, he wrote a number of *Namavalis* and added commentaries also to them: *Pranava Namavali*, *Brahma Pranava Namavali* and *Srishtyadi-pranava Namavali* with commentary<sup>7</sup>; these consist of epithets of the Supreme Being in the form of Pranava and Rama and given in sections corresponding to the components of OM signifying the process of creation, dissolution etc.; the *Narayana-tara-Namavali* with a commentary<sup>8</sup> is a similar work in eight parts and containing 108 Names of Brahman in the form of Ramachandra; two other works of this class are the *Ardhamatra-pranava Namavali* and commentary and the *Vyavaharika-pranava Namavali*. Following his analysis of the phases of the Brahman, set forth in his Vedantic writings, Upanishad Brahman gives us, with commentaries, the following gitas: *Virat-turya-gita*, *Sutra-virad-gita*, *Sutra-sutra-gita*, *Sutra-bija-gita*, *Sutra-turya-gita*, *Bija-virad-gita*, *Bija-sutra-gita*, *Bija-bija-gita*, *Bija-turya-gita*, *Turya-virad-gita*, *Turya-sutra-gita*, *Turya-bija-gita*

1. Up. Br. Math List 18, 83, 293.

2. Madras Govt. Ori. Manuscripts Lib. R. 548.

3. Up. Br. Math List no. 5.

4. Ib. 29, 367.

5. This was contained in one of the manuscripts that I got from the Math. (2 sheets).

6. Ib. 29.

7. Ib. 7, 183, 190, 293.

8. Ib. 65; also found in the printed book.

and *Turya-turya-gita*. Though his *Ishtadevata* was Rama, he composed *Namavalis* and songs on Siva also; the manuscripts at the Math<sup>1</sup> and the Telugu printed book contain a song—*Pahi mam Sri Chandrachuda*—in Asaveri-Adi; there is among the Math manuscripts<sup>2</sup> a work of his called *Sivamanasapuja* in 29 Anushtubhs, and the *Sambasivayutanamavali*, entered anonymously is evidently by Upanishad Brahman.

The bulk of the musical compositions of Upanishad Brahman relate to Rama and fall into (i) the *Divyanamasankirtanas*, (ii) the *Ramataranga* and (iii) the *Ramashtapadi* and (iv) other songs on Rama. The names *Ashtapadi* and *Taranga* are no doubt derived from the *Gitagovinda* and the *Krishnalilatarangini* but the compositions of Upanishad Brahman styled *Taranga* and *Gita* are not exactly imitations of the works of Jayadeva and Narayana Tirtha.

### The Divyanamasankirtana

The *Divyanamasankirtana* is the most voluminous among the musical compositions of our author. It consists of vocatives describing Rama both as representing the abstract Brahman and the Saguna forms of Ramachandra, Krishna and other manifestations of Narayana. The following detailed analysis of this is based on the manuscripts of the Math and my transcript therefrom. The Telugu printed book contains extracts from this work.

The work opens with two introductory anushtubh verses on the *kirtana*, *sravana* and *manana* of the *Namavali* of Rama as a help to attain spiritual emancipation. A prose passage follows offering the composition to the Lord and requesting Him to listen to it. Then the author sets forth in a few verses the philosophy of *Nama-bhajana*; he says that for attaining release from the bondage of embodied existence one has to adore the Names of the Lord, contemplating on Him as not being different from his own Self—स्वानन्यधिया तन्नाम-स्मृतिः स्यात्। The Names of the Lord are infinite but out of these, the author offers here 1024 Names, in 363 feet, embodying the truth underlying the Brahman and Omkara. These *Namavalis* numbering 1024 are in 16 songs or gitas and each gita has eight sections. Each section has strings of epithets of the Lord in vocative case, some of these strings being longer and comprising generally eight Names and

1. Ibid. 82. 2. Ibid. 569. This is included in the Telugu printed book; it is in nine Khandas. At the conclusion of the *Divyanamasankirtana* also, there are a few Siva-namavalis and invocations to Siva to mark the conclusion of the composition.

some as short as just a line of three or four names; each of these strings of names is given a Raga and a Tala, but at the end of each section there is a long series of Names without any Raga or Tala mentioned but with the address-refrain '*Kalyana Rama*'; this is mostly an alphabetical re-arrangement of the Namas in the songs and serves as an index or recapitulation. Each Khanda is named after one aspect of the Godhead Rama according to the classification of aspects which the author has set forth in other works of his, e.g. the first Khanda is called Virad-Virad-vilakshana-Tripad-Rama-Divya-nama-gita; the second is called Virat-sutra-vilakshana-Tripad-Rama-divya-nama-gita; and so on. At the end some hints are given as to how these might be sung.

**The Ragas :** A tabular analysis of the entire Namavalis in the *Divyanamasankirtana*, mentioning the Raga, Tala and the beginning words is given below. The Raga-analysis discloses some interesting facts about the Ragas then used, rare Ragas, Rakti-ragas, North Indian Ragas, Ragas more frequently used, and the exact name and spelling of certain Ragas as current at that time. Thus we have rare Raga-names scarcely met with in the compositions of that time: Suddha Kambodi, occurring 10 times, Lalitam which is given 5 times as distinct from Lalita which is invariably mentioned as Lalitai following the Tamil way of writing a feminine stem; Srikantha used 3 times; Gauri-gaulai; and Soka-varadi; some North Indian Ragas, single and mixed, figuring here are: Navaroju (6 times), Ja(ji)ngla (6 times) and Dhanasari-ja(ji)ngla (4 times), (Bi)basu (2 times), Ramakali (5 times), and Puri (9 times); the frequency of the Rakti-ragas which are more familiar, and which were once more frequently sung than they are at present, is: Ghanta 7 times, Dvijavanti 7 times, Mangalakausikai 5 times, Manji 6 times, Manirangu 8 times, Gaulipantu 7 times, Paraju 6 times and Ahiri thrice; the frequency of some others may also be noted: Saindhavi 7 times, Navanita 8 times, Nagavaradi twice, Kuranji 4 times, Byagadai 8 times, Gauri 4, Malavi 5, Padi 4, Brindavana-Saranga 5, and Saranga-Nata 4; other appealing Ragas which are, comparatively speaking, sung oftener today and which figure here are: Anandabhairavi, Nilambari, Kedaragaulai, Nathanamakriyai, Surati, Mohana, Mohanakalyani, Usani, Sahana, Asaveri, Natakuranji, Punthagavaradi, Ritigaulai, Yamunakalyani, Lalitai, Dhanyasi, Varadi. The spelling of the following Ragas

may be noted: Yerakala kambodi, Hambirakalyani (4 times), Kumbha kambodi (twice); it is interesting that we find here Darbar four or five times and more frequently than Kapi.

A full tabular analysis of the Divya-nama pieces with Raga, Tala, beginning words and page references to my transcript is given at the end of this paper.

### The Ramataranga and Ramashtapadi

We shall now take his Ramatarangamala. The opening piece of this series is called Ahvana-taranga and is set in Nata Raga; there is one line of Pallavi calling forth Rama and it is followed by twelve feet, in the last of which he gives the *mudra* of his name. Then begin the Tarangamala proper after two introductory verses which mention that this garland of 16 Tarangas is offered to Rama.

The following is a brief description of the 16 songs here with their beginning words and Ragas :

#### 1. श्रीरामचन्द्र मामुद्धर—Mohana.

After the Pallavi, long charanas follow in which Sahitya and Svara passages alternate. From the 8th charana onwards, the Tala is varied, Dhruva and Rupaka being introduced at the 8th and 9th feet. There are 12 such charanas. We are really at a loss to reconcile the actual text with the introductory statement which mentions 16 components of the Tarangamala; for immediately after this, the manuscript gives what is called the Ramashtapadi.<sup>1</sup> There are five verses introducing this composition which say that this Ramagitavali has 128 component songs, the first of these having 13 charanas and the rest 8. Another feature mentioned is that each of the eight declensional cases are used in describing Rama and in each there are 16 songs. A third characteristic is that there are songs opening with each of the 50 letters of the alphabet. The whole composition is divided into Khandas :

I Khanda :

1. 8th Vibhakthi श्रीराम तुभ्यं नमोऽस्तु Bilahari Raga. Pallavi and 13 charanas. Each of the 13 charanas has two lines, each again falling into two halves at the beginning of each of which a letter of the alphabet 'A' to 'Ksha' laid. Then start the composi-

1. This analysis is based on my examination of the manuscript in the Math and my transcript thereof; in the printed Telugu book too, the Taranga and the Ashtapadi occur in this same manner.

tions in each of the 8 cases; each such song opens with an introductory verse.

2. 1st Vibhakti अयि श्रीराम तावकमूर्तिः Natai — 8 charanas.
3. 2nd „ रामं कलये Yadukula raga i. e. Yadukula-kambodi—Tripata tala 8 feet.
4. 3rd „ रामेण मे Saveri.
5. 4th „ श्रीरामचन्द्राय तुभ्यम् Arabhi.
6. 5th „ तत्रैपदादन्यम् Raga missing:
7. 6th „ त्रैपदरामचन्द्रस्य Anandabhairavi
8. 7th „ विदेहकैवल्यधरासुतेशे Bhairavi

#### His Other Music Compositions

It was pointed out above that the manuscripts mix up the Taranga and Ashtapadi and of the former only the beginning is seen. In the Namavalis also there is a lot of overlapping of nomenclature and multiplicity of names for the same text and the result is we are not able to identify and distinguish all his musical compositions. From the Math-list, we should be able to find :

No. 6—Ramagita : 8—Ramagitavali ; 155—Namartha Taran-gadi ; 223—Ramachandra Gita.

I may be able to speak of these only on examining more manuscripts in the Math at Kanchi.

#### His Influence

It was pointed out above that in the life-account of Upanishad Brahman the spreading of the cult of adoration of the Lord's Name through singing was mentioned as one of his missions. The many compositions that he wrote bear this out. In the beginning of the Ramataranga especially, there are some introductory Anush-tubh verses in which Upanishad Brahman says that at his Asrama on the holy spot of Agastyesvara, he has established an open feed-ing house (*Satra*) of *Mukti*, where any one could drop in, not for ordinary food but for spiritual sustenance, practice of devotional exercise and the seeking of emancipation. "I have flown the flag of devotional singing and spiritual effort here; let everyone come, sing my Tarangas and other songs; the food at my *Satra* is not for the momentary satisfaction of physical hunger, but is for the everlasting bliss".

काञ्च्यामगस्त्येशगृहाग्नेयसिंहासनोपरि ।  
प्रतिष्ठितं मुक्तिसत्रं ध्वजस्थापनपूर्वकम् ॥  
मदीयसिद्धसंकल्पं ज्ञात्वा ये भूसुरादयः ।  
निरङ्कुशास्ते कुर्वन्तु मत्तरङ्गादिकीर्तनम् ॥  
अहन्यहनि सत्राच्चभुक्तिस्तृप्तिरेष्यति ।  
सकृन्मत्सत्रभुक्त्या तु संतृप्तिर्जायते सदा ॥

The continuous practice of *bhajana* in this way at his Math at Kanchi should have had its influence on the *bhajana*-tradition. Those who have taken part in *bhajana*, in an active or passive manner, can recognise that some of the *Namavalis* sung even to this day in different parts of South India go originally to the *Divya-namasankirtanas* of Upanishad Brahman : e. g. कृष्णानन्त मुकुन्द मुरारे चामन माधव गोविन्द—श्रीधर केशव राघव विष्णो लक्ष्मीनायक नरसिंह with which the introductory and invocatory portion of his *Divya-namasankirtana* closes. The influence of Upanishad Brahman and his writings on the thought and expression of Tyagaraja and Dikshita was alluded to above more than once. Between Tyagaraja and Upanishad Brahman the common ground was Nama-Kirtana and Rama-worship; between Dikshita and Upanishad Brahman, the common ground is to be seen in the general and more pronounced Advaitic approach, the saturation of the songs with Advaitic terminology, the adoption of Sanskrit language and the employment of such details as the seven declensions (*vibhaktis*) to form a cluster of pieces. Information handed down by tradition also confirms that Tyagaraja and Dikshita went to Kanchi to see Upanishad Brahman; and in the case of the latter, it is said that Dikshita was asked to edit musically the Ashtapadi of Upanishad Brahman. All this is as it should be, for a prolific writer, a great devotee and Sarnyasin and Bhakta working at a famous pilgrim centre like Kanchi and a musical enthusiast, should have been contacted by the leading musicians and composers of the time. The *Divyanama Kirtanas* of Tyagaraja are no doubt after the model of the *Divya-namasankirtana* of Upanishad Brahman; as Rama was the common *Ishta-devata* of the two, we naturally hear direct and indirect echoes of descriptive epithets used by Upanishad Brahman in Tyagaraja's songs: Kanakambara, Kanakavasana, Chelakanaka, Hatakachela, Bhakta-chandana, Sakalonnata, Rajavandya, Sitamanohara, Rajivaksha, Ranabhima, Jitakama, Navanitasa, Sara-saratara, Mriduvachana, Niramayanga, Nadapradipa, Nadasadana, Vikalebarakaj-

valya, Avidyakarya or Mayakarya, Bhutabhautika are just a few of the numerous expressions couched in advaitic terminology of which echoes can be heard in Dikshita's songs; Bhava-rug-vaidyam used by Upanishad Brahman and Bhava-roga-vaidyam of Dikshita, Ramaniya-hrid-vibhata of the former and the Ramaniyahridaya-vidita and Navanita-hridaya-vibhata of the latter are other and perhaps more telling examples. In the sixth Ashtapadi piece in Anandabhairavi and Adi, Upanishad Brahman says :

त्रैपदरामचन्द्रस्य स्वानन्यभक्तेष्टस्य दासोऽहम्  
अथवा स्वेतरभेदग्रासत्रिपादरामचन्द्र एवाहम् ।  
रामचन्द्रस्य दासोऽहं नो चेत् त्रैपदराम एवाहम् ।

Dikshita sings in identical terms in a piece in Purvi :

श्रीगुरुगुहस्य दासोऽहं—नो चेत्  
चिद्गुरुगुह एवाहम् ।

#### Poetry, Devotion and Philosophy in his Songs

In his Divyanamasankirtana, Upanishad Brahman does not string merely the epithets of the Supreme Being or Rama ; he gives expression to ideas and his spiritual yearning and devotion. There are some striking phrases in his description of the Lord. In one he calls Lord Kaivalya-sikya, the hoop in which is kept the precious enjoyable thing of the *summun bonum*. The Lord is eternally dancing in the hearts of the true devotees: Sadbhakta-brinda-hridaya-nartana. He is the light glowing in *Nada*, *Nada-pradipa* and *Nada* is His abode, *Nada-sadana*. He flashes forth in those hearts which are beautiful with love, knowledge and purity, *Ramaniya-hridvibhata*. Even His anger is beautiful, *Sundara-kopa*. In a Divyanama in Malavi, he tells Rama that He is Father and Mother to him—*पितृमातृरूपोऽसि श्रीराम* ; “Please come to my side, please do not leave me even for a while and go away” pleads another : *भो स्वामिन् मन्त्रिकटे श्रीराम आगच्छ भो राम मां त्यक्त्वा न कदापि गच्छ*। In another he seems to imagine that Rama might have to go elsewhere on work and then, he requests, “Take me with you when you go”—“*मां विना मा याहि*” or if it is not possible to carry me, take at least my heart and use it as the chariot for your movements : *स्यन्दनो मे मनो रामचन्द्र तेऽस्तु*। “When are you granting me that great state of Yours ? Tell me, what do you gain actually by this delay and sluggishness ?” श्रीश

तव भावदापनं कदा श्रीराम आलस्यतस्ते को लाभो वद । In one Divyanama he requests Rama to be invariable in behaviour and abide in his heart—*मामकहृदि सदैकरूपेण वस*। Who prevents you ? Live in my heart as you please and as long as you wish ! “*मयि निरंकुशं वस* ।” For his mind, full of love, is a veritable cushion-bed where the Lord could come and rest ! *सत्यसंकल्प तव तत्पोऽहम्* says the sixth case Ashtapadi song, which strongly recalls Tyagaraja's appealing song in *Ritigaula-Badalika dira pavvalinchave*. In a larger number of Divyanamas, he asks Rama to bless him with advaitic knowledge and realisation, release from the limitations of name and form of embodied existence, to enable him to acquire the *sadhanas*, and to revel in the bliss of Sat-chid-ananda. “Purify me, help me to cultivate silence, make the quality of equanimity manifest itself in me” run some prayers—*स्वीयं मां पावय पाविताहृत्य, मौनिनं कुरु माम्, समभावं प्रकटय मे*। Please come and declare to me that you will make me liberated,—“*भक्त त्वां विमुक्तं करोमीति वद*।” Tell me that I should delight in Self ‘*स्वात्मारामो भवेति राम वद*’। “Make me transcend Name and Form, Birth and Death—” *जननमरणमुक्तं मां कुरु ; नामरूपविमुक्तं मां कुरु*। “Extend to me the knowledge that I am Brahman”—*ब्रह्मास्मीति प्रबोधं मे देहि*। “You are within and you know my mind ; you are not different from my inner being ; therefore abide within me” *प्रत्यग्भावेन बुद्धिवृत्तिज्ञोऽसि, प्रत्यगभिज्ञोऽस्मीति वस मचेतसि*। “Oh when shall I be immersed in Rama, that ocean of the bliss of Liberation !”—*कैवल्यानन्दपारावारे कदा मज्जनं स्याद् रघुवीरे*।

Now follows a tabular analysis of the Divyanamasankirtanas of Upanishad Brahmadra, mentioning the Raga, the Tala and the beginning words.

## An Analysis of his Divyanama Sankirtanas

| रागः                    | तालः         | नामावलि-प्रथमपदानि           | * पृष्ठाङ्कः |
|-------------------------|--------------|------------------------------|--------------|
| पुजागवराडि              | मिश्रलघु     | अखण्डरूप                     | 3            |
| आनन्दमैरवी              | आदि          | वसिष्ठादिमुनिमान्य           | 3            |
| यसकुलकाम्बोदि           | मिश्रलघु     | जयजय                         | 4            |
| घण्टा                   | मिश्रजातिलघु | अच्छायरूप                    | 4            |
| केदारगौळे               | आदि          | अतमोरूप                      | 4            |
| गौळिपन्तु               | मिश्रजातिलघु | अचित्तरूप                    | 4, 5         |
| सौराष्ट्र               | "            | अमृतरूप                      | 5            |
| रुजावन्ती (द्विजावन्ति) | आदि          | श्रीकृष्णानुपादेय हरे        | 5            |
| कापी                    | मिश्रजातिलघु | अचक्षुःश्रोत्र               | 5            |
| मङ्गलकौशिकै             | आदि          | स्वाविद्यामोहघास             | 6            |
| शङ्कराभरणम्             | मिश्रलघु     | श्रीवाससीमत्रैपद             | 6            |
| बिलहरि                  | मिश्रजातिलघु | मारुतीष्ट                    | 6            |
| सावेरि                  | "            | भजनोयकल्याणनाम               | 7            |
| उशानि                   | आदि          | पालितविभीषण                  | 7            |
| नवरोजु                  | मिश्रलघु     | स्वामिन् भावसंशुद्ध          | 7            |
| सारङ्ग                  | आदि          | मायातीत                      | 7            |
| नाथनामकिया              | "            | स्वामिन् संसारपार            | 8            |
| सुरटी                   | मिश्रजातिलघु | सर्वत्रविख्यात               | 8            |
| कल्याणि                 | आदि          | स्वाविद्यानिन्दन             | 8            |
| तोडि                    | "            | संसारतत्कार्यभयमोचन          | 8            |
| मोहन                    | मिश्रजातिलघु | नन्दनन्दन                    | 8            |
| असावेरि                 | "            | स्वाविद्यातत्कार्यमूलोत्पादन | 9            |
| शुद्धकाम्बोदि           | "            | बालकेलिसन्तुष्ट              | 9            |
| नवनीत                   | आदि          | लालितभक्त                    | 9            |
| शुद्धसावेरि             | "            | मामकहृदयार्पित               | 9            |
| बराडि                   | "            | संसारजलनिधि                  | 9            |
| व्याकडे                 | मिश्रजातिलघु | पातककुलानल                   | 9            |
| भैरव                    | "            | नानाविधमायाकलनाशून्य         | 9            |
| ललित                    | "            | स्वाविद्यातत्कार्य           | 10           |
| मुखारि                  | "            | भक्तवृन्दे                   | 10           |

\* Page-number of the Transcript I have made from the Ms. in the Upanishad Brahma Matha.

|               |              |                            |    |
|---------------|--------------|----------------------------|----|
| जङ्गला        | मिश्रजातिलघु | शरणागतविभीषणवरद            | 10 |
| माझि          | "            | मौनिवृन्देडय               | 10 |
| पन्तुवराडि    | —            | त्रैपदरामचन्द्र            | 10 |
| मथ्यमावती     | मिश्रजातिलघु | स्वसत्ता                   | 10 |
| —             | —            | कल्याणराम                  | 11 |
| कल्याणि       | —            | मूलकारण                    | 11 |
| —             | —            | कल्याणनाम                  | 11 |
| कल्याणि       | —            | स्वज्ञपोषण                 | 11 |
| —             | —            | भावसंशुद्ध                 | 11 |
| —             | —            | विद्वत्संरक्त              | 12 |
| —             | —            | *कल्याणराम संसारपार        | 12 |
| —             | —            | कल्याणरामप्रत्यक्षपरात्मन् | 12 |
| —             | —            | कल्याणराम अखण्डरूप         | 12 |
| —             | —            | अक्षयरूप                   | 12 |
| —             | —            | अद्वैतरूप                  | 12 |
| —             | —            | अच्छायरूप                  | 13 |
| —             | —            | अतमोरूप                    | 13 |
| —             | —            | अचित्तरूप                  | 13 |
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चतुर्गुणीकृतनामपुष्पाब्जा

विदेहमुक्तिद पञ्चाशद्वर्णनैर्यनवरत्नमाला संपूर्णा ॥

\* \* \*

सप्तखण्डा षट्चत्वारिंशत्ति(१)तुर्यशतोज्ज्वला ।

संपूर्णविंशप्रणवजा दिव्यनामावलिः शुभा ॥

ब्रह्मप्रणवात्मकानि चतुर्विंशधिकसहस्रनामानि ।

मद्भूदयाविर्भूतानि तानि श्रीरामचरणार्पितानि ॥ (p. 157)

श्रीरामचन्द्रेन्द्रकृतं श्रीरामचन्द्रीयषोडशगीतम् ।

गायत्वदेहमुक्तिदं रामनामजीवनभक्तजातम् ॥ (p. 158)

कायेन वाचा मनसेन्द्रियैर्वा

बुद्ध्यात्मना वा प्रकृतेस्स्वभावात् ।

करोमि यद्यत् सकलं परस्मै

श्रीमन् नारायणायेति समर्पयामि ॥

\* \* \*

॥ श्रीसीताकान्तस्मरणम् — जय जय राम ॥

॥ नमः पार्वतीपतये — हर हर महादेव ॥

\* \* \*

## MELODIC TYPES OF HINDUSTHAN

A scientific interpretation of the Raga System of Northern India

By NARENDRA KUMAR BOSE, B.A. B.L.

### INTRODUCTION

Vocal melody is almost coeval with the human race as a gift of nature if not as an art. Philologists hold that it is even anterior to language itself. It is, indeed, so natural to man that it may be said to be, in the language of Dr. Burney, implied in the original principles of his constitution. The most primitive peoples have been found to possess melodies of their own in the shape of short crude phrases. Exuberance of human feelings has always sought expression either in rhythmic movements of the body or in melodious modulations of the voice. Melody had its birth in a natural human instinct, which with the cultural progress of the race developed into what is known as the musical faculty. The essential feature of this faculty consists in the appreciation of certain relationships of sounds which scientists of the eighteenth century discovered to be determinable with mathematical precision. These relationships had long before been known as Consonances. An appreciation of these is the *sine quanon* for the birth and growth of melody. It is not implied in this statement that this appreciation has ever been either conscious or complete. But, as music is the only fine art which is firmly based on scientific principles, some amount of instinctive appreciation of these principles must be presumed in order to explain the great development the art has achieved. That development was attained to *pari passu* with the growth of the faculty referred to above. Those consonances which are easy to perceive, viz., the Octave, the Fifth and the Fourth were recognised by musicians in very ancient times. Others, which are rather difficult to perceive, viz., the Thirds and the Sixths were recognised very late and a certain amount of uncertainty about their exact nature has always been felt by musicians so far at least as their explicit recognition in the theory of music was concerned. We are told that the Greeks and their followers the Romans never acknowledged these latter relationships as consonances. In the Pythagorean intonation these intervals are very much out of tune and so long as this intonation prevailed in Europe, appreciation of their consonant character remained almost an impossibility until some urgent artistic need drew the attention of the musicians to their true nature. That need arose after the invention of

polyphony in the middle ages. In the earliest contrapuntal writings of the 13th and 14th centuries the only concords used were the Octave, the Fifth and the Fourth. But, in course of time, as the harmonic poverty of these intervals came to be more and more keenly felt, the superior harmonic quality of the imperfect concords came to be more clearly appreciated, until the rules of harmony were completely inverted; and we come across a paradoxical revolution of ideas in the fact that consecutive Thirds and Sixths, which were strictly forbidden in medieval discant, became the rule of harmony in the nature of the polyphonic art of the 16th century, while consecutive Octaves and Fifths, which once reigned supreme, were now strictly forbidden. It should, however, be pointed out that only the Major Third and its inversion the Minor Sixth were accepted as concords in the 16th century polyphony. The other two imperfect concords were fully recognised after the growth of harmony about the time when their consonant character was finally established by scientific investigation. In India both the kinds of consonances were appreciated by the earliest writers on music. But the inferior kind does not appear to have ever received explicit recognition from practical musicians. A word which looks like literal translation of the word 'consonance' (*con*, together, and *sono* to sound) is to be found in the Sanskrit work of the 1st century A. D. named *Bharatiya Natya Shastra*. That word is *Samvada* (*sam*, together, and *vad* to speak). Evidently this Sanskrit word was used to express the same idea as that conveyed by its English equivalent. It implied the particular relationship of notes, which in the language of the musical theorists of India, were separated by either thirteen or nine *Srutis*.<sup>1</sup> These numbers of the *Srutis* represented the intervals of the Fifth and the Fourth respectively. It is, therefore, clear that the word *Samvada* implied perfect consonance. Two notes which have this relationship between them were characterised as *Samvadi* (consonant) to each other. The relationship of dissonance was expressed by the word *Vivada* (*vi* against and *vad*, to speak). Two notes which are separated by twenty *Srutis*\* were regarded as *Vivadi* (dissonant) to each other.<sup>2</sup>

विवादिनस्तु ते येषां स्याद् विशतिकमन्तरम् ।

1. Those (notes) which have nine or thirteen *Sruti* intervals between them are *Samvadi* to each other. *Bharatiya Natya Shastra* Ch. 29.

ययोश्च नवत्रयोदशकं परस्परतः श्रुत्यन्तरे तावन्त्योन्यसंवादिनौ ।

2. Those (notes), which are *Vivadi*, have twenty (*Srutis*) between them. *Ibid*,

This interval is the Major Seventh. Its inversion the minor Second separated by two *Srutis* (the whole octave consisting of twenty-two *Srutis*) was, therefore, also considered dissonant. The Minor Second or the interval of a semitone and the Major Seventh were, thus, the only intervals which were treated as dissonant. All other intervals were deemed to have the third kind of relationship, viz., *Anuvada* (*anu*, after and *vad*, to speak). Distinguished both from perfect consonance (*Samvada*) and dissonance (*Vivada*), this relationship evidently stood between them and signified imperfect consonance. Eliminating the intervals included in the other two relationships we get the Thirds and the Major Second and their inversions the Sixths and Minor Seventh as the main intervals which were treated as *Anuvadi*. The reason for including the Major Second and the Minor Seventh in this category seems to be that, next to the perfect consonances, these are intervals which can be obtained most easily. The Major Second can be had by rising two Fifths and coming down an octave and the Minor Seventh by simply rising two Fourths. We are told that Guido d'Arrezzo, who lived in 11th century A.D., similarly included the Major Second within the same category as the Major and the Minor Thirds.\* The ugly interval, known as the tritone, which might be said to be included within the category of *Anuvadi*, presented no serious difficulty, inasmuch as it occurs only once in a scale, and secondly, because it was most often avoided by the device called *Varjana* (omission) of one or both of the notes making this interval. Mainly and for practical purposes, therefore, the imperfect consonances of the Thirds and Sixths were the only intervals which were treated as *Anuvadi*. It has been shown in the eighth chapter that the Major and Minor Thirds were represented by seven and six *srutis* respectively. The theory regarding the relationship of notes set forth above appears to have been originally propounded long before the Christian era, inasmuch as the two great poets Kalidasa and Bhavabhuti, who lived in the 4th and the 8th centuries A.D., mention the name of Bharata, as the sage (*muni*) who promulgated the triune arts of singing, dancing and instrumental music (*tauryatrika-Sutradhara*).

\* "But Guido, though he speaks of the Fourth as the most important interval, permits the use of the Major Second and the Major and the Minor Third."

Groves "Dictionary of Music and Musicians" Vol-III, p. 198.

The four ancient Gramas (scales), including the Shadja and the Madhyama and their two derivatives, defined in terms of Srutis by Bharata, have been shown in the eighth chapter of this treatise to be quite consistent with the scientific principles of structures of scales formulated by the great scientist, Prof. Helmholtz. These scales and the modes derived from them can be identified with most of the ancient Greek and Greco-Roman scales and the Ecclesiastical Modes of medieval Europe, which have been scientifically explained by Helmholtz in his "Sensations of Tone." The ancient melodic system of India based on these scales presents no great difficulty so far as their scientific basis is concerned. This system, in which no Vikrita (chromatic) notes, except the Antara and for a limited purpose the Kakali, were used, continued for several centuries till the great revolution which brought into being the Mela system about the eleventh century A. D. The earliest writer on this system is Lochana Pandita of Mithila (then a part of Bengal) who, according to his own statement, wrote his "Raga Tarangini" in the Saka year 1082 (1160 A. D.).\* This work was written about half a century earlier than the great work of Sarngadeva "Sangita Ratnakara (1210-1247 A. D.). It appears that the Mela system had not yet come into vogue in that part of the country in which Sarngadeva lived, for we do not find a vestige of that system in his work. The Gramas and their Murchhanas on which the ancient melodic edifice was built were abandoned and the Srutis lost their original significance in the new order of things. Five Vikrita (chromatic) notes were introduced and numerous combinations of the seven Suddha (natural) and the five Vikrita notes were called Samsthanas or Melas. These Melas appeared in two different forms in the two schools of Indian music: the Hindusthani or Northern and the Carnatic or Southern. The Scales of Origin and the Vikrita notes were different in the two schools. The Scale of Origin of medieval Hindusthani music was equivalent to the ancient Shadja Grama and that of modern Hindustani music is a scale which is equivalent to the European Major Scale. Both these scales are diatonic. But the Scale of Origin of Southern India is a scale of unusual structure not found in any other part of the world. Many Melas of similar structure are found in both the schools of music. These Melas appear to be peculiarly southern in character and must have been

\*This early date of the Ragatarangini is not beyond dispute; see Kshiti Mohan Sen, the Visvabharati Quarterly, Nov.—Jan., 1943-4, pp. 249-255, and the Journal of the Music Academy, Madras, Vols. IV. p. 68., XV. p. 42—V. R.

Dravidian in origin. These modes are very similar to the chromatic scale of ancient Greece which made its appearance there for some time and subsequently disappeared. These Melas presented the greatest difficulty. Existing principles of structure of scales could not explain them. New principles had to be discovered. After prolonged investigation undertaken with this end in view a theory has been formulated, which is, it is claimed, capable of explaining scientifically the structure of all known melodic forms. This theory has been set forth in three chapters: the fourth, the fifth and the sixth. Preliminary topics relevant to the elucidation of the theory have been dealt with in the first three chapters. A new system of notation needed for expressing scales and modes in just intonation has been described in the first chapter and the scientific theory of consonance has been fully explained in the second chapter. The inadequacy of the cycle of twenty-two, on which the ancient Sruti system was based, has been shown and substitution of the cycle of fifty-three has been proposed in the third chapter, the new divisions being called Anusrutis or monatonnes. Relationships of notes have, according to the salutary ancient Indian custom, been expressed by means of these Anusrutis throughout the whole treatise. The principles underlying the structure of scales have been explained in three different aspects in the fourth chapter. The next two chapters are devoted to explanation of the structure of scales. Altogether twenty scales have been found to be sufficient to serve as basis of all possible melodic forms and compositions. These have been divided into four groups of five each. The first two groups contain scales of diatonic structure, which have been characterised as Simple Scales. Group A of these scales has also been called Primary Scales and Group B Secondary Scales. The other two groups have been termed Chromatic Scales on the analogy of a Greek scale of similar character referred to above. These scales possess the peculiar feature that their tonics have both the Major and the Minor Thirds placed one after the other either above or below them. Group A, in which the Thirds are placed below the tonics and are descending in character.

The first four scales of the Primary Group, which include the European Major and Minor Scales, were the basis of all ancient music both in Europe and in India. They are identical with the four ancient scales, defined by Bharata, which were the sole basis of Indian music till the introduction of the Mela system. Each of these scales was used in seven Murchhanas or mode-octaves starting

from the seven notes of the scales. The illusive conception of "Murchhana" which has been translated into English by the word "Mode" used in the limited sense of a species of octave, has been fully elucidated in the seventh chapter. In ancient times, when only one Chromatic note was in use, the Murchhanas were used in their original forms without any alteration of the notes or the tonics. These were the Common Tonic forms of Murchhanas. These presented great difficulties in practical use and gave place to Melas, which were Common Initial forms of Murchhanas, Sa being the common initial for all Melas. This revolutionary change brought about a complete overthrow of the ancient system. Srutis having lost their original use and significance, it became almost impossible to ascertain the scale to which a Mela belonged. The scale of a Mela could now be ascertained only by the tonics, which had different positions in different Melas, to be determined from actual use. In order to facilitate the determination of the scale of a Mela, we have appended at the end of the seventh chapter twenty tables containing the notes of Sa-initial Modes of all scales in just notation.

Coming to the Mela period, we are faced with the difficulty, which at first sight looks insurmountable that the number of Melas far exceeds the requirements of the ancient system, which recognised only four scales of diatonic character. Seven melas were sufficient for the purposes of that system, whereas we come across more than forty Melas, most of which are of peculiar combinations of notes inconsistent with the ancient system. Scientific explanation of the structure of all these Melas could be found only in the new theory of scales formulated in this treatise. Many lists of Melas varying in number from twelve to twenty, are given by different medieval theorists belonging to both the schools. These have been separately dealt with in three chapters, two of which are devoted to Melas of the southern school. The Vikrita notes used by the northern writers are characterized as Komala (flat) and Tivra (sharp) as in Europe. In the southern school these notes are given peculiar appellations borrowed from the treatise of Sarngadeva. The word used by Sarngadeva did not indicate chromatic notes, but were intended to explain the structure of his Sadharana Grama, which was misunderstood by the southern theorists. An explanation of this scale, which is very important inasmuch as it is identical with and most probably the source of the Suddha Grama of modern Hindustani music, will be found

at the end of the eighth chapter. It should be pointed out here that though the Sruti allocations of the Scale of Origin of the southern school are the same as those of the ancient Shadja Grama it is not a diatonic scale like the latter. Taking into consideration the practical use made of the Sruti intervals that scale must be interpreted as a Chromatic Scale. We had some difficulty in decyphering the structure of the southern Melas which were derived from this unusual scale. We had to devise a special formula for the interpretation of these Melas. Satisfactory scientific explanation of all useful Melas was found with the help of this formula. A formidable stumble was, however, encountered in the Melakarta scheme of the reputed southern theorist Venkateswara Dikshit, popularly called Venkata Makhi. This is an ingenious device consisting of a symmetrical arrangement of notes, which is outwardly attractive and too highly appraised by southern lovers of music. The fallacy of the scheme is apparent from the position of equality with Ma, the sacred unchangeable note of ancient India, given to sharp Ma, which makes the ugliest dissonance with the initial note Sa. Modes having this note are rare and very difficult to sing. Yet an equal number of melas are allotted to both the notes, the other notes being common. The scheme consists of seventy-two Melas, of which only nineteen were, according to Venkata Makhi's admission, in practical use in his own time. His only justification for the scheme was that the new Melas proposed by him might be used at some time in future. Neither is his scheme comprehensive as he claimed it to be. But the greatest drawback of the scheme is that about two-fifths (27) of the total number of his melas have been found to be bad and scientifically inexplicable. That some of his proposed Melas have been found to be scientifically explicable must be considered to be a mere chance. We shall see that critics of Southern India have already begun to doubt the utility of the scheme.

It is a remarkable fact that almost all Melas, stated by theorists of both the schools to be in actual use some time or other have been found to be scientifically correct. This fact proves two things: first that the theory propounded in the present treatise is comprehensive enough to cover all the existing modes of Indian melody; and secondly, that the musical instinct which has been able to build up the superb structure of that melody may be relied upon to a great extent for advancement of the art. Even so, such a theory was a

necessity, inasmuch as instinct is always blind and faltering and needs a corrective in order to ensure accuracy and inspire confidence, such as only scientific knowledge could do. It must, moreover, be remembered that a great deal of difference of opinion and controversy regarding the structure of many Ragas exist and that a large number of Ragas have been lost for good for want of a firm scientific basis. A sound theory alone can remove all doubts and save the system from loss or deterioration.

The time-honoured custom is to call Melas after Ragas. This custom has led to much confusion. We find that the same Mela is called by different names not only in different parts of the country but also at different periods in the same country. For example, Bhairavi of Lochana, that of modern Hindusthani music, and that of modern Carnatic music stand for quite different Melas. Again, the Mela that is called Bhairavi in northern India is called Todi in southern India and the latter name is applied to a different Mela in northern India. This confusion is inevitable, because the same Raga is called by different names and different Ragas are called by the same name in different parts of the country. There is, further, difference of opinion about the Mela proper for a particular Raga in the same part of the country. In order to avoid confusion, we have called Melas by the peculiar notes which characterise them. These are somewhat analogous to the Key-signatures of European music. But the signatures are usually understood to serve a purpose in Europe which is different from that for which they are used in Indian music, though they can be and are believed by some persons to serve the same purpose. But the Key-signatures are very limited in number and consist of either flats or sharps only. Five flat and one sharp Key-signatures are used as Mela-signatures. There are numerous other Mela-signatures, which consist of both flat and sharp notes. For example, D<sup>6</sup> F (RoMi), D<sup>6</sup> F A<sup>6</sup> (Ro-Mi-Do) and so on. These cannot be used as Key-signatures. Melas have been called after their signatures in this treatise. Thus, No-Go Mela, Mi Mela, Ro-Mi-Do Mela and so on. This method of naming Melas will, we hope, be found useful in every part of the country.

The number of Melas which were actually used in Hindusthani music in the medieval period has been found to be twenty-six. Only twelve of these have survived, fourteen most of which are Chromatic Melas being lost in oblivion. Ten

new Melas have been added to the modern Hindusthani system. So the total number of Melas now used in that system is twenty-two. Of these six are Primary Melas, four Secondary and twelve Chromatic. Ragas in some of these Melas are found to be based on mode-octaves which start with notes other than Sa, the proper mode-initial for all Melas. The notes of these Ragas had to be so altered as to make Sa the mode-initial. The signatures of the Melas of these Ragas were ascertained according to these altered notes. These signatures are not to be found in the current system. They include some notes which are not used in that system.

The scientific principles underlying the Raga system have been elucidated in the first seven chapters and explanation of that system in the light of these principles have been given in the five concluding chapters. The conception of Raga has been shown to be the culmination of a process of evolution through long centuries. Though it had its origin in the Indian soil, just as harmony had its in the European soil, it has nothing either national or parochial in it. The system, if properly understood, will be found to be universally acceptable with necessary modifications in order to suit local needs of language and temperament. We believe that we have been able to show in the following pages that the Raga system holds an unique position in the melodic world and demands special attention from all true lovers of the musical art. Pure classical Indian music based on Ragas is independent of poetry or language. Ragas may be described as familiar recognisable patterns which can be stored in the memory and reproduced by voice or instrument and can be readily recognised when so reproduced by others. The individuality of a Raga is not like that of a particular song, for any number of songs can be composed in it, in different rhythms and styles and with different variations and embellishments without destroying its individuality. The difference between a poetic song and a Raga-song is that a poetic song has no abiding pattern in it which can be distinguished from it; while in a true Raga-song the pattern is supreme and its individuality is clearly distinguishable from and never over-shadowed by that of the particular song. It must, however, be pointed out that there are numerous so-called Raga-songs composed by incompetent composers in which the Raga pattern is not clearly discernible. It is not, therefore, always possible

1. The number of Melas mentioned by Bhatkhande and popularly accepted, is only ten. These are not, as we shall see, sufficient to cover all the Ragas used in modern Hindusthani music.

to appreciate the true spirit of a Raga by merely learning a few songs in that Raga. That appreciation can be had only by understanding the principles underlying the structure of the Raga. Some observations made by Pramatha Nath Banerji, an eminent professor of classical Indian music of Bengal, made in the course of a letter written by him on 1st October 1929 to the Committee on Indian music teaching in secondary schools of Bengal, may be quoted here.

“\*\*\*\* A training in classical Indian music, if confined to songs only, will, I am afraid, be an apology for training. The simple reason is this: A student may be taught any number of songs without getting an insight into the spirit of music. To get at the spirit of the music, he must be made conversant with the principles, and not facts. The principle of classical Indian music is the sentiment and structure of the *ragas*. The facts are individual songs which are derivations from the *ragas* and can be deduced at will. A knowledge of facts only is at best imperfect knowledge. It is the knowledge of the parrot or the gramophone\*\*\*\* I would, therefore, humbly advise the authorities concerned to instruct boys primarily in the *ragas* which constitute the very source of Indian music. The *ragas* may be learnt irrespective of language — and would present obstacle to no creed, caste or colour. Songs if at all necessary may be introduced later on as supplement. Pure higher Indian music is always divorced from poetry.”

The learned professor does not, unfortunately, give any indication of the method to be adopted for teaching Ragas. An instrumentalist himself, he presumably contemplated the method of teaching them through instruments. A stringed instrument of the Veena type with movable frets is well suited for this purpose. But the foremost and the most important thing required for learning Ragas is full instruction about their structure. Descriptions of Ragas are found in all books on musical theory. These are almost invariably incomplete and faulty. The descriptions given in the fifteenth, the sixteenth and the seventeenth chapters of this treatise, which embody the scientific principles underlying their structure will, we believe, be found to be adequate and complete.

Study of the earlier stages of Indian melody shows that the modern melodic system differs widely from the original system, as it is known to us. Ragas did not exist in the ancient system. The word “Raga” is rarely used in

the most ancient works on music. It is mentioned only twice in the *Naradiya Siksha*, the earliest known book on Indian music. It also occurs the same number of times in the *Bharatiya Natya Sastra*, a later work. In both these ancient books the word is used in a sense quite different from its modern significance. It came to be used in its modern sense several centuries later. The rudiments of Ragas are to be found in the seven modes of the *Naradiya Siksha*. But their real forbears were the seven original Jatis, which were later on enlarged to twenty-one, in the time of Bharata. Some of the ten characteristics of Jatis are still to be found in the modern Ragas. The basic scales used in the Jatis have largely increased in number in the modern scheme. That potent instrument of expression—omission of particular notes—was used as elaborately in the Jati system as in the modern Raga system and that with almost scientific precision. Transilient scales have been used for hundreds of years not on account of inability to sing the small interval of a semi-tone as Helmholtz supposed, for there are transilient scales in which those intervals are left undisturbed. Omission of notes is a rule of melody based on purely scientific necessity and indispensable for the true expression of most Ragas as we shall see.

Limitation of a Raga within an octave of a scale is another rule of melody, which is found to be applied in the Jati system in a limited manner. The full implication of this limitation was appreciated some time later, when Murchhanas came to be accepted as the basis of all melodic structure. Real beginning of the Raga system may be said to have begun with the introduction of Murchhanas in the melodic art. In spite of the fact that they were essential for the structure of Ragas, they eluded musicians so long as the tonics were common and individual Murchhanas were determined by the changing mode-initials. This difficulty was largely removed by the substitution of common-initial modes made possible by the introduction of chromatic (*Vikrita*) notes. The character of the Murchhanas and the need for the introduction of *Vikrita* notes and common-initial Murchhanas have been explained in the seventh chapter. This transformation of common-tonic modes to common-initial ones was accomplished by the revolutionary introduction of Samsthanas or Melas referred to above.

The importance of Nyasa or cadence-note and its aesthetic effect appear to have been understood since the earliest

The number of Ragas dealt with in this treatise is seventy. Of these forty-nine are based on Primary scales, sixteen on Chromatic Scales and only five on Secondary Scales.

The most difficult Ragas are those which are based on Chromatic Scales. Confusion is often made by musicians on account of the use of Melas in which flat notes are used to represent notes that are in reality sharps of the preceding notes. For example, the note Ro in RoMi Mela stands for Si—a note which is Minor Third below Ga and not Major Third below Ma.

We have not dealt with Ragas of Southern India, first, because the course of their development appears to have been somewhat different from that of Ragas of Northern India; secondly and mainly, because the musical literature is written in languages and scripts with which we are not conversant. We have, however, explained all the Melas of Southern music; and our brothers of South India will, we believe, find in this treatise ample directions from which the character of the southern Ragas can be ascertained.

In conclusion, we give below a brief resume of the history of the growth of harmonic music in Europe in order to understand its relationship or contrast with the melodic music of India. The first step towards polyphony, the precursor of harmony, may be said to have been taken when two persons of different voice-registers were made to sing together, one taking notes fourth or fifth above or below the notes of the principal melody sung by the other voice. This was known as Organum or Diaphony and was invented on the analogy of magadixing—a practice almost universal. The real beginning of polyphony was, however, made with what came to be known as Discant in the eleventh century A. D. This was a

notes of that scale. The note placed a Fifth above Ra is Dha. Descending by an octave we get, Dha, of the lower octave. The two consecutive Fifths above Dha, will be Ga and Na of the mid. octave. We will thus get all the original notes of the two scales, Sa and Pa being the Amsas of the First Scale and Dha and Ga those of the Fourth. Finally, the major tones between Ma and Pa, and between Dha and Na are to be divided into nine equal parts each; the minor tones between Ra and Ga, and between Pa and Dha are to be divided into eight equal parts each; and the semitones between Ga and Ma, and between Na and Sa<sup>1</sup> are to be divided into five equal parts each. We will thus get all the fifty-three Anusrutis. These are to be marked on a slip of paper, which is to be attached to the body of the instrument just below the frets. A required note can be sounded on the instrument by shifting a movable fret to the Anusrutimark representing that note.

system in which two different melodies were so manipulated as to make them rather pleasant to hear when sung by two different voices simultaneously. While speaking about compositions of this type Prof. Helmholtz observes that such examples could scarcely have been intended for more than musical tricks to amuse social gatherings. This device was evidently a chance invention in no way related to the needs of the melodic art of the time and must have been looked upon as nothing more than a curiosity. It was, however, soon discovered that this device was calculated to the congregational feeling of the Christian Church, inasmuch as it afforded an opportunity to different kinds of voice for participating in a common prayer. The church, therefore, readily adopted the principle involved in this device and applied it to congregational music. The art of 'counterpoint' was soon developed and in a few centuries an elaborate system reached its perfection in the 16th Century A.D. A polyphonic composition usually consisted of four parts allotted to four different kinds of voice, so that all could sing together, each singer taking up the melody suitable to his or her own voice-register. One of the Gregorian tunes, which now came to be called the *Canto Fermo* (i.e. the fixed melody), was sung by a voice part called the *Tenor*, which was the lowest but one in pitch. Being sung together with two other melodies of higher pitch, viz., those allotted to the *alto* and *soprano* voice-parts, the principal melody of the *Canto Fermo* lost much of its prominence and effect. In fact, the sole aim of the polyphonic art soon came to consist of bringing about such perfect equality of the several voice-parts that no single part would appear more important than any other. The more this object was attained the greater was the unity of the composition as a whole accomplished. Such culmination was reached about the end of the 16th Century in the compositions of the great master Palestrina. Mr. W. S. Rockstro says about these compositions that "we feel not only that every part is necessary for the wellbeing of the whole, but that it is absolutely impossible to say in which part the chief interest of the composition is concentrated." A great and wonderful art was thus brought into being. But it must be observed that this achievement was made at the sacrifice of another great art, viz., melody. A system, which insists on only such adjustment of its several parts as would make them fit in with each other in order to produce a general effect by the unified whole, can seldom afford to bestow that undivided attention to a single part which is essential for the perfection of that part. The individual melodies

of the polyphonic texture must, therefore, have necessarily been more or less poor in their aesthetic appeal. Such a state of things is least conducive to the development and perfection of individual melodies. This aspect of the new art, in the zenith of its glory was, however, lost sight of for some time by the musical public. But innate predilection for solo music reasserted itself, bringing about a revolution in the musical art of Europe at the end of the 16th century. This was known as the monodic revolution originated by Monteverde. The immediate circumstance which led this and other artists of the time to introduce 'monodia' was the revival of the dramatic art on the model of Greek tragedies. It was now realised that the time-honoured polyphonic music was ill-suited for producing dramatic effects. The revolution, however, came rather too late. The fine melodies of medieval Europe had lost their hold on the popular mind and the old modal system on which they were based had been modified beyond recognition by the exigencies of the polyphonic art. Having lost most of the resources on which a melodic art worth the name might be built, she had to embark on her unknown career with a halter on her neck. For though ostensibly a monodic revolution, it cannot be said to have paved the way for her complete emancipation. It was properly speaking a harmonic revolution, inasmuch as it was destined to bring that freedom from all melodic bondage to 'harmony.' In the beginning there was a sort of compromise, the melody being attached to the highest soprano part to be sung by the human voice, and the other parts composed on new harmonic principles being set apart for instruments. According to these principles a harmonic composition was to be regarded as a combination not of melodies but of 'chords'. This vital difference between polyphony and harmony is sometimes expressed as 'horizontal' and 'vertical' treatments of music. Harmony now became an independent instrumental art. Melody, on the other hand, though it acquired a certain amount of prominence, never again became a truly independent art in Europe, inasmuch as it became almost invariably wedded to harmonic ideas. Europeans henceforward became so much obsessed with these ideas that so great a writer as Tartini asserted that melody was the offspring of harmony oblivious of the fact that melody existed thousands of years before harmony was conceived. Treated as a limb of polyphony melody had her ancient resources already crippled according to the needs of that art. Associated with harmony it had now to stand on

the slender resources of that art, viz., the Major and the Minor Scales.

From what has been stated above regarding the growth of the melodic art in India, it would be abundantly clear that melody as an art needs no support or help from harmony. It would be only reasonable to hold that the two arts are quite independent of each other. In fact the two arts start on quite contrary fundamental ideas. For it is not difficult to understand that if there is any purpose in sounding notes consecutively, that purpose is completely frustrated by sounding them simultaneously. The two processes cannot be followed at the same time without more or less spoiling the effects of both. The concentration that is required for a true appreciation of the effects of each of these processes is impossible if both of them are combined together. That sort of composition which seeks to combine them cannot, therefore, serve any great or noble purpose. There is, no doubt, a large body of opinion in favour of harmonisation of melody. But there are also strongly expressed contrary views of competent Europeans. We give below the transcription of some remarkable sentences of the renowned Dr. Burney made by Capt. Willard in his book on Hindusthani music.

"Upon the whole, therefore, it seems demonstrable that harmony like ours was never practised by the ancients; however, I have endeavoured to show, that the stripping their music of counterpoint does not take from it the power of pleasing, or of producing great effects; and in modern times, if a Farinelli, Gizziello, or a Cafarelli, had sung their airs wholly without accompaniment, they would, perhaps, have been listened to but with still more pleasure. Indeed, the closes of great singers made wholly without accompaniment, are more attended to than all the contrivance of complicated parts, in the course of the airs which they terminate."

"An elegant and graceful melody exquisitely sung by a fine, voice, is sure to engage attention, and to create delight without instrumental assistance, and in a solo, composed and performed by a great master, the less accompaniment is heard the better."

We should only add that it is not possible to harmonise Indian melodies except only those which are like European melodies, based on the Primary First and Fourth Scales. Transilient Ragas in these scales even cannot be harmonised with out materially impairing their character.

## MUKHARI RAGA

BY

T. V. SUBBA RAO

In the entire realm of Carnatic Music there is perhaps no Raga which is so full of feeling as Mukhari. It is Sokarasa-pradhana. A great English Poet observed: our sweetest songs are those that tell of saddest thoughts. The essential quality of a Raga is that it must delight the hearts of hearers. A Raga is nonetheless pleasing though its emotional content is one of sorrow. For this reason, the Greeks welcomed tragedies more than comedies. Rasanubhava is one thing and actual suffering is another thing. No feeling can be so intense as sorrow. It is for this reason that Mukhari stands first among the soulful melodies.

In another sense too Mukhari may be regarded as the first in the order of time, being the oldest Raga from the Vedic point of view. It is commonly said that music was derived by Brahma from Sama Veda. This is but a mythological statement of the fact that though there was tonal variation in the chant of the other Vedas the full complement of 7 notes was employed directly or indirectly only in the recital of Sama Veda. The 7 notes of the Samagana or the Svaras of the Shadjagrama which from the Sruti values is equated to the scale of Kharaharapriya or more strictly to the notes of Bhairavi in the ascent. If the notes of Bhairavi in the descent were the same as in the ascent, as they were before the time of Lochana Kavi, then such Bhairavi which avoided Komala Dhaivata altogether would be the Samic scale. Now as it is, we must speak of Kharaharapriya as the nearest approach to, or as, the Samic scale itself; for mere sharpening or flattening of a note by so much as a comma, more or less, will not alter the scale. For a scale to be different the variation by atleast a semi-tone would be required. This is just the reason why the Samic scale is spoken of as Kharaharapriya.

A scale by itself will not constitute a Raga. A certain order of notes with or without the omission of certain note or notes

with peculiar combinations or Sancharas with Gamakas and other embellishments would be necessary to express a Raga. Conceding that there are differences in the Samic chant and therefore taking only the greatest common measure of agreement in the recitals, it will be seen that it represents the rudiments of the modern Mukhari Raga except in so far, as in the case of Bhairavi, the Komal Dhaivata has been slowly but perhaps to a lesser extent displacing the Tivra Dhaivata in the descent. Samagana is the basis of Mukhari which takes *S r m p (n) d s* in the ascent and *S n d p m g r s* in the descent with Komal Dhaivata coming in as Anyasvara in the descent though there are exceptions to it in many Sancharas.

It is not to be supposed that Mukhari Raga as we know it was coeval with Sama Veda. The basic element of the Raga is to be found in the chant from which it was developed. It must be remembered that no Raga as such existed during the Vedic era or even for some centuries after Bharata. Only a century or thereabouts before Matanga did the concept of Raga evolve. Jatis which roughly served the purpose of Ragas were not in any sense abstract melody modes such as Kambhoji or Sankarabharana. They were set tunes which contained Sahitya. The various names of Jatis indicated the initial words of different compositions. There were several compositions in the same tune. It was however the initial words of standard or the best known composition that give the Jati its particular name. To cite a modern example it will be noticed that several compositions in Sankarabharana are cast in the same mould like "Yedutanilachite", "Manasu Swadhina", "Akshayalingavibho", "Yelagudaya", "Pasyti disi disi". Most of these songs were in Triputa Tala. Tyagaraja however also added a song in the same Varnamettu in Adi Tala. The Varnamettu of these compositions should have had for its basis the corresponding Jati which seems to have persisted in its form long after the Sankarabharana Raga evolved. While Mukhari too had its corresponding Jati to develop from, its roots in Samagana existed long anterior to the rise of Jatis. It is therefore the oldest Raga.

A discussion of Mukhari Raga would be incomplete without reference to a Raga of the same name now classified under the first

of the 72 Melas formulated by Venkatamakhi, the grammarian of modern Carnatic Music. This Raga which is termed Mukhari or Suddha Mukhari taking the notes *S r m p d s* in the ascent and *S n d p m g r s* in the descent seems to have the same notes as Mukhari of the 22nd Mela, which we have been considering. But being placed in the first or Kanakangi Mela the Sruti value of its notes becomes entirely different. In actual practice there existed at no time any Raga corresponding to the Mukhari of Kanakangi Mela. The recent compositions of Mela Raga Malika or Kirtanas in all Mela Ragas have made use of the first Mela for the mere sake of theoretical completeness, but not as interpretation of a traditional Raga. The old Mukhari took Suddha notes in the classical sense i.e. S with 4 srutis, R with 3, G with 2, M with 4, P with 4, D with 3 and N with 2. After the emergence of all Vikrata Svaras and thus the 12 semi-tones to the Saptaka, Shadja instead of having 4 srutis next after Mandra Suddha Nishada became the starting point of the scale. Shadja, the Niyata Sruti, the last of its 4 srutis became the first sruti of the Shadjagrama. The 3 srutis preceding it were relegated to the lower Saptaka. In the enunciation of the srutis of a Svara the last Niyata Sruti of the previous Svara was not included. The Suddha Rishaba of 3 Srutis did not include the Suddha Shadja. When Shadja became the starting Sruti or the first note of the scale the value of other Svaras became increased by one. The third Sruti beginning from and including Shadja which is only of Dvisruti value was mistaken for Trisruti Rishaba and was regarded as the old Suddha Rishaba which had a Trisruti interval. Similarly Chatusruti Rishaba came to be regarded as Panchasruti Rishaba. The fifth sruti can have an interval of only 4 srutis and not 5. Suppose an event happened on a Sunday and it occurred again on Monday following, it may not be wrong to say that the event occurred on the second day also; it will certainly be wrong to say it occurred after an interval of two days. Likewise Rishaba the third Sruti from and including Shadja was mistaken for Rishaba of Trisruti value. Similarly Chatusruti Rishaba the fifth sruti from and including Shadja came to be regarded as Panchasruti Rishaba. It is surprising how eminent Lakshanakaras whose names it is unnecessary to mention have fallen into this error. Confusing the third Sruti with Trisruti and fifth sruti with Panchasruti, Kanakangi was misinterpreted by Lakshanakaras as Suddha scale and Mukhari of the 22nd Mela was brought under the first Mela.

If Shadja as the starting points of a scale of 12 semi-tones or Svarasthanas mislead the musicologists into the confusion of esteeming the most unmusical scale as the scale of Suddhasvaras, it was at once the foundation for the growth of the Raga system which is the special contribution of Indian Music to the music of the World. Evolving the Raga as an abstract idea from the Jatis with a distinct form and identity all its own capable of infinite elaboration, is the highest achievement of Indian genius. The unlimited scope it gave the artist for the display of creative imagination made it the main item of a concert. Time was such when very few compositions were rendered in a musical performance. Raga and Tana with occasional Pallavi for rhythmic effects, formed substance of a Kacheri. The Raga system is the glory of Indian Music. It is therefore most unfortunate that text writers should have degraded into the most unmusical scale which is the first of a mathematical tabulated system of Melas, the Raga Mukhari which by antiquity and richness of emotional content stands as the crown of Carnatic system of Ragas. Actual practice however has all along esteemed it properly as taking the notes of ancient Shadjagrama, the basis of all that is best in our music.

## RAGA NIDHI

A comparative study of Hindustani and Karnatak Ragas by Sri B. Subba Rao, Nagpur. Pp. 14+25+152. Price Rs. 3/-. (Vishnu Digambar Smarak Samiti, Poona-2).

Review : Sangita Kalanidhi Mudikondan C. Venkatarama Iyer.

**Raga Nidhi**, the first volume of which has now appeared, is a valuable publication and will be highly useful as a competent guide to a comparative study of the Ragas of the Hindustani and Carnatic systems of our music. The author is not a mere musicologist or a research worker in music. He is a musician himself and knows both Hindustani and Carnatic music well. Besides being a Vocalist, he is also a good player on the violin and the Vina. He has also been closely connected with the A.I.R. Nagpur, as an artist and as a Member of the Programme Advisory Committee. He used to jot down notes on the various Hindustani and Carnatic Ragas for his personal use and reference. These notes which had considerably swelled over a period of 25 years and more are now collected and published as *Raga Nidhi*.

In an introductory chapter the author gives a brief account of the two systems and more particularly of the Ragas old and new in Hindustani music. Hindustani as well as Carnatic music are both melodic systems and the Raga, based on the notes of an octave, is the fundamental unit in both systems. Whether music is rendered as a pure and abstract alapanam with no sahitya at all, or in the form of a Khyal or Pallavi where a few words and quite a simple idea are expressed musically or again as a Kriti, Kirtanam or a Song with a considerable number of words expressing lyrical or other poetic thoughts musically, the Raga is the fundamental constituent in both the systems. A Raga is therefore something like a skeleton or a frame or a basis on which a particular type of the beauty of music is built and embellished. It therefore corresponds roughly to a metre in prosody. But, except perhaps in Sanskrit where the beauty of the metre of a poem is as dominant and striking as the beauty of the poetic thought expressed, prosodical beauty is always subordinate to poetic beauty. But in the case of our music, the Raga is the predominant and striking feature of a musical composition, and the words,

if any, and the thoughts expressed are always of a subordinate interest and are always only in the background. In Hindustani music there was for a long time hardly any attempt at classifying these Ragas comprehensively. The old classification into Rag, Ragini and Putra Rag was felt to be unsatisfactory, especially in view of the fact that a Rag and its Ragini and Putra Rag used different varieties of a swara. At last Sri Vishnu Narayan Bhat Kande introduced some sort of order and system by classifying most of the then prevalent Ragas under ten "thats" or scales or 'MELAS' as they are called in Carnatic music. The ten thats standardised by him and their corresponding melakartas are :

| That            | Melakarta             | & | No. |
|-----------------|-----------------------|---|-----|
| Yaman or Kalyan | Mecha Kalyani         |   | 65  |
| Balawal         | Dhira Sankarabharanam |   | 29  |
| Kamaj           | Hari Kamboji          |   | 28  |
| Bhairav         | Maya Malava Gaula     |   | 15  |
| Kafi            | Kharaharapriya        |   | 22  |
| Asavari         | Natabhairavi          |   | 20  |
| Bhairavi        | Hanumatodi            |   | 8   |
| Todi            | Subhapanthuvrali      |   | 45  |
| Poorvi          | Kamavardhani          |   | 51  |
| Maruwa          | Gamanasrama           |   | 53  |

It will be noted that in view of the fact that Hindustani music recognises and uses only 12 notes in an octave and there are therefore only two varieties each of R, G, M, D and N and therefore Suddha Gandhara, Suddha Nishada. Shatsruti Rishaba and Shatsruti Dhaivata have no place in Hindustani music, no less than 40 of the 72 melakartas of Carnatic music can have any corresponding "Thats" in Hindustani music. Of the 32 primary Scales only ten have so far had their corresponding thats as already noticed. But it must be noted that new and additional thats corresponding to Carnatic Melakartas Nos. 9, 16, 21, 23, 26, 52, 59, 62, 63 and 64 are now found necessary in view of many new Ragas evolved and old Ragas re-introduced and reviewed there. It is also interesting to notice that Hindustani music has of late been able to absorb and assimilate Shatsruti Rishaba and Antara Gandhara combination taken along with Shatsruti Dhaivata and Kakali Nishada and therefore there is also a growing necessity for a "that" corresponding to 36th Melakarta, Chala nata !

As instances of such new Ragas, mention is made of Patadeep, Chandra Kauns, Marubihag, Kalvati, Madhuvanti, Sivaranjini and Rathka Lalit or Durgandharabhushani.

Bhavani Khedar is a Raga evolved by the author. Darbar Kauns, Lagan Gandhar, Malavati and Rasiya, Bageshri Bahar are some more ragas noticed as recent additions to the stock of our Ragas in Hindustani music. "Inventing new Ragas," the author says, "is a highly intellectual and commendable branch of study of Indian Music. True, but there are very important and practical limitations to the possible scope for such new evolutions and inventions, particularly as regards Carnatic Music. One can easily take any one of 72 Melakarta Ragas and omit particular Swaras in the Arohana or the Avarohana or in both and thus theoretically evolve a new Raga. But a mere Arohana—Avarohana Krama does not always constitute a Raga. Again, a particular Arohana—Avarohana Krama as derived from a particular Mela may constitute a Raga. While the same Arohana—Avarohana Krama as derived from other Melas may not give us a raga of proper dimensions and definite beauty. If it were otherwise, we should have had as many as 71 other Ragas, with the same Arohana—Avarohana Krama, S-R-G-M-D-N-S and S-N-D-M-G-R-S as Sri Ranjani! Again as R-G can come together in 6 possible different ways, and in P-N, N can be taken as flat or sharp, we could easily have had no less than 11 other Ragas with the same scheme as our Hamsadhvani, viz. S-R-G-P-N-S and S-N-P-G-R-S! But all that would be artifice, not art. A Raga is not mechanically and aesthetically created. The new Raga evolved must have a distinct personality or Swarup and when elaborated, it must be capable of suggesting, manifesting, and developing quite a distinct type of musical beauty, unified and whole. It must not appear as a patchwork of stray bits of other Ragas, somehow ingeniously thrown together. The new-comer should be a genuine new-comer and not a bogus entrant masquerading in borrowed finery and skilful disguise and seeking admission under false and hallow pretence.

"To get properly acquainted with the Swarup or Bhava of a Raga," as the author rightly observes, "it is necessary that one should listen repeatedly to the Raga being rendered by great artists both vocalists and instrumentalists," and this applies all the more strongly to such newly invented Ragas. Carnatic music is therefore not over-enthusiastic in welcoming newly invented Ragas, but is wary and cautious and withholds recognition till they prove their merit by their popularity and vogue. The author next draws our attention to some of the features of Hindustani Ragas which distinguish them from Carnatic music. Hindustani music, as

has already been noticed, recognises no swaras corresponding to Suddha Gandhara, Suddha Nishada, Shatsruti Rishaba and Shatsruti Dhaivata, as there are only 12 notes and not 16 in an octave in Hindustani Music. Secondly, in Carnatic music, a Raga, whether it is a Melakarta or a derivative from a Melakarta, takes its swaras only in one of their varieties, flat, sharp, extra flat or extra sharp. The other varieties of the Swara are as a rule to be rigorously avoided. Of course there are exceptions and they are very important exceptions. Bhairavi for instance takes both the varieties of Dha—Suddha Dhaivata and Chatusruti Dhaivata while Kamboji, which is a derivative of the Hari Kamboji Mela takes not only the Kaisiki Nishada which alone is the correct Nishada for that Mela but in the special combination S-N-P-D-S, it takes the Kakali Nishada, which is entirely foreign to that Mela. And there are many other instances also wherein special snatches of foreign swaras are used. But such use is exceptional and is strictly confined to time-honoured tradition and practice and cannot be freely indulged in. In the case of Hindustani Music, there is no such restriction and most of the Ragas freely use both the Komal and Tivra varieties of a Swara. This is in fact the main reason why it is so very difficult to classify Hindustani Ragas in any comprehensive and exhaustive classification. Thirdly there are what are called Misrita or Samyukta Raga, that is Ragas which are really a blend of two entirely distinct and separate Ragas. Such blends are quite foreign to Carnatic Music. What would be thought of a Carnatic musician who should for example fuse Todi and Kalyani together and thereby 'confuse' in an attempt at evolving a Samyukta Raga? But Samyukta Ragas and Misrita Ragas cause no such aesthetic confusion or difficulty in the Hindustani Music. "Great scope," the author observes, "exists for such fusion of two Ragas into one." Fourthly, there are in Hindustani Music, a number of Samaprakritik Ragas, that is, Ragas which have practically the same Arohana—Avarohana Krama with the same varieties of Swaras, the Ragas differing from each other only in the way in which the Swaras are taken and the Arohana—Avarohana Krama negotiated. As a close parallel, we may mention Surati and Kedaragowla in Carnatic music which have practically the same ascent and descent and use the same Swaras and are derivatives of one and the same Melakarta. Manji and Bhairavi may be mentioned as another instance. But such instances in Carnatic

music are comparatively very, very few. They are more common in Hindustani Music.

Another important and striking feature to be noticed in Hindustani Music is that in the case of same ragas there are different varieties of one and the same Raga. Raga Badahamsa for example has as many as four varieties. The first variety with S-R-M-P-N-S and S-N-P-M-R-S exactly corresponds to our Raga Madhyamavati. The second variety has S-R-M-P-D-N-P-D-N-S as its Arohana and S-N-P-D-P-M-R-S as its Avarohana and corresponds to our Deva Manohari. The third variety has the scheme S-R-M-P-M-P-N-S and S-N-D-N-P-M-R-G-R-S and roughly corresponds to Sree Raga of Carnatic Music. The fourth variety corresponds to Brindavana Saranga. These different varieties of Badahamsa are called Kamaj Badahamsa, Kafi Badahamsa and Bilawal Badahamsa, according as they come under Kamaj, Kafi or Bilawal "thats". Such varieties of one and the same Raga are peculiar to Hindustani music. In Carnatic Music, the Raga Kanada may perhaps be cited as a parallel as it is rendered sometimes as a derivative of the Sankarabharana or Kharahara-priya.

One more important fact to be kept in mind is that in the two systems there are very few Ragas which are identically the same and are called by the same names. Very often the same or very similar names denote entirely different Ragas in the two systems, and conversely the same or very similar Ragas are called by entirely different names. Thus, what is called Todi in Hindustani Music is called Subhapanthavarali in Carnatic music, while what is called Todi in the Carnatic music is called Bhairavi in Hindustani Music. Again, Bhairavi of the Carnatic system is called Asavari in the Hindustani system, and this name "Asavari" closely resembles the name "Asaveri" of the Carnatic system, though the two ragas denoted have no resemblance or connection and are far apart. In addition to this bewildering confusion of names, there are ragas in each system for which there are no exact counterparts or even close or rough parallel in the other system.

All these points referred to and briefly touched upon in the first 25 pages of the book in a sort of introductory chapter, are adverted to in greater detail in the Notes on the various Ragas which follow and form the contents of the Book. The Ragas are taken in the alphabetical order of their names, Abheri of the

Carnatic Music heading the list. Some 106 Ragas, A to C, are dealt with in this first volume. The notes on the Ragas are in two sections. The first section is devoted to Hindustani Music and the second to the Carnatic system. We have gone through these notes very carefully and find them very clear, analytical and full. The Swarup or the Arohana—Avarohana Krama of the Raga is given and the varieties of the Swaras used are indicated. Similar Ragas, similar either in name or in Swarup, are next noticed. Special and characteristic 'prayogas', 'Sancharas' are briefly indicated and well-known musical compositions in the Raga are mentioned. Other relevant and interesting facts bearing on the Raga are also added, thus making the notes fairly complete. Thus on page 130 we learn from the notes on the Hindustani Raga Champalika that as a rule the two notes, Pratimadhyama and Kaisika Nishada were till recently mutually exclusive in Hindustani Music and that Sreedhar Dage of Nagpur who has invented the Raga Champalika with the scheme S-G-M-P-N-S and S-N-D-P-M-G-R-S of 64th Melakarta was practically the first to introduce the innovation. Incidentally this Champalika already exists in the Carnatic music as "Ketakapriya". In the notes on Raga Chandrakanta of Carnatic Music, the author points out that ancient treatises give the same Arohana and Avarohana for Chandrakanta and for Kalyani of which it is described as a janya and it is therefore difficult to say how the two Ragas differ and there are no compositions in Chandrakanta to guide us in the matter. If M is omitted in the Arohana then it will resemble the Raga Chandrakant of the North. The Raga Ambika of the North, also known as Madhuvati or Madhumalati is a recent invention by Vaman Rao Padhye of Kolhapur and Ustad Vilayat Khan of Gouripur. This new invention however is only the 59th Melakarta, Dharmavati of the Carnatic system. The author has taken great pains and has hunted up many rare and less familiar Ragas. Churmika Vinodhini is a comparatively rare and very unfamiliar Raga, a derivation of 66th Mela, Chitrambari. But there is a solitary composition in it: 'Kamsantaka Nannu Brochutaku' in Adi Tala by Tiruvottiyur Tyagaraja and this is mentioned in the Notes.

We cannot help pointing out that a few inaccuracies have crept into the book and have not been noticed in the Errata. 'Inka Daya Raleda' is a composition by Patnam Sri Subrahmanya Iyer and not by Vina Sri Kuppa Iyer and 'Sugunamule' is a composition by

Sri Tyagaraja and not by Patnam Sri Subrahmanya Iyer as wrongly mentioned on page 127. Again in the Notes on Abheri there is the wrong statement: 'In Aroha swaras Ri & Ni are not used'. It should be "Ri and D". N is used and the Aroha—Avarohana Krama is correctly given in the Notes. Again on page 139 there is the statement: 'In Poorana Chandrika Dha is not used' and the Aroha is accordingly given as S-R-G-M-P-N-S. But Dha is used and it is Ni that is not used in the Aroha, the correct Aroha being S-R-G-M-P-D-P-S. And on page 60 the Aroha is correctly given and it is stated that Dha is used in Aroha. Again the author observes that Bangala is a Janya of the 29th Mela but the generally accepted view and the Sampradaya in vogue treats it as a Janya of the 28th Mela.

The book is on the whole very valuable as a useful and easy guide to a comparative study of the two systems of music and we feel that the book should appear not only in English but in Hindi, Tamil, Telugu and Kannada as well.

## TWO NEW KRITIS OF SRI MUTHUSWAMI DIKSHITAR

ABHAYAMBA NAYAKA

in Anandabhairavi on Mayuranathan

at Mayuram and

MADHURAMBA JAYATI

in Paraju on Meenakshi at Mathurai

EDITED BY

Vina Vidwan A. Sundaram Iyer

I

“अभयाम्बानायक”

॥ आनन्दभैरवीरागे आदितालेन गीयते ॥

पल्लवी

अभयाम्बानायक हरिसायक आत्मरूपप्रकाशकावाच ॥ अ ॥

अनुपल्लवी

उभयात्मकप्रपंचप्रकाश धीकारस्वरूपावकाश  
शुभकरकावेरीतीरस्थित सुन्दरगौरीमायूरनाथ ॥ अ ॥

चरणम्

नागलिङ्गभक्ताभीष्टप्रद नादविन्दुकळारूपास्पद  
आगमादिसन्नतपल्लवपद आनन्दभैरवीयुतपद  
भोगमोक्षवितरणधुरीणतर भूसुरादिसंसेवितशंकर  
त्यागराजगुरुगुहसंगवकर तापत्रयहरदयासुधाकर ॥ अ ॥

## II

“ मधुराम्बा जयति ”

॥ परजुरागे मिथवापुतालेन गीयते ॥

पल्वी

मधुराम्बा जयति मरकताङ्गी जयति ॥ म ॥

अनुपल्वी

माधवसोदरीं महात्रिपुरसुन्दरीम्

शङ्करीं शातोदरीम् ॥ म ॥

चरणम्

पाकारिप्रमुखोपासितपल्वपदकरनलिनीं चिन्तयेऽहम्  
मूकमुख्यवाक्प्रदायिनीं मुक्तिप्रदगुरुगुहजननीम् ॥ म ॥

## “ அபயாம்பாநாயக ”

ஆனந்த பைரவி ராகம்—ஆதி தாளம்

ஆ: ஸகரிகமபதபநீஸ்

ஆவ: ஸ்நிதபமகரிஸா

| 4                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 0                                                                                                                                                                                                                                                                                                                                                                                            | 0                                                                                                                                                                                                                                                                                                                                                                                                                                        | 0                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|
| <p>ஸாஸப பாபாமகா,<br/>அபயாம்பாப் பூர்நா<br/>ஸகரி காமாபத<br/>ஆத்ம ரூபப் பர்.</p> <p>அனுபல்லவி<br/>பாபமமபா, ஸ்நிஸா; ப்ம்<br/>உபயா. த்ம. கப்ர.<br/>பநிஸாஸ்நிநிஸ்திதபா<br/>திதம். கார... ஸ்வ<br/>ஸமகரி காமாபாபஸ்நிதபம<br/>சுபகரகா வேநீதி. ர. ஸ்தித<br/>சரணம்</p> <p>ஸநிகரீ கமமபா,<br/>நாகலிங்கு. ப.<br/>பஸ்நித பாபநிபாமக<br/>நா. தி. பி. ந்து. க.<br/>ஸ்நிஸம். க். பி. ப்ம்<br/>ஆ. க. மாரதி. ஸன்<br/>மகமாபாபநிஸா. நிஸ்திதபா</p> <p>ஆ. . . . .<br/>பா. த. பா. ம. க. ம. ப. த. பா. ம. க. ம.<br/>பே. பா. க. மோக்ஷ. வி. த. ர. ண. து. ண. த. ர.<br/>ஸ்நி. நி. ஸா. ஸ். க். நி. ஸ். ஸா. நி. த. ப. ம.<br/>த்யாக. ரா. ஜ. கு. கு. ஹ. ஸ. ஹ. க. வ. க. ர.</p> | <p>மதபமகரி<br/>ய. க. ஹரி<br/>பாமம<br/>காசகா<br/>க். ஸா<br/>பஞ்ச<br/>கம்பா. மபாம<br/>ரு. . . பா. . .<br/>பா. ஸ். ஸ். நி. தபம<br/>ஸுந்தர. கெ. ஸ. ரீ.</p> <p>மா. ப. ம. கா<br/>க்தா. பி. . .<br/>மாமபா,<br/>ளா. . ரு<br/>க். ஸா<br/>இ. த. பல்<br/>மகபமகரி. கா<br/>... ர. . வி. . .<br/>ப. த. ப. ஸா. ஸ். ம்<br/>பூ. . ஸு. ரா. தி. த. ஸம்<br/>தா. ப. ம. க. ம. ப. ம.<br/>தா. ப. . த்ர. ய. ஹ. ர.</p> | <p>ஸாஸகரி<br/>ஸாய. க.<br/>மகபமகரி ஸநி<br/>... வா. . . வ.<br/>... நி. ஸ். நி. த. பா. ப. ம.<br/>பர். கா. . ச.<br/>மகபமகரி ஸநி<br/>வ. கா. . . ச.<br/>பமகரி ஸகரி. நி.<br/>மாயு. ர. நா. த்.<br/>மா. ப. ப.<br/>ஷ்டப்ரத்.<br/>பயபா. ஸ்.<br/>பா. . ஸ்பத்.<br/>ஸ்நிதா. ப. ம.<br/>வ. வ. ப. த்.<br/>மகமா. ப. ம.<br/>யு. த. ப. த்.<br/>க். ஸி. க். ஸ. நி. க். ஸி.<br/>ஸே. வி. த. ச. ஹ. க. ர.<br/>த. ப. ம. க. ப. ம. க. ரி.<br/>த்யா. ஸு. த. க. ர.</p> | <p>(அ)</p> <p>(அ)</p> <p>(அ)</p> |

“ தீரடி நாற்பதாதின ”

பரஜூராகம்—மிச்சராபு தாளம்

ஆ:ஸகாமபதநீஸா அவ:ஸநிதபமாகரிஸா

|                                                                                                                                                     |                                                                                                                                        |                                                                                                                                                    |                                                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| பல்லவி<br>ரிஸா கா மா<br>மது 4 ரா ம்புரா                                                                                                             | நிதாநிஸ்'ரிஸா;<br>ஜ. ய. . . தி                                                                                                         | நிதபபமகம<br>மரகதாங்கி.                                                                                                                             | பா, தபமகா மகரிஸி<br>ஜ. ய. . . தி . . . . .<br>(மது4ராம்புரா)                                                                                       |
| அனுபல்லவி<br>மா. த தபமக மா<br>மா. த4. . . வ<br>ஸ்நி க்'ரிஸா<br>சங் க. ரீம்<br>சரணம்<br>பமகா;<br>பா. கா.<br>தபதாஸா நீ<br>பல். ல வ<br>ஸாமகாமகா மபாதநீ | தபதாஸ்நிதாமபா,<br>ஸோ. . த3. . ரீம்<br>நிதபமகரிதி<br>சா. தோ. த. ரீம்<br>மகரீ பா மா<br>ரி. . ப்ரமு<br>'ரிஸா நிதநிஸ்<br>பத3 க. ர.<br>பதநீ | ஸ்நிதா தஸ்நி<br>ம. ஹா த்ரி. . . பு<br>க மாபாதா<br>கேதா. . . நீ;<br>ஸ்நித நீ;<br>நளி. வீம்<br>'ரிஸநிதபதகரிபமகரிஸி<br>மு. கதி. ப்ர த3கு3ருகு3ஹஜனவீம் | 'ரிஸநி'ரிஸ்நி தநிஸா<br>ர. ஸாந. . . த3. ரீம்<br>(மது4ராம்புரா)<br>ஸ்நிஸா தபதா<br>பா. . . ஸி. த<br>மதப மகரிநி<br>சிந். த<br>யே. ஹம<br>(மது4ராம்புரா) |
| மு கமுக்2 யவாக்ப்ர த3ராயி வீம்                                                                                                                      |                                                                                                                                        |                                                                                                                                                    |                                                                                                                                                    |

“अभयाम्बानायक”

आनन्दभैरवरागः आदितालः

आः सगरिगमपधपनीसां  
अवः संनिधपमगरिसा

|                                                                                                                                                                                                                            |                                                                                                            |                                                                                                                                                       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>14</p> <p>पृथ्वी</p> <p>सा स प पा पा म गा ,<br/>अ भ : या र बा ना .<br/>स ग रि गा मा प ध<br/>आ . त्म रू प प्र .</p>                                                                                                      | <p>०</p> <p>म ध प म ग रि .<br/>य . क . ह रि<br/>पा म म<br/>का श का</p>                                     | <p>०</p> <p>सा स ग रि नि<br/>सा य . क .<br/>म ग प म ग रि स नि<br/>.. वा . . . व .<br/>(अभयाम्बा)</p>                                                  |
| <p>अनुपृथ्वी</p> <p>पा प म म पा , सं नि सां ; पं मे<br/>उ भ . या . त्म . क प्र .<br/>प रि सां सं नि रि सं नि ध पा<br/>धी . का र . . . . . स्व<br/>स म ग रि गा मा पा प सं नि ध प म<br/>शु भ क र का वे री ती . र . स्थित</p> | <p>गं रि सां<br/>पं . च<br/>ग म पा म पा म<br/>रू . . पा . .<br/>पा सं सं नि ध प म<br/>सुन्दर गौ . री .</p> | <p>रि सं नि ध पा प म<br/>प्र . का . . श .<br/>म ग प म ग रि स नि<br/>व . का . . . श .<br/>प म ग रि स ग रि नि<br/>मा . यू . र ना . थ<br/>(अभयाम्बा)</p> |

| 14                                                                                                                                                                                                                                                                                                                                                                            | 0                                                                                                                                                                                                 | 0                                                                                                                                                                                                                 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| चरणम्<br>स नि ग री ग म म पा,<br>ना . ग लि ग . म<br>प सं नि ध पा प नि पा म ग<br>ना . . द वि . . न्दु क .<br>सं नि सं मं गं रि पं मं<br>आ . ग मा . दि स न्<br>म ग मा पा प नि सां रि सं नि ध पा<br>आ . . नं द . भै . . . . .<br>पा ध पा म ग म प ध ध पा म ग म<br>ओ ग मो क्ष वि तर ण धु री ण तर<br>सं रि नि सां सं गं रि रि सं सां नि ध प म<br>त्या . ग रा ज गु रु गु द सं ग व क र | मा प म गा<br>क्ता भी . . .<br>मा म पा ,<br>ला . रु<br>गं रि सां<br>नु त प ल<br>म ग प म ग रि गा<br>... र वी . . .<br>प ध प सां सं सं मं<br>भू . सु . ग दि सं .<br>धा प म ग म प म<br>ता प . ल य ह र | मा प प<br>ए म द<br>प म पा सं सं<br>पा . . स्प द<br>सं नि धा प म<br>ल . च प द<br>म ग मा प म<br>गु . त प द<br>गं रि गं रि सं नि गं रि<br>से . वि त शं . क र<br>ध प म ग प म ग रि<br>द या . सु धा . क र<br>(अभयाम्बा) |

## “मधुराम्बा जयति”

परजुरागः मिश्रचापुतालः

आ : स गा म प ध नी सां अव : सं नि ध प म ग रि सा

|                                                                                         |                                                                                    |                                             |                                                                      |
|-----------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|---------------------------------------------|----------------------------------------------------------------------|
| पङ्क्ति<br>रि सा गा मा<br>म धु रा म्बा                                                  | नि धा नि सं रिं सां ;<br>ज . य . . ति                                              | नि ध प प म ग म<br>म र क ता ह्री . .         | पा , ध प म गा, म ग रि स नि<br>ज य . . ति . . . . .<br>(मधुराम्बा)    |
| अनुपङ्क्ति<br>, मा . ध ध प म ग मा<br>मा . ध . . व<br>, सं नि गं रिं सां<br>शं . क . रीं | ध प धा सं नि धा म पा,<br>सो . . द . . री म<br>नि ध प म ग रि नि<br>शा . तो . द री म | सं नि धा ध सां नि सां<br>म . हा त्रि . . पु | रिं सं नि रिं सं नि ध नि सां<br>र . सु . . न्द . री म<br>(मधुराम्बा) |
| चरणम्<br>, प म गा ;<br>पा . का .                                                        | म ग री पा मा<br>रि . . म सु                                                        | ग मा पा धा<br>खो . .                        | सं नि सां ध प धा<br>पा . सि . त                                      |

ध प धा सां नी रिं सां नि ध नि सं नि ध नी ; म ध प म ग रि नि  
 प ह . ल व गा म पा ध नी रिं सं नि ध प ध ग रि प म ग रि स नि  
 सा म गा म वाक् प्र दा यि नीम मु . कि . प्र द गुरु गु ह ज न नी म  
 मू क मुख य (मधुराब्जा)

## DEVARANAMA OF ANANDA DASA OF SURAPURAM

in Arabhi—Chaturasra Triputa in Devanagari and Tamil Scripts

EDITED BY

Vidwan N. Chennakesaviah

[Overwhelmed by the divine mercy of Goddess Lakshmi Devi for having endowed him with riches, at Kollapur, Sri Ananda Dasa composed the following Devaranama in praise of the Deity.]

आरभीरागः

चतुश्चतुष्टतालः

पल्लवी — रमा ! समुद्रन कुमारि निश्रय समानरागम् ।

अनुपल्लवी — सुमाखनय्यनेदेमैले सतत बहुमानदलि मेरेव महामहिमळे ।

चरणम् — कनकमकुटमंडित कुरिलालकजाले, श्री चन्दन कुंकुमकत्तुरि तिलकांकितफाले ।  
 मणिमयकुण्डलशोभितकर्णकपोले, संपगे - नने नासायदोळगुव मौक्तिकलोले ।

मिनुगुव माणिकमणियधरपुटदोळनुपम वज्रद कणगळराजिद-

शनयुत स्मेरानन शुभकान्तिर्यि वनजभवन मनगे मङ्गळगरेव ॥ १ ॥

कोरळोळु परिमळ परिपरिपुण्डमाले, ओप्पुव करिराजन करदिरुविके करगळ लीले ।

शरणागतजन परिपालनरतशीले, गण्डन परिभ्रमण साम्राज्यद सुखदनुकूले ।

करुणिसम्म तव करुणाकटाक्षद सिरिय वेळगिनोळ परिचरिसुव सुज-

नर चरणाभुज परिमळदोळु मनवेरगिसुवुदु सौन्दर्यशिखामणि ॥ २ ॥

रमणीय विमलकमलद्वयायतनेत्रे, चम्पक - सुमदसुवर्णपरिमळदसुन्दरगात्रे ।

कमलभवेन्द्राद्यमरसुनिगणस्तोत्रे, श्रीकमलेशविठलरायनकरुणके पात्रे ।

अमिसुवेषु भवदतिमिरदोळहंमममददिन्दलि सुमार्गवरियदे ।

विमलदृष्टि चन्द्रमनमृत्किरण नमगे सल्लिसे मारमणि मञ्जननि ॥ ३ ॥



॥ चरणम् ॥

ध ध ध ध । ध ध ध । म प ध प । पा प प । मा प ध पा । पा ध प म ग । री रि रि ॥  
 क न क म । कु ट मं । डित कु टि । ला ल क जा . . . . . ले श्री च ॥  
 रि ध धा । प प पा । म प ध प । म ग रि रि । रि स री । रि प म ग । री , स , ॥  
 न्द न कुं । कु म क । तुरितिल । कां . कित फा . . . . . ले . . . . . ॥  
 स ध ध ध । धा प प । म प ध प । पा प पा । मा प ध पा ध सें । ध प म ग । री । री रि रि ॥  
 म नि म य । कुं डल शो . मि त क र्ण क पो . . . . . ले सें प ने ॥  
 रि रि धा । ध प प प । म प ध प । म ग रि स । रि स री । म प ध प म ग । री , स । सा ॥  
 न ने ना सा . म दो कू . गु व मौ . क्लिक लो . . . . . ले . . . . . ॥  
 म प म ग । री स स । रि रि म म । प म प प । म प ध ध । धा ध प । म प ध ध । सां सें सें ॥  
 मि नु शु व मा नि क म नि य ध र पु ट दो ल तु प म व ज्ञ द क ण ग ल रा जि द ॥  
 ध ध सें सें । रि रि । रि पं मं ग रि रि । सें रि सें नि । ध ध । ध रि सें सें । नि ध ध प । प पा म । ग रि म प ॥  
 श न शु त स्मे रा न . न . शु भ कां . . . . . ति थि व न ज भ व न म ने ने मं ग ल ग रे वा ॥

## TWO NEW VARNAS

OF

PATNAM SUBRAHMANYA IYER

AND

A NEW KIRTANA OF

RAMNAD SRINIVASA IYENGAR

EDITED BY

Sangita Kalanidhi Mudikondan Venkatarama Iyer

&amp;

Vidwan B. Krishnamurti

[ From the Poochi Iyengar Manuscripts in the Academy.  
See page 178 of the last Volume of the Journal—V. R. ]

I

பட்டணம் சுப்ரமணிய அய்யர்

ராகம் : அஸ்ாவேரி

பல்லவி

தாளம் : ஆதி

தாமஸிஞ்சுக தாள ஜாலநூரா  
தயஜேஸி நன்னேலுகோரா

அநுபல்லவி  
அமரேந்த்ராதி வினுத  
ஆதிவெங்கடேச்வர

சரணம்

மனஸேமி நீகு ராயா

1. பா தா பா ; நி ம ரி ம ப த ம ப

தா ம ஸிஞ்சு - - - - - க - - - -

ம க க ரி ஸா க ரி । ஸ நி த ப த ஸ ரி ம

- தா - - - ன ஜா । ல - - - நு - ரா - -

2. ப த ம ப ம - ரி க ரி ஸ ம ரி ப ம த ப த

த - ய - - - ஜே - - - சி - - - - நன் - -

'நி ஸ்ர ம ப நி தா' । ப ம க க ரி ஸ ரி ம

னே - லு - கோ - - - - - ரா - - - - -

3. ஸா ஸா-த ப த-ம ப ம- நி க க ரி ரி ஸ  
அ ம ரே- - - - - ந்த்ரா- - - - -  
நி ம ரி ப ம த ப த | ம ப த'நி ஸ் ர;  
தி- - - - - நி - - - - - த - - - - - ஸ்  
4. ம ப த ஸ் ர-த ஸ்'நி ம் ரா'நி க் ரா'நி ஸ்  
ஆ - - - - - தி - - - - - வேங் - க - - -  
பா த'நி ஸ்'நி நி ஸ் | ப த ம க ரி ஸ ரி ம  
டே - - - - - - - - - - - ச் வ - - - - - ரா - - -

|| சிட்டஸ்வரம் ||

பா த ம ப ரி காரி ஸ்-க ரி ஸ பா த | ஸ ரி ம மா க ரி ஸ  
நி ம ப த ப ம பா  
த ப த மா-ப த ஸ்'நி ம் ரா'நி ஸ்'நி | க்'நி ஸ் ரி ஸ் பா  
த மா க ரி ஸ ரி ம  
(தாமஸிஞ்சுக)

|| சரணம் ||

மா மா பா ; த ப த ம ப த ஸ்  
ம ன ஸே - - - - - மி - - - - -  
'நி ஸ்'நி நி ஸ் ப த ம | த ப ம க க ரி ஸ ரி  
நீ - - - - - கு - - - - - ரா - - - - - யா - - - - -

1. மா ; ; பா தா மா பா மா | காரி, ஸா |, பா தா ஸா ரி ||  
(மனஸேமி)  
2. பா த ம ப ம காரி ஸா ரி நி ஸ ப த |  
நி ஸா ரி ம ப த ஸ் | ரா | பா ம க ரி ஸ ரி ||  
(மனஸேமி)  
3. ப த ம ப ம க-க ரி ஸ ரி நி த - ப த ஸ ரி |  
ம ப - த நி ஸ்'நி நி ஸ் | ப த ப ம க ரி ஸ ரி ||  
(மனஸேமி)  
4. ஸா, ஸா ஸ்'நி ஸ்'நி நீ ஸ் பா த ப |  
மா, பா நி தா | ப த ம ப ம க ரி ஸ  
த ஸ ரி மா ப த ம ப தா ஸ்'நி க் ரா'நி |  
ஸ் க்'நி ஸ்'நி நீ | ஸ் ப த ம க ரி ஸ ரி ||  
(மனஸேமி)

ப. சுப்ரமணிய அய்யர்

ராகம் : கன்னட தாளம் : ஆதி

பல்லவி  
ஸாமீ தி வேள கா து<sup>3</sup>ரா - ஸத்<sup>3</sup>து ஸேய குரா

அநுபல்லவி  
ஏமோயனி எஞ்சகு - ஸ்ரீ வெங்கடேச  
ஈ மேநு நீ ஸோம்முகாதா

சரணம்

தாநி தீநிவலெ நன்னெஞ்சகு

1. ஸ், ஸ் நி ஸ் - த நி ஸ் - ஸ் த ப ம க ம ப  
ஸா மீ - - - - - தி - - - - - வே - - - - -  
த பா ம ப க ம ரி | ஸ ம க ம ப ம த நி  
ள - கா - - - - - து - - - - - ரா - - - - -  
2. ஸ்'நி நி ஸ் - த நி ஸ்'நி நீ ஸ் த ப ம க  
ஸத் - - - - - து - - - - - ஸே - - - - - ய - - - - -  
மா, நி ஸ நி ஸா |, நி ஸ் த ப ம த நி  
கு - - - - - ரா - - - - -  
3. ஸா தா ப ம த ப மா ப - க ம ரி ஸ நி  
ஏ மோ - ய - - - - - நி - எஞ் - ச கு -  
ஸ க ரி காக - க ம | ப மா - த நி ஸ் த ப  
ஸ்ரீ - - - - - வேங் - க - - - - - டே - ச - - - - -  
4. த நி ஸ்'நி - ம் க்'நி ஸ் - நி ஸ் த நி  
ஈ - - - - - மே - - - - - நு - - - - -  
ஸ், 'நி நி ஸ் த நி - ஸ் த ப - கா ம த நி  
நீ - ஸோ - ம் மு - - - - - கா தா - - - - -

|| சிட்டஸ்வரம் ||

ஸ்'நி நி ஸ் த ப ம த பா - ம ப க ம ரி |  
ஸ நி ஸ - தா நி - ஸ ரி ஸ கா ம ப ம த நி |  
ஸ்'நி க்'நி - ஸ்'நி நி ஸ் த ப ம க ம ரி - க |  
ம த ப தா நி ஸ்'நி | ஸ், க்'நி ஸ் த நி ||  
(ஸாமீ தி)

|| சரணம் ||

தா ; த நி ஸா நி ஸ் தா பா மா ।  
தா நி - - தி - - நி -  
பா பா ம க மா । ரீ ஸா க ம ப ம  
வ லெ நன் - - । ரெ - ஞ்ச - கு -

1. தா, பா, மா கா மா ரீ ரீ । ஸா, தா, ரீ । ரீ ஸா கா மா  
(தாநி திநி)
2. த நி ஸ் தா ப - ம த ப மா ப - க ம ரி ஸ ।  
த நி ஸ கா க ம ப । ம தா நி ஸ் த ப ம  
(தாநி திநி)
3. ஸ் நி ஸ் த ப ம க ம - த ம ப க ம ரி ஸ நி ।  
ஸ க ம ப ம த நி ஸ் । த நி ஸ ரி ஸ - ம க ம  
(தாநி திநி)
4. ஸா, ஸ் ர ஸ் ரீ நி ஸ் - த நி ஸ் த ப ம க ।  
மா, தாத நி ஸ் । த ப ம க ம ரி ஸ நி  
ஸ க ம பா ஸ் ஸா க் கா ப் க ம் ரீ நி ।  
ம் ரீ க் ஸ் தா - க் ஸ் ரி நி பா, ம க ம ||  
(தாநி திநி)

தாளம் : ருபகம்

ராமனாதபுரம் மூரீவாஸ அப்பங்கார்

|| பல்லவி ||

நின்னு கொலிசி கோரிதிநி  
நிதி<sup>2</sup>ல லோக ரக்ஷக

|| அநுபல்லவி ||

ப்ரந்நநி நீது<sup>3</sup> பாத<sup>3</sup> லேவ  
பலுமாரு நேனு ஜேயுடகு

|| சரணம் ||

தன்னு தானே மெச்சு கொனி தலு<sup>3</sup> லேக திருஞ்ஞன்ன  
கன்ன வாரிதோ நே போயி கதி<sup>3</sup>லேக ஸதா<sup>3</sup>யுண்டு<sup>3</sup> நட்டு  
பன்னுகா பதிதுடகு நன்னுப்<sup>3</sup>ரோசடகு நீகருதா<sup>3</sup>விதி<sup>4</sup>!

மத்யம காலம்

ஸன்னுத முரஹர கி<sup>3</sup>ரித<sup>4</sup>ர மன்னன ஸுக<sup>2</sup>கர மத<sup>3</sup>நுநி  
கன்ன மூரீவாஸ நாது<sup>3</sup> வின்னபமு வினி ப்<sup>3</sup>ரோவுவி

|| பல்லவி ||

1. த நி ஸா நீ நி த த ப மா  
நின் . . . னு கொ . லி . ளி  
ரீ காமா பா ; தா  
நி கில லோ க  
2. Do கொலிசி  
நின்னு கொலிசி  
; ரிகாம பா ; த நி  
நி கில லோ க  
3. தநிஸ்ர ரிஸ் ஸ்நி நி த த ப மா  
நின் . . . னு கொ - லி - ளி  
மக ரிஸ நீ த நி ஸரி கம  
நி . கி . ல லோ . . . க .

ப மகரி காமா பா ;  
கோ . . . ரி தி நி  
பதநித நீ ஸ்நிதபமப  
ர . . . க்ஷ . க . . . .  
Do  
கோரிதிநி  
"ரிஸ்நித பஸ்நித பமப  
ர . . . க்ஷ . க . . . .  
Do  
கோரிதிநி  
பதநிஸ் ரி க் மாப்ம் க்ரிஸ்நி  
ர . . . க்ஷ . க . . . .

(நின்னு)

(நின்று)

அநுபல்லவி

ப. த நித நீ ஸ் நிஸ்ரீ  
பா . . . த லே . வ  
ஸா ; ; ; ஸ்திதா .  
. . . . .  
ஸ்ரிகா ரிஸ்ரீ தபம்ப  
. . . . . Do  
பாத் லேவ  
ரிஸ்தித பா மக ரிகமப  
ஜே . . . யு ட. கு . . .

சரணம்

ஸ் நிதித பா ப மகாரீ  
மெ . . . ச்சு கொ . . வி  
ஸாரீ கா ம க மப மா  
திரு கு த்ஸுன் . . நா  
ரிகா ரீ ஸாநீநீ  
நே. போ. யி.  
நீ ஸ் நித நிபமகரிகமபா  
யுண் . . . ந . . . ட்னூ  
கா ; க ரிஸரீ  
து ட. கு. நன்னு  
பாதாநீ ; ஸாஸா  
க ருதா வீதி  
மத்யம காலம்

மாபத நி ஸ்திபதநி ஸ்  
மன்ன ஸுககர மதனுனி  
க்ரீஸ். நித ப. மக ரி . க ம ப  
வின்னமுவிதி. ப்ரோ. ஏவனி

(நின்று)

मकरहस्तस्य विषयलक्षणानि

सिंहादौ चैव क्रूरान्ते क्रूरदृष्टिसमन्वितः ।  
द्रुतोऽयं<sup>१</sup> पुरतो यातो मकरो हस्तको मतः ॥ ८१३ ॥

अत्यूर्ध्वं पुरतो यातः<sup>२</sup> सिंहिकातनये मतः ।  
द्रुतायन्तः<sup>३</sup> सिंहवक्त्रे हस्तितुण्डे तु लम्बितः ॥ ८१४ ॥

किञ्चिदूर्ध्वगतः चैव<sup>१</sup> नेत्रान्तस्तु तथेन्द्रिये ।  
मीने च मकरे चैव मीनगत्या निदर्शितः ॥ ८१५ ॥

मकरेण शिरःस्थेन किञ्चित्प्रचलितो मुहुः ।  
मीनावतारकृष्णश्च शुभंकरनिदर्शितः ॥ ८१६ ॥

विख्यात इत्यादि —  
तत्रायं मकरः करो निरगमत्प्रोद्यत्प्रमोदः करः ॥ ८१७ ॥ श्रीः १० ॥

दोलहस्तस्य विषयाः

अथ दोलो यथा —

विवादे विषमे चैव मूर्च्छायां मूर्च्छिते तथा ।  
सम्भ्रमेऽपि च सम्भ्रान्ते स्यादाघाते तथा हिते ॥ ८१८ ॥

मदे चैव तथा मघे व्याधौ व्याधिसमन्विते ।  
श्रमे श्रान्ते च कथितो दुःस्वे च दुःखिते तथा ॥ ८१९ ॥

अभिघातेऽप्यभिहते पतने पतिते तथा ।  
शस्त्रक्षता शस्त्रक्षते पीडायां पीडिते तथा ॥ ८२० ॥

भाद्रे दोले प्रार्थनायां नमस्कारेऽनुवर्तने ।  
दोलायामपि नौकायां दोलयात्रादिके तथा ॥ ८२१ ॥

1 द्रुतये इति मूलपाठः । 2 पुरो जातः इति मूलपाठः । 3 द्रुत्याद्यन्तः इति मूलपाठः ।  
4-श्वेन इति मूलपाठः ॥

## दोलहस्तस्य विषयलक्षणानि

विवादादिपीडितान्तान्दर्शयेदेवमादिभिः ।  
तथाकारस्तथामावस्तच्छक्षणलक्षितः ॥ ८२२ ॥

माद्रमासि तथा दोले पुरो दोलस्तु दोलितः ।  
प्रार्थनायां काकुयुक्तौ दोलनामा करो मतः ॥ ८२३ ॥

शिरःस्पर्शानमस्कारे तिर्यक्स्कन्धोऽनुवर्तने ।  
दोलायां पार्श्वयोर्लोलौ नौकायां पुरतश्चरन् ॥  
पुरो दोलितदोलेन दोलयात्रादिकं वदेत् ॥ ८२४ ॥

विख्यात इत्यादि ।

तत्रायं कृष्णान्वितो निरगमहोलः करः प्रोज्ज्वलः ॥ ८२५ ॥ श्रीः ११ ॥

## पुष्पपुटहस्तस्य विषयाः

अथ पुष्पपुटो यथा—

धान्ये यवे तिले मुद्गगे सर्पे चणके तथा ।  
माषे मसूरे गोधूमे कलाये च निदर्शितः ॥ ८२६ ॥

अन्यस्येऽप्यनुग्राहे तर्पणे याचने तथा ।  
धारणे देवपूजायां तदुपायनवस्तुनि<sup>१</sup> ॥  
शर्पे चैव वहिन्ने च प्रोक्तः पुष्पपुटो मया ॥ ८२७ ॥

## पुष्पपुटहस्तस्य विषयलक्षणानि

स्यादुपायनवस्तुन्ते धान्यादिशस्यके तथा ।  
करः पुष्पपुटो ज्ञेयो यथास्थाननियोजनात् ॥  
दोलायितस्तु शर्पे स्याद्वहिन्ने पुरतश्चलन् ॥ ८२८ ॥

१ तदुपायन इति मूलपाठः ।

विख्यात इत्यादि —

तस्यां पुष्पपुटः करद्वयपुटः प्रायात्करः सुन्दरः ॥ ८२९ ॥ श्रीः १२ ॥

## मरालहस्तस्य विषयाः

अथ मरालो यथा —

नद्यां नदे च तीरे च प्रतापे ज्वलने ज्वरे ।  
कदलीनां दले प्रोक्तः सामान्यदल एव च ॥ ८३० ॥

घृणायामाकुले चौरि नीतौ च रसनागुणे ।  
उद्योते च सहर्षे च प्रशंस्ये शीलवत्यपि ॥ ८३१ ॥

निर्दये वेदनादौ च सुदग्धे चञ्चले हिमे ।  
हरणे शङ्किते भीते प्रभाते च समीरणे ॥ ८३२ ॥

शंकायाञ्चैव भीमे च भ्रमणे मलयानिले ।  
वर्षानिले हिमानिले<sup>१</sup> तथा चूतफले मतः ॥ ८३३ ॥

आःकरि चिकुरे चैव वसन्ते शिशिरे ऋतौ ।  
समरे साहसे चैव मरालः कथितो मया ॥ ८३४ ॥

## मरालहस्तस्य विषयलक्षणानि

वामं<sup>२</sup> चेदक्षिणात्पार्श्वत्प्रचलन्तावधोमुखौ ।  
शुभंकरेण कथितौ नदे नद्यां कराविमौ ॥ ८३५ ॥

अथः सर्वाङ्गुलीहस्ताविमौ द्वौ तीरवाचिनौ ।  
एवमूर्ध्वाग्रौ कम्पात्प्रतापे ज्वलने ज्वरे ॥ ८३६ ॥

१ हिमविमे इति मूलपाठः ।

२ वामे इति मूलपाठः ।

नम्रे वृद्धाकनीयस्यौ तिस्रोऽन्याश्चलसंगताः<sup>1</sup> ।  
कदलीनां दले प्रोक्तः सामान्यदल एव च ॥ ८३७ ॥

एतौ पुरस्तादपि च पश्चादूर्ध्वगतौ पुरः ।  
घृणादौ नीतिशब्दान्ते तदा निमित्तभाविनी<sup>2</sup> ॥ ८३८ ॥

मध्यकच्छे परिभ्रान्तौ कथितौ रसनागुणे ।  
पुरो यातो मराल स्यादुद्योतादिचतुष्टये ॥ ८३९ ॥

पयोधरादूर्ध्वगतौ तथाकारविराजितौ ।  
निर्दयादिभ्रमणान्ते प्रोक्तावत्यूर्ध्वगामिनौ ॥ ८४० ॥

मलयानिले ऊर्ध्वशाखौ लम्बितौ तु चलाविमौ ।  
वर्षानिले च कथितौ तथा तु हिममारुते ॥ ८४१ ॥

ऊर्ध्वादधः संलोलस्तु करश्चूतफले मत्तः ।  
आःकारादिमाह्वान्ते यथाकारेण शोभते ॥  
तत्र स्थाने च कथितौ मरालो नाम हस्तकः ॥ ८४२ ॥

विख्यात इत्यादि ।

तत्रायं करवालमञ्जुलकरः प्राञ्चमरालः करः ॥ ८४३ ॥ श्रीः १३ ॥

खटकावर्धमानहस्तस्य विषयाः

अथ खटकावर्धमानो यथा —

शंखे योनौ तथा खङ्गे रम्भामोच्यां तथा नतौ ।  
स्वर्णकुम्भे रौप्यकुम्भे कांस्य<sup>3</sup> कुम्भे च कथ्यते ॥ ८४४ ॥

1 तिस्रोऽन्याश्चलशङ्कताः इति मूलपाठः ।

2 निमित्ते इति मूलपाठः ।

3 काञ्च इति मूलपाठः ।

गोपानां मुट्टकिभाण्डे तथा गर्गरिकादिके ।  
कुमुदे कुन्दपुष्पे च तथा साधारणोत्पले ॥ ८४५ ॥

छत्रादीनां धारणे च हृदये च निगद्यते ।  
शृङ्गारे च मया प्रोक्तः खटकावर्धमानकः ॥ ८४६ ॥

खटकावर्धमानहस्तस्य विषयलक्षणानि

शंखे मुखसमीपस्थो योनौ नाभेरधः स्थितः ।  
खङ्गे तिर्यक् पतन् पार्श्वे रम्भामोच्यां तु लम्बितः ॥ ८४७ ॥

ललाटस्थो निगदितो नमस्कारविधौ करः ।  
उक्ताश्च गर्गरिकान्ताः स्वर्णकुम्भादिका मया ॥  
वामभागनितम्बस्थः खटकावर्धमानकः ॥ ८४८ ॥

कुमुदे कुन्दपुष्पे च तथा साधारणोत्पले ।  
खटकावर्धमानोऽयं कथितः पुरतः स्थितः ॥  
छत्रादीनां धारणोऽपि कथितो मस्तकोपरि ॥ ८४९ ॥

ऊर्ध्वाच्च हृदि संलग्नो हृदये कथितः करः ।  
तिर्यक्शिखौ हृदि लग्नः शृङ्गारे समुदीरितः ॥ ८५० ॥

विख्यातं इत्यादि ।

तत्राटते? खटकामुखोऽभिघटितः श्रीवर्धमानः करः ॥ ८५१ ॥ श्रीः १४ ॥

अभिनये विशेषेण मन्तव्यानि

तन्वर्धहस्तविकशितोऽभिनयो यथा —

माता पिता च श्वशुरः श्वश्रूश्च देवता तथा ।  
पितृव्यस्तस्य पत्नी च पितृस्वसुः पतिस्तथा ॥ ८५२ ॥

जनकज्येष्ठभ्राता च तस्य पत्नी तथैव च ।  
मातामहादिरपरो मातामहादिरेव च ॥  
ज्येष्ठभ्राता तस्य पत्नी मातुलानी तु मातुलः ॥ ८५३ ॥

येऽप्ये तिष्ठन्ति गुरवो मानार्हा वन्दनोचिताः ।  
नमस्कारोक्तहस्तेन वन्दनीयास्तु ते बुधैः ॥ ८५४ ॥

भ्राता यस्तुः कनीयान् स्याद् भगिनी च कनीयसी ।  
तथा समवया यस्तु दुहिता पुत्र एव च ॥ ८५५ ॥

नप्ता चैव नियन्त्री च भागिन्यश्च यो भवेत् ।  
भ्रातृजः प्रोच्यते यस्तु सगोत्रश्चैव यो जनः ॥ ८५६ ॥

अमृतं जलहस्तेन वामेन कथितं विषम् ।  
कर्णकुण्डलहस्तेन योगिनी हस्तको मया (?) ॥  
आशंसायां वेदहस्तो यो यत्र विहितः पुरः ॥ ८५७ ॥

विख्यात इत्यादि ।

नानाहस्तविकासितोऽप्यभिनयस्तत्राभवन्निर्गतः<sup>1</sup> ॥ ८५८ ॥

### नृत्तहस्ताः

उक्तानि नृत्तहस्तानां<sup>2</sup> पुरा नामानि यद्यपि ।  
सुखार्थं तु पुनस्तेषामुच्यन्ते तानि सम्प्रति ॥ ८५९ ॥

लक्षणान्यपि भावेऽपि यथास्थानं वितन्वता ।  
कथ्यन्ते नृत्तहस्तानां रसिकामोदकारिणा ॥ ८६० ॥

अथ नृत्तहस्तो यथा —

केशबन्धो नितम्बश्च रेचितोऽप्यर्धरेचितः ।  
चतुरस्रस्तथोदवृत्तः पङ्कवः पक्षवन्चितः ॥ ८६१ ॥

1 -भवन्निर्गतः इति मूलपाठः ।

2 सर्वत्रात्र नृत्यहस्त इत्येव प्रयोगो दृश्यते ।

लतानामा नतमुखः स्वस्तिको विप्रकीर्णकः ।  
आभिद्वन्द्वः सूच्यास्योऽप्यरालखटकासुखः ॥ ८६२ ॥

वक्षीमण्डल्यथैकः स्यादुरःपार्श्वार्धमण्डली ।  
पार्श्वमण्डल्यथ भवेदूर्ध्वमण्डल्यथापि वा ॥ ८६३-४ ॥

मुष्टिकः स्वस्तिकश्चापि पक्षप्रद्योतकस्तथा ।  
करिहस्तो दण्डपक्षस्तथा गरुडपक्षकः<sup>1</sup> ॥ ८६५ ॥

अलपद्मोन्नतश्चैव<sup>2</sup> भवेदुत्तानरेचितः<sup>3</sup> ।  
नालिनीपद्मकोशश्चेत्यमी च सप्तविंशतिः ८६६ ॥

### केशबन्धहस्तः

अथ केशबन्धो यथा —

केशपाशे विनिष्क्रान्तौ तत्पार्श्वे चमपाक् (च मनाक्?) स्थितौ ।  
त्रिपताकौ यदा हस्तौ केशबन्धस्तदा मतः ॥ ८६७ ॥ श्रीः १ ॥

### नितम्बहस्तः

अथ नितम्बो यथा —

त्रिपताकौ यदा हस्तौ नितम्बस्याधरे स्थितौ ।  
बाहुमूलविनिष्क्रान्तौ नितम्बः कथितः करः ॥ ८६८ ॥ श्रीः २ ॥

### रेचितहस्तः

अथ रेचितो यथा —

द्रुतावर्तविकवृत्त्या (?) वेङ्कितौ हंसपक्षकौ ।  
पार्श्वप्रसारितावेव रेचितौ मकरो मतः ॥ ८६९ ॥ श्रीः ३ ॥

1 कृष्णपक्षः इति मूलपाठः । दण्डपक्षः इति नाट्यशास्त्रधृतपाठः ।

2 अलपद्माब्धेन अलपङ्कवोत्वेणो वेति नाट्यशास्त्रे ।

3 उत्तानवन्धित इति नाट्यशास्त्रे ।

## अर्धरेचितहस्तः

अर्धरेचितो<sup>1</sup> यथा —

एकः स्याद्वेचितो हस्तो द्वितीयः खटकामुखः ।  
नृत्यधीरेः स विज्ञेयो हस्तकस्त्वर्धरेचितः ॥ ८७० ॥ श्रीः ४ ॥

## चतुरस्रहस्तः

चतुरस्रो यथा —

अष्टांगुलस्थो हृदयात्सम्मुखो खटकामुखो ।  
तुल्यामूर्ध्वरो नृत्तहस्तोऽयं चतुरस्रकः ॥ ८७१ ॥ श्रीः ५ ॥

## उदृत्तहस्तः

उदृत्तो यथा —

हंसपक्षो यदा हस्तो हृदयात्पुरतः स्थितो ।  
तालवृन्तवदावृत्तावुदृत्तहस्तको मतः ॥ ८७२ ॥ श्रीः ६ ॥

## पल्लवहस्तः

पल्लवो यथा —

शाखिनो सपल्लवस्थो पक्षकोशो यदा युतो ।  
तिर्यक्संस्थो पुरस्थो वा करोऽयं पल्लवो मतः ॥ ८७३ ॥ श्रीः ७ ॥

## पक्षवञ्चितहस्तः

पक्षवञ्चितो यथा —

कटो शीर्षोपरि न्यस्तो हस्तको विपताकको ।  
यदा स्यातां तदा पक्षवञ्चितोऽयं करो मतः ॥ ८७४ ॥ श्रीः ८ ॥

1 ऊर्ध्वरोचितो इति मूलपाठः ।

## स्वस्तिकहस्तः

स्वस्तिको यथा —

उदग्रौ वक्रनीतौ तु मणिबन्धनिवेशितौ ।  
हंसपक्षकरो ज्ञेयः स्वस्तिको नृत्तहस्तकः ॥ ८७७ ॥ श्रीः ११ ॥

## विप्रकीर्णहस्तः

विप्रकीर्णो यथा —

पराङ्मुखौ हंसपक्षौ स्तनाभ्यां पुरतः स्थितौ ।  
नीतौ वा ह्यवतामो<sup>1</sup> वा विप्रकीर्णकरो मतः ॥ ८७८ ॥ श्रीः १२ ॥

## आविद्धवक्त्रहस्तः

आविद्धवक्त्रो यथा —

ऊर्ध्वोसौ कूर्परयुतावरालौ चलिता यदा ।<sup>2</sup>  
अधोमुखस्थावाविद्धवक्त्रोऽयं हस्तको मतः ॥ ८७९ ॥ श्रीः १३ ॥

## सूच्यास्यहस्तः

सूच्यास्यो यथा —

मध्यस्थितांगुष्ठो<sup>3</sup> सर्पशीर्षो तिर्यक्सारितो ।  
कुम्भितो कूर्परो किञ्चित्सूच्यास्योऽयं करो मतः ॥ ८८० ॥ श्रीः १४ ॥

## अरालखटकामुखहस्तः

अरालखटकामुखो यथा —

अरालो वामहस्तः स्यादक्षिणे खटकामुखः ।  
हृदयात्पुरतः कार्यः खटकास्यः पराङ्मुखः ॥ ८८१ ॥

1 धोवृतामनौ इति मूलपाठः ।

2 ऊर्ध्वोसं कुम्परयुत अरालौ चलिता यथा इति मूलपाठः ।

3 मध्यांगुष्ठस्थितौ इति मूलपाठः ।

## उत्तानरेचितहस्तः

उत्तानरेचितो यथा —

त्रिपताकौ यदा हस्तौ तिर्यग्भावविनिःसृतौ ।

कुञ्चितौ कूर्परी स्यातां कर उत्तानरेचितः ॥ ८९३ ॥ श्रीः २६ ॥

## नलिनीपद्मकोशहस्तः

नलिनीपद्मकोशो यथा —

उत्तानौ जानुसन्धानौ सकम्पं परिवर्तितौ ।

पद्मकोशौ करौ स्यातां नलिनीपद्मकोशकः ॥ ८९४ ॥ श्रीः २७ ॥

## किञ्चिदन्यत्

अथेदानीमन्यत् किञ्चिदुच्यते यथा —

शीतार्ते स्तम्भिते ग्लानौ निश्चेष्टे यन्त्रिते तथा ।

विषण्णे मूर्च्छिते सुप्ते विवस्ते शोकपीडिते ॥ ८९५ ॥

कालग्रस्ते जरार्ते च जडे हते जुगुप्सिते ।

तपस्विनि तथा गुप्ते तथात्युग्ने भयङ्करे ॥ ८९६ ॥

मत्ते प्रमत्ते चोन्मत्ते चिन्तायामपि पीडिते ।

तर्जने लोटने छेदे तथाह्वाने च वेदने ॥ ८९७ ॥

उत्क्षेपणे च घटने निग्रहे च परिग्रहे ।

दोलानामीक्षणे चैव कम्पने परिकर्षणे ॥ ८९८ ॥

विसर्जने रक्षणे च नियोगे ताडने तथा ।

हर्षोदयेऽल्पहासे च कटाक्षादिकामोचने ॥ ८९९ ॥

उत्कण्ठायां भेदने च धैर्येऽङ्गमर्दने तथा ।

हस्तेनाभिनयः कार्य एतेषु नृत्यकारिणा ॥ ९०० ॥

नृत्ये करणां शुद्धानां प्रयोगे यत्फलं भवेत् ।

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नर्तकानां भवेद्धक्ष्मीर्निश्चला सततोऽञ्ज्वला ।

कीर्तिर्दिगन्तरं याति पुत्रपौत्ररसोचितः ॥ ९०२ ॥

सर्वलोकानुरागश्च नृपचित्ते सदा स्थितिः ।

सदा पुष्टिस्तथा तुष्टिस्तथा गोष्ठ्यां प्रगल्भता ॥ ९०२ क ॥

इन्द्रादिदेववृन्दस्य देवर्षिनिवहस्य च ।

सरस्वत्याः शिवस्यापि प्रियता नात्र संशयः ॥ ९०३ ॥

प्रेक्षकानां सदस्यानां प्रीतिवृद्धिर्भरीयसी ।

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तेषां सङ्गं सदा चण्डी रथे रक्षाकरः शिवः ।

हृदि लक्ष्मीर्यशो मूर्ध्नि मुखे साक्षात्सरस्वती ॥

विभवः प्रबलस्तेषां रुद्रसन्तोषवर्धितः ॥ ९०६ ॥

नर्तकाः प्रेक्षकाश्चैव नायकाश्च यथाक्रमात् ।

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पञ्चानामासुखं भुवत्त्रा शिवसन्तोषकारणात् ।

गन्धर्वलोके मोदन्ते विलासैर्निस्त्रिभुङ्गताः ॥ ९०८ ॥

निबन्धुं शक्यते नूनं शार्दूलसङ्घरादिभिः ।

सर्वेषां सुखबोधाय तदैषा नैव जायते ॥ ९०९ ॥

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यत्नात्संगीतशास्त्राणि विलोक्य निस्त्रिभुङ्गताः ।

रचितां भारतीमेतामाद्रियन्तु विचक्षणाः<sup>२</sup> ॥ ९११ ॥

१ निबन्धा इति मूलपाठः ।

२ भारतीमेतामादित विचक्षणेः इति मूलपाठः ।

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