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The Journal of the
Music Academy

Madras

1960



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THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS 40

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

Vol. XXXI	1960	Parts I-IV
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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मङ्गला 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
V. RAGHAVAN, M.A., PH. D.

1960

PUBLISHED BY

THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD,
MADRAS-14.

Annual Subscription—Inland Rs. 4. Foreign 8 sh. Post paid.

THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINIONS

The Oriental Literary Digest, Poona, writes:

"A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the 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 re-appearance 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 cause with those in charge of the Journal to see its growing prosperity."

The Indian Express: "The resumption of the Journal is an event of the first magnitude in the musical world."

The Hindu: "The revival of this valuable Journal devoted to the study and promotion of Indian Music will be welcomed by all lovers and exponents of the art."

The Madras Mail: "We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music).....Fulfilling as it does a real need of 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 fulfills 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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COVER PAGES :	Full Page	Half page
Back (outside)	Rs. 25	
Front (inside)	„ 20	Rs. 11
Back (Do.)	„ 20	„ 11

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NOTICE

All correspondence should be addressed to Dr. V. Raghavan, Editor, Journal of the Music Academy, Madras-14.

Articles on subjects of music and dance 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).

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

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

THE XXXIIIrd MADRAS MUSIC CONFERENCE 1959

OFFICIAL REPORT

THE OPENING DAY

24th December, 1959

The XXXIIIrd Annual Conference of the Music Academy, Madras, was held in a special pandal erected in the grounds of the P.S. High School, Mylapore, Madras, from 24th December, 1959 to 5th January, 1960.

The Hon'ble Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs, Government of India, opened the Conference and the connected series of music and dance performances, and Vidvan Madurai Mani Iyer presided over the Conference and its Experts' Committee meetings. The Conference was attended by musicians and musicologists from other parts of the country and abroad. The opening function was attended by distinguished visitors, members of Government, High Court Judges, musicians and *rasikas*.

On arrival, the Hon'ble Prof. Kabir was received by the Office-bearers of the Academy. Dr. V. Raghavan, Secretary of the Academy, introduced the Hon. Minister to the Members of the Executive Committee, the President-elect of the Conference and the Members of the Experts' Committee of the Academy. There was a Group Photo of the Office-bearers and the musicians and Experts of the Academy after which the Minister was led to the dais.

After prayer by students of the Academy's Teachers' College of Music, Sri K. Soundararajan, Secretary, read messages received for the success of the Academy's 33rd Conference.

His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetham sent His blessings to the Conference.

Dr. S. Radhakrishnan, Vice-President of India, sent his best wishes for the success of the Conference.

Sri Bishnuram Medhi, Governor of Madras, sent his best wishes and said: "I had the pleasure of inaugurating the last year's Conference, and I know the Music Academy has a long record of devoted service to the cause of music since 1927. Such conferences held annually afford opportunities for musicians practising the various styles of music, and other artistes from the various parts of our country as well as from foreign countries to take part in the learned discussions. I need hardly emphasize that the contribution of art, music and culture of different States in India towards the building up of a united nation and preservation and maintenance of its ancient heritage is very great. I hope the discussions and deliberations of the Conference will help in devising ways and means for the rapid development of art and music, and the daily concerts held during the period will be greatly appreciated by all lovers of music. I send my best wishes for the success of the Conference."

The following other Governors of States sent their good wishes for the Conference:—

Dr. B. Ramakrishna Rao, Governor of Kerala, who presided over the Sadas of the previous year.

Sri Sri Prakasa, Governor of Bombay, who opened the Academy's Conference in 1952.

Sri H. V. Pataskar, Governor of Madhya Pradesh.

Sri N. V. Gadgil, Governor of the Panjab and the Governor of Rajasthan.

Dr. B. V. Keskar, Minister for Information and Broadcasting, who opened the Academy's Conference in 1953, said in his message:

"The Academy is doing notable work in the progress of music. I am glad to know that the work is continuing with the

same energy as before. My best wishes for the success of this year's Conference."

Dr. P. Subbarayan, Minister for Transport and Communications, Government of India, said in his message:

"This Conference is an event which is looked forward to by all the music lovers in Madras. I find that this year, the Academy is giving a rich and varied fare to the public of Madras. The Music Academy has built for itself a place, second to none, among the many institutions in India which have, as their object, the promotion of art and culture in the country. The Annual Conferences have laid down standards of perfection for the musicians of the future. The Academy has my best wishes on the occasion of their Annual Music Conference this year."

Messages had also been received from Sri K. C. Reddy, Minister for Works, Housing and Supply, and Sri Mehar Chand Khanna, Minister for Rehabilitation and Minorities.

Sri V. T. Krishnamachari, Deputy Chairman, Planning Commission, said in the course of his message:

"I send my best wishes on the occasion of the 33rd Annual Music Conference organised by the Music Academy, Madras. The Music Academy is doing very valuable service by holding these annual Conferences at which the best Karnatic musicians give performances. The Academy also organises research in Karnatic music and discussion of problems relating to it. In these and other ways the Academy stands for high standards in Karnatic music and keeps traditions alive. The Music Academy has a carefully drawn up plan for a new building in which all these activities will be expanded to meet growing needs. I hope the enlightened public of Madras and other States will give this project the financial support it so richly deserves."

Sri J. C. Mathur, Director General of All India Radio who was to preside over the Sadas of the 33rd Conference sent his best wishes.

The Hon'ble Sri M. Bhaktavatsalam, Home Minister, Madras, sent his good wishes for the 33rd Conference of the Academy.

Message of good wishes had also been received from Mr. B.D. Jatti, Chief Minister of Mysore.

Dr. Sir C. V. Raman, who opened the Academy's Conference in 1933, said in his message :

"The Music Academy of Madras is doing great work in the cause of music and its annual conference and festivals are a notable event in the life of the City. I am writing to send my heartiest good wishes for the success of this year's functions."

The Hon'ble Mr. Justice P.V. Rajamannar, President, Central Sangeet Natak Akademi, said in his message : "I send my best wishes on the occasion of the 33rd Conference and Music Festival of the Music Academy. The Conference with which the Music Festival is integrated has become an important event in the history of Music in South India. One cannot adequately commend the good and great work done by the Music Academy in the preservation, fostering and development of Carnatic Music in particular. I believe that this achievement has been possible because it has all along been run not as a department of the Government, but as an independent institution by a band of devotees to Music. May the Academy flourish, is my wish and my prayer."

Dr. C. P. Ramaswami Aiyar, who inaugurated the Academy as an Institution in 1927, conveyed his best wishes for the success of this function.

Dr. Douglas Ensminger of the Ford Foundation sent his best wishes.

Dr. Henry Cowell, eminent American composer, the author of the Madras Symphony dedicated to our Academy, said in the course of his cable : "Unfailing grateful remembrance. A life-time's supreme experience of music at your 1956 festival. Envious congratulations to our American colleagues amidst you

today. We join you in spirit with admiration, devotion and respectful affection. Sydney and Henry Cowell."

Dr. Mantle Hood and Robert Brown of the Music Department of the University of California, who had both been at the Academy during 1957-58 and the South Indian Study Group of the University of California, Los Angeles, said in the course of their cable : "All our thoughts are with you. Best wishes for the 33rd Annual Conference."

Mrs. Juliette Alvin, Honorary Secretary, Society for Music Therapy and Remedial Music, London, said in the course of her message :

"The Society for Music Therapy and Remedial Music, London, is sending our most cordial wishes to the Thirtythird Annual Conference and Music Festival of the Madras Academy of Music. We are sorry that none of our members will be able to attend such an important occasion. But across time and space we are linked to your activities through the spiritual and cultural forces of Music. Music has been created by Man all over the world ; it expresses his deepest emotions and highest pursuits. In return, Music brings to Man her incomparable blessings. The activities of our Society make us discover every day the beneficial influence of Music on man's soul and body in the medical, cultural, ethical and social fields. We much hope to share our work with yours sometime in the future. May 1960 be a prosperous year for the Madras Music Academy where East and West meet harmoniously ! We wish you a happy and successful Conference."

Welcome Address

Dr. V. Raghavan then read and presented an Address of Welcome, on behalf of the President and Members of the Academy, to the Hon'ble Minister.

The Address said :

DEAR PROFESSOR KABIR,

"We are deeply grateful to you for readily agreeing to inaugurate this our 33rd Conference and the connected series of

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concerts. There is a special appropriateness in the association with our Conference of one whose Ministry is directly concerned in the promotion of the art in which we are working here, and we are therefore happy that you acceded to our request to come and inaugurate our Conference this year.

"The Madras Music Academy is already known to you and the good work that we have done here in this institution for the past three decades and more has received recognition from your Ministry.

"The Music Academy, Madras, came into existence at a time when the ruling Government had no provision for the promotion of art and there was need to organise a non-official body to foster the art and promote its educational, academic and scientific pursuit. The Music Academy, Madras, has been a pioneer institution in all these lines of work. We are conducting a Teachers' College of Music recognised by the Government of Madras, and publishing technical treatises on the arts of music and dance and editions of rare compositions. We are publishing a Journal, which is the only one of its kind in all India, perhaps in the whole of South East Asia, and we have issued so far 30 volumes of this journal. We have under our patronage a School for Bharata Natya for the teaching of that art on authentic lines. We have also students from foreign countries studying with us both music and dance.

"The most important activity of ours is the Annual Conference which, this year, you have kindly agreed to inaugurate. Here we bring together experts in musical theory and practice and savants who have specialised in different branches of the art and arrange for discussions, demonstrations, and reading of papers on the various problems of the art. We have discussed during the Conferences of the last quarter of a century all the *ragas* in vogue and codified their *lakshanas*, which by itself constitutes a substantial achievement. The presidency of our Conference is for a Karnatic musician, the acme of his career.

"In our Conference, we do not confine our attention to Carnatic music but invite experts and scholars of Hindustani music, as also musicians and musicologists from foreign countries. This year we have representatives from Bombay, Delhi, Calcutta and Orissa, and also composers and musicians from the U.S.A. We have been consistently working for the greater appreciation of East and West in the realm of music, and we feel gratified and proud that two new compositions *The Madras Symphony* and *The Madras Sonata* by two distinguished American composers, written under the influence of Indian *Ragas*, *Talas* and instruments, are dedicated to us.

"The Music Academy has been co-operating in the work of the Government in your own Ministry and in that of Information and Broadcasting, as also in the work of the Central Sangeet Natak Akademi, some of whose research and publication projects are being carried out here by those connected with our Academy.

"As part of this Conference, we are having what is perhaps the biggest series of music concerts and dance recitals in which no less than hundred and eighty artistes are being presented. You will be glad to know that we have a special programme for encouraging promising young artistes and during the season we have two concerts, for juniors and sub-seniors, to which we admit the public free; three of the junior performers, adjudged as best during the season, are given special awards. Besides, we hold during the session competitions in twelve departments of music for which young amateurs come in large numbers—nearly two hundred this year—from places as far away as Trivandrum, Bombay and Delhi.

"As in our discussions, in the concerts also we have a definite programme of providing for Hindustani music, vocal and instrumental, and for Kathak dance. This mingling of the artistes of the North and the South in which we had taken lead over years, has led today to very fruitful results in the practical as well as theoretical spheres.

"In recent years, our work has developed on all sides requiring whole-time service and also increased facilities,

improvements to our College, library and equipment and above all a building and an auditorium for holding our music and dance festivals. We have embarked on an ambitious project of building a large hall where, with the help of advisers like the experts of the National Physical Laboratory in Delhi, we hope to achieve the requisite acoustic quality whereby we could eliminate the need for the artiste to sing into the mike. We have advanced stage by stage in our building programme, thanks to the assistance we had from our music-loving public which has been always and deeply attached to the Academy. It is the earnest desire of all that this Auditorium, the foundation of which was laid by the revered Prime Minister of India, should be completed in the New Year. It is a matter of sincere gratification to us that we enjoy also the confidence and appreciation of the authorities. We hope that they will continue to evince the same interest which they have shown in our activities in the past."

"This visit of yours, Sir, is an indication of such interest and has proved a great encouragement to all those who have been connected with the conduct of this Institution. We request you, Sir, to inaugurate this, our 33rd Conference and its connected series of concerts."

Prof. Kabir's Opening Address

Declaring open the Conference, the Union Minister observed that even at the present day, they found that scientists who were not interested in any other form of humanities had a passion for music. Many of the great physicists of the modern world were musicians and he wished the converse was also true. "If we in India had," he observed, "achieved that converse, then we would have solved one of the major problems". However he was happy they had an Academy which had "devoted itself to the pursuit and development of Indian music and to the service of the muses over a long period of time."

The Academy, the Minister stated, was started at a time when music had not enjoyed any patronage from the powers-that-be—he would say the supreme-powers-that-be—because there

were various intermediate and tertiary powers which did give to some extent patronage to art and music. It would not, therefore, be fair if they did not pay a tribute to the many princes and Indian States who served the cause of music at a time when State patronage on a large scale was absent. Their service, patronage and interest in music, he said, kept music alive and flourishing in our country.

Prof. Kabir then referred to the origin of music and observed that music had been traced to the Sama Veda. It was indeed as old as man himself. Perhaps man started to develop music as an art as soon as he became a conscious rational being. Man evolved a form of expression which transcended limitations of language and sometimes limitations of conceptional analysis itself. In music human heart spoke to human heart and that was why even if they did not understand it, they were stirred to their innermost depths. Close association of music and religion was noticeable from the earliest times in this country and elsewhere. Many of the chantings at religious ceremonies had "gradually developed into articulate and classical music of the different countries." They had a long tradition in India, a tradition which went back beyond times. Music brought to man solace and triumph in moments of tribulation, and encouragement and hope when they were necessary. From early human history, music thus became codified and scientifically analysed. They had in this country very old traditions—how old they were most of them did not know. But there was no doubt that music had been enriched by many traditions through many ages and many people had contributed to their music. Its origin might be Sama Veda. But it had grown like a mighty river which had its origin in some inaccessible range of mountains and had passed through many hills and valleys. Music had been strengthened by many traditions, concepts, emotions and ideas. In that way it went on increasing and they had at the present day what was regarded as a mighty symphony. In this way had all music grown, and had also continued to be a solace to humanity. It had brought strength and, so to say, "watered the mind of the people." It had given them a fresh vitality.

In recent times, Prof. Kabir observed, music had fallen into "disrepute." They would remember forty or fifty years ago if a man or woman belonging to what they called higher strata of society wanted to make music not merely a hobby but a vocation there was a kind of social condemnation and this applied not only to music but to many of the arts as well. In the last thirty or forty years, he said, as the Indian spirit awakened again after a long slumber, the regard, prestige and esteem for music and the musical spirit revived in India. Here again, one had to pay tribute to Rabindranath Tagore who had been responsible for restoring prestige and dignity to music particularly in North India and this spirit spread in South India also.

The Minister said that the Academy had gone on from strength to strength and they had been attracting musicians from all over the country, not only from the South but from the North, East and the West and the Academy had a fairly long tradition. They had to realise, he observed, that basically music was the same and during the last 400 or 500 years there had been a constant interchange between the music of the North and South. He was therefore happy to learn that these different manifestations of Indian music were encouraged, developed and fostered here side by side. "It is the true spirit of catholicity in music anywhere in the world," he remarked. Indian music, he was sure, would be enriched by whatever they could incorporate from the traditions of other countries based upon their own traditions.

In conclusion, the Minister referred to the progress made by the Academy and remarked that they in the Government would also try to help the Academy in all possible ways. He had briefly visited that morning the magnificent modern auditorium they in the Academy were trying to put up here. It was a very ambitious project and he wished them success in this venture. He had no doubt that if their endeavours were pursued in the same spirit as they had in the last 33 years, if they had the same devotion and dedication and a devoted band of workers who would place the interest in their institution above everything else,

then their ambitions would be fulfilled, perhaps sooner than some of them expected.

The Minister then declared open the 33rd Conference of the Academy and the connected music and dance festival.

Sri S. Venkateswaran, I.C.S., Vice-President of the Academy, thanked the Minister for his address.

Election of the President

Sangita Kalanidhi Musiri Subrahmanya Aiyar then proposed Vidwan Madurai Mani Aiyar for the Presidentship of the Conference. In doing so, he said that Vidwan Mani Aiyar richly deserved the honour since he came from a reputed *parampara* and had adhered to *sampradaya*.

Vidwan G. N. Balasubrahmanyam, President of the previous Conference, seconding the proposal, observed that Vidwan Mani Aiyar enjoyed a unique distinction in the musical world and had certain qualities which endeared him to all. The proposal was further supported by Sangita Kalanidhis Dwaram Venkataswami Naidu, Maharajapuram Viswanatha Aiyar, Thiruvizhimizhalai Subramania Pillai, Mudikondan Venkatarama Aiyar and Vidwan T. K. Jayarama Aiyar.

Sri K. Chandrasekharan supporting the proposal on behalf of *rasikas*, observed that Vidwan Mani Aiyar was one who was always the hero of the crowds.

On behalf of the North Indian musicians, Pandit S. N. Ratanjankar supported the proposal.

Sri K. Balasubrahmanya Aiyar then presented Vidwan Mani Aiyar with *mantrakshata* and blessings received from His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetha.

Presidential Address

Vidwan Madurai Mani Aiyar then delivered his Presidential Address in Tamil in which he exhorted students of music and teachers alike to pay greater attention to the traditional grounding

and training in the first lessons. Lack of this had been responsible for fall in standards, he added.

The Vidwan also appealed to the Government to establish a University for Music and help the Academy achieve its aims.

At the outset Vidwan Mani Aiyar thanked the Academy for the high honour done to him and expressed the hope that with the blessings of his gurus, Sri Rajam Bhagavatar and Sri Harikesanallur Muthiah Bhagavatar, and of his father Sri Ramaswami Aiyar and uncle Vidwan Pushpavanam Aiyar, he would be able to perform the onerous role of the President of that year's Conference.

Music, said the Vidwan, lent beauty to life. It pleased the mind and removed depression. Practised on correct lines with sincerity and devotion music had a lot of benefits to offer. It could give a zest for life and a new strength which did not exist earlier. The devotional songs of ours sung with a faith in God stirred our soul. These characteristics were well noticed particularly in our Karnatic music. A nation's culture was reflected in the growth of the music of its people. Music was a universal language by which the art and civilisation of one country were understood by another. It is our good fortune that music had grown and prospered by the industry and perseverance of our forefathers.

Our elders set great store on the devotional aspect of music, the speaker added. Songs of devotion sung with a knowledge of the *sāhitya* united the singer and the listener spiritually. Our *sangīta* never pleased the senses only. It helped to foster *bhakti* and pursue the path of self-realisation. The songs of the Musical Trinity, replete with *rāga bhāva* and *bhakti*, formed the bedrock of our music.

Stating that the standard of our music had gone down, the Vidwan pointed out that it was due to lack of proper training in the early stages. Without the foundations of *Sarali*, *Alankāra Gīta* and *Varna*, the singing of *kīrtanas* and *rāgas* got defective. He would impress on students the need to practise *sarali* and *janta* in four measures of speed, *alankāra* in three and *gīta* in two before

passing on to *varna*. At least fifteen *varnas* should be learnt in two measures of speed before proceeding to *kīrtanas*. The teachers should also insist on this strict training if the present day shortcomings were to be rectified.

The Vidwan urged that the pieces of Sri Tyagaraja Swami, Sri Muthuswami Dikshitar and Sri Syama Sastri and of other great composers should be learnt in the correct traditional form. Students should listen to senior vidwans rendering these songs. Musical training could best be begun between the ages of seven and ten.

Addressing the junior vidwans the speaker said that they must continue to learn new pieces, including those of Gopala-krishna Bharati, Arunachala Kavi, Patnam Subrahmanya Aiyar, Muthu Thandavar, Poochi Srinivasa Iyengar, Muthiah Bhagavatar, Kotisvara Aiyar, *Tevāram*, *Tiruppāvai*, *pada*, *jāvali*, *tillāna*, etc. A larger *repertoire* helped to increase one's knowledge. The concerts of senior vidwans should be listened to with reverence. Songs should be sung with a knowledge of the *sāhitya*, the enunciation of the words being clear. *Sangatis* lacking *rāga bhāva* should be eschewed. While one or two rare *ragas* might be sung in a concert juniors should largely handle *ragas* which are full of *bhāva*. Even among rare *rāgas* such of those as are simple and could be appreciated by the listeners should be sung in concerts, the obscure ones being reserved only for practice purposes. The *sruti* must be fixed to suit the singer's voice, but must allow the voice to clearly reach the *mandara panchama*. During practice it might be advantageous to have a little higher *sruti*.

While beginning a concert a singer must start from the *adhara shadja* and reach the *mandara panchama* with the *bhāva* of the opening *rāga* in mind. Then in the same *rāga bhāva* he must reach the *madhya panchama* and stay there. After elaborating the *rāga* between the *madhya* and *mandara panchamas* the upper *shadja* must be reached. From there the *rāga* could be elaborated up to the *tara sthayi madhyama* and if possible the *panchama*. After a short *raga* prelude on these lines for five to fifteen minutes, the *kīrtana* and *svaras* in two measures of speed might be sung.

Each *kīrtana* might be handled in this manner. At every opportunity it was good to stop at the *adhara shadja*, *panchama* and upper *shadja*. It was necessary to do the elaborations with these three places as the base in turn. In the case of some ragas the *jīva svaras* also might be utilised as the base. Vidvan Mani Aiyar also advised junior vidvans that in addition to following the styles of their gurus they could incorporate the good features found in the styles of other singers and develop individual styles of their own. He would also appeal to the music sabhas to encourage junior vidvans by giving them monthly concerts. The radio had done a service to Karnatic music by carrying it to the nooks and corners of the country and outside. If they would also broadcast the programmes of juniors they would be bringing these vidvans before the public to a larger extent. If the vidvans also, on their part, would work hard and get fully trained they would receive adequate public recognition in their time.

Raga singing occupied a unique place in Karnatic music, said Vidvan Mani Aiyar. It provided the best opportunity for a vidvan to show his creative talents. *Rāgas* like *Todi*, *Sankarābharana*, *Kalyāṇi*, *Bhairavi* and *Kāmbodhi* had been handled by generations of vidvans in the traditional manner. They never tired us although the style and presentation of each singer might depend on the quality of his voice and his imagination. For the last two generations a few rare *rāgas* had been popularised and had come to be presented in a beautiful form. Experienced vidvans could handle these ragas to a larger extent. He would remind everyone that the identity of a *rāga* should be made known even at the start before any elaboration was attempted.

Pointing out that there were increasing number of versions of one and the same composition, the speaker urged that one should, as far as possible, learn the pieces of the Musical Trinity in their old traditional forms, sing them as they were with *bhāva* and preserve them. Vidvans could mutually help in the learning of traditional forms and preserving them. Facilities should be given for vidvans to get at these old forms and *pāṭha*. It would be appropriate if this service to Karnatic music was rendered under the auspices of the Academy.

Vidvan Mani Aiyar continuing, said that the phrases taken from a *kīrtana* for *neraval* should be chosen with an eye on the *bhāva* of the piece which under no circumstance should get damaged. *Svara* singing should keep to the *rāga bhāva* using the necessary *gamaka*. *Tāna* should be begun in the *madhyama kāla* and maintained in it with snatches of fast-tempo-phrases thrown in. Pallavi-singing in two *kalais* or four *kalais* could be attractive if the original time measure is sufficiently slow to allow of the second and third measures. The less the number of words used the greater was the scope for elaboration of a *pallavi*. Making a passing reference to *sruti bheda* the speaker said that it was worth considering whether it is advisable to bring in the *chhāyā* of other *rāgas* when one is singing a particular *rāga*.

Vidvan Mani Aiyar then referred to the various musical instruments of South India. Generations of Nagasvara vidvans had rendered service to Karnatic music by elaborating ragas in an inimitable manner. Veena had an honoured place in our music. If the voice could only render what the veena offered it would undoubtedly be *gandharva gana*. The flute had its special appeal. The violin, as an accompaniment, had helped the singer to improve his *manodharma*. The mridangam was indispensable for the maintenance of *tāla* and added lustre to a concert. Jalatarangam, Kanjira and Ghatam had each its individual beauty.

Karnatic and Hindustani music were sisters, said the speaker. Each had its peculiar attractive features, several of them being common to the two. But it would be advisable to sing Karnatic music without straying from its characteristic style. Vidvans of both schools could, however, benefit mutually by listening to the rendering of the other school.

The Government had been doing their best to foster music by means of scholarships and prizes to students. A greater help to the cause would be done by the Government by the establishment of a University for Music. The nucleus for such a University might well be the Music Academy which had rendered service for thirty years. The Academy had now struggled and

arranged to have a permanent building of its own with the co-operation of *rasikas*. The speaker appealed to the Government to render all assistance for this construction. The musical world was grateful to Sri K. V. Krishnaswami Aiyar for his untiring work and zeal in looking after the progress of the Academy all these years.

Vidvan Mani Aiyar recalled the first Conference of the Academy in 1927 in which his father read a paper and he himself gave a concert. He had been taking part in the Conference every year since then. He was happy that he had the opportunity of presiding over the Conference that year.

The following is the Tamil text of the Presidential Address.

வித்வான் மணி அய்யரவர்களின் தலைமை உரை

கனம் மந்திரி அவர்களே ! வித்வான்களே ! ரஸிகர்களே !

இந்த மகாநாட்டில் தலைமை வகிக்க எனக்கு சந்தர்ப்பம் கொடுத்ததற்காக வித்வத் சபையினருக்கு என் மனமார்ந்த நன்றியைத் தெரிவித்துக்கொள்கிறேன். பகவத்கிருபையாலும், எனது குருநாதர்களான மதுரை ஸ்ரீ ராஜம் பாகவதர் அவர்கள், காயகசிகாமணி ஹரிகேசநல்லூர் ஸ்ரீ முத்தையா பாகவதர் அவர்கள், எனது தகப்பனார் ராமஸ்வாமி ஐயர், எனது சிறிய தகப்பனார் வித்வான் புஷ்பவனம் ஐயரவர்கள், இவர்களுடைய அதுக்ரஹத்தாலும் இந்த மகத்தான பொறுப்பை நிறைவேற்ற முடியுமென்று நம்புகிறேன்.

இந்த சங்கீத வித்வத் சபை சென்ற முப்பத்துமூன்று வருஷங்களாக நமது சங்கீதக்கலைக்கு ஒப்பற்ற சேவை செய்து வருகிறது. இது நமது கர்நாடக சங்கீதத்தின் தரம் குறையாமலிருக்கவும் பழைய சம்பிரதாயங்களைப் பாதுகாக்கவும் உறுதியுடன் உழைத்து வருகிறது. நான் தலைமை தாங்கும் இந்த மகாநாட்டை நமது கலாசார மந்திரி கனம் கபீர் அவர்கள் திறந்து வைக்கும் வாய்ப்புக் கிடைத்ததைக் குறித்து மகிழ்ச்சியடைகிறேன்.

சங்கீதம் வாழ்க்கைக்கு அழகுதரும் ஒரு கலை. அது மனத்துக்கு ரமமியமானது ; மனச்சோர்வை அகற்றக்கூடியது ; முறையாக அப்யசித்து, ஒழுங்கான வழியில் சாதகம் செய்து, பயபக்தியுடன், சுருதியுடன் சேர்ந்து பாடும்பொழுது நல்ல பலன்களை

விளைக்கக்கூடியது ; பலஹினத்தைப் போக்கிப் புது உற்சாகத்தையும் புது பலத்தையும் கொடுக்கக்கூடியது ; நமது தெய்வீகமான சாஹித்யங்களை தெய்வபக்தியுடன் பாடும்பொழுது நமக்கு ஆத்மீக உணர்ச்சி ஏற்படுகிறது. இந்த அம்சங்கள் நமது கர்நாடக சங்கீதத்தில் சிறப்புடன் அமைந்திருக்கின்றன. ஒரு நாட்டின் கலாசாரம் அந்நாட்டின் மக்களின் சங்கீத வளர்ச்சியில் பிரதிபலிக்கிறது. மக்களின் பண்புக்கு ஏற்றவாறு அவர்கள் கையாடும் சங்கீதம் உந்நத நிலையடைந்து பிறநாட்டினர் அவர்களின் கலாசாரத்தின் மேன்மையைப்பற்றி அறிந்துகொள்ள சங்கீதம் ஒரு பொதுமொழிபோல் உதவுகிறது. இந்த முறையில் நமது சங்கீதம், குறிப்பாக கர்நாடக சங்கீதம், தென்னிந்தியவாசிகளான நம்முடைய கலாசாரத்தின் சின்னமாக விளங்கி, மற்றவர்களுடன் நாம் மகிழ்ந்து உறவாடப் பயன்படுகிறது. சங்கீத மேதைகளான நமது முன்னோர்களின் உழைப்பினாலும், விடாமுயற்சியினாலும் நமது சங்கீதம் மேலும் மேலும் வளர்ந்து, உயர்ந்த நிலையை அடைந்திருப்பது நமது பாக்கியம்.

நமது முன்னோர்களான பெரியோர்கள் பக்தியுடன் கூடிய சாஹித்யங்களைச் செய்து, பக்தி பரவசத்துடன் பாடி நமது சங்கீதத்திற்கு மேன்மை அளித்திருக்கிறார்கள். பக்தி ரஸத்துடன் கூடிய சாஹித்யங்களைப் பொருள் தெரிந்து தெளிவாக உச்சரித்துப் பாடும்பொழுது பாடுபவர்களும் கேட்பவர்களும் ஆத்மீக ஒற்றுமை அடைகிறார்கள். இந்த முறையில் நமது சங்கீதம் புலன்களைமட்டும் திருப்தி செய்யும் கலையாக இல்லாமல் மானஸீக வளர்ச்சிக்கும் ஆத்ம விசாரணைக்கும் தூண்டுகோலாகி, தெய்வபக்தியை வளர்க்க உதவுகிறது. கர்நாடக சங்கீதத்தை வளர்த்த பெரியோர்கள் சிறந்த பக்திமான்களாக இருந்ததால் நமது சங்கீதம் தெய்வபக்தியுடன் இணைந்து விளங்குகிறது. நமது சங்கீத மும்மூர்த்திகளின் ராகபாவமும் பக்தியும் நிறைந்த சாஹித்யங்கள் தான் கர்நாடக சங்கீதத்தின் அடிப்படையாக இருக்கின்றன.

ஆனால் தற்காலத்தில் நமது சங்கீதத்தின் தரம் குறைந்திருப்பதாகப் பெரியோர்கள் கருதுகிறார்கள். அவர்களுடைய அபிப்பிராயம் நமது ஆழ்ந்த சிந்தனைக்குரியது. தரம் குறைந்திருப்பதற்கு மூலகாரணம் பாலசிகையில் சிரத்தைக்குறைவு ஏற்பட்டிருப்பதே. இந்த சிரத்தைக்குறைவைப் போக்க நாம் முயற்சிக்க வேண்டும். ஆரம்பப்பாடம் கற்றுக்கொள்பவர்களுக்கு சரளி வரிசை, ஜண்டவரிசை என்றாலே வேம்பாக இருக்கிறது. அவர்கள் வெகு வேகமாகச் சரளி வரிசை, ஜண்ட வரிசை, அலங்காரம், கீதம், வர்ணம் இவைகளைக் கடந்து கீர்த்தனைக்கு வந்துவிடுகிறார்கள். இதற்கு ஆசிரியர்களும் உடந்தையாக இருக்கிறார்கள். இதனால் அஸ்திவாரம் பலமாக இல்லாமல் கீர்த்தனம் பாடும் பொழுது சங்கீதிகள் ஒழுங்காகப் பேசுவதில்லை. இப்படித் தீர்த்தனைகள் ஒழுங்காக இல்லாததால் அவர்கள் பாடும் ராகமும்

சோபிப்பதில்லை. இந்தக் குறைபாட்டை அகற்றவேண்டும். சரளி வரிசை, அலங்காரம், கீதம், வர்ணம், கீர்த்தனை இவைகள் எல்லாம் ஒன்றன்பின் ஒன்றாக, ஒன்று நன்றாக வந்த பிறகே மற்றொன்று என்ற முறையில் நல்ல தாளக்கட்டுடனும், காலப் பரமாண சுத்தத்துடனும், ஒவ்வொரு வரிசையாகவும், சரளி வரிசையும் ஐண்ட வரிசையும் நான்கு காலங்களும், அலங்காரம் மூன்று காலங்களும், கீதத்தை இரண்டு காலங்களுமாக சாதகம் செய்து அப்யஸித்தால் வர்ணம் பாடும்பொழுது சாரிரத்தில் காலம் விவரமாகவும் தெளிவாகவும் பாடும்படியான நிலைமை ஏற்படும். ஒவ்வொரு மாணவனும் குறைந்தபடியும் பதினைந்து வர்ணங்களாவது கற்கவேண்டும்; வர்ணம் இரண்டு காலங்கள் அழகுத்தமாகப் பாட வந்த பிறகே கீர்த்தனைகள் கற்றுக்கொள்ள வேண்டும். இந்த முறையில் அப்யஸித்தால் ஆசிரியர் சொல்லிக் கொடுக்கும் எந்த சங்கதியும் நன்றாக மனத்தில் பதிந்து சாரிரத்தில் சுலபமாகப் பேசும்.

ஸ்தந்திர முநி நியாகராஜ ஸ்வாமிகள். ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர், ஸ்ரீ நியாமா சாஸ்திரிகள் இவர்களின் கீர்த்தனைகளையும், மற்றும் நமது முன்னோர்களான மகான்களின் பாடல்களையும் நல்ல பாடாந்தரமுள்ளவர்களிடம் கற்கவேண்டும்; பெரிய வித்வான்கள் அந்த உருப்படிக்கைப் பாடும்பொழுது கேட்கவேண்டும்; இதனால் நல்ல ஞானம் ஏற்படும். இந்த அடிப்படையில் எந்த சாஹித்யத்தைப் பாடினாலும், எந்த ராகங்களைப் பாடினாலும் தரம் குறையாமலிருக்கும். இந்தவிதமாகப் பாடுபவர்கள் எல்லோருமே நன்றாகப் பாடும்பொழுது நமது சங்கீதத்தின் தரம் எந்தக் காலத்திலும் மேலானதாகவே இருக்கும். ஆகையினால் ஆரம்பப்பாடம் சொல்லிக் கொடுக்கும் நமது வித்வான்கள் பாலகைஷியில் அதிக கவனம் செலுத்தவேண்டும்.

ஏழு வயதிலிருந்து பத்து வயதிற்குள் சங்கீதம் கற்றுக் கொள்ள ஆரம்பித்தால் நிரம்ப சுலபமாக வரும்; பத்து வயதுக்கு மேற்பட்டுவிட்டால் மிகவும் சிரமப்பட்டுக் கற்கவேண்டியதாயிருக்கும்.

நமது இளம் வித்வான்கள் தாம் கச்சேரி செய்ய ஆரம்பித்து விட்டாற்கூட, புது உருப்படிக்கைப் பாடம் செய்வதில் அவர்களுக்கு கிரத்தை குறையாமலிருக்க வேண்டும். கோபாலகிருஷ்ண பாரதியார், அருணாசலக் கவிராயர், முத்துத்தாண்டவர், பட்டணம் சுப்பிரமணிய ஐயர், பூச்சி ஸ்ரீநிவாச ஐயங்கார், ஹரிகேச நல்லூர் முதலையா பாகவதர், கோமசுவரய்யர் முதலான நம் முன்னோர்களின் பாடல்களையும், தேவாரம், திருவாசகம், திருப்பாவை, திருவெம்பாவை, திருப்புகழ் முதலிய தெய்வீகப்பாடல்களையும், பதம், ஜாவளி, தில்லானா முதலியவைகளையும் கற்க வேண்டும். மேலே சொன்னவைகளை நமது முன்னோர்களான மகான்கள்

கள் நிறைய அருளிச்செய்திருக்கிறார்கள். எவ்வளவு பாடம் செய்தாலும் அள்ள அள்ளக் குறையாமல் அவை அவ்வளவும் நமது ஞானம் வளரப் பேருதவியாக இருக்கும். நமது இளம் வித்வான்கள், ஸீனியர் வித்வான்களின் கச்சேரிகளை சந்தர்ப்பம் கிடைக்கும்போதெல்லாம் கேட்கத் தவறக்கூடாது; ஸீனியர் வித்வான்களைப் பழிக்கக்கூடாது; அவர்களிடம் நிரம்பவும் மரியாதையாக நடந்துகொள்ளவேண்டும்; மாலைநேரங்களில் தம்புரா சுருதியுடன் இணைந்து பாடிப் பழகவேண்டும்; சாஹித்யங்களைத் தெளிவாக உச்சரித்து அந்த வார்த்தைகளின் பொருளை உணர்ந்து பாடவேண்டும். இதனால் ரஸிகர்கள் சாஹித்யத்தின் கருத்தை அறிந்து சந்தோஷப்பட சந்தர்ப்பம் வாய்க்கும். நமது சங்கீதத்தில் ராகபாவம் அதிக முக்யத்துவம் வாய்ந்தது. ராகபாவம் கெடும்படியான சங்கதிகளைப் பாடுவது உசிதமல்ல.

நமது இளம் வித்வான்கள் கச்சேரி செய்யும்பொழுது பாவமுள்ள ராகங்களை அதிகமாகக் கையாள வேண்டும். அப்பொழுதுதான் ஜனங்களுக்கு இவர்கள் பாடுவது நன்றாகப் புரியும். ஏதாவது ஒன்றிரண்டு அபூர்வ ராகங்கள் பாடலாம். இவர்கள் பாடும் ராகங்கள் எவ்வளவு க்கெவ்வளவு ஜனங்களுக்கு நன்றாகப் புரிகிறதோ அவ்வளவுக்கவ்வளவுதான் ஜனங்களின் ஆதரவும் பெருகும்.

அபூர்வ ராகங்களில் சரளமானவையும் சரளமில்லாதவையும் உண்டு. சரளமில்லாதவைகளை அப்யாசத்திற்குமாதிரம் வைத்துக்கொண்டு, கச்சேரிகளில் சரளமானவற்றைப் பாடி அவைகளை ஜனங்களுக்குப் புரியச் செய்யவேண்டும். அவரவர்கள் சாரிரத்திற்குத் தகுந்தபடி ஆதாரச் சருதியை வைத்துக்கொள்ள வேண்டும். கீழ்ப்பஞ்சமத்தில் நன்றாக நிற்கும்படியான அளவில் ஆதாரச் சருதியை அமைத்துக்கொள்ளவேண்டும். சாதகம் செய்யும் பொழுது கொஞ்சம் அதிகமாகவே சுருதி வைத்துக்கொள்ளலாம். இதனால் சாரிரம் பதப்படுவதற்கு உதவியாயிருக்கும். சாதகம் செய்ய ஆரம்பிப்பதற்குமுன் துல்லியமாகக் சுருதிசெய்யப்பட்ட சுருதிப்பெட்டியை வைத்துக்கொள்ளலாம். அதன் பிறகுதான் பாடத்தைத் தொடங்கவேண்டும். சில சமயங்களில் சுருதி சேர்ப்பதற்கு நிறைய நேரம் ஆகலாம். அப்படி ஆனாலும், பொறுமையுடன் சுருதியை நன்றாகச் சேர்த்துக்கொண்டுதான் பாடவேண்டும்.

ஆரம்பத்தில் ஆதார ஷட்ஜத்தில் கார்வை கொடுத்து நின்று கொண்டு பாட உத்தேசிக்கும் கீர்த்தனையின் ராகத்தின்படி பாவத்துடன் கீழ்ப் பஞ்சமத்திற்குப் போய் நிற்கவேண்டும்; அதிலிருந்து அதே ராகபாவத்துடன் ஷட்ஜத்திற்கு வந்து கார்வை கொடுத்து நிற்கவேண்டும். மீண்டும் அதே ராகபாவத்துடன் பஞ்சமத்தை அடைந்து நிற்கவேண்டும்; பஞ்சமத்தில் நின்று

கொண்டு ஆதாரஷட்ஜம் வரையிலாவது கீழ்ப்பஞ்சமம் வரையிலாவது அந்த ராகத்தின் சங்கதிகளை ராகபாவம் கெடாமல் கையாளலாம். அதன்பிறகு, அதே ராகபாவத்துடன் மேல் ஷட்ஜம் போய், கார்வை கொடுத்து நிற்கவேண்டும். அதன்பிறகு ஷட்ஜத்தில் நின்றுகொண்டு மேல்ஸ்தாமி மத்திமம் வரையில் சஞ்சாரம் செய்யலாம்; மேல்பஞ்சமத்தைப் பிடிக்க முடிந்தால் முயற்சி செய்யலாம். இந்த முறையில் படிப்படியாக அந்த ராகத்தை ஐந்து நிமிஷமோ, பத்து நிமிஷமோ, கால்மணி நேரமோ பாடிவிட்டு, அந்த ராகத்தின் கீர்த்தனையைப் பாடி, சவுக்ககாலஸ் வரம் கொஞ்சமும், மத்திம காலஸ் வரம் கொஞ்சமும் பாடவேண்டும். இந்த முறையில் ஒவ்வொரு கீர்த்தனத்தின் ராகத்தையும் சிறிதளவு பாடிவிட்டு, கீர்த்தனத்தைப் பாடி, கொஞ்சம் ஸ்வரமும் பாடலாம். ஆதார ஷட்ஜம், பஞ்சமம், மேல்ஷட்ஜம் மூன்று ஸ்தானங்களிலும் சந்தர்ப்பம் நேரும்பொழுதெல்லாம் கார்வை கொடுத்து நிற்கவேண்டும். இந்த விதமாக அப்யாசம் செய்தால் சாரீரம் சுருதியைவிட்டு நகராது. நாம் நின்று பாடும் ஸ்தானம் ஆதாரஷட்ஜமாகவோ, பஞ்சமமாகவோ, மேல்ஷட்ஜமாகவோ இருப்பது நிரம்ப அவசியம். சில ராகங்களுக்கு ஜீவஸ்தானமாக உள்ள ஸ்வரஸ்தானங்களிலும் நின்று சஞ்சாரம் செய்யலாம்.

நமது இளம் வித்வான்கள் தங்கள் குருநாதரின் பாணியைப் பின்பற்றிப் பாடுவதுடன் மற்ற ஸீனியர் வித்வான்களின் கச்சேரிகளையும் நிறையக் கேட்டு, அவைகளில் உள்ள உயர்ந்த அம்சங்களை கிரகித்துக் கையாள முயலவேண்டும். தம்முடைய சாரீரத்தில் இயற்கையாகப் பேசும் சங்கதிகளும், குருநாதர் பாணியில் உள்ள சங்கதிகளும், மற்ற ஸீனியர் வித்வான்களின் சாரீரங்களில் தொனிக்கும் உயர்ந்த பிழைகளும் கலந்து சாதகம் செய்யும் பொழுது, அது ஒரு தனிப் பாணியாக சோபிக்கும். அந்தப் பாணியை வளப்படுத்தும்பொழுது அந்த வித்வானுக்குத் தனிப் பெருமை ஏற்படுகிறது. இந்த விதமாகத்தான் தனிப் பாணி ஏற்படமுடியும்.

நமது சங்கீத சபைகள் இளம் வித்வான்களுக்கு அதிகமாக ஆதரவு அளிக்கவேண்டும். மாதத்தில் ஒரு பெரிய கச்சேரி நடத்தும்போது, அத்துடன் ஒரு இளம் வித்வான் கச்சேரிக்கும் ஏற்பாடு செய்யவேண்டும். அந்தக் கச்சேரிக்கு சபை அங்கத்தினர்கள் எல்லோரும் வந்திருந்து கேட்டு இளம் வித்வானுக்கு உற்சாகமூட்டவேண்டும்.

பொதுமக்களிடையே சங்கீதம் பரவுவதற்கு நமது ரேடியோ மகத்தான தொண்டுசெய்து வருகிறது. நமது தேசத்தின் எந்த மூலை முடுக்குகளிலும், வெளி நாடுகளிலும் நமது கர்நாடக சங்கீதம் பரவுவதற்கு ரேடியோ பேருதவியாயிருக்கின்றது. இதே ரீதியில் இளம் வித்வான்களுக்கு இன்னும் அதிகமாக சந்தர்ப்பங்

கள் கொடுத்து உற்சாகமூட்டினால், ஜனங்களிடையே இளம் வித்வான்களுக்கு ஆதரவு கிடைப்பதற்கு வாய்ப்புண்டாகும்.

சங்கீத ரஸிகர்களும் பொதுஜனங்களும் அடிக்கடி இளம் வித்வான்கள் கச்சேரிகளுக்கு விஜயம் செய்தும், ரேடியோவில் கேட்டும் ஊக்கமளித்தல் பொதுவாக சங்கீத வளர்ச்சிக்கு உதவியாயிருக்கும். இளம் வித்வான்கள் தங்களுக்கு ஆதரவு குறைவாக இறந்தாலும் அதைப்பற்றிக் கவலைப்படாமல் தங்கள் சங்கீத வளர்ச்சியில் கண்ணும் கருத்துமாக உழைத்துவந்தால் ஜனங்களின் ஆதரவு சரியான சந்தர்ப்பத்தில் நிச்சயமாகக் கிடைக்கும்.

நமது கர்நாடக சங்கீதத்தில் ராகங்களுக்குப் பிரதான ஸ்தானம் உண்டு. ராகம் பாடும்பொழுதுதான் வித்வானின் மனோதர்மம் பிரகாசிக்கிறது. முக்கியமாக, பழைய காலத்திலிருந்து சில ராகங்கள் நமது முன்னோர்களான வித்வத் சிரேஷ்டர்களால் அதிகமாகக் கையாளப்பட்டு மெருகு ஏறியிருக்கிறது. அந்த ராகங்களைப் பெரியோர்கள் கையாண்டு வந்த முறைப்படி நாமும் பாடப்பட, இன்னும் அதிகமான மனோதர்மத்துடன் அவை பிரகாசிக்கும். இப்படிப் பழைய சம்பிரதாயப்படி பாடுவதுதான் கர்நாடக பாணி என்று பொருள்படும். அந்தப் பழைய ராகங்கள் வெகுவாகக் கையாளப்பட்டு ஜனங்களுக்குப் புரியும்படியான முறையில் வளர்ச்சி பெற்றிருப்பதால் அவைகளை எவ்வளவு மணி நேரம் பாடினாலும் பாடுவோருக்கும், கேட்போருக்கும் தெவிட்டாது. இன்னும் எத்தனை தலைமுறைகள், இந்த ராகங்களைக் கையாண்டாலும் அவைகளில் சுவை அதிகரித்துக் கொண்டேதான் வரும். இப்படிச் சிறப்படைந்திருக்கும் ராகங்கள் குறிப்பாகத் தோடி, பைரவி, காம்போதி, கல்யாணி, சங்கரா பரணம் முதலியவை. நமது வித்வான்கள் இந்த ராகங்களைத் தங்களுக்கே உரித்தான பாணிகளில் பாடி இன்னும் சோபிக்கச் செய்து வருகிறார்கள். அதில் யாருடைய பாணி உயர்ந்ததென்ற சர்ச்சை தேவையில்லை. அவரவர் சாரீரத்தில் பேசுகிற இயற்கையான மனோதர்மப்படி ஒவ்வொரு பாணியும் விளங்குகிறது.

இதைத் தவிர, சில அபூர்வ ராகங்கள் இரண்டு தலைமுறைகளாக வித்வான்களால் கையாளப்பட்டு அழகுபெற்றுப் பிரபலம் மடைந்திருக்கின்றன. இந்த அபூர்வ ராகங்களை நல்ல அநுபவ மடைந்த வித்வான்கள் இன்னும் அதிகமாகக் கையாண்டு பிரபலப்படுத்தலாம். முக்கியமாக ராகம் பாடும்பொழுது அது என்ன ராகமென்று எல்லோருக்கும் புரியும்படியான முறையில் ஆரம்பித்து, அதற்குப் பிறகு விந்யாஸங்கள் செய்யவேண்டும்.

சங்கீத மும்மூர்த்திகளின் கீர்த்தனைகளைப் பழைய சம்பிரதாயப்படி உள்ள பாடார்தரங்களை மாற்றாமல் பாவத்துடன் பாடவேண்டியது நிரம்ப அவசியம். தற்காலத்தில் ஒரே கீர்த்தனை

யைப் பலவிதமாகப் பாடுவது அதிகரித்து வருகிறது. இது நல்லதல்ல. கூடுமானவரையில் பழை பாடாந்தரங்களை அவைகளின் சொரூபம் கெடாமல் பாதுகாக்க வேண்டியது நிரம்ப அவசியம். இதற்கு வித்வான்களின் ஒத்துழைப்பு நிரம்ப முக்கியம். பழைய பாடாந்தரங்களை வித்வான்கள் பரஸ்பரம் உதவிக்கொண்டால் இந்தப் பாடந்தரங்கள் சொரூபம் சிதையாமல் இருக்கும். அபூர்வ சாஹித்யங்களைக் கண்டுபிடித்துப் பிரபலப்படுத்துவதுடன் பழக்கத்திலுள்ள சாஹித்யங்களின் பழைய பாடாந்தரங்கள் கெடாமல் பாதுகாப்பதற்கும் வித்வான்கள் சிரத்தை எடுத்துக்கொள்ளவேண்டும். முக்கியமாகப் பழைய சாஹித்யங்கள் பழைய பாடாந்தரங்களுடன் வித்வான்களுக்குக் கிடைக்க வசதிகள் ஏற்படவேண்டும். இந்த நற்பணி வித்வத் சபையின் ஆதரவில் நடப்பது மிகவும் பொருத்தம்.

கீர்த்தனைகள் பாடும்பொழுது அநுபல்லவியையர்வது, சரணத்தையாவது நிரவலுக்கு எடுத்துக்கொள்ளும் பதங்கள் கூடுமானவரையில் உயர்ந்த பாவங்களைத் தெரிவிக்கும் முறையில் அமைவது சிறந்ததாயிருக்கும். நினைத்த இடங்களில் எல்லாம் நிரவல் செய்வது பாட்டின் பாவத்தைக் கெடுத்துவிடும், பாட்டின் பொருளை அறிந்து, அதன் பாவத்தை உணர்ந்து, எந்த இடத்தில் நிரவல் செய்தால் கீர்த்தனை சோபிக்குமோ அந்த இடத்தை எடுத்துக்கொள்வதுதான் நலம்.

ஸ்வரங்களை ராகபாவத்துடன் பாடவேண்டும். அப்படிப் பாடினால் சாரீரம் சுருதியைவிட்டு நகராமல் இருக்கும்; எவ்வளவு பாடினாலும் தெவிட்டாமல் இருக்கும். ராகபாவம் கெடாமல் எவ்வளவு விநயமாகப் பாடினாலும் நல்லதுதான். தாளக்கட்டுடனும் ஸ்வரப்பிடிப்புடனும் ஸ்வரம் பாடுவது நிரம்ப முக்கியம். கமக சுத்தமாக ஸ்வரம்பாடவேண்டும், ஸ்வரத்தை ராகபாவத்துக்குப் பொருத்தமாக அசைவுகளுடனும் பாடவேண்டும். ஆரோஹண, அவரோஹணக் கிரமங்களை நன்றாக அநுசரித்து சுருதியுடன் இணைந்து ஸ்வரங்களை நன்றாக உச்சரித்துப் பாடவேண்டும்.

தானம் பாடும்பொழுது மத்திம் காலத்தில் ஆரம்பித்து இடையிடையே துரித காலப்பிடிக்களுடன் மத்திம் காலத்திலேயே பாடுவதுதான் அழகு. இந்த முதறையில் பாடினால் ராகபாவம் ததும்பியிருக்கும் ஆரந்தம் அரந்தம், தொம், நம் என்ற பதங்களின் பிரயோகம் பாவத்துடன் கலந்து வரும்பொழுது தானமாகப் பிரகாசிக்கிறது.

பல்லவி பாடுவதில் இரண்டு கிளைச் சவுக்கத்திலோ, அல்லது நாலு கிளைச் சவுக்கத்திலோ காலப்ரமாணத்தை நன்றாக இழுத்துப் பாடினால் மத்திம் காலப்பிடிக்களுடனும் துரிதகாலப்பிடிக்களுடனும் பாடுவதற்கு சௌகரியமாயிருக்கும். அக்ஷரங்களை அதிகமாகப் புகுத்தாமல் இருந்தால் சிறந்த மனோதர்

மத்தை வெளியிட உதவியாயிருக்கும். அக்ஷரங்களை அதிகமாகப் புகுத்திவிட்டால் கற்பனைக்கு இடமிருக்காது. இந்த அடிப்படையில் பல்லவியை அமைத்துக்கொண்டு பாடினால் அது எல்லோருக்கும் புரியும். எல்லோரும் புரிந்துகொள்ளும் படியான முறையில் விநயமாகவும், அநுலோமம், பிரதிலோமம் செய்தும் பாடலாம். அப்பொழுதுதான் பொதுமக்கள் அதிகம் விரும்பும்படி பல்லவி அமையும். பல்லவிக்குப் பிறகு ஸ்வரராக மாலிகை பாடுவது பல்லவிக்கு இன்னும் சோபை அளிக்கும்; அதனை எல்லாத்தாளங்களிலும் அநுசரிக்கலாம். திசுநடை, கண்ட நடை, முதலிய நடைகளில் பல்லவி பாடும்பொழுது கேட்பவர்களுக்குப் புரியும்படியாக எளிய முறையில் பாடினால் எல்லோரும் விரும்பிக் கேட்பார்கள்.

நமது கர்நாடக சங்கீதத்தில் ராகபாவம் நிரம்ப முக்கியமானது. எந்த ராகத்தைப் பாடினாலும் அந்த ராகத்தின் ஜீவகளை கெடாமலும், ஒரு ராகத்தை பாடும்பொழுது இன்னொரு ராகத்தின் சாயை வராமலும் பாடுவது முக்கியம். இந்த நிலைமையில் சுருதிபேதம் செய்து பாடுவது சரிதானா என்ற பிரச்சனை எழுகிறது. ரிஷபத்தையோ, காந்தாரத்தையோ, மற்ற ஸ்வரங்களின் ஸ்தானத்தையோ, ஷட்ஜமாக வைத்துக்கொண்டு பாடினால் வேறு ராகம் வந்து விடுகிறது. ஒரு ராகம் பாடும்பொழுது இன்னொரு ராகத்தின் சாயை வரும்படியாகப் பாடுவது உசிதமான என்பது சிந்தனைக்குரியது.

நமது கர்நாடக சங்கீதத்தில் நாகஸ்வர வாத்யத்திற்கு நிரம்ப முக்கியமான ஸ்தானம் உண்டு. நாகஸ்வர வித்வான்கள் ராகங்களைச் சிறந்த கற்பனைகளுடன் மணிக்கணக்காக வாசித்து அவைகளைத் தெவிட்டாத முறையில் வளம்பெறச் செய்திருக்கிறார்கள். அவர்களுடைய சேவையை நாம் எப்பொழுதும் நன்றியுடன் நினைவில் வைத்துக்கொள்ள வேண்டும். கலைவாணி கையிலேந்திய வீணையைப்பற்றி நாம் அதிகமாகச் சொல்லவேண்டிய தில்லை. வீணைமாதிரி பாடுவதென்பது நிரம்பவும் உயர்ந்தது. வீணையில் பேசுகிறமாதிரி சங்கதிகள் சாரீரத்தில் பேசினால் அவை கந்தர்வ கானமாகவே இருக்கும். நமது வாத்யங்களில் மிகவும் சிறந்ததான மற்றொன்று பகவான் கண்ணன் கையிலேந்திய புல்லாங்குழல். மானிடர்கள் மட்டுமின்றி சகல ஜீவராசிகளையும் வசப்படுத்தும் முறையில் ஒலிக்கக்கூடிய குழலின் பெருமையை நம்மால் வர்ணிக்க முடியாது; புல்லாங்குழலில் மத்திம்ஸ்தாயியில் சஞ்சரிக்கும்பொழுது அந்த நாதம் எல்லோருடைய மனத்தையும் வசிக்கிறது.

வீணையிலிருந்து பிறந்த கோட்டு வாத்யம் வீணையைப் போலவே எல்லாவித உயர்ந்த அம்சங்களுடனும் நல்ல கார்வைகளுடன் கூடிய தொடர்ச்சியான சப்தங்களுடனும் தனி ஸ்தானம் ஒன்றை வகித்து வருகிறது.

வயலின் வாத்யம் வாய்ப்பாட்டுக்கு ஒரு இன்றியமையாத வாத்யமாக விளங்குகிறது. சுருதி சுத்தமான பாட்டுடன் வயலின் ஒன்று சேரும்பொழுது வித்வானுடைய மனோதர்மத்தை அதி கரிக்கச் செய்கிறது. அந்த வாத்யத்தைத் தனியாக வாசிக்கும் பொழுதும் தனிச்சிறப்புடன் அது விளங்குகிறது. மிருதங்க வாத்யம் சங்கீதக் கச்சேரிகளுக்கு நிரம்ப முக்யமானது. கச்சேரி களை கட்டி சோபிக்கவும். அபாரமாகப் பாடவும் அது உதவுகிறது. மிருதங்கம் சுருதி சுத்தமாகப் பாடகருடன் சேரும்பொழுது பாட கர் சுருதியைவிட்டு நகரமுடியாது. காலப்ரமாண சுத்தத்தைப் பாதுகாக்கும் இந்த வாத்யம் இன்றியமையாதது. லயத்திற்கே அடிப்படையான மிருதங்க வாத்தியத்தின் சிறப்பை அளவிட முடியாது. நமது வாத்யங்களில் ஜலதரங்கம் அதிக பிராபல்ய மடையாமல் இருக்கிறது. பீங்கான் கிண்ணியில் ஜலத்தை ஊற் றிப் பிரம்பினால் அடிக்கும்பொழுது எழும் நாதம் ஒரு தனிச்சிறப்பு வாய்ந்தது. அதில் கீர்த்தனைகள் வாசித்து அதிதுரிதகாலத் தில் சங்கதிகள் போடும்பொழுது அது மனத்தைக் கவரக்கூடி யது. கஞ்சிரா, கடம் முதலிய வாத்யங்களும் சங்கீதக் கச்சேரி களுக்கு உதவியாக இருக்கின்றன. இன்னும் எத்தனையோ வாத்யங்கள் நமது கர்நாடக சங்கீதத்திற்கு உபகரணங்களாக விளங்குகின்றன. நமது சங்கீதத்தின் சிறப்பைச் சொற்களின் மூலம் எடுத்துச் சொல்லிவிடமுடியாது. இது நேரில் கேட்டு உணரவேண்டிய ஓர் அநுபவம். சங்கீத ரஸிகர்கள் ஒவ்வொரு கச்சேரியையும் பகாபாதமில்லாமல் கேட்டு ஆநந்தமடைய வேண்டும். ஒவ்வொரு வித்வானும் ஒவ்வொரு முறையில் சிறப் படைந்திருக்கக்கூடும். அந்த முறையில் அந்த வித்வாலின் சாதனைகளைக் கேட்டு இன்புறலாம்.

கர்நாடக சங்கீதமும் ஹிந்துஸ்தானி சங்கீதமும் உடன்பிறந்தவை. இரண்டிலும் உயர்ந்த அம்சங்கள் நிறைய இருக்கின்றன. அவைகள் வெவ்வேறான பாணிகளுடனும் சிறப்புடனும் பிர காசிக்கின்றன. ஆனால் அவை இரண்டிலும் ஒற்றுமை அம்சங் கள் நிறைய இருக்கின்றன. இருந்தாலும் கர்நாடக சங்கீதம் பாடும்பொழுது அந்தப் பாணியை விட்டுவிடாமல் பாடுவது தான் மிகச் சிறந்தது. கர்நாடக சங்கீத வத்வான்கள் ஹிந்துஸ்தானி சங்கீதத்தையும், ஹிந்துஸ்தானி வித்வான்கள் கர்நாடக சங்கீதத்தையும் கேட்டு அததனில் உள்ள சிறந்த அம்சங்களை கிரஹித்துப் பயனடையலாம்.

சங்கீத வளர்ச்சிக்காக அரசாங்கத் துறையில் பல வழிகள் வகுத்திருக்கிறார்கள். பரிசுகள், உபகாரச் சம்பளங்கள் முதலிய உற்சாகமூட்டும் முறைகளால் மாணவர்கள் பெரிதும் பயனடைந் திருக்கிறார்கள். இன்னும் சிறப்பாகக் கர்நாடக சங்கீதம் மென் மேலும் வளர்ச்சியடைந்து நமது கலாசாரத்திற்குப் பெரும் சான் ராக விளங்குவதற்கு ஒரு சங்கீத சர்வகலாசாலை நிறுவுவது சங் கீதத்திற்கு அரசாங்கம் பெரும் அளவில் உதவி செய்ததாகும்.

இம்மாதிரியான சர்வகலாசாலை தேர்வானுவதற்கு முப்பது வருஷங்களுக்கு மேலாகச் சிறந்த சேவை செய்துவரும் இந்த வித்வத் சபையே ஒது ழுப்பப்படையுமாயும். வித்வத் சபையாரின் இடை விடாத உழைப்பினாலும், ரஸிகர்களின் பேராதரவாலும் இந்த சபைக்கு இப்போது நிரந்தரமாக நிர்மாணிக்கப்பட்டுவரும் கட்ட டம் சிறப்புடன் அமைவதாகும். நமது அரசாங்கம் எல்லாவித உதவிகளையும் இதற்குச் செய்துதரவேண்டும் என்று நான் கேட் டுக்கொள்ளுகிறேன். இவ்வளவு சிறப்புடன் ஒரு தலைமுறைக்கு மேலாக இந்த ஸ்தாபனத்தின் முன்னேற்றத்திற்காக இடை விடாது உழைத்துவரும் சபைத் தலைவர் ஸ்ரீ கே. வி. கிருஷ்ண சாமி ஐயர் அவர்களுக்கு சங்கீத உலகம் அதிகம் கடமைப்பட்டிருக்கிறது.

1927-ம் வருஷத்தில் காங்கிரஸ் மகாசபையின் கூட்டம் சென்னையில் நடந்தபொழுது சங்கீத வித்வத் சபையின் ஆரம்ப மகாநாடு நடந்தது. அந்த சந்தர்ப்பத்தில் எனது தகப்பனார் ஸ்ரீ ராமஸ்வாமி ஐயர் ஒரு கட்டுரை வாசித்து அந்த மகாநாட்டில் கலந்துகொண்டார். இந்த முதல் மகாநாட்டில் எனக்கும் கச்சேரி செய்யும் வாய்ப்புக கிடைத்தது. கட்டுரை வாசித்ததற்காக என் தகப்பனுக்கும் கச்சேரி செய்ததற்காக எனக்கும் மெடல் அளித்து எங்களைப் பாராட்டினார்கள். அதுமுதல் ஒவ்வொரு வருஷத்திலும் வித்வத் சபை மகாநாட்டில் நான் கலந்துகொண்டு தான் வருகிறேன். இந்தத் தொடர்பையொட்டி இன்று உங்க ளிடையில் இந்த மகாநாட்டுக்குத் தலைமை வகிக்கும் பேறு பெற்ற தற்கு நான் மிகவும் மகிழ்ச்சி அடைகிறேன்.

இந்த வித்வத் சபை மகாநாட்டில் நடக்கும் ராகலக்ஷண சர்ச்சைகள் நிரம்பவும் பயன் தரக்கூடியவை. வித்வான்கள் ஒற்றுமை யுடன் அபிப்பிராயங்களை பரஸ்பரம் பரிமாறிக்கொண்டு பேசும் பொழுது மகாநாட்டுக்கே ஒரு பெருமை ஏற்படுகிறது. அத்துடன் இந்த மகாநாட்டில் இளம் வித்வான்களுக்கு சந்தர்ப்ப மளித்து ஆதரவு கொடுத்து வருவது மிகவும் சந்தோஷப்பட வேண்டியதொரு விஷயம். ஹிந்துஸ்தானி சங்கீதத்தில் தேர்ச்சியடைந்த வித்வான்களை வரவழைத்துத் தென்னிந்தியர்களாகிய நாம் அந்த உயர்ந்த சங்கீதத்தை நேரில் கேட்டு அநுபவிப்பதற்கு சந்தர்ப்பம் கொடுப்பது வித்வத் சபையின் சிறந்த பணிகளில் ஒன்றாகும். இதன் மூலம் நமது நாட்டின் சங்கீத ஒற்றுமை வளர வேறுவாடுகிறது. இந்த மகாநாட்டின் மிகழ்ச்சிகளில் மேல் நாட்டு சங்கீதத்திற்கும் இடம் கொடுத்திருப்பது நிரம்பவும் வர வேற்கவேண்டிய விஷயமாகும். இதன் மூலம் நாம் இதர நாட்டு சங்கீதத்தையும் கேட்டு சாஸிப்பதற்கு நமக்கு சந்தர்ப்பம் கிடைக்கிறது. இந்த மகாநாட்டை நமது நாட்டின் கலாசார மந்திரி ஆரம்பித்து வைக்கும்படியான வாய்ப்புக் கிடைத்ததே நமக்குக் கிடைத்த பெரும் பாக்கியமாகும். எல்லோருக்கும் எனது நமஸ்காரம்.

After the Presidential Address there was a concert on Nagasvaram by Karukurichi Arunachalam accompanied by N. P. Raghava Pillai and Needamangalam Shanmukhavadivelu on Thavil.

Conference Souvenir

In connection with the Conference, the Academy brought out an attractively got-up Souvenir. The Souvenir carried, besides an account of the activities of the Academy and a detailed annotated programme of the Conference, tricolour portraits of the famous Karnatic composers and photographs of distinguished persons connected with the Academy and its Conferences, the following special articles: *Gopalakrishna Bharati* by Mudikondan Venkatarama Iyer, *Nadaippallavi* by Tinniyam Venkatarama Iyer, *Cowell's Madras Symphony—Its Indian Inspiration* by R. Vaidyanathan, *Upanishadbrahmendra Yōgin* by Dr. V. Raghavan, and a note on the Music Academy's new building under construction by Resident Engineer Sri V. B. Thammiah.

Experts' Committee Meetings

THE FIRST DAY

25th December, 1959

The meeting of the Experts' Committee of the Music Academy, Madras, convened in connection with its 33rd Conference, opened its sittings this morning at the special pandal in the P. S. High School grounds.

Vidwan Madurai Mani Iyer, President of the Conference, was in the Chair.

Tiruppavai

The President announced that the proceedings would begin with the recital by Vidwan K. V. Narayanaswami of the auspi-

cious psalms of Andal which were particularly appropriate to the month of *Margasirsha* when they were having their meetings.

Vidwan K. V. Narayanaswami then recited select songs from Tiruppavai, accompanied by Sri T. N. Krishnan on the Violin and Palani Subrahmanya Pillai on the Mridangam. He first rendered two invocatory verses *Neelatunga* in Sanskrit and *Annavayal* in Tamil, both in *Bhoopala*. The selections from Tiruppavai included *Margazhi-t-tingal—Natta*; *Ongi ulagalanda—Arabhi*; *Azhimazhai—Varali*; *Keechu keechu—Bhairavi*; *Undumada—Saveri*; *Toomani-madattu—Hamirkalyani*; *Male manivanna—Kuntalavarali*; *Vengakkadal—Surutti*.

Vidwan Mani Iyer complimented Sri Narayanaswami on his excellent rendering and thanked him and Messrs. Krishnan and Palani Subrahmanya Pillai.

Tyagaraja's Bhajana Sampradaya

Sri S. Subrahmanya Iyer of Pudukkottai then read a paper on the "Bhajana Tradition of Tyagaraja". Quoting profusely from the Saint's songs, he pointed out the devotional background and the various moods of the devotee, the recital of the Lord's Name and other modes of adoration leading upto mystic experience and oneness with the Lord. The President thanked the lecturer for his drawing attention to this important aspect of Tyagaraja's music.

Veena Demonstration

Vidwan Devakottai Narayana Iyengar, assisted by his daughter Kumari Vedavalli, and accompanied by Sri Karaikudi Muthu Iyer on the Mridangam, then gave a demonstration of *gamakas* and the way in which they were to be practised and rendered in Veena-playing. Taking the raga *Mayamalavagowla* first, he played *sarali* in three *kalas* and three *sthayis* and showed how *gamakas* figured there and contrasted the same with *alapana* in the same raga and the rendering of *gamakas* in such *alapa*. He

emphasised that *swaras* were not to be sounded in a bald manner, but should always be rendered with *gamakas*. The *meetu*, he said, should be few and according to what his teacher had taught him, the player should be able to play at least six *swaras* in one *meetu*. Sri Narayana Iyengar then played the Tyagaraja-kirtana in the same raga, *Merusamana*. He then rendered *Bilahari* in raga and *tana* and followed it up with the piece *Kanukontini*, to which his gurus, the Karaikudi Brothers, had added a brilliant *chittaswara*. The Vidwan then rendered some rare pieces of Tyagaraja—*Lemidalpa* in *Pavani*; *Samugana* in *Kokilavareli*; *Paripalaya mam* in *Darbar*; and *Ehi Trijagadhis* in *Saranga*. The recital concluded with *Madhyamavati* and the piece *Nadupai* in it and a little *alapa* of *Sriraga*.

Thanking the Vidwan, the President Sri Madurai Mani Iyer said that he endorsed what Vidwan Narayana Iyengar had said about the *gamakas* in Veena-playing but desired to add that all those remarks would apply equally to practice in voice also. He emphasised that *sangatis* sung should have full *vivaram*.

THE SECOND DAY

26th December, 1959

When the Experts' Committee of the Music Academy met this morning, Mr. Ananta Misra and party from Orissa presented a paper, with vocal and vina illustrations, on "The Music of Orissa", and Vidwan Karaikudi Muthu Iyer gave a talk and demonstration on "Methods of learning Mridangam". Vidwan Madurai Mani Iyer, President of the Conference, was in the Chair.

Music of Orissa

Introducing Mr. Ananta Misra and party from Orissa, Dr. Raghavan explained how there had been recently a controversy as to whether the music of Orissa belonged to the Hindustani or the Karnatic school and how a fact-finding committee went into the question at the instance of the Central Sangeet Natak Akademi. In his paper Mr. Ananta Misra advo-

cated the view that the music of Orissa belonged to the Karnatic school and in evidence of this, he referred to the Karnatic *ragas* and *talas* and the compositions in them found in the music treatises of Orissa of the 17th and 18th centuries. He refuted the theory which was being recently built up by some influential local enthusiasts that Orissan music was a distinct category different from the Hindustani or the Karnatic. Mr. Misra also said that till recently leading writers and authorities in music in Orissa had held only the view that they belonged to the Karnatic school and it was only recently that some had changed their minds. Sri Ananta Charan Patro, providing the illustrations, sang songs composed by Orissan composers of the end of the 17th and beginning of the 18th centuries, Gopalakrishna Patnaik, Raghunatha Pariccha, the author of the *Lakshana Chandrodaya*, and Padmanabha Pariccha. The pieces were in *Pantuvarali* — *Rupakam*, *Kalyani*—*Adi*, *Saurashtra* — *Rupaka* and *Arabhi* — *Adi*, all in regular Karnatic form. In answer to a query from Sri S. Parthasarathy, Mr. Misra said that the composers of these songs hailed from Ganjam and the music of these songs were learnt by the singer from his guru who was a Telugu, himself a pupil of a Telugu Vainika. The members of the Experts' Committee wanted a song from North Orissa, and accordingly a piece in *Kedara* by Kavisurya of Athagadha was sung but that was also in Karnatic mould. Mr. Ananta Misra showed also some interesting manuscripts and some early printed texts of songs, *ragas* and *talas* in Orissa. The most interesting manuscript was, of course, the one called the *Lakshana-Chandrodaya*, partly in paper and partly in palm leaves which contained several coloured illustrations depicting the personified forms of *swaras*, *talas*, as also of the *hastamudras* of dance.

Winding up the subject, Dr. Raghavan observed that the materials presented were not adequate for their Experts' Committee to pronounce any opinion on the question whether Orissan music belonged to the northern or the southern style; just like Southern Maharashtra, Orissa was also musically a bi-lingual area and as it was clear in the specimens they had heard that morning that Southern Orissa was influenced by the Karnatic style. Naturally

they should expect that in Northern Orissa, there was more affinity to the Hindustani style. They could only say that what was presented to them was in Karnatic style, that more material was necessary and that the question must be more completely examined.

Mridangam

Vidwan Karaikudi Muthu Iyer then explained the beginning lessons in Mridangam practice. He illustrated orally with *Konippu*, while his son and a pupil of his played on the Mridangam. Vidwan Muthu Iyer referred to his having learnt his art from Thirugokarnam Sivananda Pillai, a classmate of the famous Dakshinamurti Pillai. He explained the different *Pathas* for the five *jatis* and the *moharas* made up of four *avartas* and three *Korappus*. Sri C. S. Iyer wanted the Vidwan to explain the finger-work in Mridangam, the production of *susvaram* and the synchronisation of the two hands. Sri Muthu Iyer explained the work of the hand on the right side, the *chappu*, the half-*chappu* and also a quarter-*chappu* as the late Dakshinamurti Pillai used to refer to a peculiar action of his right palm, and also *meettu* and *Pottu-meettu* and *gumuki* on the left side. The subtleties of these, Vidwan Muthu Iyer said, could not be explained and they could be mastered only by continuous *sadhaka*.

Thanking Vidwan Muthu Iyer for his very clear instructive discourse, the President, Sri Madurai Mani Iyer, emphasised the need for the Mridangam artiste to learn orally all the *Konippus*, as thereby they gained a mastery and facility for playing on their instrument as an accompaniment in concerts.

THE THIRD DAY

27th December, 1959

When the Experts' Committee met this morning with the President of the Conference, Vidwan Sri Madurai Mani Iyer, in the Chair, Calcutta A. K. Raghavachari gave a recital of some of his new compositions and Prof. R. Srinivasan gave a talk and demonstration on "Ideals and Standards in Harikatha performance".

New Compositions

Introduced by Dr. V. Raghavan, Sri Raghavachari, pupil of Namakkal Narasimha Iyengar, recited four of his new compositions: *Sarasijalochana*, a *varna* in *Neelamberi—Adi*; *Saranga-chapadharam—Saranga—Adi*; *Pankajalochana—Byagada*; and lastly two verses in *Natakurinji* and *Darbar* from the *Sristuti* which he had set to *Ragamalika*.

The President, Sri Madurai Mani Iyer, complimented the composer on his new compositions, his *swarajana* and good *sampradaya*.

Harikatha

Prof. R. Srinivasan then gave a talk and demonstration on how to perform a Harikatha. He said that the basic character of Indian culture was spiritual and that Bhajana and Harikatha formed an essential part of the devotional life of the people. The Harikatha was a very potent medium and in South India, even in the field of music, it had once enjoyed much greater vogue than even concert music and they could recall to their memory some of the wellknown singers who had preferred to do Harikatha, viz., Muthiah Bhagavatar, Anantarama Bhagavatar and Vedanta Bhagavatar. The speaker referred to the contribution to the art by Krishna Bhagavatar, Sulamangalam Vaidyanatha Bhagavatar and Panchapagesa Bhagavatar. He referred to the rhythms and talas suitable for the songs in Harikatha. Emphasising the fact that the performer should have the gifts required for mono-acting, the lecturer said that at the same time it was necessary, particularly at the present juncture, to draw pointed attention to certain tendencies among Harikatha performers to indulge in undignified expressions with a view to please the audience or to provoke laughter. The speaker then took up the interesting theme of the incident of Collector Price and his association with the building of the dam in the Madhurantakam lake which he, the speaker, had set to a Harikatha form with the necessary musical compositions in different patterns.

Thanking Prof. Srinivasan for his exposition, Vidwan Mani Iyer said that he agreed completely with the lecturer that the

purpose of Harikatha was the spread of devotion and that there was need to eschew jokes and unbecoming remarks. Sri Mani Iyer also said that Harikatha was an integral part of their music tradition and that they should be thankful to the All India Radio for giving opportunities for all these different aspects of their music tradition including Harikatha.

Thanking the accompanists on Violin and on Mridangam, Sri Tiruvattagadu Sundaresa Iyer, Karaikudi Muthu Iyer and Vellore Ramabhadran, the President complimented Vidwan Sundaresa Iyer for the excellent way in which he accompanied and also his ability to bring out the raga with a few touches. Referring to the Mridangam, Sri Madurai Mani Iyer said that many outstanding artistes on that instrument like Azhaganambi Pillai were closely associated with Harikatha as accompanists and that not a little of their efficiency as accompanists was due to the training they gained in accompanying reputed Harikatha artistes like Panchapagesa Bhagavatar.

THE FOURTH DAY

28th December, 1959

At the meeting of the Experts' Committee this morning at the P. S. High School grounds, there was a recital of the composition of Sri Rajaganesa Dikshitar of Chidambaram, a demonstration on *Sankha-vadyam* and a recital of select pieces from the *Krishnalilatarangini*. The President of the Conference, Vidwan Madurai Mani Iyer, was in the Chair.

New Compositions

Sri Rajaganesa Dikshitar, Dr. Raghavan said in his introduction, had participated in the 1955 Conference of the Academy when he read an erudite paper on a scheme of the 32 Melakartas. He was not only keenly interested in music-theory, but was also an original composer. He had brought out a volume in notation of 84 songs of his in Sanskrit, Tamil and Telugu. Some of these pieces were in many rare *ragas*, three of them being new innova-

tions of his, viz., *Prabhavati* in *Harikambhoji Mela*, *Leelavati* in *Natabhairavi Mela* and *Sankari* in *Sankarabharana Mela*. The select pieces from this forthcoming publication of his, *Keertanamuktavali*, were sung by Sangita Bhushanam T. K. Subrahmanyam, accompanied by Kumbhakonam Srinivasan and Karaikudi Krishnamurti. The pieces rendered were *Seve'nisam* in *Prabhavati*, *Sabhapate* in *Nagagandhari*, *Maramana - Raga-malika*, and *Ajavahana* in *Lilavati*.

Complimenting the composer, the President, Vidwan Madurai Mani Iyer, observed that both the *Sahitya*-texts and the musical *varnamettus* of these compositions were good. Sri Mani Iyer said that it was a wrong notion of some composers that *Varnamettus* should be totally new and the *sancharas* should be such as were not found in other pieces, for appealing *prayogas* of *ragas* would always be there and their absence would deprive the composition of beauty. He was glad that in the present case the composer himself had a good grounding in *svarajhana*. This was not a case in which one composed the text and another set it to music. As regards the handling of *apurva ragas* Sri Mani Iyer said that there again the *Arohana* and *Avarohana* should be such as would lend themselves to be easily and naturally executed by the voice and should not be hard to negotiate. In this respect again, he said, the present composer showed a capable handling of the *apurva ragas*. On behalf of the Academy he thanked Sri Rajaganesa Dikshitar and the three young vidwans who participated in the recital.

Sankha Vadyam

Sri Tiruvarur Mahalingam then gave a demonstration of music on Conch. He was accompanied by Sri Ramamurti of Madras on the Violin and Sri Tiruvarur Krishnamurti on the Mridangam. Opening with a *Thiruppugazh* in *Mayamalavagoula*, Sri Mahalingam played the pieces *Nadatanum anisam*, *Sarasasamadana*, *Paratpara* and *Manasa sanchara re*. He then showed also the possibility of *raga-alapana* on the Conch by rendering a *raga-malika*. The Conch as he used was examined by the members' of the Experts' Committee including the North Indian

Vidwans present; there was of course a tube attached to the normal opening of the conch but no reed was employed. The President thanked the Vidwans for their demonstration.

Krishnalilatarangini

Sri T. V. Seetarama Iyer and his son T. S. Vasudevan then gave a recital of select songs (*Tarangas*) from the *Krishnalilatarangini* of Narayana Tirtha. Introducing them Dr. Raghavan said that Sri Seetarama Iyer hailed from Tiruvenkadu and he was one who belonged to the *Bhajana Sampradaya* in which the *Tarangas* had been preserved well in their authentic *ragas* and *Varnamettus*. Their recital was accompanied by Messrs. Alandur Natarajan and Venkatesan Pillai and included the following *Tarangas* together with their introductory verses: *Jaya jaya swamin - Mohanam*; *Jaya jaya Ramanatha - Nattai*; *Mangalalaya mamava - Kedaragowla*; *Bhuyo bhuyo yache - Punnagavarali*; *Vikshe'ham kada - Ahiri*; *Govindam iha - Bhairavi*; *Jaya jaya Gokulabala - Kuranji*; and *Jayamangalam - Ghanta*.

Thanking Messrs. Seetarama Iyer and Vasudevan, the President of the Conference observed that the *Bhajana Sampradaya* had indeed the form of many old ragas. It was these old songs in which these ragas lived and the revival of interest in the *Bhajana* tradition was therefore to be welcomed in the interest of music. They were beholden, the President said, to Sri Seetarama Iyer who, in spite of his advanced age, had come to give that recital along with his son.

THE FIFTH DAY

29th December, 1959

When the Experts' Committee reassembled to-day with Vidwan Madurai Mani Iyer, President, in the Chair, Sangita Bhushanam S. Ramanathan read a paper on "*Gramas and musical Intervals*" and Vidwan Sermadevi Sri Subrahmanya Sastri gave a recital on the Veena of the "*Rare compositions of Ramaswami Dikshitar*".

Gramas

In his paper Sri Ramanathan described the nature of *Grama* as seen in Bharata and Sarngadeva and the conception of consonance (*samvadtva*) as set forth by Bharata. He adduced evidence to show that Bharata was aware of the idea of the interval (*antaram*). Further correlating the evidence of Bharata with that found in *Silappatikaram* and its commentary by *Adiyarkkunallar*, he showed how there was agreement about 22 *srutis* and the three kinds of intervals namely *chatussruti*, *tristruti* and *dvistruti* between these two sources. *Sempalai* of Tamil sources corresponded to modern *Harikambhoji* and from this other scales were derived by the model shift of tonic, and one of these, *Arum-palai*, could be recognised as the *Shadja Grama*. *Shadja* and *Madhyama Gramas*, he said, were in vogue in Bharata's times as his observations on the employment of these *Gramas* in drama showed. He then dealt with the *Madhyama Grama* as described by Sarngadeva and Ahobala. As regards the *Gandhara Grama*, he said on the basis of the *Sruti* values of that *Grama* given by Sarngadeva, that it was identical with the *Dhaivatamurchhana* of the *Shadja Grama* and could be equated with the *Vilarippalai* of the Tamil sources. He opined that the *ga-Grama* fell into the disuse owing to the difficulty of negotiating two *ma-s*. In conclusion he said that Bharata's scales were not equi-tempered.

Dr. Raghavan observed that the statement in the paper that after Bharata it was only Sarngadeva that gave any definition of the *Gramas* was not correct. In fact Matanga's *Brihaddesi* contained a detailed account of *Gramas* and that Matanga's work was of great importance in the history of music. He also observed that the statement in the paper that the Vina had fixed frets in the time of Sarngadeva could not be justified, as the fixed frets were of much later date.

Prof. Ratanjankar said that the North Indian *Bhairavi* *That* would correspond to old *Gandhara Grama*. He wanted the nature of *Sruti* to be exactly defined as to whether it was a tonal unit or not. If it was not, it was to be explained how it could be used for defining *Samvadtva*.

Sri C. S. Iyer said that it was idle to talk of *Srutis* or to try to equate terminologies in the old texts with things of the modern age. The music had been changing and there was no actual samples of ancient music which could be used as the basis of any such discussion. Prof. Sambamurti said that the tradition could not be thrown away like that and as for actual samples of music they could use *Saman* chanting and old *Pans* of *Thevara*. The names might have changed but they could not contend that the old *ragas* as such had ceased to exist. In fact they survived under different names.

Prof. Sambamurti also expressed the view that the ancient *vina* had open strings and the fixed frets were very much later. Regarding *Gandhara Grama*, he observed that it still survived in the Buddhistic chants which he heard in Kandy in Ceylon and in Tibetan chants; aspects of old Indian music were preserved in outlying areas across the frontiers of India.

Prof. R. Srinivasan observed that when these possible intervals were considered it was found that only some of them had been selected for use. In *Dvi-sruti* interval there were 9 possibilities, in *Trisruti*, 27 in *Chatussruti* 81, in *Panchasruti* 243, and *Shatsruti* 729. But of all these only one was in current use for each of these composite intervals. In the *Ekasruti* interval alone they had accepted three different values. The selection was made only on the basis of its aesthetic value.

Prof. Ratanjankar pointed out that the ancients had to lay down certain fundamental principles. As there was the difficulty of the untrained ear, the *ragas* had to be defined in terms of 12 *swaras*. There were really varieties for the same *swaras* as they occurred in different *ragas* and could not be defined exactly in terms in *srutis*.

The President, Vidwan Madurai Mani Iyer, observed that the human voice was not a reed; there were indeed different varieties of the same note and the *Kampita Gamaka* was the life of our music. As regards the value of the old texts and research, the President said that they were indeed of importance and could

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not be thrown aside. He thanked Sri Ramanathan for his paper.

Ramaswami Dikshitar

Vidwan Sermadevi Subrahmanya Sastrigal assisted by his son then gave a recital of the rare compositions of Ramaswami Dikshitar, father of Muthuswami Dikshitar. The first was a *Swarakshara-Padavarna* in *Todi raga* and *Adi Tala* on the composer's patron Manali Venkatakrishna Mudaliar. Sri Subrahmanya Sastrigal then played ten sections of the 108 *Ragatalamalika* composition of Ramaswami Dikshitar, beginning with the words *Natakadividyala*, the *ragas* and *talas* of the sections rendered being: *Nata - Dhruva*; *Gowla - Madhya*; *Varali - Rupaka*; *Bowli - Jhampa*; *Saranga nata - Tripata*; *Sri-Ata*; *Arabhi - Eka*; *Lalita - Leelatala*; *Ramakriya - Udikshana tala*; *Sama - Ratilila tala* and *Manirangu - Darpana tala*.

The President, Vidwan Madurai Mani Iyer, expressed the profound thanks of himself and of the other Vidwans for the exposition of such little-known compositions which a Vidwan of the type of Sri Subrahmanya Sastrigal alone could take the trouble of bringing to light.

THE SIXTH DAY

30th December, 1959

At today's meeting of the Experts' Committee, Swami Prajnanananda of Calcutta read a paper on the "Historical Development of Dhruvapada-Prabandha-Giti", Prof. Robindralal Roy, Delhi University, read a paper with demonstration on the "Significant use of *srutis* in North Indian Ragas" and Vidwan Veeriah Chowdhry of gave a talk and demonstration on *Tanam* Singing. The President of the Conference, Vidwan Madurai Mani Iyer, was in the Chair.

Dhrupad

Swami Prajnanananda, Dr. Raghavan said introducing him, belonged to the Ramakrishna Vedanta Math, Calcutta, and was well-known for his writings in Bengali and English on the history of Indian music. He had received practical training in music

under reputed teachers. In his paper the Swamiji traced the stages by which the composition-form known as Dhrupad might have evolved. The prevalent notion was that it had originated in Gwalior under Raja Mansingh Tomar in the 15th and 16th centuries A.D. References to this effect were also found in *Ain-i-Akbari*, but what took place at that time was only a revival or rejuvenation of an old form. In the Sanskrit texts on music numerous *Prabandha-gits* were described, and under *Salaga-suda-Prabandha*, a type of composition called Dhruva was also mentioned. Some of these Prabandhas comprised three *angas* or *Dhatus*: *Udgraha*, *Antara* and *Abhoga*, and some six. According to Sarngadeva's definition there was only one *dhatu* in the Dhruva type, namely *Udgraha*, but which itself had two parts or *khandas*. According to Kallinatha this *Dhruva* composition came under the *Jati* called *Taravali*. There were sixteen varieties under Dhruva, all of which were described completely. This Dhruva Prabandha of the *Salaga-suda* variety should have been the forerunner of the Dhrupad. Mansingh and his musicians should have adapted and spread it among the larger public. But before Mansingh, Baij Baora and Gopala Nayak had developed the *Dhruvapada-git*. The Swamiji then referred to the part that Dhrupad played in the field of music as well as on social occasions during the period of Akbar and the subsequent times. He pleaded for the maintenance of the Dhrupads in all their characteristic purity and importance.

Prof. Ratanjankar said that the main basis of Dhrupads was devotion and it could be traced back to the music which was sung in the temples from oldest times at the time of services during the different parts of the day. Dhrupads had certainly to be related to the Prabandhas described by Sarngadeva and other writers, and their modern development came in when these devotional, austere songs were adapted to concert-singing and entertainment. The Dhrupad style did not permit *Tana*-singing and the word 'Dhruva,' in its name signified conformity to certain norms and rules and the avoidance of changes. There was of course a preliminary extempore *alap* but in the actual form of the song there was to be no change and in the Rampoor

School of Dhrupad-singing descended from Tansen himself, even the doubling of the tempo was prohibited. In more modern times when Dhrupad came to be sung more and more to show off the musical capacities of the Ustads, a sort of duel developed between the singer and the Mridangi, but this was something not suited to the Dhrupad style of singing.

On behalf of the Academy, Dr. Raghavan thanked the Swamiji for his paper on Dhrupad.

Srutis

Prof. Robindralal Roy, Dean of the Faculty of Music, Delhi University, presented a paper with demonstration on the "Significant use of *Srutis* in North Indian Ragas." His talk was illustrated by the singing of a number of ragas. There were two aspects to *srutis*, the lecturer said, the mechanical and the aesthetic. The mathematical division of the octave by cycles of of Fifths and Fourths was something which had no relation to the purely musical way of thinking. The lecturer took his stand on the relationship of the major and minor thirds which was the most important relationship in our music and to which he gave the name *Gandhara-Bhava* (*Ga* being taken either as *Komal* or as *Suddha*). The *Gandhara-Bhava* was more fundamental, not being limited like the *Panchama* and the *Madhyama-Bhava*. This was illustrated by the lecturer by singing some *ragas*. Phrases which omit the *Gandhara-Bhava* did not yield a *raga*, whereas even the absence of the consonant *Ma* and *Pa* yielded the *raga* when the *Gandhara-Bhava* was strongly established, as in *raga Marva*, which often ignored *Sa* itself. Even four notes could give a *raga* like the Northern rag *Hindol* if there was the strong *Gandhara-Bhava*. He then reviewed the forms of certain important *ragas* belonging to different groups and showed how *srutis* were determined there by *Raga-bhava*. The structure of a *raga* was a very detailed and complex matter. The *srutis* could not be produced as isolated events, but always occurred in *gamakas* unconsciously. Being delicate and subtle and based on feeling and sincerity of execution, it was indeed doubtful if any musician could produce the same *sruti* twice. The lecturer was therefore

of opinion that the musical calculation of *srutis* had no meaning from the purely artistic point of view.

Prof. R. Srinivasan, agreeing with the speaker, said that the *Gandhara-Bhava* was the natural interval and even in *Vivadi Melas* its occurrence counted for beauty.

Sri C. S. Iyer observed that in the actual singing there were always the unpronounced *svaras* which were always important. Vidwan Sri V. V. Satagopan said that nobody prevented a straight course to the next note but what the lecturer meant was that for *Rakti* the introduction of *Ga-Bhava* was important. Winding up the discussion Prof. Roy said that *Ga-Bhava* was foundational; though they might find phrases without this, yet it could be seen how *Ga-Bhava* was inevitable when one completes these musical phrases and does not take them by bits.

Thanking the lecturer, the President of the Conference, Vidwan Mani Iyer, said that there were some fundamental agreements between music of the North and the South, as also some characteristic differences in style in respect of *Kampita*, the intonation of *svaras* etc.; it was not possible to mix the two, as each of them was difficult for the votaries of the other without adequate practice. The *Raga-bhava* depended on the graces and not on the bald intonation of *svaras*.

Tana

Vidwan Veeriah Chowdhry of Guntur, Member of the Experts' Committee, then gave a talk on *Tana*, as he had heard it long ago, sung by old masters; in the old style of developing *Tana*, he said, the three *kalas* were taken, but not in the way they were taken at the present-day by the doubling of the respective earlier *kala*. Taking the raga *Todi*, Sri Chowdhry rendered the raga first and then sang *Tanam* in the old style.

Thanking him Vidwan Madurai Mani Iyer said that the old Vidwan had, though very briefly, sung the *raga* with correct *Bhava*.

THE SEVENTH DAY

31st December, 1959

At today's meeting of the Experts' Committee, Sri K. Ambikacharan presented a paper and demonstration on "Poetic licence in Raga-singing", Pandit Ratanjankar, a paper and demonstration on "*Gamakas* in Hindustani Music" and Sri T. N. C. Venkatanarayanacharyulu a paper and demonstration on "Annama-charya's Songs". The President, Vidwan Sri Madurai Mani Iyer, was in the Chair.

Raga-Rendering

Introducing Mr. Ambikacharan, Prof. Sambamurti said that he was a descendant of Tyagaraja's family and one devoted to music which he had practised on the flute. Mr. Ambikacharan dealt with the question of *Varjasvara* in *ragas* and to what extent liberty could be taken by an artiste in rendering *ragas* in respect of prohibited *svaras* or in skipping over *svaras*. In his opinion a promiscuous adoption of note-variation in any *sampurna-raga* from which other *Janyas* had been derived might not produce the desired effect of the *raga* in question but certain *ragas* like *Todi* were exceptionally suitable for note-variation. Just as it was possible to reduce 'poetic licence' to some understanding it was also possible to reduce the practice of musicians in skipping over some *svaras* to some principles. The speaker took up *Sankarabharanam*, *Todi*, *Harikambhoji*, *Kalyani* and *Dhenuka* and illustrated his point by playing them on the flute.

Thanking the lecturer, the President, Sri Vidwan Madurai Mani Iyer, observed that musicians should be very careful about *Varjasvaras*, as any indiscretion in this respect would ruin the *raga-bhava*.

Gamakas

Pandit S. N. Ratanjankar who was then introduced by Dr. Raghavan read a paper with demonstration on the *Gamakas* as they were employed by Hindustani musicians in their *ragas*. This, the speaker said, was referred to in Hindustani parlance as

correct *Utchara*. His purpose in expatiating on the subject was to remove any misapprehension that might exist in the minds of votaries of Karnatic music that *Gamakas* were not important in Hindustani music. In Hindustani music also they were of very great importance. In fact, he said, no *svara* was played or sung in Hindustani music that was not linked up with the previous or the succeeding note. The speaker then mentioned the various graces employed by Hindustani musicians: *Meend, Khatka, Zam-zama, Soonth, Murki, Gitkidi, Bahlava, Gamak, Dharan, Muran, Lag, Dant, Lagava*, and *Tana*, and on the instrument there were other graces such as *Ghanseet, Krintan, Thonk, Jhala, Ladi* and *Lad-Guthava*. The speaker then described each one of these in detail, profusely illustrating them by singing several ragas in which the use of graces could be clearly seen. In conclusion Pandit Ratanjankar observed that music was a language and the *raga* had a tradition as to its correct *Utchara*, and the written music had always to be filled by such embellishments which are to be learnt by practice and there was always much to be "read between the lines."

The President, Vidwan Sri Mani Iyer, said that they should be grateful to Pandit Ratanjankar for his very clear exposition. He was indeed, he said, a very well-trained exponent of both theory and practice, with a fine *sruti-jnana*. Sri Mani Iyer said that *gamakas* were important to the whole of Indian music including the Hindustani. But the nature of *gamakas* as used in Karnatic *ragas* had its own differences from that in the North Indian ragas. These *gamakas* had to be well-practised, as taught by teacher and tradition, and no mathematical calculation would help in this respect.

Orissa Music

With reference to the earlier paper and demonstration by Sri Ananta Misra and party from Orissa on the nature of Orissan music and the question whether it belonged to the Karnatic or Hindustani style, Dr. Raghavan requested Prof. Sambamurti, who was commissioned by the Central Sangeet Natak Akademi to investigate, along with a representative of Hindustani music,

this question, and to communicate to the meeting the result of his findings. Prof. Sambamurti said that they were at Puri for three days and they listened to several samples of Orissan music and they came to the conclusion that the view now advocated by some local enthusiasts that the music of Orissa was a third different style, was totally wrong and was inspired by non-academic considerations and that the Karnatic ragas like *Mukhari, Saveri* and *Kalyani* were current there. Of course there were also some Hindustani ragas which were being sung.

Annamacharya

Vidwan T. N. C. Venkatanarayanacharyulu of Guntur, Member of the Experts' Committee, then gave a talk and demonstration on the life and contribution to music of Tallappakkam Annamacharya, the well-known composer of Tirupati. Only two compositions of this composer were in the *Sampradaya-pradarsini* and a few more were handed down in the *Bhajana Sampradaya*. In the previous Sessions of the Academy's Conference there had been talks and demonstrations on the compositions of Annamacharya. Sri T. N. C. Venkatanarayanacharyulu said that he had taken up about hundred and odd new pieces of Annamacharya not yet set to *svara* and had prepared an edition thereof. These compositions were both in Telugu and Sanskrit and he rendered three pieces from his edition: *Paripurnunnadavu* in *Bhairavi*, *Nikamuga* in *Ramapriya* and *Devadevam bhajeham* in *Dhanyasi*.

The President of the Conference conveyed to Sri Venkatanarayanacharyulu the thanks of the Academy for his work on Annamacharya and observed that thanks to the opportunities afforded by All India Radio and their devotional programmes we were able to hear now some of Annamacharya's songs, as also other old devotional compositions which were being unearthed and presented to the public.

THE EIGHTH DAY

1st January, 1960

When the Experts' Committee of the Music Academy met again this morning with the President, Vidwan Sri Madurai

Mani Iyer, in the Chair, Uttukkadu Rajagopalan and Muthukrishnan accompanied by Uttukkadu Kalyanasundaram on the violin and Coimbatore Srinivasan on the mridangam, gave a recital of select pieces of the compositions of Venkatasubbier. The pieces rendered by them were: *Marakatamani—Arabhi, Brindavana — Ritigowla, Udajagopa — Umabharanam, Asaindadum mayil—Simhendramadhyamam, Rasikamahottama—Sarasangi, Balasarasamurali—Kiravani, Palvadiyum—Natakuranji, Kadirerum—Ahiri and Mangalam—Useni.*

Thanking the young Vidwans, the President, Madurai Mani Iyer, said that these compositions furnished with *svara, sahitya, jati* etc. and set to *Madhyamakala* were striking and gripping. But he would suggest to the singers to vary the pace instead of singing in the same *Madhyamakala* which paled after a time. It was necessary to set some of these pieces to *Choukakala* when alone they could clearly follow the excellent *Sahitya* in these pieces. There was, the President said, in these days a weakness for fast tempo. He would urge that fast tempo could occupy only one-fourth of a concert and the rest of the concert should be in slow tempo where alone depth and *gamaka* could be properly displayed.

Pt. Ratanjankar

Pt. Ratanjankar, who was a special invitee to the Conference on whom a special award of recognition was going to be bestowed by the Academy, was felicitated by the Academy on the occasion of his sixtyfirst birthday which fell yesterday when he read his paper on *Gamakas* in Hindustani music. Pt. Ratanjankar replying said that he would always cherish his visits to the South and value the experience and enjoyment gained through his contact with Karnatic music and musicians in the Academy during these visits as his best birth-day gift.

Tana

Then Sangita Kalandhi Mudicondam Sri Venkatarama Iyer gave a talk and demonstration on Tanam-singing. Tracing the history of Tana, Sri Venkatarama Iyer said that according to the old texts which described several varieties of *Koota Tana*

and *Suddha Tana*, *Tana* simply meant *Svara-vistara*. Now *Tana* was understood to have been so called because of the employment of the syllables *Ta* and *Na* in its rendering. It was possible for the elaboration of a *raga* for a considerable length of time by ancient vidwans because of the several techniques of *sthaya* (*Thayam*) etc. which were in practice then. *Manodharma* was the thing necessary for this. It is the *alapana* of a *raga* in *Madhyamakala* with an 'appearance' of *tala*, that is referred to as *Tanam*. *Chouka* and *Druta kalas* might appear as *Nyasa* at the end of *avaratas*. *Tana* was only one and there was no authority for the ten types of *Tana* which some have recently mentioned. What were called *Ajatana*, *Asvatana* and *Mandukatana* etc., in which there was a semblance of the sounds of the respective animals, were really performed by *vikatakavis* and not by musicians. It was *Tana* in *Drutakala* that is referred to as *Ghana*.

Sri Vidwan Venkatarama Iyer sang *Bhairavi* and then elaborated *Tana* in the same and then he sang *Sankarabharanam* and a simple *Pallavi* in *Adi*, two *Kalai-choukam*, *Mandahasavadana*, according to *sampradaya*. He emphasised that *gamaka*-voices alone had the requisite aptness for *Tana*-singing and that it was not proper to use in *Tana* syllables like *ha* or *ga* in the place of the vowel *A*.

Playing a tribute to Sri Mudicondan Venkatarama Iyer, the President of the Conference, Vidwan Madurai Mani Iyer, observed that here was a great Vidwan who knew the technique and science of what he was doing and was a repository of the old tradition. It was from persons of his type that they of the younger generation might learn what *Sampradaya* was. The usefulness of such demonstrations could not be over-emphasised in these days when all sorts of innovations were seen all round. Vidwan Sri Venkatarama Iyer was doing great service to the cause of music through the Academy where he was the Principal of the Teachers' College of Music. The President thanked Madurai Sri Krishna Iyengar, (Mridangam), and also Tiruvalankadu Sundaresa Iyer and referred to the style of the violin play which the latter had inherited from the great Tirukkodikaval Krishna Iyer.

THE NINTH DAY

2nd January, 1960

At today's meeting of the Experts' Committee with the President of the Conference, Vidwan Sri Madurai Mani Iyer, in the Chair, there was an instructive demonstration of the rendering of *raga* and *kritis* by Vidwan Sri Budalur Krishnamurti Sastrigal and a talk and demonstration by Mr. and Mrs. Hovhaness, U.S.A. Among those present were the Hon'ble Chief Justice Sri P. V. Rajamannar, President of the Central Sangeet Natak Akademi, and Sangita Kalanidhi Sri Ariyakkudi Ramanuja Iyengar.

Raga-Vistara-Paddhati

Vidwan Sri Budalur Krishnamurti Sastrigal, pupil of Konerirajapuram Vaidyanatha Iyer, first gave a demonstration on how to develop *raga* and to render *kritis*. The old Vidwan gave a glimpse not only of his own well-grounded training as a vocalist in addition to his being a player on the Gottuvadyam, but also of the way in which, with depth and *bhava*, his famous *guru* used to sing *ragas* and *kirtanas*. Accompanied by Chalakkudi Sri Narayanaswami on the violin and Karaikkudi Sri Muthu Iyer on the mridangam, Sri Sastrigal sang in *Hamsadhvani raga* the Dikshitar piece *Vatapigaranapatim*, then elaborated *Tadukulakambhoji* and rendered Dikshitar's *Ditakara-tanujam*, then sang *Maya-malavagowla* and the Tyagaraja piece *Tulasidalamulache* and lastly rendered *Dhanyasi* and the Tyagaraja piece *Sangitajnanamu* with *swara*.

Thanking the Vidwan, the President, Sri Madurai Mani Iyer, said that the vocal demonstration of Sri Sastrigal was a revelation to him, for that was the first time he, along with several others, was hearing him singing with his voice. The President said that it was for such demonstrations which were most useful and instructive, that the Academy and its Experts' Committee meetings were intended. Unless one heard the expositions of such high traditional purity, one would never know that such an excellent style existed. He would appeal to younger musicians

to listen more and more to such expositions by older masters. Even for their imagination to be kindled and their *kalpana* to blossom forth on proper lines, the younger generation of musicians should listen to those expositions. He himself had never had the advantage of listening to Vaidyanatha Iyer, but he had heard the late Rajaratnam Pillai on the Nagaswaram and the latter was known to have followed the way of Vaidyanatha Iyer. He said he would again urge upon the youngsters that listening to the senior masters who were yet fortunately with them was most important.

Ariyakkudi Ramanuja Iyengar

Sri Ariyakkudi Ramanuja Iyengar who attended the meeting of the Experts' Committee and congratulated Sri Madurai Mani Iyer on his deserved honour in having been elected President of the 33rd Conference of the Academy, observed that there had been some hindrances in the past few years which were responsible for the temporary interruption of his own participation in the Academy's work but he hoped those interruptions had now disappeared and that he would soon be able to play his part in the activities of the Academy. The Hon'ble Chief Justice Sri P. V. Rajamannar then felicitating Sangita Kalanidhi Sri Ariyakkudi Ramanuja Iyengar on the completion of fifty years of his active practice as a vocalist, said that Sri Ramanuja Iyengar had been giving performances for fifty years and he himself could claim to have heard him for at least for thirtyfive years. Sri Ramanuja Iyengar, he might say, had been and always would remain their favourite musician. One thing he would like to say about Ramanuja Iyengar's singing was that it was his *gamaka*-voice that was responsible for his excelling in the art. He recalled that Sri Iyengar had co-operated in the *Tyagaraja Aradhana* at Tiruvaiyaru and had been the first recipient of the President's Award in Karnatic music (vocal). In conclusion Justice Rajamannar observed that he prayed to the Almighty that He might spare Sri Iyengar for many more years and enable him to contribute more and more to Karnatic music.

The President of the Conference, Vidwan Sri Madurai Mani Iyer, associated himself and the Experts' Committee of the

Academy and the Conference with the sentiments expressed by the Chief Justice and thanked Sri Iyengar for the blessings he had conferred on him by coming to the Session when he was presiding over it.

Exposition By Mr. Hovhaness

Mr. Alan Hovhaness who was attending the Academy's Conference then gave a talk and demonstration on what he described as his own Armenian musical ancestry. He first mentioned the Armenian priest and singer Gomidas who lived upto 1935 and the four pieces which he wrote for the Piano. These pieces were set in a rhythm of irregular beats, a rhythm typical of near-East mountain parts; they had few notes but were full of suggestions. Mr. Hovhaness then played these on the Piano. He then took up twelve folksongs of Armenian villagers which he had collected from those settled in America. There was a similar number of modes in the Armenian Church and the orthodox Greek but the scales were different. He played the folksongs on the Piano and in the last of these there was a grouping of small irregular beats of rhythm. He had used this system in his own creations. He then spoke of his work *Achtamar*, a piece which was inspired by the Lake of Van on which a Sonata of his was played by him the previous night. The composition embodied a legend of this lake. This piece used an Iso-rhythmic system as did composers of the pre-renaissance period. The next piece of his own composition which Mr. Hovhaness explained and played was '*Do You Remember the Last Silence?*', a meditation-piece; in it a polytonality was used in a soft way to give a sense of chaos. The last piece which he played along with his wife on the Piano was '*The Music of the Birds*', in which there was an improvisation based on an old Armenian scale. The duet portion of the music was based on the North Indian raga *Kafi*. He said, he was not yet well acquainted with the Karnatic modes and hoped to study them during his stay here.

Thanking Mr. and Mrs. Hovhaness for their talk and demonstration, the President, Sri Madurai Mani Iyer, said that the power of the pure notes, the real *suddha-svaras*, was such that

it held the people still and spellbound. When these musicians abroad played, with the *sruti-bheda* now and then, they here could discern in them touches of *ragas* like *Mayamalavagowla*, *Sankarabharanam*, *Harikambhoji*, *Karaharapriya* and *Sarasangi*. He thought that they of the West devoted much attention to their instruments and the correct way of tuning them and handling them, which they here might well emulate.

THE TENTH DAY

3rd January, 1960

At the meeting of the Experts' Committee held this morning Vidwan Sri Madurai Mani Iyer, the President of the Conference, presiding, Sri Pandalakkudi S. Sundararaja Ayyanger read a paper on '*Sruti, Laya and Bhava*'. He laid stress on the Tambura and how to tune it properly and to sing with correct *sruti*. The President of the Conference thanked the speaker for his paper.

Eastern Influence on American Music

There was then a lecture by Mr. Alan Hovhaness, illustrated with the playing of a number of records, on the subject '*East—West elements in American Music*'. Mr. Hovhaness said that in America there was a group of composers in whose compositions there was a perceptible influence of the Eastern Music. He first took up the composer Mr. Henry Partch and played a work of his composed for a dance-drama. He was an individual composer who had built up his own instruments and his work had the stamp of the *Gamelan* music of Java.

The next composer taken was Edger Varese whose music used electronics and was forceful. The work of John Cage was delicate in nature in his early music prepared for the Piano and very experimental in his later work. Cage was a Zen Buddhist. His new music was composed by using accidents as a creative force. Mr. Hovhaness then mentioned the Canadian composer Colin Mc Phee who had lived in Bali, studying Balinese music,

and would soon publish a large treatise on that subject. His work was also influenced by the *Gamelan* music. The young musician Halim El-Dahb was Egyptian-born and his music too had a strange dissonant Oriental influence. He recently composed music for a dance of Martha Graham who visited Madras some time back. The composer, Bernard Rogers, was one of the finest composers of orchestral music and a great musical colorist with a poetic Orientalism.

Dr. Henry Cowell was a sensitive and original composer who had also been influenced by the Eastern music and was well-known in Madras. A gifted pupil of Henry Cowell was Alan Stout, composer of works influenced partly by the music of Japan and of South-East Asia. Peppy Glanville-Hicks, a composer and music critic, had composed an opera using Indian folk melodies and full of percussion effects and melodic elements stemming from India. He then played the composition of Mr. Lou Harrison, one of the most gifted composers, who was influenced by the Javanese and Balinese music and now leads a retired life in California. The composition of his played was called the 'First Gamelan', in which the Southern *Madhyamavati* with *Kakali*—corresponding to the *Suddha-saranga* of the North—could be heard. Then Mr. Hovhaness mentioned some of his own work and explained the rhythms employed by him in his compositions which were then played. The first was called 'Upon Enchanted Ground' and embodied seven beats with elaborate cross rhythm; it produced a Jalatarangam-effect. The second was 'Anahid', a composition based on Armenian mythology composed in 1945 for a small orchestra, a fantasy that started with processional. The next was 'Meditation on Orpheus', a recent composition for very large orchestra; the fourth was fragments from the 'Flowering Peach' and the last 'Lousadzak' (meaning 'Dawn-light') a piano concert composed in 1944.

In conclusion Dr. Hovhaness said that he hoped to stay for some time in Madras and do a new composition to the accompaniment of a Karnatic percussion instrument, perhaps a symphony in one large movement to be named 'Arjuna' and to be composed in

Heroic style, non-harmonic and unisonal, using heterophony, and based on one unchanging mode or *raga*.

New Compositions of Sivan

Srimatis Neela Ramamurti and Rukmani Ramani daughters of the well-known Tamil composer Sri Papanasam Sivan, then gave a recital of some of the more recent compositions of Sri Sivan accompanied by Vidwan Kumbhakonam Sri Thangavelu on the violin and Vidwan Coimbatore Sri Srinivasan on the Mridangam. The following pieces were sung: *Svami ni—Sriranjani*; *Arul puri—Sarasvati*; *Kanda vandarul—Abheri*; *Kadirkama—Kambhoji*; *Padamalar—Harikambhoji*; *Devi neeye—Keeravani*; *Karunanidhiye—Bowli*; *Sarvesa—Bilahari*; *Natarajan—Vasanta*; *Nambikkettavar evar—Hindolam*; *Balakrishna mam—Saveri*; *Mohanasingaramurti—Mohanam*; and *Arputha leelaigalai—Madhyamavati*.

On behalf of the Academy Sri K. Chandrasekharan thanked Sri Papanasam Sivan and his daughters for their recital.

THE ELEVENTH DAY

4th January, 1960

At the meeting of the Experts' Committee held this morning with Sangita Kalanidhi Sri Madurai Mani Iyer, the President of the Conference, in the Chair, Vidwan Sri Madurai Subrahmanya Iyer gave a demonstration on violin. Sri Subrahmanya Iyer rendered some *ragas* and pieces of Tyagaraja, *Giriraja suta*, *Eccherika*, *Ramabana* and *Teradeeyaka*. The rendering of *Yadukulakambhoji* and *Saveri* was particularly noteworthy. The Vidwan referred to also in the course of his demonstration to the different *gamakas* and the correct playing of different *svaras* along with their graces. The President, in thanking the Vidwan, observed that *Kampita* was the very soul of our music and that in the *Saveri* rendered by Sri Subrahmanya Iyer, they could see the *raga* even in single *svaras* because of the way in which he played them. The President stressed the value of such demonstrations, and Vidwan Tiruvalangadu Sri Sundaresa Iyer endorsing the opinion of the President, suggested that the Academy should arrange every

month such practical demonstrations by senior vidwans like Sri Subrahmanya Iyer so that the younger generation might be benefited.

American Dancing

There was then a paper with demonstration and illustrative film show on "New Trends in American Dancing" by Mr. Clifford Jones. Introducing the participant, Dr. Raghavan said he was a Fulbright Scholar attached to the Academy and was learning *Bharata Natya*. In his paper Mr. Jones said that the history of dancing in America derived from two traditions, the exclusively European and classical ballet tradition and that of folkdance.

On the basis of these traditions evolved the changing pattern of American dancing. The first person to break fresh ground, he said, was the dancer, Isadora Duncan. Among pioneers in ethnologic dance-forms were Ruth St. Denis and Ted Shawn. American dancers were also made aware of the very great traditions of dance-art of the Eastern countries like Japan, Siam, Indonesia and India. The American movement in modern dancing might be said to have come into being with experiments of members of the company of the abovementioned pioneers, Charles Wiedman, Doris Humphrey and Martha Graham. It was a process of re-evaluation and absorption and synthesis of ideas. Material was taken from the American Negro folkart, from the rhythms of the Carribbean, from the early settlers of America, and from the ritual dance-forms of Africa. Mr. Jones then gave some demonstrations of the basic positions and movements of classical ballet which had strict and codified regulations much in the same manner as the Indian *Bharata Natya*. He showed in his demonstrations how ballet movement contrasted with the ethnologically oriented modern approaches. As against the highly disciplined and restrained patterns of ballet, the new movements were more violently and dynamically expressed.

Dr. Raghavan asked the speaker to explain if there were any perceptible influences from the *Bharata Natya* or other forms

of Indian dances with which many of the American dancers today were familiar. In reply, Mr. Jones explained and demonstrated some typical positions of feet, leg movements, movements of the hands, torso and head as also of certain sitting postures which had been taken over from Indian as well as greater Indian dances. However, he said, there was no conscious or direct attempt at synthesising Indian elements with American dance forms. Martha Graham, he said, had been influenced by the dances of Asia.

The talk and demonstration was followed by the projection of a film showing some American ballet dances.

THE TWELFTH DAY

5th January, 1960

When the Experts' Committee met this morning at its last sitting, Sangita Kalanidhi Sri Madurai Mani Iyer presiding, Mr. Howard L. Boatwright gave a talk on "Untempered Intonation in the West."

Introducing Mr. Boatwright, Dr. Raghavan said that the visiting American musician was Associate Professor of Theory of Music at the Yale University, author of an *Introduction to the Theory of Music* and at present on a visit to India with a Fulbright grant for studying Indian music; he had proposed to prepare in staff-notation some select *kritis* of Tyagaraja.

In his paper Mr. Boatwright said that Western music had been dominated by the Piano and consequently the system of tuning this instrument—equal temperament—had had its effect on Western musical theory. Owing to this, theorists paid less and less attention to the problems of pitch. But they in the West had a pitch sense which was basically not affected by the tempered pianos. Stringed instrument players and singers did not and could not use equally tempered pitch. Even for a violinist accompanying an equal tempered instrument there were actually two systems of intonation going on concurrent. The

problem of intonation was always that of relating one tone properly to another. There would be no difference of opinion between Western and Eastern listeners in regard to the pitch of a combination like *Sa-Pa*, a fact which was based on the acoustical phenomenon of the partial, harmonic or overtone series. There was a close resemblance between what was called the Pythagorean intonation and the methods described by Bharata and others. The Pythagorean calculation used as its basis either the interval of perfect fifth, 2:3, or the perfect fourth, 3:4, or a combination of these intervals. The Pythagorean method was based on natural sounds, the simplest interval proportions of the partial series. But the scale tones which resulted were not always in the best relationship to the starting point *Sa* (O), nor did all the other intervals match those of the partial series. There was no evidence that the people actually sang in the Pythagorean intonation although it was mentioned in all the treatises. As Polyphony or Harmony developed in the West, dissatisfaction in the Pythagorean tuning grew. Various writers proposed all sorts of mixtures with the natural intervals. The tunings which used the natural major third were called the just intonation. Practical untempered intonation in the West or elsewhere was not a fixed thing like Pythagorean intonation, Just intonation or Tempered intonation. It depended on rapid adjustments by the performer to escape the consequences of comma errors. Sensitive performers made those adjustments without knowing how they did so. The correct pitch of any tone depended upon the musical context, viz., its sounding against another and need to blend on its following in a melody and need to be approached by the correct interval or its lying well near a powerful note towards which its pitch was attracted. It was interesting to note that the calculations and reasoning in the West had produced a scale so near to the 22 *srutis* of the Indian theory. Intonation in the West also was a complex thing and was so often underestimated because of the tempered instruments used there. But it should be emphasised that the ancient Indian sages who had calculated *srutis* or the learned musicologists now wrestling here with the problem had in the past, and at present also, many brothers in the West.

Condolence Resolution

Then the meeting adopted a resolution of condolence touching the demise of the following musicians during 1959: Harinagabhushanam Pantulu, Susarla Gangadhara Sastri, Veenai Anantakrishna Ayyar, Gottuvadyam Narayana Iyengar of Mysore and Kalidas Neelakanta Ayyar.

Concluding Function

The President of the Conference, Sangita Kalanidhi Sri Madurai Mani Iyer, gave a resume of the proceedings of the Experts' Committee meetings during the 33rd Conference and observed that they were all highly instructive. He thanked the musicians for their hearty co-operation and observed that the Academy was really doing the musicians' work and they the musicians should all stand by that Institution. As regards the public, he said that the Academy's Conference had become an annual public event. The Academy and the concerts under its auspices were of such high prestige and standard that the musicians were always very careful in their performances there and in every respect the Academy had acted as a disciplining force over musicians. He also thanked the Executive of the Academy for the arrangements made by them for the successful conduct of the Conference.

Sangita Kalanidhi Sri Musiri Subrahmanya Iyer paid a tribute to the way Vidwan Madurai Mani Iyer had conducted the Conference and observed that it was chiefly due to the Music Academy that the Vidwans who had remained mainly concerned with practising their art, had come to be actively interested in discussing technical problems and devoting their attention to the proper development of the art. On account of both the Conference and the festivals he said they should compliment the Executive of the Academy.

Associating himself with the observations of the previous speaker, Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer referred to the fact that it was a most difficult task that the Academy had achieved in offering more than fifty concerts in

which, and in the Experts' Committee demonstrations, more than two hundred artistes had taken part. Referring to Vidwan Sri Madurai Mani Iyer, he mentioned the sweet and unoffending way in which he had made his points and the balanced views which he had expressed on the questions discussed.

Prof. Sambamurti then spoke emphasising the importance of the Conference-part of the activities of the Academy and its Journal which he described as a treasure of musical wisdom.

Vidwan Sri Veeriah Chowdhry of Guntur speaking on behalf of Vidwans from Andhra referred to the Academy as a great institution for Karnatic music.

Swami Prajnanananda speaking on behalf of the North Indian scholars and musicians said that there were many Conferences in the North which were merely music festivals whereas this Conference of the Academy was a real Conference and this had been an eye-opener for himself. He said he had gained greatly by his visit to the South.

Speaking on behalf of the musicians from the foreign countries Dr. Alan Hovhaness said that by coming here he had found what he wanted and here one found intellectual as well as spiritual light. In the East and particularly in South India there was not only a live and spontaneous art but a balance of intellectual and cultural values.

Vidwan Tiruvalangadu Sundaresa Iyer, a close associate of the President of the Conference, referred to the qualities of Sri Madurai Mani Iyer and paid a tribute to the President of the Academy, Sri K. V. Krishnaswamy Iyer.

On behalf of the Executive Dr. Raghavan thanked Vidwan Sri Madurai Mani Iyer for accepting the Presidentship and conducting the Conference successfully. He referred to the co-operation of the members of the Experts' Committee in the discussions, and particularly to the delegates from North India and from foreign countries. He expressed the gratitude of the Academy, the organisations which had helped in arranging for the participation of foreign musicians, the U.S.I.S., Madras, the International Culture Centre, Delhi, and the U.S. Educational

Foundation in India. Referring to the musicians who took part in the concerts, he said that in the last few years a few musicians had felt some difficulty in participating in the Conference, but already there were indications of these difficulties disappearing and they hoped that in the coming year when the Academy began holding its Conference in its own new building, there would be complete co-operation on the part of the entire body of Karnatic musicians. He thanked the Vidwans who had acted as judges in the various competitions, and the donors of medals and prizes to the several winners in the competitions. He thanked the Central Sangeet Natak Akademi for the help given for the encouragement of juniors and sub-seniors. As a measure of further encouragement to juniors, the Academy had also founded three prizes for the best vocalist, violinist and mridangist figuring in the junior concerts. The recipients of these three awards during the XXXIIIrd Conference series were: Sri S. Krishnamurti, Trivandrum (Vocal), Sri Alandur S. Natarajan (Violin) and Sri Palani C. Kumar (Mridangam).

He then thanked the Press, the Police and Corporation, the All India Radio, Madras, the Electricity Department, the Madras Music Association, and the different members of the Committee who were in charge of the various departments of the work of the Conference, and the Dhanvantari, the P. S. High School and N. C. C. Bharati Scouts groups. He also announced the publication of the 29th volume of the *Journal of the Music Academy, Madras*.

Members' Day

The Members' Day of the Academy and reception to the President of the year's Conference was held on 6-1-1960 at 8 in the morning in the Conference premises. After light refreshments there was a programme of music by Members and Members' children and a variety entertainment by the Boy Scouts who were assisting in the conduct of the Conference.

THE SADAS

The Sadas of the XXXIIIrd Conference of the Music Academy, Madras, was held on the 3rd January, 1960, under the presidentship of Sri J. C. Mathur, I.C.S., Director General, All India Radio, Government of India.

The function commenced with invocation by Vidwan K. V. Narayanaswami. After the convoking of the Sadas by Sri T. V. Rajagopalan, Secretary, Sri K. Soundararajan, Secretary, read the following messages which had been received, in addition to those received on the opening day, for the success of the Academy's 33rd Conference.

The Hon'ble Sri M. Anantasayanam Iyengar, New Delhi, had sent a message of good wishes.

The Hon'ble Sri B. Gopala Reddi, wrote:—"I am very happy the Music Academy is growing in strength and stature and is becoming more popular year by year. When your new building is completed, it will be one of the outstanding institutions in South India. Wish you all well indeed and also a very happy New Year."

Dr. C. D. Deshmukh sent his felicitations to the Academy and said, "May its fine record of work be ever bettered."

Prof. R. C. Mehta, Principal, College of Music, Baroda, sent his good wishes.

Mr. Avraham Omer, Director, The Central Music Library, Israel, wrote: "It is a great honour and pleasure indeed to send you our most sincere wishes for the success of this important event in the musical-cultural life of India, the 33rd Annual Conference and Music Festival of the Madras Music Academy. It is not only the musicians and musicologists of Israel who wish you this, but also—I hope—all the culturally-minded people everywhere who esteem highly the perseverance, devotion and enthusiasm of the Madras Academy in its creating of new cultural-artistic-educational values. Israeli musicians, in particular, feel a strong bond of deep human brotherhood with their Indian colleague

and therefore may we repeat once more our best wishes for the present Conference and for all your activities in the future. Shalom—Peace be with you."

The General Secretary, Soviet-Indo-Cultural Relations Society, Moscow, telegraphed: "On the occasion of 33rd Annual Conference and Music Festival of the Madras Music Academy on behalf of Society of Soviet-Indian Cultural Relations, which unites many cultural workers and musicians, we send you our hearty friendly greetings and wishes of new successes in noble sense of the development of national musical culture."

Mr. Bornoff, Secretary General, International Music Council, said in his cable: "International Music Council warmly welcome your Conference and festival as contributions so international co-operation through music. Kindly personal regards."

Mr. Thomas Scherman, who performed the *Madras Symphony* dedicated to the Music Academy, wrote from New York: "Please accept my heartiest congratulations on the auspicious occasion of your 33rd Annual Conference and Music Festival of the Madras Music Academy. I feel very deeply that the exchange between East and West of musical ideas is of great importance in our ever shrinking world. The Madras Music Academy places all musicians and musicologists in its debt by its sponsorship of these conferences and it is my fond hope that these and similar meetings shall continue to form an integral part of our world. With my best wishes."

Mr. Paul C. Sherbert, Director, The Asia Society, Trustee, The Society of Asian Music, New York, wrote: "Let me hasten to assure you of our great pleasure at seeing this annual Conference take place each year in an atmosphere of expanding interest in Karnatic music and of improved standards of performance. I speak for our President Mr. John D. Rockefeller Third, and our trustees in extending to you and to the directors and friends of the Academy our heartiest congratulations on this occasion, and our felicitations to all the artistes who contribute, on this occasion, to the pleasure of the knowing and appreciative audiences. How

envious I am personally of both *Mr. Hovhaness* and *Mr. Boatwright*, that they should be privileged to be with you.

"You and your friends will be interested to know that we are currently establishing a Society for Asian Music in the United States. Its first organisational meeting will take place in the middle of January, and there is great interest in its development. Already, the Asia Society has a supply of recordings of Indian music, over thirty hours' alone of South Indian music, and we shall present a duplicate set of this music to the new society of Asian Music. May the future look to the weaving of bonds of common understanding in the arts between your Academy and our new society."

Dr. J.L. Spector, Ethno-musicologist, New York, wrote: "May I wish you all possible success at your 33rd Annual Conference and Music Festival which promises to be not only an usual musicological event but also a great musical experiment where East is going to meet West."

Miss Ruth Douglas, Professor of Music, South Hadley, Massachusetts, who was here in the Academy sometime back wrote: "On the occasion of the Annual Conference and Music Festival of the Madras Music Academy, the Music Department of Mount Holyoke College sends greetings and best wishes for the discussions and concerts which will deepen the knowledge of our great art and profession. In these days when the Nations of the world are seeking closer understanding, musicians everywhere have the responsibility through the universal language of Sound, to draw listening ears and quickened imaginations of singing souls, into united melody. My own visit to the Madras Music Academy remains a rewarding memory. I shall hope to visit you again when I can learn more about the fascinating music of your great country."

The Honorary Secretary, Society for Ethno-musicologists, New York, sent his best wishes for a most successful Conference.

Miss Barbara Smith, Professor of Music, University of Hawaii, Honolulu said: "Congratulations on the many significant

achievements of the Madras Music Academy. Best wishes for the 33rd Conference and for continued success."

Sri K. Balasubrahmanya Iyer, Trustee of the Academy, welcomed the President of the Sadas, Sri J. C. Mathur, D. G., A.I.R., and the *Sadasyas*. He paid a tribute to the A.I.R. for its services to the cause of classical music and referred to the work the Academy which had expanded much in recent years on the national and international plane. He then requested Sri Mathur to preside over the *Sadas* and confer the distinction of *Sangita Kalanidhi* on the President of the Conference, Vidvan Madurai Mani Iyer, and award the other honours, prizes, medals and diplomas to the different recipients.

The President of the Conference, Vidvan Madurai Mani Iyer, was then introduced by Sangita Kalanidhi Mudikondan Venkatarama Iyer, a former President of the Academy's Conference. He read the following citation;

Vidwan Madurai Mani Iyer

The Citation

Born on 25th October, 1912, in Madurai in a family of musicians, as son of Subbalakshmi



Amma and Ramaswami Iyer, brother of the famous Pushpavanam Iyer; started his first lessons in music under Rajam Bhagavata of Madurai and then studied at the feet of Harikesanallur Muthiah Bhagavata; made his debut in 1924-25, while yet in his teens, at Alavakkottai temple, Ramanathapuram District and before H.H. Sri Sankaracharya of Komakoti Peetham at Devakottai; sang at the very first music festival at the time of the 1927 Congress in Madras out of which this

Academy was born; has had a long, unbroken and successful career since then; is an expert in rendering *apoorva-ragas*; remarkable for his *srutisuddham* and brilliance in *swara*-singing, he has been one of the most popular among the first-rank vocalists of Karnatic music.

The President of the Sadas then conferred the title of *Sangita Kalanidhi* on Vidvan Madurai Mani Iyer and presented him also with the *Birudu Patra* and *Insignia* pertaining to the title.

Sri R. Isvaran, Member, Executive Committee, then presented Vidvan Palghat Subba Iyer for the award of the Academy's recognition for the services rendered by him to music. He also read the following citation on the Vidvan:

Vidvan Palghat Subbaiyer

The Citation

Born on 27th December, 1894, at Chattappuram, in Palghat of Smt. Subbalakshmi Ammal and Violin Vidwan Sri Annaswamy Bhagavatar, the son of Veenai Vidwan Appaswamy Bhagavatar; younger brother of Violin Vidwan Ramakrishna Bhagavatar; learnt his first lessons on Mridangam under his father; was later trained by Mridangam Vidwan Kalpathi Krishna Iyer and Chokkanathapuram Iyya Bhagavatar; took part as Mridangam accompanist for the first time when he was 15 years old in a concert of Palghat Rama Bhagavatar; has accompanied many leading vocalists and instrumentalists, the late Palghat Anantarama Bhaga-



vatar, Bidaram Krishnappa, Veena Seshanna and others; among his disciples is Palaghat T. S. Mani Iyer.

Sri K. Chandrasekharan, Member, Executive committee of the Academy, then introduced Prof. R. Srinivasan for the award of the Academy's recognition. He read the following citation:

Prof R. Srinivasan

The Citation

Born on 21st September, 1887, in Lalgudi, Tiruchi District; was educated at Srirangam, Trichy and Madras; passed from the Presidency College, Madras, as M. A. in Mathematics with distinctions and prizes; entered service as Professor of Mathematics in the Maharaja's College, Trivandrum, where he retired as Principal of the University College in 1942; was Director of the Travancore Broadcasting Station from 1943 to 1948; has worked in the fields of scouting, Theosophy, art, amateur Stage and photography; as a performer of Harikatha, has taken up several modern themes in that medium; in the field of music, has been connected with the Madras Music Academy and University Boards of Studies in Music; has written many papers on music; a music composer, he has invented several new *ragas*.



Sri K. R. Sundaram Iyer, Treasurer of the Academy, then presented Vidvan Sermadevi Sri Subrahmanya Sastrigal for the Academy's honour. The following citation was also read by him:

Vidwan Sermadevi Subrahmanya Sastri

The Citation

Born in Mudukulattur, Ramnathapuram District, in 1893, of Ramammal and Kailasapuram Lakshmanier, of a family devoted to Sanskrit, Telugu, Tamil and music; learnt music at the feet of three celebrated musicians and repositories of tradition, Subbarama Dikshitar of Ettayapuram, his son Ambi Dikshitar, and Veena Seshanna of Mysore; studied Sanskrit at the Maharajah's Sanskrit College, Mysore, for ten years; has given veena concerts at all important centres and has been honoured at the Ettayapuram and Travancore Samsthanams; an erudite music scholar, he possesses a rich repertoire of the songs of Dikshitar and other composers of the Dikshitar family.



Dr. V. Raghavan, Secretary, then presented Pt. S. N. Ratanjankar for the Academy's honour to him for the services rendered by him to North Indian music and to the mutual understanding and appreciation of the music of the North and the South. He read the following citation:

Pandit S. N. Ratnajankar

The Citation

Born on 31st December, 1899, in Bombay as son of Sri Narayana Govind Ratanjankar who was a music lover and player on Sitar; started learning music in his seventh year from Sri Honawar Krishnam Bhat; later underwent training under Pandit Bhatkhande and Ustad Faiyaz Khan; graduated from Wilson College, Bombay, in 1925; was appointed vocal lecturer in 1926 in the Maris College of Hindustani Music, Lucknow and

later, Principal of the same College; was also Chief Director, Bhatkhande Sangeeta Vidya Peeth, Lucknow; has trained a number of pupils; has given concerts all over the country; has



composed some operas and separate compositions; has also brought out a series of music books for students; was awarded the distinction of *Padma Bhushan* by Government in 1957; at present is Vice-Chancellor of the first Music University to be started in the country, namely the Indra Kala Sangita Visva-vidyalaya, Khairagarh M. P.; has attended several Conferences of this Academy and has contributed to the mutual understanding of the music of the North and the South, his *varnamala* being a collection of compositions based on the *varnas* of South Indian music.

The President of the Sadas presented Souvenirs to the above four musicians and scholars.

Felicitations were offered to the above recipients of honours by Vidvan Palani Subarmaniam Pillai, Mr. Howard Boatwright, U. S. A., Sri Annaswami Bhagavata, Prof. P. Sambamurti and others.

Mr. H. Boatwright said that he was struck by the way they held their conference, brought together their Experts and honoured them. He gave expression also to his appreciation of the fact that in Indian music, there was no compartmentalisation as in Western, where the musician and the composer were different individuals.

Sangita Kalanidhi Madurai Mani Iyer then replied to the felicitations. Vidvans Palghat Subba Iyer and Sermadevi Subrahmanya Sastri, Prof. Srinivasan and Pt. Ratanjankar

replying to the felicitations, thanked the Academy for the honour done to them.

Prize-Winners in Competitions

The President of the Sadas then awarded the medals and prizes to the ladies and gentlemen who had come out successful in the different competitions conducted by the Academy during the Conference and who were introduced by Sri P.S. Ramachandran. A list of these prize-winners is given below at the end of this Report.

Special Awards

Dr. Raghavan then presented to the President of the Sadas the recipients of the Special Awards: Vidvan S. Krishnamurti of Trivandrum who was declared by the Judges appointed for that purpose as the best among the Juniors who sang in the 33rd Conference Series, Vidvan Alandur S. Natarajan as the best Junior Violinist and Sri Palani C. Kumar as the best Junior Mridangist. The Best Junior Vocal Prize was in the name of the late T. V. Subba Rao and given by the Academy's Committee, the Best Junior Violin Prize was in honour of the late Semman-gudi Narayanaswami Iyer and given by Sri V. Panchapagesan and the Best Junior Mridangam Prize has been endowed by Dr. Henry Cowell, the American composer. The President of the Sadas then presented these special awards to their winners.

Teachers' College of Music

Sangita Kalanidhi Mudicondan Venkatarama Iyer, Principal of the Teachers' College of Music conducted by the Academy, then presented the successful candidates of the College for the award of diplomas. The President of the Sadas presented the diplomas to the successful candidates. The Raja Annamalai Chettiar Prize for the student standing first in the examination was won by Smt. S. V. Hemavati.

President's Address

The President of the Sadas, Sri J. C. Mathur, then offered his felicitations to Sangita Kalanidhi Madurai Mani Iyer and the other recipients of the awards and delivered his address. He said:

"I am overwhelmed by a sense of awe in the presence of such a distinguished and august gathering but I am strengthened by the confidence that I come here as a symbol of an organization which, with all its defects and shortcomings, is held in some measure of affection by most of those to whom music brings solace, enjoyment or income. The All India Radio broadcasts nearly 47,000 hours of Indian music every year and on its roll are entered very nearly 10,000 music artistes, quite a few of whom depend upon its fees as well as the forum it offers for the development of their art. You would forgive me if with this background I talk less of the scholarship of music which is the life and breath of the Music Academy and of this function, and more of the effect which a medium of mass communication is having on music. It is a powerful medium, often benign and sometimes relentless. And it came at a time when music had lost old patrons and was looking for new ones. The large clientele which the radio and the gramophone built up for music could inevitably lead to a dilution of standards. Indian music which had thrived in the exclusive and intimate atmosphere of the aristocracy or the holy and respectful environments of the shrine became the plaything of the man in the street.

"It is remarkable that in spite of this strong pull towards dilution, Indian music has, during the last few decades, not only preserved some of the best in its traditional values but has also enlarged the circle of those who appreciate these values. What accounts for this phenomenon? Partly, it was the policy of All India Radio but fundamentally it was, to my mind, the outlook engendered and the standards laid down by institutions like the Music Academy, Madras. To you, ladies and gentlemen who are the members of this Academy and to those who had during the last three decades and more, built up this unique organization, I pay homage in gratitude, in all sincerity, on behalf of All India Radio, for from you and the like of you have we derived strength and sustenance in holding fast to the great and noble traditions of classical Indian music. May your tribe increase and may you pass on the torch of artistic discrimination (*rasa-marmajnata*) to posterity, undimmed and gracious.

"This sense of gratitude emboldens me to seek from you guidance and advice on a matter which has been troubling us as a purveyor of artistic entertainment to a vast and varied public. You have ensured an alert watch over the standards of traditional music. But the media of mass communication, i.e., the gramophone record and the radio and above all the films, are under continuous pressure for providing fun and frolic to the young generation. There is no point in denying some fun to the youth; Milton's *L'Allegro* was as valid as *Il Penseroso*. But are we able to give to youth the light entertainment that will amuse and yet not take away their roots in our soil? Are we aware of the need of giving the tripping rhythm and the naughty tune which would still not impair their basic taste? Please forgive me if I introduce this seemingly flippant note in this august atmosphere. But I think it is only superficially flippant; the situation is serious and deserves full consideration by those who have the future of Indian music in their minds. I feel that it will not do for the savants of music and the holders of tradition to ignore the need for healthy and basically Indian musical entertainment for the young people. In all seriousness, I wish to strike a note of warning. A whole generation is slipping out of your hands. Its taste is being moulded by what is not only ephemeral but also un-Indian, discordant, sometimes atrocious. But if I may say so, it is we who will be guilty of having thrown our youth to the tender mercy of this kind of unguided and thoughtless entertainment. If we concentrate only on the Chatur-Veda and do not build up the Panchama Veda, then we cannot expect later on the continuance of the classical heritage. I feel, therefore, that while the process of preservation must go on, serious attention should be given to the building up of entertainment for the youth. The answer lies in a two-pronged process, viz., on the one hand increasing facilities for the training in and enjoyment of classical music, and on the other of guiding the production of popular music so as to bring it nearer classical basis and the best in our folklore. This is just the time when a well-organized and concerted attempt has to be made to regain control of popular music and to restore its leadership to men of taste and learning. Don't be afraid lest

your mantle of learning and scholarship be soiled by the rough touch of the youth and the masses. Out in this soil has sprung all learning; to the rhythm of this soil it must respond. If you hesitate, it may be too late and the very ideals which you so greatly cherish may, in the course of years, shrivel and die in neglect by the builders of tomorrow.

“What concrete suggestions have I to offer when I talk of such forbodings? This is no occasion for putting forward a blueprint or a five year plan of music for youth. But some needs are obvious. We need a number of choruses not merely devotional, some inspiring choruses and some which would give expression to the sense of the group. We need songs which youth can hum and burst in when they are in sportive mood or when they go out to picnics or festivals. We need tunes to which they can dance not so much on the stage but among themselves for each other's enjoyment. We have no doubt developed the stage arts though the classical forms of dancing and music but we have yet to give to the common people, particularly to the youth, something for which they do not need the stage, something in which they can indulge spontaneously and without the consciousness of an audience. We need humorous songs of a healthy kind. We need adaptations of folk tunes with modern themes. And if we do not give it to them, then I am afraid, we will be leaving the field free to the commercial film which I am afraid, may not necessarily be as faithful, as considerate, as aware of this responsibility towards the arts as you, ladies and gentlemen, would be. The choice is for you to make and the choice must be made now.

“For the other aspect of the training of the youth, viz. their initiation into classical music, a good deal has been done through the establishment of music institutions in different parts of the country. In the South, apart from formal training, the opportunities for informal training through concerts is a very healthy development, for nothing is more effective than this kind of exposure to finer influences. Nevertheless, I feel,—and here I also speak for All India Radio—, I feel that in the elementary and high schools of general education, sufficient provision has still not

been made for the introduction of young pupils to good music. Only in a handful of elementary and big schools have music teachers been appointed and even where this facility exists, it is meant only to train a few promising ones and not to provide an opportunity for appreciating good music by the majority of the pupils. Since the home influence is gradually disappearing, since religious and folk festivals no longer play an important role in the life of people, it is only in the schools that this omission can be made up. I would, therefore, suggest that apart from appointing music teachers in schools, we should build up in every school a small Library of Recordings of high class music and we should include in the routine of every school once a week the playback of such music along with a listening session of selected radio programmes. The impression which will thus be made upon the young pupils would be lasting and would strengthen the foundations of the future edifice of the musical arts.

"I regret I have willy-nilly drifted into the role of an advice-giver. I came not to give advice but to pay homage and I must return to my legitimate role. I hail you not only as the preservers of traditional values, but also as the promoters of a sense of unity and synthesis. In these days of factions and squabbles, of divisions and rivalries, we must remind ourselves of the synthesis and sense of unity which the two schools of Indian music in their respective spheres, have managed to build up. Take Karnataka music itself. It is called 'Karnataka Music', even though a section of Karnataka is devoted to the Hindustani style. It prospered and flourished in the heart of Tamilnad. The bulk of its compositions use the language of Andhra. It received patronage from rulers of Trivandurm, Mysore, Tanjore and different parts of South India. Likewise, it had its exponents from all over these places. And yet, it is named 'Karnataka Music'. Such was the instinct for unity and synthesis among our people. This is equally true of Hindustani music which is called 'Hindustani', of which the songs are mostly in Braj, a dialect of Hindi, of which some of the best exponents are from Maharashtra and Karnataka, which was patronised by Muslim rulers and which is popular in and honoured by people from Kashmir to Bengal,

from Himachal Pradesh to Dharwar. This only shows how little do names matter. What matters is the spirit of kinship based on artistic discrimination, a sense of kinship which turns the light inwards where love, beauty and harmony reign supreme."

Dr. V. Raghavan, Secretary, proposed a vote of thanks. The Sadas was then dissolved with the singing of the National Anthem.

The following is the list of the winners of the Prizes awarded at the Sadas :

THE MUSIC ACADEMY, MADRAS
XXXIIIrd Conference, 1959

Competitions	Donors	Winners
Vocal Music for Ladies	Rajalakshmi Memorial Medal Awarded by Sri K. V. Ratnam Iyer of Kozhumam.	First Prize: Lakshmi Ramaswami Second Prize: Jayalakshmi San- thanam and R. Sakuntala.
Veena	Veena Dhanam Memorial Medal Awarded by Sri M. Sudarsanam Iyengar	First Prize: K. Lakshmi Second Prize: V. Lalitha
Modern Compositions	L. Muthiah Bhagavatar Memorial Medal Awarded by T. L. Venkatarama Iyer	First Prize: N. C. Soundaravalli Second Prize: Jayalakshmi Santhanam
Tamil Songs	The 'Amarar Kalki' Tambura Prize Endowed by Sri T. Sadasivam	First Prize: Jayalakshmi Santhanam Second Prize: Rajalakshmi Jagannarayanan
Maharaja Svati Tirunal Compositions	Murti Memorial Medal Endowed by R. K. Murti Memorial Committee	Third Prize: Kalpakam Raman First Prize: K. Ananda Second Prize: K. Ananda Third Prize: Rajalakshmi
Purandaradas Padams	Endowed by V. S. S. K. Brahmananda, Tobacconist, Jaffna (1850-1950)	Jagannarayanan First Prize: V. Meenakshi Second Prize: Vijayam Krishnan Third Prize: V. Susila

Competitions	Donors	Winners
Kshetrajna Padas	Jeshing Lal K. Mehta Memorial Medal Awarded by Surajmal	First Prize: S. Usha Second Prize: Rajalakshmi Jagannarayanan Sumitra Ratnam
Pallavi Singing	Dr. Sankaranarayana Iyer Memorial Medal Endowed by Dr. S. S. Krishnan.	First Prize: K. R. Raghavan Second Prize: N. C. Sundaravalli
Sanskrit Compositions	The T. R. Venkatarama Sastri Gold Medal Awarded by Sri T. V. Rajagopalan	First Prize: Jayalakshmi Santhanam Second Prize: Lakshmi Ramaswami
Raga Singing	The Rajaratnam Memorial Medal Awarded by S. Natarajan	Vidwan S. Krishnamurti
Best Junior Vocal Vidwan	Sangita Kalanidhi Sri T. V. Subba Rao Memorial Prize. Awarded by the Executive Committee of the Music Academy	
Best Junior Violin Vidwan	Semmangudi Narayanaswami Iyer Memorial Medal Awarded by Sri V. Panchapakesan	Alandur S. Natarajan
Best Junior Mridanga Vidwan	Awarded by Dr. Henry Cowell of U. S.	Palani G. Kumar

*This year there were no awards for Vocal Music for Gentlemen and Violin Competition.

GRAMAS AND MUSICAL INTERVALS

By

Sangita Bhushana S. Ramanathan

The earliest specific reference to the *Gramas* is found in Bharata's *Natya Sastra*. Though it is a work mainly concerning Dance, Music finds a place in it as an adjunct to Dance. Dealing with musical instruments, Bharata gives the fundamentals of *Gandharva*, the science of Music, comprising of *Svara* (musical note), *Tala* (Rhythm), and *Pada* (words). The names of the seven notes are given first and the relationship in pitch between pairs of these notes is then indicated. It is here that the two *Gramas*, *Shadja* and *Madhyama*, are introduced and dealt with.

Bharata does not give a definition of *Grama*. A regular definition of it is to be found in Sarngadeva's *Sangita Ratnakara* (13th cent. A.D.) which came about thousand years later:

ग्रामः स्वरसमूहः स्यात् सूच्छनादिसमाश्रयः ।

"*Grama* is the collection of *svaras* which forms the basis for *Murchhanas* etc." The commentator Kallinatha explains. *Murchhanadi* as *Murchhana*, *Krama*, *Tana*, *Varna*, *Alankara*, *Jati* etc.

The *srutis* of the notes of the *Shadja Grama* are 4-3-2-4-3-4-2, and those of the *Madhyama Grama* 4-3-2-3-4-3-2. *Madhyama Grama* is almost the same as *Shadja Grama* except for its diminished *Panchama*.

Explaining *Samvadtva* as the relationship between notes which have nine or thirteen *sruti* interval, Bharata says that in *Shadja Grama* Sa Ma, Sa Pa, Ri Dha and Ga Ni are *Samvadis* whereas in *Madhyama Grama* Ri Pa are *Samvadis*, Sa Pa not being so.

That Bharata was aware of such a thing as interval is clear from his enunciation of the Sa Ma and Sa Pa *Samvadtva* in terms of *sruti* intervals (अन्तर). In both the *Gramas*, the intervals between successive notes are of three kinds: *Chatussruti*, *Trisruti* and *Dvysruti*.

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GRAMAS AND MUSICAL INTERVALS

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Physical laws of consonance cannot change and so the frequency ratios of *Panchama* and *Madhyama* (fifth and fourth) can be determined. Pa is $\frac{3}{2}$ and Ma is $\frac{4}{3}$. The interval between Ma and Pa is $\frac{3}{2} \div \frac{4}{3} = \frac{9}{8}$. So a *Chatussruti* is an equivalent of $\frac{9}{8}$, the major tone. Now the frequency ratios of Ni and Ga can be calculated.

$$Ni = 2 \div \frac{9}{8} = \frac{16}{9};$$

$$Ga = \frac{4}{3} \div \frac{9}{8} = \frac{32}{27}.$$

Bharata's statement that Ga and Ni are *samvadis* can be verified.

$$\frac{16}{9} \div \frac{32}{27} = \frac{3}{2}.$$

Shadja Grama and Sempalai, the Tamil fundamental scale

In *Silappadikaram* (2nd cent. A.D.) and its commentaries we find descriptions of Tamil musical scales. Adiyarkkunallar, the commentator, quotes a number of *sutras* from ancient Tamil treatises on music. Here also we find the three kinds of intervals and 22 *srutis* as in Bharata. One advantage here over Bharata is that the notes are allocated places among the twelve *Rasis* of the Zodiac, the octave being divided into twelve semitones represented by the *rasis*.

1	2	3	4	5	6
Tula	Vrischika	Dhanus	Makara	Kumbha	Meena
Sa	—	Ri	—	Ga	Ma
4	4		3		2
7	8	9	10	11	12
Mesha	Rishabha	Mithuna	Kataka	Simha	Kanya
—	Pa	—	Dha	Ni	—
4		3		2	

It will be seen that intervals consisting of two semitones are either *Chatussrutis* or *Trisrutis*.

The above scale, *Sempalai*, will be readily recognised as the equivalent of the modern *Harikambhoji*. It is the scale of the South Indian Flute. One of the *sutras* says that the seven notes Sa Ri Ga Ma Pa Dha Ni are produced by playing on the flute with holes fully open :

சரிசுமபதநி என்மேழெழுத்தாம் றுனம்
வரிபார்த்த கண்ணினாய் வைத்துத்—தெரிவரிய
ஏழிசையும் தோன்றும் இவற்றினுள்ளே பண்பிறக்கும்
சூழ்முதலாம் சுத்தத் துளை,

There is also an old saying in Tamil “சூழல் ஊதி, காம்போதி” meaning “Just play the flute, you get Kambhoji.”

The three kinds of intervals can be demonstrated on the flute.
cf. द्विक्रिकचतुष्कास्तु ज्ञेयाः वंशगताः स्वराः । *Natya Sastra*

The Ri in *Sempalai* is *Chatussruti*. The *sutra* also states that it is the *Panchama* of *Panchama*. $\frac{3}{2} \times \frac{3}{2} \times \frac{1}{2} = \frac{9}{8}$. The *antara Gandhara* can be clearly heard as an overtone at $\frac{1}{5}$ of the *Veena* string. So it is $\frac{5}{4}$. Now the interval between Ri and Ga can be calculated. $\frac{5}{4} \div \frac{9}{8} = \frac{10}{9}$. So a *tristruti* is the equivalent of $\frac{10}{9}$, the minor tone. A *dvistruti* is $\frac{4}{3} \div \frac{5}{4} = \frac{16}{15}$, the semitone.

The *Sempalai* was the fundamental scale and other scales were derived by modal shift of tonic (சூரல் திரிபு) analogous to the *Murchhanas* derived from the *Gramas*. Taking the Pa of *Sempalai* as Sa, the scale *Arumpalai* is produced with sruti values 4-3-2-4-4-3-2. It will immediately be recognised as the *Shadja Grama*.

The frequency ratios of the notes of the *Shadja Grama* are :

Sa	Ri	Ga	Ma	Pa	Dha	Ni
1	$\frac{10}{9}$	$\frac{32}{27}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{16}{9}$

Now we can verify the statement of Bharata regarding the *Samvadi* notes. In *Shadja Grama*,

$$S_a M_a = \frac{4}{3}$$

$$S_a \ P_a \approx \frac{3}{2}$$

$$\text{Ri Dha} = \frac{5}{3} \div \frac{10}{9} = \frac{3}{2}$$

$$\text{Ga Ni} = \frac{16}{9} \div \frac{32}{27} = \frac{3}{2}$$

In Madhyama Grama,

$$Pa = \frac{4}{3} \times \frac{10}{9} = \frac{40}{27}$$

$$\text{So Ri Pa} = \frac{40}{27} \div \frac{10}{9} = \frac{4}{3}.$$

The *Pramana sruti* is therefore

$$\frac{3}{2} \div \frac{40}{27} = \frac{81}{80}.$$

Madhyama Grama

Bharata prescribes the use of both the *Gramas* in *Natya*:

मुखे मध्यमग्रामः षड्भुजं प्रतिमुखे स्मृतः ।

Both the *Gramas* are found in the *Kudimiyamalai Inscriptions* (7th cent. A. D.). Sarngadeva speaks of a number of *Grāma Ragas* derived from both the *Gramas* current in his time.

He speaks of Veenas with fingerboard in which the note positions were marked by resin :

रालासंलिप्तयास्यां च स्वरस्थानानि निर्णयेत् ।

By his time, Veenas had come to be fretted.

Describing the playing of the Veena, Ratnakara says that Ma is on the open string, Pa Dha Ni are played with the index, middle, and little fingers of the left hand and again Sa is on the open string.

Ma Pa
Sa 3 Ri 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni

The Ri on the *Shadja* string being *tristruti*, the Pa on the *Madhyama* string will also be *tristruti*, i.e., *Chyuta Panchama*. Having encountered the diminished Pa on the Ma string, perhaps they incorporated it in the *Shadja Grama* in the place of the regular *Panchama* and called it the *Madhyama Grama*. Ahobala's statement that *Madhyama Grama* occurs when Ma is at the *meru* lends support to this view:

मध्यमे मेरुस्थेऽस्मिन् मध्यमग्रामसम्भवः ।

Madhyama Grama and Diatonic scale

If we place the *Nishada Murchhana* of the *Madhyama Grama* in juxtaposition against the Diatonic scale, the *chatussruti* intervals will be seen to coincide with the major tones, the *tristrutis* with the minor tones and *dvistrutis* with the semitones.

Ni	Sa	Ri	Ga	Ma	Pa	Dha
2	4	3	2	4	3	2
16	9	10	16	9	10	16
15	8	9	15	8	9	15

Gandhara Grama

Now about the enigmatic *Gandhara Grama*. We find no reference to it in Bharata. *Narada Siksha* mentions it but allocates it to the *Svargaloka*. The next important work which describes it is *Sangita Ratnakara* though it says that *Gandhara Grama* was not current in this world.

According to *Ratnakara's* definition the *sruti* values of the *Gandhara Grama* are:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
3	2	4	3	3	3	4

The *sruti* values will be found to be almost identical with those of the *Dhaivata Murchhana* of the *Shadja Grama*.

Ahobala defines *Gandhara Grama* thus:

श्रुतित्रयसमायुक्तो यदा गो मेरुगो भवेत् ।
गान्धारग्राम आख्यातः तिसृभिः श्रुतिभिः परे ॥
चतुःश्रुतिः निषादः स्यात् पञ्चोऽपि तिसृभिर्युतः ॥

It is worth noting that *Gandhara* is at the *Meru*, just as Ma was at the *Meru* in *Madhyama Grama*. If the Sa of the *Shadja*

Grama is taken as Ga, the *Dhaivata Murchhana* will be found to result.

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	3	2	4	4	3	2
Ga	Ma	Pa	Dha	Ni	Sa	Ri

It may therefore be affirmed that the obsolete *Gandhara Grama* was none other than the *Dhaivata Murchhana*. It fell into disuse because of its being difficult of plying owing to its two *Madhyamas*.

The *Vilarippalai* derived from *Sempalai*, the Tamil scale, is identical with the *Dhaivata Murchhana* of *Shadja Grama* and it is described as *Tiranilyazh* (திருநிலையாழ்) meaning the scale impossible of plying. It is worthy of note that this scale is derived by taking the *Gandhara* of *Sempalai* as tonic.

In *Tevaram* (7th cent. A. D.) we have a reference to this scale:

காந்தாரம் இசையமைத்துக் கரிகையார் பண்பாட.

"The maidens sang *pans* taking the note *Gandhara* as the base."

There is no mention of *Grama* in the passage in *Mahabharata* speaking of *Gandhara*:

वीणैव मधुरालापा गान्धारं साधु मूर्च्छति ।

The word '*Murchhati*' suggests a *Murchhana* rather than a *Grama*.

Bharata's *Sruti* intervals and later misconceptions

In Ahobala's description of *Gandhara Grama* quoted above, he has given four *srutis* to *Nishada* and three *srutis* each to all the other notes. If we study the 9 and 13 *sruti* intervals of Bharata, in all the cases a nine-*sruti* interval is made up of a *chatussruti*, a *tristruti* and a *dvistruti*, and a 13 *sruti* interval is made up of two *chatussrutis*, a *tristruti* and a *dvistruti*. It is not as if you can have the *sruti* combinations in any way you like; for instance, three *tristrutis* cannot make a nine-*sruti* interval of Bharata.

$$\frac{10}{9} \times \frac{10}{9} \times \frac{10}{9} = \frac{1000}{729}$$

Bharata's *srutis* were not equal; his scales were not equitempered. If they were so, even the *Panchama* and *Madhyama* would not be true and *Samvaditva* is the keynote of Bharata's system.

THE HISTORICAL DEVELOPMENT OF PRABANDHA GITI

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It is a common belief that the *dhruvapada gīti* originated in the State of Gwalior (India), and that it was Raja Man Singh Tomar, its ruler, who was the first to device and introduce it to the music enthusiasts, during the 15th-16th century A. D. This belief, or for the matter of that, theory, was used to be maintained particularly by a host of English scholars like Captain Williard, Sir William Jones, Dr. Griffiths, Sir Ousley and others, and also by some of the Indian musicologists who followed them. To cite an example, Capt. Williard in his book *A Treatise on Music of Hindoostan* has mentioned: "Most renowned of the Nayuks have been Gopal, a native of the Dukhun, (i.e., Deccan,) who flourished during the reign of Sooltan Ula-ood-deen (i.e., Ala-ud-din) and his contemporary Umeer Khosrow of Delhi, Sooltan Hoosun Shurque of Jaunpoor, Raja Man.....of Gwalior, founder of the Dhoorpud, Byjoo, Bhoonnoo, Pandvee, Buksoo, and Lohung. The four following lived at the time of Raja Man of Gwalior, Juroo, Bhugwan, Dhondhee and Daloo." (p. 107). Some again are of opinion that the *dhruvapada gīti* evolved from the regional or folksongs of Gwalior and its adjacent places. They argue that both *dhruvapada* and the regional folk songs of Gwalior were similar in nature, and their methods of presentation were also the same, being devoid of any *tānas*. But these sorts of arguments are conjectural ones, wanting in logical sequence.

Again in the *Ain-i-Akbari* of Abul Fazal-i-Allami, it has been stated that *dhruvapada* or *dhruvada* was a kind of *desī* song which was much in vogue in Agra, Gwalior, Bari, and the adjacent places. Abul Fazal states: "When Man Singh (Tonwar) ruled as Raja of Gwalior, with the assistance of Nayak Bakshu, Macchu and Bhanu, who were the most distinguished musicians of their day, he introduced a popular style of melody which

was approved even by the most refined taste. On his death, Bakshu and Machhu passed into the service of Sultan Mahumud of Gujrat where his new style came into universal favour". Now this statement of Abul Fazal too may be correct in so far as it relates to the Muhammadan period of Indian history. Moreover it is a fact that during the time of Raja Man of Gwalior, i.e., 1486-1518 A.D., the *dhruvapada* type of *gītis* assumed a new shape, and took a novel course, but it is equally certain that it was not invented but only revived and rejuvenated by Raja Man, who, assisted by Hindu and Muslim musicians of outstanding merit, established a Gwalior school of music. "After Raja Man," says Dr. Jadunath Sarkar, "the renowned *dhruvadiya* Bakshu continued his service at the court of Vikramajit, the son of Man Singh, and after his death, entered the service of Raja Kirat of Kalinjar, whence he was invited to the court of Gujrat". The historian Bayley also has stated in his *History of Gujarat* that "a minstrel called Bachhu (i.e., Bakshu) attached to Sultan Bahadur's court, was taken before Humayun on the capture of Mandu in 1535". Now, from all these historical records we come to the finding that the culture of the *dhruvapada* type of *gītis* or songs was also prevalent during the Mughol period.

Now let us trace the factual origin and growth of the *dhruvapada gītis*, and find out whether it falls within the category of the classical group of the *prabandha gīti*, or merely to the *desī* type of regional one, and this requires to be investigated from both the textual as well as historical points of view.

In the *Saṅgīta-Ratnakara* of the early 13th century A. D., Śārāṅgadeva defines *gītam* as a combination of notes having the propensities of tinging or colouring, i.e., producing sweet and pleasing impressions in the minds of sentient beings: "*rañjakaḥ svara-sandarbhō gītam ityabhidhīyate*" and divides the *gītam* or song into two main classes, *gāndharva* and *gānam*. By *gānam* he means *desī gānam*, i.e., the songs or tunes composed by the experts of different parts of the country. These songs or tunes are distinct from the 'highway' *gāndharva* type of *gītis*, traditionally handed down by the masters to the pupils: *guru-siṣya-paramparayā pari-*

jñānam. The *gāndharvam*, according to Muni Bharata, is the *gānam* comprising *svara*, *tāla* and *pada*. He says :

*yat tu trantrīkṛtam proktam nānātodya-samāśrayam
gāndharvam iti taj jñeyam svara-tāla-padaśrayam*

This type of *gānam* was pleasing both to the gods and the semi-divine Gandharvas. Bharata has specifically explained the inherent characteristics of *svara*, *tāla* and *pada*, and from his description it becomes apparent that the *jātis* or *jātirāgas*, together with the *grāmarāgas* and other constituent *rāgas* were known as the *gāndharvam* or *mārgam*. Moreover this description of Bharata has been corroborated by the statements of both Kallinātha and Veṅkaṭamakṣin. Kallinātha says : “*svaragata-rāgavivekayor - jātyādyantarabhāṣāntam yad uktam tad gāndharvam ity arthaḥ*”, and Veṅkaṭamakṣin has mentioned : “*rāgas tu antarabhāṣāntā mārga-rāga bhavanti saḥ*”. But it should be borne in mind in this connection that the *gāndharva* type of *gītis* was absolutely of a distinct type from that of the Vedic *Sāmāgāna*, though much of the materials of the former were drawn from the latter. While commenting on the term ‘*gānam*’ in the stanza : “*gāndharvam gānam ityasya*” of Śārṅgadeva, Kallinātha has defined it as *deśi-gānam* : “*gānam tu deśityavagantavyam*” and this *deśi-gānam* is composed by the *vaggeyakāras*, i.e., by men, and as such it is sung according to their sweet will : “*svabuddhyā gīyate*”. But, according to Śārṅgadeva, these *deśi-gānas* mean the *prabandhas* : “*asminnadyāye gāna-viśeṣaḥ prabandhaḥ pratipādyata ity arthaḥ*.” Now, what is meant by the term *prabandha*? It means the *gīti* or *gānam* systematically ‘bound up’, i.e., *nibaddham*, comprising the music parts or *dhātus* like *udgrāhaka*, *melāpaka*, *dhruva*, *antara*, and *abhoga*; limbs or *aṅgas* like *svara*, *viruda*, *pada*, *tenaka*, *pāta* and *tāla*; and *jātis* like *medinī*, *dīpanī*, *bhāvanī*, and *tāravalī*, etc. That is, *prabandha* means : “*prakṛṣṭo yasya bandhaḥ syāt sa prabandho nigadyate*”. Sīṃhabhūpāla also observes “*dhātubhiḥ prabandhāvayavair udgrāhadibhir aṅgaiḥ svara-birudadibhir yad baddham racitam tan nibaddham ity abhidhīyate*.” Śārṅgadeva has accordingly divided all kinds of *gīti* or *gānam* into two classes, *nibaddha* and *anibaddha*. It was customary to present the *nibaddha* *gītis* with literary composition or *sahitya*, *rāga*, *chanda*, *tāla*, *dhātu*,

aṅga, *jāti*, etc., whereas the *anibaddha* ones, which were known as *ālāpa* or *ālāpti*, used to be presented without any *tāla* and other component parts. The *nibaddha* *gītis* were recognised by their three different connotations, *sañjñās*, and they are *prabandha*, *vastu* and *rūpaka*.

It is a fact that numerous *prabandha* *gītis* were prevalent in India, and Sīṃhabhūpāla has divided them into three main categories, *sūḍa*, *ali* or *ali-saṃśraya* and *viprakīrṇa*. The *dhruva* type of *gītis* was included in the category of *sūḍa*, i.e., *sālaga-sūḍa* *prabandha* : “*dhruvādi sālago mataḥ*” (IV. 311). Śārṅgadeva has further divided the *sūḍa-prabandha* *gītis* into two classes, pure and mixed—*suddha* and *sālaga* or *chāyālaga*. The *suddha sūḍa-prabandha* *gītis* were the *jātis* or *jātirāga-gānas* and *brahmagītis* like *kapāla* and *kambala*, and *grāmarāga*, *uparāga*, *bhāṣārāga*, *vibhāṣārāga* and *antarā-bhāṣārāga* *gītis*, together with the *prakaraṇa-gītis* like *madraka*, *aparāntaka*, *ullopya*, *prakarī*, *obenaka*, *robindaka* and *uttara*, plus *chandaka*, *āsārīta*, *vardhamāna*, *pāṇika*, *ṛk*, *gāthā* and *sāma*. Śārṅgadeva also says :

“*jātyādyantarabhāṣāntam suddham prakaraṇānvitam*”

But, Sīṃhabhūpāla has only mentioned : “*śruti-prakaraṇam-arabhyāntarabhāṣā-paryantam*”. But whatever may be the difference in the readings of the texts, it is quite clear from both of them that the *gāndharva* or *mārga* type of *gītis* were also known as the *prabandha* ones, and it has also been confirmed by both Bharata and Śārṅgadeva in their statements. The observation of Bharata regarding the dramatic *gīti*, *dhruvā*, and not *dhruva*, may be cited in this context:

*yā ṛcaḥ pāṇikā gāthā saptarūpāṅgam eva ca
saptarūpa-pramāṇam ca tad dhruvety abhisañjñitam* ||

Śārṅgadeva has stated in the *Śaṅgita Ratnākara* in the 4th *Prabandha* chapter:

elādiḥ suddha ity ukto dhruvādiḥ sālago mataḥ |

* * * * *

jātyādyantarabhāṣāntam suddham prakaraṇānvitam ||

Thus it is found that both of them have mentioned about and at the same time defined the *gāndharva* and *brahma gītis* in the term of the *prabandha gītis*. Again Bharata has divided the dramatic *gītis*, *dhruvās*, into two classes, *nibaddha* and *anibaddha*, though the definitions of these differ from those of the *deśī prabandhas*, to some extent. *Siṃhabhūpāla* has mentioned in clear terms, the following, in connection with the *prabandhas*, *elā*, etc., “*nanu Bharatena elādīnām chāyālagatvam uktam, tat katham suddhatvam ucyate, tatrāha—chāyālagatvam iti.*” From the above statement of *Siṃhabhūpāla*, it is confirmed beyond doubt that Bharata of the *Nāṭyaśāstra* fame has dealt with the *prabandha* type of classical *gītis*. For we find that while describing the 64 *dhruvās*, he has admitted that the *dhruvās* were composed of different letters (*sama-vṛttākṣara-kṛtā*), and different *dhātus* and *aṅgas* like *svara*, *viruda*, etc. The *dhruvās* were therefore the *nibaddha prabandha gītis* of the *gāndharva* type, and were used to be presented in accordance with suitable place, time and circumstance: “*deśam kalam avasthām ca jñātvā yojyā dhruvā budhaiḥ*” (32.352). Bharata has also dealt with the *nibaddha brahma-gītis* like *kapāla*, *kambala*, etc.: “*tānyakṣaraṇi vakṣyāmi purā brahma-gītāni*” (31.95); and following *Sārṅgadeva*, *Kallinātha* has also mentioned: “*jāti-kapāla-kambala-gīti-grāmarāgoparāga-bhāṣā-vibhāṣāntara-bhāṣāparyantam ity arthaḥ*” which means *jātirāgos* and *kapāla* and *kambala gītis*, etc., are known as the *suddha-sūḍa-prabandha gītis*. And from all these it becomes evident that the *dhruva-prabandha gītis* of the *sūḍa* type were also prevalent during or prior to Bharata’s time, i.e., 2nd century A.D.

Further let us find out whether post-Bharata writers like *Mataṅga*, *Pārśvadeva*, *Dattila* and others have mentioned the *sālaga-sūḍa* type of the *dhruva prabandha*, in their treatises *Bṛhaddēśī*, *Saṅgīta-samayasāra*, *Dattilam*, etc. In the *Dattilam* are found the descriptions of the *prakaraṇas* like *madraka*, *aparāntaka*, *ullopyaka*, etc., in *ślokas* 160-221, and in this connection, *Dattila* has mentioned the names of the ancient and contemporary musicologists like *Viśākhila* and others. It has already been discussed that *Sārṅgadeva* has included the *madraka*, *aparāntaka*, etc. as the *suddha sālaga-sūḍa prabandha gītis*: “*suddham prakaraṇānvitam*” (IV.312). And though it is true that

no definite mention of the *dhruva prabandha* is to be found in the *Dattilam*, it may be taken for granted that as *Dattila* has discussed about the *suddha sālaga-sūḍa prabandhas*, it is most probable that he had in his mind about the *sālaga-sūḍa prabandhas* like *dhruva*, etc. Moreover, it is also a fact that the treatise *Dattilam*, which has been published from Trivandrum is incomplete or *khaṇḍita* one. In the complete text of the *Dattilam*, one may find mention of the *dhruva prabandha*, which will go a long way to prove its antiquity and practice, without a shadow of doubt.

The description of the *prabandha gītis* are also found in *Mataṅga’s Bṛhaddēśī*, compiled during the 5th-7th century A. D. *Mataṅga* has also termed the *prabandhas* as *deśī*, which are formalised regional but classical *gītis*. He has defined and at the same time described various kinds of the *prabandhas* like *dhenkī*, *elā*, *daṇḍaka*, *dvipadī*, *caturaṅga*, *śarabhaḥilā*, etc. But as the Trivandrum edition of the *Bṛhaddēśī* too is incomplete like that of the *Dattilam*, it is not possible to cite the exact examples of the *dhruva prabandhas* from it. But it is reasonable to presume that *Mataṅga* must have dealt with the *sālaga-sūḍa prabandhas* like *dhruva*, etc. as he has already described about the *suddha sūḍa* type of *prabandhas* in his *Bṛhaddēśī*.

But *Pārśvadeva* has clearly dealt with both the *suddha* and *sālaga sūḍa prabandhas*, including the *dhruva*, in his *Saṅgīta-samayasāra*, written probably during the 11th-13th century A.D. While describing eleven kinds of the *dhruva prabandhas*, he says: “*sāla-sūḍa-kramam vakṣye, ādau dhruvās¹ tato mattā²*” etc. Here *sāla-sūḍa* means *sālaga-sūḍa prabandhas*, and it has already been observed that the *dhruva* and its allied *prabandhas* are included in it. After *Pārśvadeva*, *Sārṅgadeva* has dealt elaborately with the *prabandha gītis*, in his *Saṅgīta-Ratnākara*. *Sārṅgadeva* has followed *Pārśvadeva* in this respect. It has been discussed previously that *Sārṅgadeva* has divided the *sūḍa prabandhas* into two classes, *suddha* and *sālaga*, i.e., pure and mixed. The *chāyālagau* and *sālaga* are one and the same: *sālaga-chāyālagau paryāyau*. The *sālaga-sūḍa dhruva prabandha* is the forerunner or precursor

1. That is *dhruva*, not the dramatic song, *dhruva*, as described by Bharata.

2. *Mattā* means *maṭṭha*.

of the present-day Hindusthani *dhruvapada* or *dhrupada* type of the classical *gītis*. Śārṅgadeva states that besides sixteen pure types of *sūṭa prabandhas*, there are seven *sāḷaga prabandhas* like *dhruva*, *maṇḍha*, *pratimaṇḍha*, *nissarūka*, *aḍḍatāla*, *ekatāla* and *rāsa*:

Ādyo dhruvas tato maṇḍha-pratimaṇḍha-nissarukāḥ |
Aḍḍatālas tato rāsa ekatālīty asau mataḥ ||

These seven *prabandhas* were composed of three music parts or *dhātus* like *udgrāhaka*, *antara* and *abhoga*, *melāpaka* being left out: *ete dhruvādayaḥ saptaḥ melāpakābhāvāḥ tri-dhātavaḥ*; but the *prabandhas*, *maṇḍha* and others of the *dhruva* class comprised six limbs: *maṇḍhodayas tu ṣaḍaṇḍāḥ*.

Regarding the nature of the composition of the *dhruva prabandha*, Śārṅgadeva has said:

eka-dhātur dvikhaṇḍam ca khaṇḍam uccataram param |
stutya-nāmāṅkitaś cāsau kvacid uccaikakhaṇḍakāḥ |
udgrāhasyādya-khaṇḍe ca nyāsaḥ sa dhruvako bhavet ||

That is, the two parts or pieces of the *dhruva prabandha* are sung as *udgrāhaka*, one part of it, in the high pitch. Again the two parts of *udgrāhaka* together with one part of *antara*, coming to three parts, are repeated twice, and the name of the composer occurring in the *abhoga-dhātu*. Some are of opinion that one of the parts of *abhoga* is sung in the high pitch, and the whole piece is to terminate in the *udgrāhaka*. Kallinātha says that the *dhruva* and other *prabandhas* comprise *dhātu*, *tāla*, etc. and are included in the category of the *tārāvalī-jāti* etc.: *dhruvādayas tālādī-niyamān nirmuktāḥ pada-tāla-baddhatvāt aṅgas-tārāvalī-jātimantaḥ*. The sixteen kinds of *dhruvaprabandhas* are composed of different letters and rhythms, and these sixteen *prabandhas* are: *jayanta*, *sekhara*, *utsāha*, *madhura*, *nirmala*, *kuntala*, *kamala*, *cāra*, *nandana*, *candraśekhara*, *kāmoda*, *vijaya*, *kandarpa*, *jaya-maṅgala*, *tilaka* and *lalita*. Śārṅgadeva has given a detailed description of all these *prabandhas*, together with their aesthetic sentiments and moods. As for example, '*rāsa vīre ca śṛṅgāre ekatālīyā pragīyate*', etc.

In the 17th century A.D., Rājā Ragunātha Nāyaka of Tanjore also discussed about the *sāḷaga-sūṭa prabandhas* in his *Saṅgita-sudhā*. In describing the *dhruva-prabandha*, he has followed

Śārṅgadeva and says: *dhruvasya sāmānyam idam hi*. Most probably the *sāḷaga-sūṭa dhruva prabandha* and its varieties are the forerunners of the *dhruvapada* or *dhrupada* of the mediaeval and modern times. It has already been stated that Rājā Mān Singh Tomar ruled at Gwalior from 1486-1518 A.D., and he modified, to some extent and spread the culture of the *dhruvapada* type of classical music, for its better and wider appreciation among the lovers of music. But before him, Baijunath, i.e., Baiju Baora and Gopala Nāyaka, and other noted musicians in the court of Sultan Ala-ud-din Khalji used to culture the *dhruvapada gītis*, with due ardour and spirit, during the 14th-15th century A.D. Amir Khusrāu was an Indo-Persian scholar, and it is said that he was a lover of the *prabandha gītis*. The period of Sharqi rule at Jaunpur, and specially that of the Sultan Husian Shah Sharqi, in the 15th century A.D., witnessed the culture of the *dhruvapada prabandha gītis* on a wide scale, and though the *kheyāl* type of *gītis* evolved during the period, yet *dhruvapada* gained pre-eminence in the courts of the Sultans there. During the reign of Akbar, i.e., from 1542 to 1605 A.D., the practice or culture of the *dhruvapada* reached its high water mark. Svāmi Kṛṣṇadās, the celebrated author of the *Gīta-prakāśa*, Svāmi Haridās, the disciple of Svāmi Kṛṣṇadās, Rāmadās, Mian Tansen and a host of eminent musicians gained abiding fame for the culture of the *dhruvapada gītis*. Sultan Ibrāhīm Adil Shāh of Bijapur was contemporary to the Emperor Akbar. He devoted the best part of his life to the cause of music in which he took interest from his early age. Dr. Nazir Ahmed has written as follows in the *Introduction* to the book *Kitāb-i-Nauras* by the said Sultan: "Ibrahim was a master of *Dhrupada* and his book in the same style became so popular as to attract even the Mughal Emperor Jehangir, and the Emperor claimed the *Kitāb-i-Nauras* to be in the form of *Dhrupad* which the Sultan learnt from Baktar. It has been stated that about four thousand skilled musicians thronged Nauraspur on an occasion and the Sultan wished that "skilful musicians should always adorn his court by their presence". The *dhruvapada gītis* used to play a prominent part in every musical function. The Emperors Jahangir and Sahajahan were also great patrons of the *dhruvapada gītis*. The names of Jagannātha Kavirāja, Dirang

Khan, Gunasamudra Lal Khan, the son-in-law of Bilas Khan, are worth mentioning in this connection as noted exponents and connoisseurs of the *dhruvapada gītis*. In the beginning of the 18th century A. D., when Mohommad Shah was on throne of Delhi, the *dhruvapada* was also held in high esteem in his court. The decadence in the culture and appreciation of the *dhruvapada* came probably during the British rule in India and came to a climax when the last titular Mughal Emperor Shāh Ālam II ascended the throne of Delhi, and granted by a *firman* the *Diwani* of Bengal, Bihar and Orissa to the East India Company.

In conclusion it may be said that the *prabandha* type of *gītis* probably originated during the pre-Christian era and evolved out of the *suddha jātirāgas* and different *grāmarāgas*, as depicted in the *Rāmāyana*, *Mahābhārata* and *Harivaṃśa*, and attained development through the process of time, assuming novel modes, new names and phases. Though the *sālagā-sūda* type of the *dhruva prabandha* is found in the *Saṅgīta-Samāyasāra* in a special nomenclature, yet one should look for its origin to the *Nāṭya Śāstra* of Bharata, and the *Dattilam* of Dattila. It still survives in the form of modern *dhruvapada* though lacking in its pristine purity and traditional ideal. The term *dhruvapada* connotes sacred or celestial *gīti* or song, for *dhruva* means 'sacred' or 'that which is everlasting and celestial', and *padā* meaning *gīti*, or song. Originally its literary composition or *śahitya* was graceful, majestic and contemplative by nature. It breathed an air of sublimity and greatness in laudation of the gods and goddesses and the Father in Heaven, though in the later days it lost that lofty ideal to some extent. During the time of Akbar the Great, the four styles or methods of presentation of the *dhruvapada* centered on utterances or *vāṇī*, and as a result thereof, different *vāṇī*, such as *khandaravāṇī*, *daguravāṇī*, *naoharavāṇī* and *laharavāṇī* were evolved. They were merely the outward ornamentations of the *nibaddha prabandha gītis*. In fact, the *dhruvapada prabandha gītis* require to be maintained and sustained in all their characteristic purity, supreme value and importance even in these days, so as to preserve the glorious heritage of the classical music, in order to enrich the priceless treasure of art and culture of Mother India.

SIGNIFICANT USE OF SRUTIS IN NORTH INDIAN RAGAS

By

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There is no subject in the field of Indian music that has been the source of greater controversy than *srutis*. The controversy really concerns two aspects of *srutis* or microtones, namely the mechanical and the aesthetic. The mechanical conception of twenty-two *srutis* arose, as far I understand, from the Greek system of dividing the octave by cycles of fifths and fourths, each giving eleven *srutis* unequal in interval. After re-adjustment the inequality could be distributed giving equal intervals approximately as was the purpose of the original Pythagorean procedure.

But such a procedure may be natural to the mathematician, but it has no relation to the musician's way of thinking. My purpose here is to indicate the musician's method of getting *srutis*, by analysing the structure of various important and representative *Rāgas* of North Indian Music.

I may summarise the central thesis of my paper by saying that our *srutis* are determined by the relationship of major and minor thirds, the most important relationship in our music which I generally call *Gandhara Bhava* (either *komala* or *suddha gandhara*) the relationship of fifth and fourth (*panchama* and *madhyama bhava*) being limited to Ma and Pa, in relation to Sa, and in Re Pa, Ma Ni, Dha Ga.

Music is the harmony of consonant and dissonant intervals. Sa Ma and Sa Pa are consonant intervals; Sa-Ga and Sa ga are intermediate between consonance and dissonance; Sa Re and lower intervals are relatively more dissonant.

First I shall draw attention to the *Oudava Ragas* which have *gandhara bhavas* as in SRMPNS, SRMPDS, where RM, PN, DS are *gandhara bhavas*, i.e., if you consider P as Sa, N is a Ga; if D is Sa, Sa is a Ga. The first is a major third interval and the

second is a minor third interval. The *Oudava* forms which drop Ma and Pa such as SRGDNS do not yield a *raga* because they have no *gandhara bhava*. SMPDMS yields a *raga* only when *gandhara bhava* is made predominant in MGP, DM, PNDSNR, SDP as in Hindusthani Keder. Such phraseology obviously discards any rules of *Aroha-avaroha*, the given phrases being always *Vakra*.

Even the absence of the consonant M and Pa does yield a *raga* when the *gandhara bhava* is strongly established as in *raga Marva* which often ignores the Sa itself; DmGrND etc., and *srutis* have scarcely any relation to Sa.

And even four notes can give a *raga Hindol* of the North, for instance where the *gandhara bhava* is very strong: S-G, m-D-S. Thus though *Suddha Madhyama* and *Panchama* are the cardinal points of the divisions of the octave they may be ignored when the *gandhara bhava* is very strong.

Now let us give some instances of short musical phrases based on *gandhara bhava*: RGS, GMR, DNP, DnP, SDS, PMP.

In many *Gamakas* we use the *gandhara bhava* when, for instance, SR becomes SGR, GR is GMR where SG and MR are *gandhara bhavas*.

Now it is obvious that when two notes are connected by a *Gamaka* as in, say, SDS or PGP, the D has a direct relation to Sa irrespective of intermediate *srutis*. Hence if S is 480, D has to be 400. This being a general principle, MRM or RMR will have the R in direct relation to M and will be 270. Similarly for all such combinations.

Let us review the forms of important *ragas* belonging to *Bilawals*, *Sarangs*, *Kahvadas* etc., to show how *srutis* are determined by *gandhara bhava*.

The most important of the *Bilawals*, namely *Alhaiya Bilawal*, has the general form SDnP GPMGMRGPNDNS. Here SDnP, GP, MR, PN are *gandhara bhavas*. The minor third interval nP is really an artistic variation of the major third interval PN,

minor third interval P-n. This method of substituting a minor third interval for the major and vice versa is common to many *Ragas* and is the reason why most North Indian *Ragas* cannot be classified under Janaka Melas. Most of the important *Ragas* of Sankarabharan (*Bilawal*) and Harikambhoji (*Khamaj*) have to be referred to the combination of these Mela kartas.

The *Kalyani Mela Ragas* are similarly based on the *gandhara bhava*. The significant feature of our *Eman Kalyan* is N P m G P where m (*teevra Ma* or *Prati-madhyamam*) is an interpolate note and hence uncertain and often oscillating. Our *Suddha Kalyan* with S D P G P R similarly emphasises on *gandhara bhavas* S-D and Ga-P. *Bhupali* is entirely based on it.

The *Ragas* having two *Madhyamas* and two *Nishads* classified under *Kalyan Thata* are ever interesting study, namely *Kedar Kamode Hameer* and *Chhayanata*.

In *Kedar* Sa Ma Pa is Sa MaGa Pa shows the involuntary inclusion of the *gandhara bhava*. The *sanchara* is predominantly in intervals of thirds: Sa Maga Pa, Dha Ma, Pa Ni Dha Pa Dha Ma, Ma Ga Ma Re Sa. Pa sa Dha Sa, Ni Dha Sa Ni Re, Sa Dha Pa, Dha ni Pa Dha Ma, etc. This means that the *srutis* are in harmonic relations of thirds.

Kamode with Ma Re Pa Ga Ma Re Sa has also most emphasis on *gandhara bhava*. *Hameer* with Ni Pa Ga Ma Sa Dha Sa is similar. *Chhayanata* similarly uses Pa ni Dha Pa, Re Ga Ma Pa Ga Ma Re Sa, Dha Pa or Dha ni Pa. In this *Madhyama Bhava* is prominent in Pa Re as in *Kedar* the prominent *Madhyama Bhava* is Sa-Ma.

In the *Khamaj* or *Harikambhoji Mela* the main *Raga Jhimjhoti* and *Khamaj* fix their *srutis* on the same principle. Re Ni Dha Pa Dha Sa Re Ma Ga, Re Ma Pa Dha Sa in *Jhimjhoti* Pa ni Dha Pa Dha Ma Ga in *Khamaj*.

The *Brindavani Sarang* is a base *Raga* in which *gandhara bhava* is most powerful: Ni Pa Ma Re Ma Pa, Ni Sa and Ni Pa Ni Sa.

The oscillating of dynamic pitches of *srutis* occur when notes are interpolated between the notes of the *gandhara bhava*. *Kanadas* are important instances. *Ga* (*komala*) interpolated between *Ma* and *Re* in *vakra sanchara* gives *Ma Ga Me Re Sa* is oscillating. This is maintained in the phrase *Pa Ga Ma Re Sa* where *Pa Ga* are a third apart. But in *Pilu Pa Ga Sa Ni* phrase has the *Gandhara* fixed.

The *komala Dha* in *Darbari Kanad* is an oscillating interpolated note, *ni Pa Ma Pa Dha ni Pa*. In *Jaunpur* the *Dha* is static or fixed, *Ma Pa Sa Dha Pa*. In *Adhana* the *Dha* is also fixed in the phrase *ni Ma Pa Sa Dha Ni Sa*.

We need not multiply instances further; they are innumerable. Now we may give instances of *ragas* named on the variations of *srutis* and the *Hindol* varieties are interesting:

S g M d n s: Our *Malikauns*: southern *Hindol* (*Bhairavi Mela*)

S G M D N S: Our *Hindol* (*Marva* or *Kalyan Mela*)

S G M D n Sa: Our *Hindoli* (*Khamaj Mela*)

Other variations came to have different names, such as *Sohini Bageshri* when sung without *Pa* is in this form.

The use of the same note as having a fixed and an oscillating pitch is illustrated by *Bhimpalasi*: *Ma Pa ni sa* and *Ma Pa ni Dha pa*. The first is oscillating and the second fixed.

The *Dhanasri* varieties cover a number of *melas* like the *Hindol* group: *Pa Ga Ma Pa Ni sa* in *Kafi*, *Bhairavi*, *Bilawal*, *Purvi melas*.

I have very briefly outlined the artistic use of *srutis* that makes the structure of *ragas* a very detailed and complex affair. They cannot be produced or understood as isolated events but always occur in the *Ganakas* unconsciously. These are delicate and subtle expressions of mood that are subject to emotional sincerity in execution. It is doubtful if any musician produces the same *sruti* twice; it is the musical phrases that express what

srutis mean. Different musicians again, may sing the same phrases with slightly different *srutis* and yet be effective. But when phrases are distorted the *srutis* do not matter at all.

So, when we talk about *ragas* having this and that *sruti* we indicate our ignorance of the musical phrases that constitute the language of music. The frailties of the human voice are such that it is impossible to produce a correct *Shadja* or *Panchama* in a disturbed state of the mind. This is almost equally true for instrumental music. Only when the mood of the musician chooses the proper *raga* that the phrases are truly delineated and the significant *srutis* changing according to the phrases, follow. The mechanical calculation of *srutis* have no meaning in the world of the art of music.

GAMAKAS IN HINDUSTHANI MUSIC

By

Pt. Ratanjankar

In Indian Music, whether Dakshinatya or Hindusthani, correct expression of the musical tones occurring in a *raga* has an importance of its own. The northerners refer to this expression by the word *Ochāra* or, to put it correctly, *Utchāra*. This term *Utchāra* refers to graces of music which are known in the Sastras by the word *Gamaka* which gives a note its correct expression and correct degree of pitch as required for correct rendering of a *raga*. In Western music graces of music are known as 'Ornaments', ornaments not in the technical sense of *Alankāras* but in the sense of *Gamakas*. We come across some technical terms in Western music such as *Acciacatura*, *Appogiatura*, *Fioritura*, *Turn*, *Trill*, *Legato*, *Mordent*, etc., which refer to 'Graces', 'Ornaments' or 'Embellishments'. Such 'Embellishments' are used both in vocal as well as instrumental music. In some cases these ornamentations are extempore, though there are specific signs for these graces in Western music in its notation system.

In Dakshinatya Sangita *Gamakas* are considered to be very important for the correct rendering of a *raga*. In fact the correctness of a *raga* depends much upon the *Gamakas*.

It is perhaps thought that in Hindusthani Music *Gamakas* are not much in use, nor, it is thought, are they much popular. It is therefore the purpose of this paper to explain how important are *Gamakas* in Hindusthani music, though the term *Gamaka* is, in modern Hindusthani music, applied only to a sort of forceful accent on a note or a passage of *raga* containing a number of notes.

Theoretically all the 'Graces', 'Ornaments', 'Embellishments', whatever we call them, are, in our Sastras known by the name *Gamaka*. Sarngadeva in his *Sangita Ratnakara*, *Prakirnaka*

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Adhyaya, refers to 15 *Gamakas*. He defines *Gamaka* in the following words: स्वरस्य कम्पो गमकः श्रोतुं विलम्बितः । This definition is followed by a list of 15 *Gamakas* namely *Tiripa*, *Sphurita*, *Kampita*, etc. These names are now out of vogue in Hindusthani music, nor is there perhaps any musician, vocal or instrumental, in Hindusthani music who would be able to interpret these technical names of the *Gamakas* and illustrate them correctly. This does not however mean that there are no graces of music in Hindusthani Sangita. Hindusthani *ragas* suffer as much as the Dakshinatya *ragas* without the use of the *Gamakas*. In fact not a single *swara* is sung or played on an instrument in Hindusthani music but is linked up with the *swaras* proceeding it and those following it.

'Staccato' or detached notes are rarely sung or played on an instrument in Hindusthani music. They come into use only when music in quick tempo with rhythmic evolutions is performed. 'Staccato' passages may also occur in the interpretation of a *Tarūnā* or *Tilānā* in quick tempo. This is why some Western keyed instruments like the Piano, Harmonium, are considered by classicists not fit for the correct rendering of Hindusthani music, except for songs of a light type in which the tempo is fairly quick and which are full of 'Staccato' passages. In these too the Piano may not lend itself easily to accompaniment, being too heavy for music in quick tempo.

As pointed out above, Hindusthani musicians understand correct expression of the *swaras* of a *raga* by the word *utchāra*. This term includes the sense also of correct production of voice, strong and weak accents, besides the various graces of music. A number of technical terms referring respectively to the various graces of music are used by the Hindusthani musicians. They are: 1. *Meend*, 2. *Khatkā*, 3. *Zamzamā*, 4. *Soonth*, 5. *Murki*, 6. *Gītīdī*, 7. *Bahlāvā*, 8. *Gamak*, 9. *Dharan*, 10. *Muran*, 11. *Lāg*, 12. *Dānt*, 13. *Lagūva* and 14. *Tāna*. A few terms are used specially in instrumental music, such as, 1. *Ghanseet*, 2. *Krintan*, 3. *Thonk*, 4. *Jhala*, 5. *Ladi*, 6. *Lad-Guthava*.

In modern Hindusthani music *Gamaka* is only one of the embellishments enumerated above. According to the definition given in the *Granthas*, *Gamakas* are a number of expressions of the notes of a *raga* in which the notes are shaken in comparatively quick or medium tempo. All the fifteen *Gamakas* have been individually described briefly by Sarngadeva. The first five *Gamakas* are *Tiripa*, *Sphurita*, *Kampita*, *Leena* and *Andolita*. *Tiripa* is the quickest throbbing of a note in $\frac{1}{4}$ of a *Druta* sounding like the continuous rattle of a *Damaru*. *Sphurita* is a little slower trill in $\frac{1}{3}$ of a *Druta*, *Kampita*, a still slower shake in $\frac{1}{2}$ of a *Druta*, and *Leena*, a shake in *Druta* tempo, and *Andolita*, the slowest shake, a broad oscillation of a note in *Laghu* tempo. Then follows the sixth *Gamaka* namely *Vali* in which the shake is attended with *Vakrata* or a sort of knot. The seventh *Gamaka* appears, from the description given by Sarngadeva, to be running a passage up and down without a pause in all the three octaves, perhaps, what we call a *Tāna Phirat* in Hindusthani Music. *Kurula*, the 5th *Gamaka*, is *Vali* itself, but in tender and soft manner of expression. The 9th *Gamaka* by name *Ahata* is expressed when a note touches its next note and returns to its place. The 10th *Gamaka* is *Ullasa* in which a line of notes is sung in ascending, each note touching its higher neighbour or it may simply mean a passage of *swaras* in ascending order. *Plavita*, the 11th *Gamaka* is an oscillation of a note in the *Pluta* tempo. Pronouncing a note with a deep sonorous voice and with an aspirate is called *Gumphita*, which is the 12th *Gamaka*. The 13th *Gamaka* occurs when a note is sung with lips pressed. Sarngadeva describes the 14th *Gamaka* in the following words:—

स्वराणां नमनादुक्तो नामितो ध्वनिवेदिभिः ।

The correct interpretation of this statement, in fact, of some others, of Sarngadeva on this topic is difficult. Literally it may mean pressing down or bending down the notes that Sarngadeva would have. He has given no illustration in his notation system of any of the *Gamakas*. Kallinatha does not comment on these *Gamakas* except the last one, namely *Misrita*. Sarngadeva defines this 15th *Gamaka* as follows :

एतेषां मिश्रणान्मिश्रस्तस्य स्युर्भूयो भिदाः ।

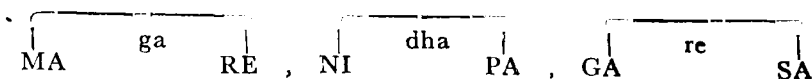
meaning thereby that combinations of these *Gamakas* produce the various kinds of *Misrita* *Gamakas*. Kallinatha comments that by saying एतेषां मिश्रणान्मिश्रः Sarngadeva means that only two or three of the *Gamakas* enumerated above are to be combined and not all of them together. In the absence of noted illustrations and any explanation by his commentators it is not easy to interpret these definitions with exactitude. The word *Gamaka* seems to have come into vogue much later than Bharata's *Natya Sastra* and even *Brhadhesi* perhaps. Parsvadeva explains the term. According to him the effect produced when a certain *swara* touches another *sruti* along with its own proper degree of pitch is a *Gamaka*. It is but natural that a musical note cannot be throbbed, shaken or oscillated in the way it is meant without touching some degree of pitch up or down. Some modern scholars of music have dealt with the subject of *Gamakas* of the *Granthas*. It will be interesting to read their articles on the *Gamakas*. I do not think I need quote them here: I only want to place before this assembly a few thoughts regarding the *Utcharas* from a practical point of view and point out their importance.

I shall now take up one by one the embellishments I have enumerated above and illustrate them.

The first and foremost in importance is the *Meend*. When the voice slides from one note to another without break, touching the intervening degrees of pitch according to requirements of a *raga* it is a *Meend*. On string instruments played by the plectrum the *Meend* is played by pulling the wire sideways and/or bringing it back to its place slightly sounding the intervening degrees of pitch according to the requirements of the *raga*. On string instruments played by the bow the *Meend* is played by sliding the left hand finger on the wire while bowing it continuously without break. Thus a *Meend* is an unbroken transition from one note to another.

In fact *Meend* is the life of Hindusthani music. Indeed, without their *Meends* the *ragas* will be mere lifeless figures.

PA ma GA , NI dha PA , DHA pa MA



The first *Meend* of PA to GA with a touch of *Teevra* Ma in between is a distinguishing mark of the raga *Suddha Kallian*. The next three *Meends* of *Komal* Ni to Pa with a touch of Dha in between, then the *Meend* of DHA to MA with Pa in between and the third of MA to Re with ga in between are the distinguishing marks of *Sorath*. The last two *Meends* are the distinguishing marks of *Bihag*. The notes re and dha are almost non-essential for *Bihag*; they come into use just to link up respectively Ga to Sa and Ni to Pa in the *Avaroha*. In the *Aroha* they are *Varjya-Swaras*. Almost every raga of Hindusthani music has got its *Meends*. All ragas of a serious type such as *Bhairava*, *Darbāri Kānhaḍā*, *Adanā*, *Suḥā*, all the *Malāras*, the *Todis*, *Saranga*, *Kallians* and *Natas* are full of *Meends*.

Soonth is a kind of *Meend* itself when notes at large intervals, say Sa to Pa or Sa to Octave Sa, are linked one with the other in an unbroken, and, more or less nasal voice in *ookāra*. The *Soonth* also occurs in instrumental music when such *Meend* is played on an instrument with a flat or fretless board.

Khatkā is the same as what is known as Turn in Western music. In this a *swara* is repeated twice in very quick succession, first touching its higher neighbour and then in the repetition the lower neighbour. In singing Pa with a *Khatkā* what is actually sung is DHA PA MA PA in a very quick tempo. This

embellishment occurs in the *Khayal* style. It is not allowed in the *Dhrupad* style of singing. It is also very common in the *Thumri* and *Tappa* styles; in fact it occurs in all types of light and light classical music.

Murki is a twist on a note. It is distinctly a feminine gesture expressed by voice. It is a distinguishing feature of the *Thumri*

style which includes *Holi* in *Dipchandi Tāla*, compositions in *Dādāra*, seasonal songs like *Chaiti*, *Kajri*, *Savan*, *Hindola*, *Jhoola*, etc., sung usually in *Kharva* or *Dadra*. The note on which the *Murki* is placed is sung with touches of its neighbouring lower and higher notes all in an unbroken and soft voice in quick tempo. For instance, the *Murki* on Sa of the top octave will in actual notation be (sānirēṣā). PA with a *Murki* will in notation be (pama dhapa). Sometimes a *Murki* is taken up with catch at other notes and ended with a *Khatkā*. For instance :

padha. padha sāni resānisā.
(—) (—) (—, —)

On the Pa the compound *Murki* will be rega rega pamadhapa.
(—) (—) (—, —)

We come across physical *Murkis* every day in our modern life in the films. These are musical *murkis*. Among the ragas themselves there are types of styles in which the ragas are to be sung. Some ragas of a serene and solemn effect, are to be sung in slow tempo, others of a lighter effect are to be sung with little quick passages and *Murkis* and *Khatkas*, a third type are full of *Meends*, and a fourth are full of quick running passages up and down the scale. This reminds one of the classification of ragas in the *Granthas* according to *Geetis*, namely *Suddha*, *Bhinna*, *Goudi*, *Vesara* and *Sadharani*, the name of the *Geeti* concerned being prefixed to the name of the raga, for instance, *Suddha-Kaisik*, *Bhinna-Kaisik*, *Goudi-Kaisik*, *Suddha-Sadharit*, *Bhinna-Shadja*, *Vesara-Shadava*, *Gouda-Panchama* and so on. Perhaps these ragas had each its own peculiar expression, governed by the embellishments natural to it, apart from the flats and sharps, i. e., *Suddha-Vikrit Swaras* of which it was constituted. In Hindusthani Sangeet, ragas such as *Khamāj*, *Peelu*, *Kāphi*, *Pahādi*, *Jhinjhoti*, *Tilak-Kamod* are light types of ragas and as such are expressed with an abundance of *Murkis* and *Khatkas*.

We come next to what is known as *Zamzamā*. This is almost the 'Trill' or 'Tremolo' of Western Music, though not exactly the same. A continuous line of *Khatkas* in an unbroken voice on

Thus a single *Khatkā* will sound like this: (sa), (pa), (ni); (ma) etc. Now these very *Khatkās* sung in an unbroken continuous voice will sound like this: (sa)....., (pa)....., (ni).....

Regarding *Gitkidi* there may be differences of opinion among musicians. I consider it to be a pair or three of consecutive notes sung in descending order, each being attacked with a little grace note, a touch, of its lower neighbour, a sort *Acciatura* in the ascending order. For instance ($\begin{array}{c} \text{pa} \text{ ma} \text{ pa} \text{ ma} \text{ ga} \\ \text{NI} \text{ PA or NI PA MA} \end{array}$). I shall be glad to know if there is another interpretation of this term.

The term *Bahlāvā* is also, like *Gitkidi*, interpreted in different ways by our musicians. Some of them consider them to be little passages of music with ornamentations like the *Meend* and *Andolan*. Others look upon it simply as an *andolan*, i.e., an oscillated note. The literal meaning of *Bahlāvā* is pleasure, amusement. Whether it is sweet little passages of music or a single note oscillated in a pleasant manner, the *Bahlāvā* carries the same idea with it. A *Bahlāvā* in the sense of a sweet little passage of music will be like this :

^{sa} Pa, ^{ma} GA GA MA, RE SA,
 Pa (——) ma dha (——) MA (——) ga PA
 PA MA MA

An oscillated note will be like this:
^{ma} GA ^{ma} GA ^{ma} GA
ni ni ni sa sa sa
DHA DHA DHA ; NI NI NI

This is called *Andolan* in the *Sastra*. In the sense of a little passage of music the word *Bahlāvā* perhaps stands for what is described as *Sthāya* in the *Prakiraṇa-Rāgīyā* of *Sangeeta Ratnakara*. Sarṅgadeva describes quite a large number of *Sthāyas*, as many as ninety-six, each with its individual manner of expression. Explaining these *Sthāyas* will be an interesting study. This topic alone would offer enough material for a learned treatise. Sarṅgadeva further takes up the subject of *Kaku*. These too refer to expressions of *svaras*, *ragas*, regional styles, individualities of voice qualities and styles of instrumental music subject to the type of instruments, string, wind and hammered solids.

The term *Gamaka* is used in modern Hindusthani music, as I have already said, in reference to a strong or explosive and, at times, aspirated accent on a note. It is also applied to broad and forceful shaking of notes. These *Gamakas* are used often in whole passages of music. The aspirated *Gamaka* has now become a distinguishing feature of the *Dhrupad* style of the Udaipur *Gharana* of the late Zakir-ud-deen and Allahbande Khan, descendants of renowned Bahram Khan. The sons and grandsons of Allahbande Khan have now adopted the family title of Dāgar. This aspirated *Gamaka* is used in *Dhrupad* style and its *Alaps* or *Nom-Tom*, 'Tanam' as it is called in Dakshinatya music. The other type of *Gamaka*, the violent shaking of notes, is used in *Khayal* style.

Dharan and *Muran* also are terms used by the *Dhrupad* singers. The literal meaning of *Dharan* is bending down, sliding down or rolling down. A slope is called a *dhāla*. A *swara* in low pitch is qualified as *Dhālā*. The setting of the Sun is called its *Dhalnā*, going down. By the grammatical rule of रलयोः सावर्ण्यम्, the 'la' *kāra* is quite likely to become 'ra' *kāra*, as it often happens in the regional languages. I have no clear idea of the actual forms of *Dhara* and *Muran*. I would however draw the attention of musicologists to the term *Dhala* explained by Sarngadeva in his observations on the *Sthāyas*. *Muran* literally means turning about. The *Dhrupad* singers who use these terms should be able to explain and demonstrate both these terms. *Lāga-Dānt* are the *Raganga* or *Raga-Bhava-Saṅkharas* and pauses. Both these are very important. The little phrases are typical or distinguishing features

of a *raga*. For instance in *Kāṇhadās* the oscillated *Komal Gāndhāra* and its *Vakṛata* in the *Avaroha* are the *Lāga-Dānt* of *Kāṇhadāsi*. Cf.

ma ma ma
(GA GA GA MA RE SĀ)

and the Swara-Sangati of *Komal NI* and *PA* in the *Avaroha* is also a mark of *Kāṇhadāsi*. Thus:

(NI PA, GA GA GA MA RE SĀ)
will always bear out a *Kāṇhadāsi*. Similarly,
pa
RE MA PA MA RE, SA NI, SĀ

is a typical phrase of *Sāranga*. The term *Lāga* has also the sense of touch, a shade, sprinkling, in a *raga*, of another *raga*. In common parlance our musicians use this term often. Thus they say, राग में सोरठ का लग है, meaning thereby that a certain *raga* has a touch, a shade, a sprinkling of *Sorath* in it.

The term *Dānt* has more or less the same meaning as *Lāga*, but from a different point of view. It means the refrain of a *raga*, i.e., a cadence which occurs at the end of an *Ālāpa* in the same way as the refrain of a song. This refrain must be a phrase typical to the *raga* concerned so that at the end of the extempore wanderings in the *raga* the musician must reach back home to the refrain of the *raga*. For instance, let us take the *raga Adānā*. This *raga* opens at the octave *SĀ* and also closes at it. In fact the Octave *SĀ* is the centre of attraction in *Adānā*. The typical phrase is:

(ni)
SA DHA NI SĀ.

All the *Ālāpas* will end at the top *SĀ*. *Dānt* also means a close up.

The word *Lagāva* is used by our musicians to denote what is called 'Attack' of a note in Western music.

Tāna ordinarily means a running passage up or down, and also up and down the scale of a *raga*. The word *Tāna* is also used in the sense of *Sthāyas* or *Rāga-Sanchāras*. Thus when our musicians say, इस अस्ताई में तानें बड़ी अच्छी रखी हैं उस्तादनें, they mean by *Tāna* the *Rāga-Sanchāras*, the cadences of the *raga*.

Just as vocal music, our instrumental music also has got its *Utchāras* or ornaments. They are called *Karanas* by the ancient musicologists. They define *Karana* in the following words, वीणायां हस्तव्यापारः करणम्, also करणं वीणायां धातुः ।

Thus *Karana* is the general term applied to fingering and striking the wires of a string instrument as well as to musical phrases produced on it. Sarngadeva has referred to six *Karanas* and thirtyfour *Dhatus*. *Dhatu* is just a musical phrase. Fingering and striking the strings as well as the musical phrases produced on a string instrument both come under the term *Karana*. Besides most of the graces used in vocal music, our instrumental music has other ornaments typical to the kind of instrument, e.g., stringed instruments played by strokes of the plectrum, those played by the bow, wind instruments and solids. A few of them, as I have pointed out some time ago, are *Ghanseet*, *Krintana*, *Jhālā*, etc. These can be demonstrated by an instrumental musician.

Our written music has no signs for most of these graces. The *Meend* and *Khatkā* are respectively indicated by an arc between the two notes for *Meend* and a bracketted note for the *Khatkā*. But the lack of signs for the ornaments is not felt because they say that putting grace-notes attached to the ornamented note or notes 'does the job'. I will note below a few passages of music containing these ornaments.

The *Meend*: NI ^{dha} PA; GA ^{re} SA; MA ^{ga} RE;

The *Khatkā*: (SA) ⁿⁱ DHA SA ⁿⁱ P A ^{ma} GA etc.,
(DHA) = nidhapada
(GA) = magarega

Zamzamā : $\dot{r}\dot{e} . \dot{n}\dot{i} . \dot{r}\dot{e} . \dot{n}\dot{i} . \dot{r}\dot{e} . \dot{n}\dot{i} . \dot{r}\dot{e} . \dot{n}\dot{i} . \dot{r}\dot{e} . \dot{n}\dot{i} .$ (add
SA SA SA SA SA SA SA SA SA libitum)

or

$\dot{n}\dot{i} . . . \dot{n}\dot{i} . . . \dot{n}\dot{i} . . . \dot{n}\dot{i} . . .$
SA RE SA SĀ RĒ SĀ SĀ RĒ SĀ SA RE SA

Gitkidi : pa ma
NI PA or pa ma re
sa ni pa pa pa ma pa sa ni
RE SA NI , SĀ NI PA , RĒ RĒ SĀ

Murki :

" " "
SĀ ni (SĀ) or PA DHA padha SĀ NI (SĀ)

Andolan : ni ni ni ni
DHA { DHA { DHA { DHA {
ga ga ga ga
RE { RE ga RE ga RE SA

Gamaka : For the aspirated *Gamaka* of the Udaipur style of *Dhrupad* there is so far no sign in our notation. The grace-note on which the principal note is to be taken up can of course be shown. But the forceful explosive aspirant is not indicated. That has to be understood from the context of the passages. The sound effect of this *Gamaka* is like the thundering of clouds or like the effect of beating a water-pitcher with its mouth down on the surface of a body of water. A passages of music with this type of *Gamaka* followed immediately by another in a soft and subdued voice certainly makes a peculiar impression. This *Gamaka* would be most fitting in songs in the *Malhāras* and some *rāgas* like *Hindol*, *Sankarā*, *Bahār*. They will be misfits in *rāgas* of soft and delicate nature such as *Desi*, *Jaijivanti*,

Khamaj, *Jhinjhoti* and *Kambhoji* as it is called by some musicians. Songs in *Malāras* or *Malhāras* are descriptive of the rains and storms and thundering clouds and to make an effect of the rains and thunder this type of *Gamaka* would be quite the proper embellishment. This type of *Gamaka* is more common in the *Dhrupad* style of *Alaps*, i.e., extempore elaboration of a *rāga* and songs such as *Dhrupad* and *Horis*. This *Gamaka* may be used in the *Khayal* style at times, but it is very rare. But there are *Gamak-yukta Tanas* and passages elaborated in the *Khaya* style which can be indicated on paper in the notation by the grace notes. For instance :

sa re ma pa ni sĀ rĒ ni re sĀ ni
NI Sa RE MA PA NI SĀ RĒ SĀ NI PA

pa ma re
MA RE SA.

There is no aspirate in this, though it is to be sung in a loud voice. This too may have an effect of the thundering clouds. We are told stories of musicians of the past who possessed powerful voices and having sung such powerful *Tānas* that the music hall vibrated in response and the cloth covering of the hall got rended out. Today we require a microphone even in a small chamber of music. Our actors on the stage of the recent past could throw their voices right to the other end of a big auditorium even in their dialogues, not to speak of the songs. Our vocal musicians of today have, it appears, become so mike-conscious that they feel it impossible to sing without that little dummy right in front of their noses. When our stage singers of a few years ago could make themselves heard upto the end of a big auditorium it may not have been quite impossible for a musician of a few centuries ago to have set a whole music chamber vibrating powerfully enough to tear the cloth mounting of the roof. I think acoustics should be able to provide a scientific explanation for this phenomenon.

The rest of the *Utchāras* or embellishments are more or less of the nature of cadences of music and as such they are constituents of *rāgas*.

The importance of the grace notes or *Kaṇas* as they are called in the notation system is obvious. These *Kaṇas* influence even the degree of pitch at which a note is to be expressed as per requirements of a *rāga*. For instance, the *rāga Bhimpalasi* is a *Janya*, a derivative of the *Kaphi thata* or *Khara-Hara-Priya Mela* as it is called in the Dakshinatya Sangeet. But the *Komal* or *Kaishik* Ni of this *rāga* when it is sung in an *Arohi* passage, i.e., a passage up the scale, it rises up slightly, simply because it is always sung with the grace note of the SA of the top octave attached to it so that in writing this note we have to write a small sa on top of it. All *Komal* ni is occurring in the *Ālāpas* of *Bhimpalasi* in the passages up the scale will have this grace note of sa attached to them. Similarly the *Komal* Ni-s occurring in the *Mandra Sthayi* or *Mandra Saptaka* will have the grace-note of *Madhya Sthayi* Sa attached to it. Thus passages up the scale in *Bhimpalasi* containing Ni *Komal* will be sung as:

$\begin{array}{cccccccccccccccc} & \text{ma} & & & \text{sa} & \text{sa} & \text{sa} & \text{sa} & & & & & & & & & \\ \text{MA} & \text{PA} & \underline{\text{GA}} & , & \text{MA} & \text{PA} & \underline{\text{NI}} & \underline{\text{NI}} & \underline{\text{NI}} & \text{PA} & \text{NI} & \text{SĀ} & & & & & \\ \text{sa} & \text{sa} & & & \text{sa} & & & & & & & & & & & & \\ \underline{\text{NI}} & \underline{\text{NI}} & \underline{\text{SĀ}} & \underline{\text{GA}} & \text{RE} & \underline{\text{SĀ}} & \underline{\text{NI}} & \text{DHA} & \text{PA} & & & & & & & & \end{array}$

The *Komal* NI occurring at the end of this passages ending down the scale at PA is distinctly lower than all the other *Komal* Ni-s that have come up the scale. Similarly the *Komal* Dha in *Desi* goes up a bit on account of the grace note of *Komal* Ni attached to it.

$\begin{array}{cccccccccccccccc} \text{sa} & \text{sa} & \text{ni.} & & \text{ni} & & \text{pa} & & \text{ma} & & & & & & & & \\ \underline{\text{NI}} & \underline{\text{NI}} & \text{SA} & \text{PA} & \underline{\text{DHA}} & \text{PA} & \text{MA} & \text{PA} & \underline{\text{GA}} & , & \text{RE} & \underline{\text{GA}} & & & & & \end{array}$

$\begin{array}{cccccccccccccccc} \text{RE} & \text{SA} & \text{RE} & \underline{\text{NI}} & \text{re} & \text{sa} & & \text{Or} & \text{pa.} & \text{ni} & & & & & & & \\ & & & \text{NI} & \underline{\text{NI}} & \text{SA.} & & & \text{SA} & \underline{\text{DHA}} & \text{PA} & & & & & & \end{array}$

$\begin{array}{cccccccccccc} \text{pa} & & \text{ma} & & & & & & & & & & & & & \\ \text{MA} & \text{PA} & \underline{\text{GA}} & , & \text{RE} & \underline{\text{GA}} & \text{RE} & \text{SA} & & & & & & & & \end{array}$

Our *ragas* are full of such intonations influenced by the grace notes attached to the *swaras* in them.

Music is a language and the *ragas* have traditional conventions to be observed for their correct rendering. The written music has to be filled up by such embellishments in practical demonstrations. There is much more to be "read between the lines", as they say, in the language of music than in the usual worded language. Even in the script of worded language accents, emphases, pauses, pitch of the voice, and strength have to be filled up in actual speaking. The script is certainly not a perfect representation of the spoken sentences. Why then find fault with written music?

My purpose in making these observations is just to open up a subject for a specialised study and research, common to all music, be it Hindusthani, Dakshinatya, or Western. In fact I would feel highly gratified if we get some information on the ornaments or embellishments which occur in Western music, especially in the extempore elaborations of a musical theme. In Indian music the personality of the musician, his voice, his mood for the moment, natural inclinations, the background of his training, his own efforts in the practice of music, his experience, etc., give a more or less personal touch to his rendering of a *rāga* or a musical composition. Thus the *Bihag Rāga* rendered by four topranking musicians will of course be *Bihag* all right and yet it will make four different effects.

NEW TRENDS IN AMERICAN DANCING

By

Clifford Jones

In discussing dance in America, I think I need not dwell on the early history of dance. Suffice it to say that the period preceding the first quarter of the 20th century was almost exclusively European and derived of the classical ballet traditions of Italy, France and Russia. In addition to this there was a great legacy of folk dance forms derived from European origins. These had been absorbed and reformed within the changing pattern of American life.

Before the nineteen twenties there is little that can be called an American form of dance. And certainly not in the sense of a serious classically oriented technique of expression that could be called contemporary and expressive of the new changing world. Prior to this period classical ballet had become the only recognized form of serious dance theatre. The folk-forms themselves were almost totally neglected and the scope of the existing dance forms was threatened with the paralysis that sometimes overtakes an art form when it has crystallized and begun to lose its content and *real* meaning.

In the face of this creative stalemate came several provocative and exhilarating personalities with diverse and powerful questions. Personalities like Isadora Duncan, who questioned the whole tradition of European dance and for the first time in hundreds of years, in defiance of custom, danced barefoot upon the public stage in flowing robes in imitation of the ancient Greeks. Her mission was to liberate the body as well as the soul of the dancer and to re-examine what was for her, the true classical origins of Western dance in the tradition of the ancient Greeks. What of real expression and creativity in dance, she asked. Was the dance to be bound by stifling convention and smothered by a costume that restricted rather than emphasized the movements of the dancer? There were others of course who asked similar questions.

However, all was not a questioning revolt against the existing forms of the dance. Americans had seen the brilliance of Nijinsky, Mordkin and the great Pavlova had therefore questioned the art of Ballet itself, to the extent that great masters of the art were persuaded to come to the United States and teach, create and build a new, finer expression of the art reviving it in its new atmosphere with a contemporary vitality. This movement was largely responsible for the development of such fine Ballet companies as the American Ballet Theatre, the New York City Ballet, and the San Francisco Ballet.

In addition to this revival of the classical ballet, came the revitalizing of the whole of the dance scene in America. Through the influence of such pioneers in ethnologic dance forms as Ruth St. Denis and Ted Shawn, the people of the United States for the first time tasted the fascinating dance arts of the East. American dancers were made aware of the great body of tradition in the art of Japan, Siam, Indonesia and India. It is to a great extent through the developments and experimentation of such artists as Charles Wiedman, Doris Humphrey and Martha Graham, all of whom were members of the Denis-Shawn Company on its tour of Asia, that the modern movement in American dance first came into being. It is an exaggeration to say it was totally an American movement. In Germany principally under Von Laban and Mary Wigman a similar "new" movement came into existence. And many of the developments in Germany found their way to the United States. As so often is the case, it was actually an absorption, a re-evaluation and a synthesis of of many factors that took place.

New attitudes were formulated and old ones rediscovered, all aiming at the direct, simple, universal approach to aesthetic communication through the means of movement and expression and with a deep concern for the spiritual values of life.

The re-evaluation of ideas has extended in scope to the question of cultural source materials as well. And in contemporary theatre, dance has seriously made use of the great wealth of material that has come to us from the legacy of American Negro folk-art and music such as jazz. The rhythms of the Caribbean

and our Latin heritage have also been utilized to broaden this experience of cultural variety in America. Even the simple folk dances of the early pioneers and settlers have found expression in the contemporary dance of America. All of these many factors have contributed to an integral awareness that can be seen in theatre dance, whether it be purely entertainment, as on the commercial stage, in the cinema, or whether it is aimed at the most profound aesthetic expression. The dramatic theme or action of the story is thought of as *uppermost*, and the integration of *all* the theatre arts is to reveal the *theme* in its fullest terms visually and audially. According to the needs of the specific piece, dance can be one of the most important factors in furthering the total communication of ideas.

In the area of new trends in American dance, we cannot but discuss the influence of dance forms deriving from the many varied cultural groups within America. Many of these, though originally from Europe, Africa and South America, have become absorbed and reshaped within the social pattern and life of America, thereby contributing a special ethnic influence that is vital and distinctly different from the past tradition, and because of this very cultural vitality and difference, enhances and widens the scope of creative expression in contemporary dance.

I will attempt to demonstrate for you some of the examples of differences in movement expression of at least two of the most influential forms of ethnic dance that have been absorbed into contemporary dance in America today. Apart from the legacy of European folk material, is a wealth of source material originating in the social and ritual dance forms of Africa. These, through a period of some two hundred and fifty years of transition and development in South America and the Carribean Islands, form an influential part of the present-day social and theatre dances and music. Through the fusion of the culture of Spain and Portugal with that of Africa and the indigenous peoples and cultures of South America, there has emerged a vital aesthetic expression in dance and music characterized by strong, complex rhythms and movements of the pelvis, torso and head, accented

with abrupt moments of tension and relaxation, alternating sharp staccato movements and flowing undulating movement.

By contrast a combination of movements in the classical balletic style would have a very different flavour and visual image. Essentially this image is linear and emphasized by upward movements and horizontal ones directed against gravity and dictated by a set pattern and definitely systematized technique of movement. Whereas the Afro-Latin influence produces a freer use of the body, demanding in its turn a special development and broader articulation, it demands less of rigid technique and sacrifices the classical basis of restraint and limitation for a greater range of expression whose highest pitch can be called frenetic.

The influence of ethnic forms such as those of Central and South America, or the variety of dances and music from the American Negro heritage, jazz forms, or the early phase of the Western movement, the dance of the settlers, the cowboys, the dance hall girls, the social square dances and reels—all of these form material that is continually being drawn upon for inspiration and interpretation in contemporary dance. The gestures, costumes, characteristic movement, choreographic pattern and design, are rich sources for expression. As well as movement, the rhythmic structure and melodic motifs of their music are drawn upon.

These trends cannot be rightly called trends—because it is much more than a passing or transitional period. The fusion and refusion will go on, all of it becoming part of the overall expression in contemporary dance in America, expressing at once the varied social and cultural pattern of the United States.

The second most important influence or trend that has shaped contemporary American dance is the rediscovery of our own folk tradition, spanning particularly the period of Western development as the frontier was pushed across America westward to the Pacific. The atmosphere of this era has given the inspiration for the central stylistic motif of the ballet “*Western Symphony*”.

The theme of the Western frontier is a difficult one to use as the motif of a classical ballet. Heretofore, several ballets had been created in the character style, making more direct use of folk forms and a definite narrative plot. This ballet, created by Georges Balanchine, is an exception and depends on no real plot, only the barest suggestions of actual incidents being used to form ideas that are developed more for their emotional value or mood as illustrations of the Western era.

This suggestive use of gesture and mood in the choreography is all handled within the form of the classical ballet. The music itself, based on folk tunes, is handled in the formal structure of composition and presented in a series of movements, each with its dominant mood. This is perhaps the first American classical ballet based on Western folk music representing the successful integration of the folk and classical elements.

UNTEMPERED INTONATION IN THE WEST

By

H. Boatwright

I

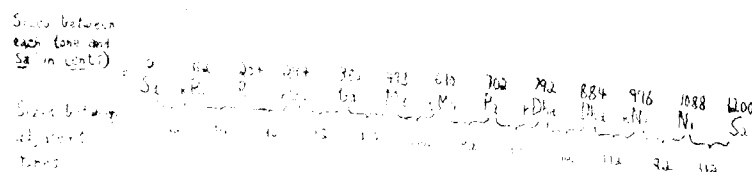
It is well-known that the dominant musical instrument in the West is the piano, and that this has been the case since about the beginning of the nineteenth century. One sees this fact demonstrated every year in the applications to music schools. There are usually three or four times as many pianists taking entrance examinations, as there are violinists, wind instrument players or vocalists. What is the great appeal of this instrument? It makes possible the performance of harmonic music by only one person. This is true, of course, for the organ, which would seem to be a superior instrument to the piano, in that it can sustain its tones. But the great cost of organ construction, as well as the immovability of instruments of any significant size, has given the piano an advantage, as far as possibilities for widespread use are concerned. The piano is the musical tool of all Western musicians, whatever their specialty, and nearly all of the great composers from Beethoven onward have been primarily pianists. The effect on musical idioms brought about by the dominance of the piano has been significant. So much writing by pianist-composers has affected, not always for the best, the general style of composition for strings and voices, individually or in combinations. Even the modern orchestra, as handled by such a composer as Stravinsky, often sounds like a highly coloured imitation of the piano, possibly because the music takes its shape under the fingers of the composer at the keyboard.

Just as the piano has exerted a significant influence on musical idioms in the West, its system of tuning—equal temperament—has had serious effects on theoretical thought. Before discussing these effects, let me try to illustrate briefly what equal temperament is, and also give some of the reasons for its rise as a tuning system in the West.

First, let us establish a matter of terminology. Let us assume that for measuring the spaces between pitches we have an octave (*saptak*) divided not into 22 or 66 parts, but into 1200 parts of equal size, called *cents*. This method of measuring tonal distance was introduced by A. J. Ellis, the translator of Helmholtz's classic work, *On the Sensation of Tone*. I shall use Ellis' terminology throughout this paper. You may find Ellis' methods of translating vibration proportions into cents fully described in Appendix XX, Section C, of Helmholtz.

To acquaint you with this method of indicating scale pitches if you are not already familiar with it, here are the twelve basic notes of the sixtysix *shruti* scale given by Alain Danielou in Volume I of his *Northern Indian Music*, converted into cents. Here and elsewhere in this paper, the North Indian designations for flat (*komal*) and sharp (*tivra*) are indicated by *k* and *t* placed before the tone names.

Fig. 1 A North Indian Intonation



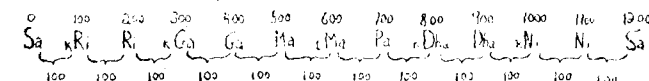
If one looks at the numbers below the notes, one sees that the spaces between the consecutive tones are not equal, but are of three sizes: 112, 92 and 90 cents. Imagine a harmonium tuned this way in India. Let us say that a certain singer were to find the *sa* of this instrument too high or too low for his voice. The harmonium player would have to treat some other note - perhaps *k. ga* - as *sa*. Starting on this point among the keys (the right hand one of two black keys), he would get a scale with a completely different intonation from the one fixed above the usual *sa* of the keyboard (the white key just to the left of two black keys).

It was this same practical difficulty which caused the West to seek a tuning with equal spaces between the notes, once keyboard instruments (organ and harpsichord) began to rise to

prominence. Aside from the practical advantages of this tuning in accompanying voices, the aesthetics of Western music seemed to call for a *sa* which could be changed, even within the same piece. After more than two centuries of experimentation with unequal tunings of various kinds, practical solutions for equal temperament finally appeared in the middle of the seventeenth century, and the system was gradually adopted, the conversion of church organs still going on as late as the nineteenth century.

A chart for equal temperament in cents is extremely simple, consisting entirely of even numbers. Compare the figures in the chart below with those in the previously given chart.

Fig. 2 Tempered Intonation (Western)



Without going into the question of whether the basic tones given by Danielou are the best possible choices or not, we can certainly ascribe a certain validity to them, as having evolved naturally in Indian theory and practice. If they constitute a basic intonation, then equal temperament, whatever its advantages, must be quite false. Not one tone corresponds between the two intonations.

Returning again to the influence upon theoretical thought of the accomplished fact of tempered intonation, we find that as this method was adopted, theorists paid less and less attention to problems of pitch. The torrent of writing on tuning and intonations problems in the 15th, 16th and 17th centuries began to diminish in the last half of the 18th century. The typical 19th century theorist was concerned mainly with reformulating, over and over, the rules of academic harmony and counterpoint. This was in spite of the fact that during the 19th century, Helmholtz, not a musician but a natural scientist, was approaching the theory of music from a fresh scientific angle, and that his translator Ellis was making important historical studies of pitch and tuning. In our own time, in spite of some notable exceptions, many composers are not interested even in practical theory, much less in such abstract and apparently irrelevant phases of it as the

problems of tuning and intonation. Such composers contend, rightly, that this kind of theory has nothing whatever to do with musical composition itself. While it is obvious that artistic battles cannot be won on a theoretical battle-field, theoretical battles must be won as a necessary preliminary to artistic conquest. The artist-composer inclines to take the spoils of theoretical battles entirely for granted, as a child takes for granted the advantages of the society in which he lives. But just as responsible adults have to remain aware of the values on which society is based in order to prevent degeneration, responsible musicians ought to remain aware of the fundamentals of theory on which their art is based. Not to do so is to admit the gradual encroachment of error. In this way, the let-down in the study of pitch problems following the great achievement of equal temperament has led gradually to a completely erroneous evaluation even of equal temperament itself. The piano pitch began to be regarded as the proper form of intonation. Vocalists and choruses began to have their intonation "corrected" in rehearsal by the piano. All this has led finally to the idea which is fairly prevalent among otherwise knowledgeable musicians nowadays: that the hearing and pitch sense of Western musicians in general has somehow become changed to conform to equal temperament. This idea either supposes that there is no such thing as a natural sense for intonation, or that the process of evolution was somehow able to operate much faster with our hearing sense than with others, bringing about a change which ordinarily might have taken millennia, within the space of a few hundred years. I think neither supposition is correct. We have a pitch sense in the West that functions on the same basis as yours or any other peoples' (whatever differences there may have been in cultural development), and this pitch sense has not been affected at all, basically, by the presence among us of tempered pianos.

Some of you may have encountered statements by Western writers which give the impression that our hearing sense, because of equal temperament, is not like your own. Such an impression could be created easily by a statement like the following one by the distinguished English scholar, J. Fox Strangways, in reviewing the *Grammar of Carnatic Music* by the Madras writer, C. S. Ayyar,

for *Music and Letters*, January, 1940. I came across the statement as it is quoted in the new volume by Mr. Ayyar called *Acoustics for Music Students*. It reads:

".....The European, wedded for sufficient reason to equal temperament, has not forgotten that he had, three centuries ago, pure intonation, and he can therefore understand the Indian scale, though he may be unable to feel it."

Mr. Fox Strangways may not mean by the phrase "wedded to equal temperament" that all of us are entirely faithful spouses; he acknowledges later in the same review that the situation is different for our unfretted stringed instruments. But he allows perhaps too much importance to keyboard intonation when he assumes that it can affect our ability to feel pure intonation. Actually, three centuries ago the untempered keyboards were, in any case, not tuned in what could be called pure intonation; they underwent considerable artificial adjustment of the pitches. And the main source for the purest kind of intonation in so far as such a thing is possible, was the same then at now: singers and players of stringed instruments.

The idea that Western musicians feel equal tempered rather than natural intonation nowadays will not stand up even if one considers only the practical difficulties of tuning a piano. If our ears were truly wedded to equal temperament, any one of us should be able to tune a piano the way you tune the open strings of your veena—"by ear." But even the best musician cannot tune a piano in equal temperament without knowing the piano tuner's tricks. And the people that tune pianos are very often not musicians, nor do they necessarily have the pitch sense which is essential for the violinist or singer. Since equal temperament includes not a single relationship between tones in its normal vibration ratios, (we shall discuss later what these are), the process is perhaps better described as a conscious mis-tuning, rather than a tuning. What the tuner, or "mis-tuner," does is to learn to recognize the consequences of the dissonances he creates by distorting intervals, these consequences being the acoustical phenomenon called beats. By counting the number of throbbing beats per second between the mistuned notes, he

knows just about when he has distorted them properly. A system of cross checking different combinations of tones helps to smooth out irregularities and to give the tuning the consistency which is the main beauty of equal temperament.

If anyone has watched a piano tuner go through this process—gaining the distorted pitches with painstaking effort over a period of hours—how could he imagine that a singer or stringed instrument player could find these exact tones at the speed required in musical performance? While the ear will respond with immediacy to tonal combinations with normal vibration ratios—just as a veena string may be seen to vibrate sympathetically when the exact same pitch is sung—it cannot respond as easily to other tunings. How would it select quickly the right one from the nearly unlimited number of other possible pitch combinations lying close by, since the slightly mistuned sounds do not differ among themselves as much as all of them differ from pure sounds?

Stringed instrument players and singers, then, do not, and cannot use equal tempered pitch. Even in performing with an equal tempered instrument, they adjust to it only at points where the clashes become noticeable. When a violinist plays with a piano accompaniment, there are actually two systems of intonation going on concurrently. This is not as objectionable as one might think, because the piano does not sustain its tones (prolonging clashes), and because the violin tone color is so different from that of the piano that it mixes not at all, forcing the ear to accept the music on two color planes and making two intonation planes not incongruous.

What kind of intonation do we actually have in the West for musicians who do not rely on the tempered keyboard? How does this intonation relate to that of India? I shall try to answer the first question for you, and I shall leave the other one to your thoughts after I have acquainted you with untempered intonation in the West.

II

Since nature gives us no tones of fixed pitch (even those pitch-giving temple columns of Indian legend must have been

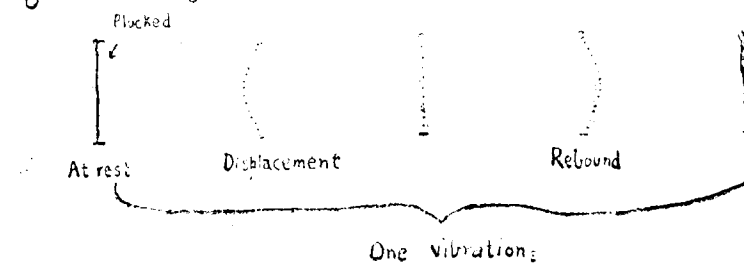
built by man), the problem of intonation is always that of relating one tone properly to another. *Pa*, for example, has no correct pitch except in relation to *sa*.

When we hear a player tuning a tambura, we know the pitch he is seeking for *Pa* as well as he does. Yet, neither of us has any external means of measurement. Our ears function alone with great precision in determining the true pitch. A significant fact, too, is that there will be no difference of opinion between Western and Eastern listeners in regard to the pitch of a combination like *sa-pa*. Some factor broader than peculiarities of cultural development plainly supports this unanimity. That factor is the acoustical phenomenon known as the *partial, harmonic or overtone series*. (It is unfortunate that while the phenomenon is universal, we still have to struggle with three accepted names for it. I shall call it, henceforth in this discussion, the *partial series*).

The partial series is most easily demonstrated by means of a vibrating string, although its laws are applicable to every kind of musical tone. Therefore, let us examine in some detail the processes which occur when a string is plucked or bowed.

When a string is disturbed and forced away from its position at rest, it moves to a certain point of displacement. Its elasticity will bring it back to the rest point, and beyond that to a point of displacement on the opposite side of the starting point, which is equal in distance to the first displacement. Then it returns to the rest point, from which it repeats the foregoing process with gradually decreasing energy until it finally returns to complete stability. The following diagram will illustrate:

Fig 3 Vibrating String



From the analysis given so far, we can derive several basic definitions.

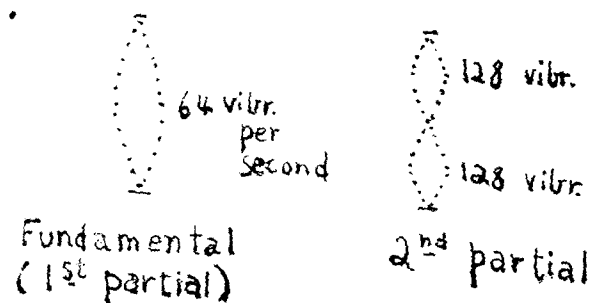
The complete process from rest to displacement and from rebound to rest again is called one *cycle* or *vibration*.

The number of cycles or vibrations per second is called the *frequency*. We recognize frequency as *pitch* in all practical cases. The higher the frequency, the higher the pitch.

The vibration of the whole string, as shown above, produces the *first partial*, or *fundamental pitch* of the string. Let us call this *sa*.

A string vibrates not only as a whole, but in segments, separated by less active points called *nodes*. One can observe this phenomenon by lightly touching a sounding string at the exact middle. This nodal point will become inactive, and the string will be seen to vibrate in two halves. When the nodal point in the middle of the string is touched, one hears not the fundamental *sa*, but the higher *sa* above it. The explanation of this fact brings us to another fundamental law of physics: *frequency of vibration is in inverse ratio to string length*, if all other factors such as tension, thickness, etc., are the same, as they are in this case. To put it more simply: the shorter the string, the higher the pitch. If the two segments of the string are one half the length of the whole string, they will each produce vibration frequencies double those of the fundamental.

Fig. 4

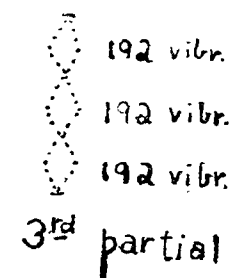


What is somewhat difficult to conceive is that the upper *sa* is not heard separately from the main *sa* when the whole string vibrates, yet its vibrations are present in the tone. This upper *sa* is called the *second partial*. (With the other terminologies, it would be called the first *overtone* or *harmonic*.) The presence of the second partial, and others resulting from still further subdivisions of the string, is what gives a tone its particular *quality*, *tone color*, or *timbre*, to use a French word which we have absorbed into English.

When you tune the upper and lower *sa*-s of the *tambura*, what you actually do is to match the upper *sa* string to the second partial of the lower *sa* string. While you do not hear the second partial separately, you do hear the noisy beats that result when the high string is close to but not actually with the second partial. When you arrive at the right pitch, the beating stops and you have the smooth sound of pure intonation.

The next subdivision of the string is in three parts, separated by two nodal points. If one touches either of these points lightly, the fundamental stops sounding, and one hears *pa* above the higher *sa*. This is the *third partial*. As each segment of the string is one third of the whole length, the vibration frequency of the third partial will be three times that of the fundamental.

Fig. 5



When you tune *pa* of the *tambura*, you adjust it so that it blends with the third partials of the *sa* strings.

The further subdivision of the string into partial vibrations continues according to the arithmetical series, 1, 2, 3, 4, 5, 6, 7, 8, and so on, theoretically to infinity, the more remote partials having less and less influence in the tone quality except when they are brought out and amplified by the resonating peculiarities of a given instrument.

Without carrying detailed description any further, let me place before you a chart showing the order of partials up to number sixteen.

Fig. 6

The Partial Series (1 to 16)

Partial Numbers	Vib-rations	Tone Names	Intervals	Prop-ortions of vibr-ations	Interval Sizes in cents
16	1024	Sa			
15	960	Ni	Minor second	15:16	112
14	896	ri			
13	832	dh			
12	768	pa			
11	704	ma	Major seventh	8:15	1088
10	640	ga	Major second	(9:10)	(182)
9	576	ri			
8	512	sa	Major second	8:9	204
7	448	ni	Minor seventh	5:9	996
6	384	pa	Minor sixth	5:8	814
5	320	ga	Minor third	5:6	316
4	256	sa	Major third	4:5	386
3	192	pa	Major sixth	3:5	884
2	128	sa	Fourth	3:4	498
			Fifth	2:3	702
			Octave	1:2	1200

III

The most ancient theoretical formulation of scale intonation in the West is called *Pythagorean*, after the ancient Greek philosopher, Pythagoras (c. 800 B.C.), who, by legend, invented the method of calculation. The existence of similar methods in the East implies either cultural contact, or independent discoveries of certain natural principles. You will see a close resemblance between what we call Pythagorean intonation and that described in your own ancient treatises.

The Pythagorean *method* may be used for deriving scales of different types. It was used in the Middle Ages for scales different from those of ancient Greece. Let us use it here to fix the intonation of *Mela 29*, *Raga Sankarabharana* (or Hindustani *Bilawal*).

Pythagorean scale calculation uses as its basis either the interval of a perfect fifth, 2:3, or the perfect fourth, 3:4, or a combination of these intervals. The result is the same in any case. I shall give here a procedure using the perfect fifth.

In the terminology of Ellis, the fifth (2:3) has 702 cents. *pa* (702) is the first tone to be fixed in the scale.

If we add a similar interval of a fifth above this *pa* (702), we get *ri* in the higher octave, standing at 1404 cents from the starting point, *sa* (0). We can bring this tone down into the octave below by subtracting 1200 cents (the size of the octave). If we subtract 1200 from *ri* (1404), we get the lower *ri* at 204 cents.

If a fifth is added to *ri* (204), we get *dha* at 906 cents.

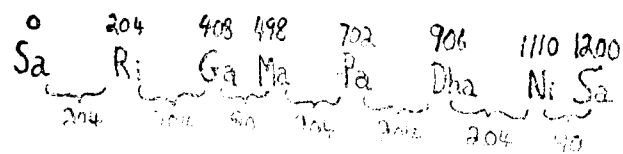
If another fifth is added to *dha* (906), we get *ga* in the upper octave at 1908 cents from the starting point. To bring *ga* down into the lower octave, we subtract 1200, leaving *ga* at 408 cents.

If a fifth (702) is added to *ga* (408), we get *ni* (1110).

Ma can be derived by subtracting a fifth (702) from the upper *sa* (1200). This gives *ma* at the correct size of 498 cents.

Here is the whole *Mela* 29, *Sankarabharana*, in Pythagorean tuning:

Fig. 7 Pythagorean Tuning.



Another feature of the partial series which should be observed in the chart is that *the order numbers of the partials give the vibration proportions of the intervals*. For example, a fifth is found between partials 2 and 3. The proportion between the vibration frequencies when this interval is sounded in pure intonation will invariably be 2 to 3. The vibration numbers given in the chart for partials 2 and 3 (*sa-pa*) are 256 and 384, and these numbers are in that precise proportion to each other.

The fundamental *sa* of the series given is set at 64 vibrations per second, which is just about the lowest tone that a heavy-voiced male singer can produce. The choice of these particular frequencies, and in fact, standardization of pitch, was accomplished in the West less than a century ago. There is still a small variance between the standard pitches of Europe and the United States.

The idea may readily occur that the imposing array of partials above one *sa* may contain all the tones of the scale. But closer examination of the chart will show that even such important tones as *ma* and *dha* are missing. What we *do* have in the partial series, however, are interval models for tuning the scale tones. *Sa-ma* may be tuned as though it were *pa-sa* (3:4). *Sa-dha* may be tuned as though it were *pa-ga* (3:5), and so forth. Here, then, is shown the method by which natural intonations are formed: *the relations between the tones are adjusted according to the interval models given in the partial series*.

At this point, I must bring up and answer an objection to this theory of intonation which may occur to the more sceptical minds among scholars. This is: How can a theory of intervals rely on partials if they are present or absent in a tone according to its quality? What would happen to this theory if electrically produced overtoneless sounds from an oscillator were used?

The human ear, as a vibrating instrument in itself, has the peculiar capacity to supply a wide range of partials of its own to any fundamental tone that comes to it. These partials, called *aural harmonics*, would be added by the ear to any scientifically overtoneless note, or any note from an instrument with a weak supply of partials. Therefore, a theory of intonation based on the partial series will retain its validity, in spite of the constant variety in the partial contents of musical tones.

Having seen what the basis of natural intonation is, now let us examine the classical formulations of intonation in the West. After this, we should discuss practical intonation in performance.

In this chart, to which we will refer many times in the discussion to follow, you will find the tone names in Indian terminology. But the bracketted combinations of two tones, such as *sa-ga*, 4:5, are defined in the Western way. We call such combinations *intervals*, in reference to the space between the tones. They are named according to the number of *shuddha* tones they span (*shuddha* tones meaning, in this case, those of the North Indian scale *Bilawal*, or the South Indian *Sankarabharana*). *Sa-pa*, for example, is called a *fifth* because it spans five tones: *sa-ri-ga-ma-pa*.

The word "interval" is sometimes identified with the term "*shruti*." This can be misleading, however, because while "*shruti*" implies one certain pitch in a scale, including its interval relationship to *sa*, the word "interval" refers to the relationship between any two tones in the scale. The advantage of this terminology is that we have a common name for a particular relationship between tones, wherever it occurs. *Ri-dha* and *ga-ni*, for example, are called fifths as well as *sa-pa*.

There is one case in which the five *shuddha* tones do not cover the normal interval of a fifth. This interval is between the *ni* just under *sa*, and *ma*. Such a fifth, since it is smaller than the others, is called a *diminished fifth*. The regular fifths, by distinction, are sometimes referred to as *perfect fifths*.

Sa-ma, and similar intervals such as *ri-pa*, and *ga-dha* are called *perfect fourths*. But *ma-ni* is larger, so it is called an *augmented fourth*.

The other intervals—*seconds*, *thirds*, *sixths*, and *sevenths*—all come regularly in two sizes. The third, *sa-ga*, for example, is bigger than the third, *ri-ma*. The larger one is called a *major third*, and the smaller one a *minor third*. Similarly, we have *major* and *minor sevenths*, *sixths*, and *seconds*. Seconds, since they are between adjacent scale tones, are also called *whole steps* and *half steps*. *Sa-ri* is a whole step; *ga-ma* is a half-step.

During the Middle Ages, the Pythagorean tuning was demonstrated in a practical way by an instrument consisting of a single string mounted over a long, hollow box, called the *monochord*. The positions of the tones were found by measuring the string and these points were marked on the board below the string.

It is my understanding that string division has also long been used in Indian theory.

Monochords continued to be used in the West as guides for tuning keyboard instruments up until the techniques of equal temperament were well-known. Even Mersenne, the French mathematician who, in 1636, gave the first practical advice about tempering by means of beats, worked out by mathematics a huge monochord in equal temperament.

Monochords, while not used for practical purposes any more, remain a splendid device for demonstration and teaching. All the tunings to be discussed here can be worked out, demonstrated, and proven on a monochord. I am sorry that the necessary limits of this discussion prevent my giving descriptions of the

steps in monochord division for each tuning. But keep in mind, as we use the abstract method of adding and subtracting cents, that we are not merely manipulating figures. The figures are all capable of realization in tones.

The Pythagorean method is based on natural sounds—the simplest intervals of the partial series. But the curious fact about it is that the scale tones which result are not always in the best relationship to the starting point, *sa* (O), nor do all the other intervals match those of the partial series. Let us compare the interval sizes of Pythagorean intonation with the corresponding ones from the partial series, given in cents.

Fig. 8. Pythagorean and Natural Intervals Compared.
(Only one example of each interval is given)

		Pythagorean	Natural (in Partial Series)
Ma	Sa-ri	204 (cents)	204 (8:9)
M3	Sa-ga	408	386 (4:5)
4	Sa-ma	498	498 (3:4)
5	Sa-pa	702	702 (2:3)
M6	Sa-dha	906	884 (3:5)
M7	Sa-ni	1110	1088 (8:15)
m3	Ri-ma	294	316 (5:6)
m6	Ga-sa	792	814 (5:8)
m7	Ri-sa	996	996 (5:9)
m2	Ga-ma	90	112 (15:16)
Aug. 4	Ma-ni	612	— (No one natural model for these intervals)
Dim. 5	Ni-sa	588	

We find that besides the two intervals used for derivation (the fifth and the fourth), only the major seconds (*sa-ri*, *ma-pa*, etc.) and minor sevenths (*ri-sa*, *ga-ri*, etc.) conform to "natural" intonation. Even in ancient Greek times, there was controversy over this tuning, the one side insisting it must be correct because the method of derivation had such a sound basis, and the other

side insisting that the third tone, *ga* (468), particularly, was much too high, and obviously out of tune.

Did people actually sing in this intonation under all circumstances? Its presence in ancient treatises is no proof that they did, any more than documentary evidence of equal temperament will prove to the future that this was the intonation exclusively used in the West in A. D. 1960. But the orderliness of the Pythagorean system has always appealed strongly to theorists.

It should be pointed out that Pythagorean calculations can be extended to include twelve or more tones in the octave.

The second classical intonation of the West attempted to correct the flaws of Pythagorean intonation, especially the objectionably sharp major third. The originator is supposed to have been the late Greek writer, Didymus, in the second century A. D. His tuning demonstrated clearly the difference between the Pythagorean third (408) and the natural major third (386). Ptolemy, the Egyptian astronomer of the early Christian period, gave tables showing the tuning of Didymus, a similar one of his own, and various others by Greek writers. But according to the historian of tunings and temperaments, J. Murray Barbour, these tunings were not known early in the Middle Ages. Only the Pythagorean tradition maintained continuity from antiquity through the Middle Ages.

The controversy over the intonation of the Pythagorean third was brought out again in theory by the medieval English writer, Walter Odington (c. 1300), who stated that singers used not the Pythagorean third, but the natural one.

As the practice of polyphony (or harmony) developed in the West, dissatisfaction with Pythagorean tuning grew, because even the primary chord, *sa-ga-pa*, did not sound well with the sharp third. Various writers proposed all sorts of mixtures of Pythagorean and natural intervals, with the major third set at 5:4, 386 cents. The tunings which use the natural major third are called Just Intonation.

Let us apply the principle of just intonation—that all major thirds must be 5 : 4 (386)—to the tones of *Sankarabharana*.

We may begin by placing *ga* at 386 (4 : 5).

Pa is placed next, and, as in all untempered tunings, it is a perfect fifth from *sa*, at 702 (2 : 3).

Ni may be derived by adding a natural major third, 386, to *pa*, 702. *Ni* is set at 1088 (8 : 15).

Ma is a perfect fourth from *sa*, at 498 (3 : 4).

A natural major third (386) above *ma* (498) gives *dha*, 884 (3 : 5).

Ri is then taken as a perfect fourth down from *pa*, giving *ri* 204 (8 : 9).

Now let us see how the whole scale appears, and what intervals occur in the combinations other than those used for the tuning.

Fig. 9 Natural Tuning (Didymian)

Prop.	$\frac{8}{9}$	8:9	4:5	3:4	2:3	3:5	8:15	1:2
Cents	0	204	386	498	702	884	1088	1200
	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa
Cents		204	182	112	204	182	204	112
Prop.		8:9	9:10	15:16	8:9	9:10	8:9	15:16

False Intervals in the Natural Scale (Didymian)

Fifth: Ri-dha 686 (nat., 702)

Fourth: Dha-ri 520 (nat., 498)

Minor

thirds: Ri-ma 294 (nat. 316)

Dha-sa 294 (" ")

One sees that there are now two sizes for the whole step: *sa-ri*, *ma-pa*, and *dha-ni* are 204 (8:9), while *ri-ga* and *pa-dha* are 182 (9:10). The flattening of these whole is a necessary condition to prevent the major thirds from being too high.

Do we now have the intonation of the perfect singer, who sings impeccable intervals at every point in the scale?

Hardly. A closer examination of this scale shows that between *ri* and *dha*, the fifth has only 680 cents instead of the normal 702. An Indian singer, taking the sequence *sa-ri-dha* against a *sa-pa* drone will discover the problem here. If he takes *ri* a pure fourth below the *pa* drone, it is 204. If he uses a perfect fifth in his melody from *ri* (204) to *dha*, his *dha* will be 204 plus 702, which is 906. This is not the natural major sixth, 3:5 (884), but the Pythagorean sixth, and it will be distinctly sharp against the *sa* drone. If he lowers the pitch of *dha* down to 884 after striking it, and then proceeds to *pa* by a regular whole step of 204 (8:9), he will get *pa* at 884 minus 204, which is 680, a *pa* clashing severely with the drone *pa* of 702. He can arrive at a correct *pa* after *dha* only by using the small whole step, 182 (9:10).

While this tuning offers pure major thirds in every case, some of the minor thirds cannot be correct. If the singer takes the sequence *sa-ma-ri*, he will discover this fact. *Ma* has to be taken as a perfect fourth, 498 (3:4) from *sa* (O). If the singer drops a natural minor third, 316 (5:6), from *ma*, 498, he gets *ri*, 182 (9:10). This *ri* will make a badly out of tune fourth of 520 cents with the *pa* drone. The singer must, therefore, drop only 294 cents from *ma* to *ri*—forcing the occurrence in the melody of a Pythagorean minor third.

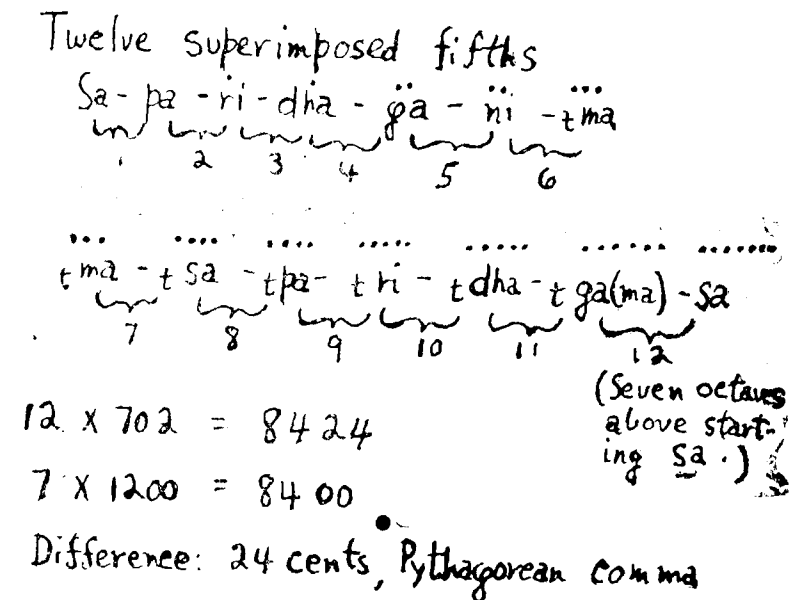
Another fact to be noted about this intonation in the large size of the half-steps, *ga-ma* and *ni-sa*, which are 112 (15:16). While these half-steps are the natural consequence of using well-blended major thirds, they lose some of the melodic cohesion one feels in smaller half-steps. Every singer or player of an instrument without fixed pitches knows that half-step progressions, especially in ornaments or *gamakas*, are more pleasing when the

tones lie very close together. This suggests the presence of another factor in intonation which cannot be taken care of by calculations based solely on the harmoniousness of intervals. I shall return to and emphasize this point later on.

The problem of tuning keyboard instruments can now be seen in better perspective. The theorists of the 15th and 16th centuries tried almost innumerable tunings of the scale, and always achieved the same result: if one portion of the scale was perfect, some other portion was false.

Nature gives us the necessary perception to appreciate pure intervals of fifths, fourths, and major thirds, as well as others. But in tonal calculations involving these intervals, three or more rights make a wrong—a most puzzling fact which goes against what we regard to be logical. For example, three fifths of 702 add up to 2406, which is *dha* in the higher octave. Bringing this down by subtracting 1,200 gives us the *dha*, 906, of Pythagorean

Fig. 10a. The Pythagorean Comma



tuning rather than the natural one, 884 (3:5). There is a deviation between the Pythagorean and the natural interval of 22 cents. This same deviation occurs over and over again in scale tuning calculations. It is the difference between the false fifth, *ri-dha*, 680, and the true fifth, 702. It is the difference between the Pythagorean third, 408, and the natural third, 386. From this last case comes its name, *Didymian comma*, as it was Didymus who first showed it to be the error of the Pythagorean third.

Besides the Didymian comma of 22 cents (or, as it is also called, the *synotnic comma*), nature plagues the would-be tuner by another such deviation known as the *Pythagorean comma*.

If fifths are superimposed twelve times, *sa* is reached again, seven octaves above the starting point. Twelve times 702 is 8424. But seven times 1,200 (octave) is 8,400. Therefore, the *sa* to which we return is 24 cents, or a Pythagorean comma, too high. This demonstration may be performed in a smaller range than seven octaves if some descending fourths are used instead of ascending fifths.

The Pythagorean comma, too, occurs in more than one way. To give another example, six whole steps of 204 (8:9) will exceed an octave by this interval.

Fig. 10
6. Six whole steps of 8:9 (204 Cents)

sa - ri - ga - tma - tpa - tdha (khi) - sa
1 2 3 4 5 6

6 X 204 = 1224

Octave = 1200

Difference: 24 cents, Pythagorean Comma

The many cases in which errors of a comma may occur defeat any attempt at fixing the tones of a keyboard on pitches which will be valid in all situations. A perfect "just" tuning of a keyboard, then, is an impossibility, unless one tries to include a number of alternate pitches for each tone. Organs and harpsichords with split keys for alternate pitches were the subject of much experimentation before equal temperament was established. But while alternate pitches might come close to solving the problems in relation to one *sa*, the demands of Western music for a movable *sa* made this solution futile. The keyboard with twelve keys in equal temperament was the only practical solution, if one had to have an instrument with fixed pitches.

Now let us come, finally, to a discussion of untempered intonation as practised by the voice and instruments without keyboards, examining it against all the background herewith provided.

IV

I hope that by now you are ready to anticipate my statement that practical untempered intonation in the West, or anywhere else, is not a fixed thing like Pythagorean, Just or Tempered Intonation. It depends simply on rapid adjustments by the performer to escape the consequences of comma errors.

Sensitive performers make these adjustments without knowing how they do so. They do not need to have good intonation explained to them on paper. If I try to set down in figures the tones that they approximate to in performance, I do so not with the pretense of trying to help them. I am merely giving way to the inveterate urge of the theorist to try to classify the unclassifiable. To the musician with a theoretical bent, such an attempt is pleasurable in itself, and needs no further justification.

I think that those of us who are inclined towards theory are responding to two urges, one of which we have in common with the non-theoretically minded musician, and the other with the scientist. The first urge springs from our love of tones and everything that has to do with them. The second springs from curiosity about

the patterns of order in nature. The music theorist can find and enjoy such patterns just as does the chemist, physicist, or any other scientist even though his work does not carry the technological significance of real science. However, one cannot do things always in consideration of their practical significance. Even the scientist, if he is a pure one, pursues science for its own sake, letting practical significance take care of itself. So it is with music theory, in its non-didactic forms. Let performers and composers use it as they may, theory has its own path to be trodden, and the dedicated theorist will trod it, without looking to one side or the other.

After this slight philosophical diversion, let us return to the matter at hand: determining, at least approximately, the tones needed in relation to one *sa* for practical untempered intonation.

The correct pitch of any tone depends upon the way it is situated in the musical context. The performer has to respond to and adjust his pitch in three basic situations :-

1. The tone is sounding against another one, and must be adjusted to blend with it.
2. The tone comes after another note in a melody, and must be approached by a correct interval.
3. The tone lies near a powerful note such as *sa*, *pa*, or *ma*, and its pitch is pulled toward that note as a magnet draws a needle. For this phenomenon, shown by our tendency to make small half-steps in melody, no acoustical explanation suffices. The explanation, such as it may be, must lie in the area of psychology rather than physics.

The difficulty of achieving good untempered intonation springs from the sometimes conflicting demands created by these three situations. To give an example in Indian terms: you may have to decide (instantaneously, in performance) whether you will go to a certain pitch by a correct melodic interval, if that pitch will not blend well with the drone, or whether you will use

a less good melodic interval and achieve a pitch that does blend perfectly. In the West, the tones have to blend not with a drone, but with other notes in the chords. And the same conflict exists in Western music as in Indian music between the need for harmonious blending, and the need to achieve the best and most expressive intonation in the melody.

To meet the demands of Situation 1.—the need to blend— we must use the best model intervals from the partial series. These are, in most cases, those intervals with the simplest ratios of vibration among the *usable* partials of the series.

What do I mean by “usable partials”? Are not all the partials given by nature, and are they not all equally usable?

If intervals involving partials 7, 11, 13 or 14 are used (one sometimes encounters proposals to use them, in theory), we run into tonal paradoxes similar to those which produce the comma errors when simple intervals are added together.

To illustrate, if partial 7 is used to tune *komal ni* with *sa*, we have the not unpleasant sounding minor seventh, 4:7, 969 cents. But this *k. ni* at 969 cents cannot progress correctly to any other tone which is in a simple relationship to *sa*. *Komal ni* to *pa* would be a minor third of only 267 cents—an interval much smaller than the already doubtful Pythagorean minor third of 294 cents. *Komal ni* to *ma* would produce a small fourth of 471 cents, as opposed to the correct fourth of 498. *Komal ni* to *k. ga* would be a fifth of 653, rather than 702 cents. Errors of the same kind are bound to occur whenever these so-called “false partials” are used in any system based on pure fifths, fourths or thirds. Since we are all used to such systems, we feel at once, without making any calculations, that the seventh partial, easily produced on a string, is “flat.” We have to exclude this particular group of partials from anything called “pure intonation” by our standards.

The basic ingredients of an untempered tonal system always able to solve Situation 1.—blending— would be eleven tones forming the best possible intervals with the starting *sa*. This would

be simply an extension of the natural system (given before) to include twelve tones.

The selection of one of the tones, *tivra ma*, causes some difficulty. In itself, there is no such thing as a "natural" *t. ma*; it can be found only by establishing the tone in a good relationship to some other already established pitch. Even then, we have to have a pair of alternate tones. One of them is a perfect fourth (489) up from *k. ri*, 112. This is 590 cents. The other is a perfect fourth down from *ni*, 1088. This is 610.

The eleven tones blending best with *sa* are found in the top row of numbers in Figure 11.

There are, as before, unavoidable false intervals in the natural system of tuning. There are false fifths of 680 between *ri-dha*, and *k. ga-k. ni*, and Pythagorean thirds of 294 between *ri-ma* and *k. ga-t. ma*. To correct these intervals in performance, we need four alternate pitches. To get perfect fifths of 702 in leaping upwards from *ri*, 204, and *k. ga*, 316, we need *dha*, 906 (Pythagorean), and *k. ni*, 1018 (5:9). To get perfect fifths in leaping downwards from *k. ni*, 996, and *dha*, 884, we need *k. ga*, 294 (Pythagorean), and *ri*, 182 (9:10). These alternate pitches show on the second line of numbers in Figure 11.

With the above tones, we can fulfill the conditions of Situation 2., in which the notes of the melody are approached by correct intervals. But in each case, we have to decide whether the resulting combination between the melody and the other tones sounding at the same time (the drone, in Indian music) is too noticeably incorrect. If it is, we must adjust the tone for blending, reverting back to the conditions of Situation 1.

Situation 3. is the one in which the pitches need to be bent towards the important notes of the scale — *sa*, *pa*, and *ma*. The tones we have so far do not suffice, as *k. ri-sa*, *ni-sa*, *k. dha-pa*, and *ga-ma* are all big half-steps of 112 cents, which do not give the effect of close melodic cohesion. Substituting tones which produce Pythagorean half-steps of 90 cents in these places will take care of this need. We add to our scale *k. ri* (90), *k. dha* (729),

ni (1110), and *ga* (408), all of them of Pythagorean derivation. These tones show in the third line of numbers in Figure 11.

Fig. 11: 22 Tones for Practical Intonation:

	Sa	Ri	Ri	Ga	Ga	Ma	Ma	Pa	Dha	Dha	Ni	Ni	Sa									
Tones forming natural intervals with Sa.	0	112	204	336	386	498	590	610	702	814	884	996	1108	1200								
Tones for correcting false intervals of the natural scale.			182	294							904	1018										
Tones for close 1/2 steps to main notes (Pythagorean)	90					408	588	612	774				1110									
						590	610															
Summary :	0	90	112	182	204	294	336	386	408	498	588	612	702	774	814	884	904	996	1018	1088	1110	1200

Pythagorean intonation has slightly less harmonious pitches for *tivra ma* than those already given, but they are pitches which lead even more closely to *pa* and *ga*. The pitches are at 588 instead of 590, and 612 instead of 610. This offers now four pitches for *t. ma*, and there are still others that might be considered. A subject for speculation is: how much does the difficulty of finding the pitch of *t. ma* account for the air of searching, mystery and strangeness often attributed to this tone (or the interval it makes with *sa*) in both Indian and Western music?

The whole scale, as shown in Figure 11, finally includes 22 different pitches, counting the top *sa*. I find it very interesting that calculations and reasoning along lines common in the West has produced a scale so near to the 22 shrutis of Indian theory. I hope this discussion will give some idea of the real complexity of intonation in the West—so often underestimated because of our possession of tempered instruments—and that it has shown that ancient Indian sages calculating shrutis, and modern musicians of India wrestling with the same problems, have had in the past, and still have, many brothers in the West.

THREE DANCE STYLES OF ASSAM

By

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Assam has been described as a land of dances. A part of this eastern corner of India, namely, Manipur, has already been known throughout India and beyond for its beautiful dances, *rāsa* and *laihārāoba*. But other religious and folk dances of Assam have scarcely been known outside, except, of course, on some very rare occasions when some of these dances are taken out for exhibition. No scientific and sustained interest has, however, been taken by connoisseurs of this art in these various forms of Assam dances. Yet, Assam seems to have a long and strong tradition of the culture of music and dance. When the great Chinese traveller Hiuen-tsiang visited the capital of the seventh century Kāmarupa king, Bhāskaravarman, the holy guest was entertained with music and dance almost everyday for a month. It is further held on the authority of the *Kuṭṭanāmata* that a maid-in-waiting, who was adept in these arts, died on the funeral pyre of Bhāskaravarman, himself a great lover of fine things in life.

King Vanamālavarman of Kāmarupa (9th century A.D.) erected a temple Hāṭakaśulin Śiva, and this was properly endowed with danseuses. In the copper plate inscription of this king, the boars trembling on the waves of the Lauhitya or Brahmaputra are likened to dancing women agitated at the approach of men dancers.

In the Bargāon inscription of another succeeding Kāmarupa monarch, Ratnapāla, obeisance is paid to Nāṭeśvara Śaṅkara, the master of dances, always exhibiting *Tāṇḍava*. Indrapāla of the same family of kings is eulogised in an inscription of his as *anavadya-vidyādhara*.

Among the early sculptural relics we find many dancing figures and representations of men and women playing on different types of drums, flute and *viṇā*.

In the tāntric text *Kālikā-purāṇa* written in Kāmarupa in the 11th or 12th century A.D., there are several references to vocal and instrumental music in connection with different rituals. The same *upapurāṇa* gives detailed descriptions of 108 *mudrās* or hand gestures of ritualistic use, which are akin to those employed in dances, the latter being properly known as *hastas*. There are also references in the same text to a hill, *Nāṭakaśaila*, a place of drama and dance, sacred to Nāṭakeśvara Śiva.

It is as late as 1934 that Rabindranath Tagore bewailed: "Lord Siva gave his dance to the Indonesians and left India with only his ashes." But as Faubin Bowers has beautifully said, "phoenix-like, out of Siva's ashes has risen the dance of India today." We today recognise universally four types of classical Indian dances: the graceful and most Bharata-like *Bharata-nāṭyam*; the masculine and vigorous *Kathakali*, deviating much as it does from Bharata Muni's code; the "nautch" type of *Kathak* with its Muslim Court influences and its minimised language of fingers; and the *Manipuri* style, coming into its present shape by the 18th century A.D., with its variety, beauty and vigour. This classification, however, looks somewhat arbitrary, depending as it does on the recent re-emergence of these styles, and paying no attention to any connected history of the dances of India from Bharata down the centuries.

If by the term classical Indian dance we mean dances based on the authoritative treatises like Bharata's *Nāṭyaśāstra* and Nandikeśvara's *Abhinayadarpaṇa*, there would be more than ten such different schools of dances still lying obscure and in a moribund condition in different parts of India. Several of these may be found in the South, while in eastern India Orissa and Assam have to present quite a few forms. It has been claimed in behalf of the Orissi dance of Orissa that that classical form of dance has been in existence for about a thousand of years, and is believed to have taken a shape during the Temple Age of Utkal. It is quite likely, however, that this style originated in the 15th century A.D. under neo-Vaiṣṇava influences, when Purushottama, the Gajapati conquered Vijayanagara, and brought the Sākshi Gopāla idol and a jewelled throne for the Puri temple of Jagan-

nātha. The *naṣamandir*, the actual place of the temple dances, which was erected sometime between the reign of Anantavarman Chedagaṅga (11th-12th centuries) and that of Purushottama might have something to do with the early history of the evolution of the Odissi style. During the reign of Purushottama's son Pratāparudra, orders were issued in 1499 to the effect that the dancing girls, including the Telinga batch, were to perform the *Gītāgovinda* only. As it has been executed on different occasions in the last few years, this Purī temple dance seems to have a large admixture of *Bharata-nāṭyam* technique, which element, however, might have come directly from study of the *Nāṭyaśāstra*.

Bharata Muni prescribes a fourfold classification of dramatic performance or its style on the basis of *pravṛtti*, i.e., regional differences in point of costume, language, manners and professions — *Dākṣiṇāṭyā*, *Āvanṭī*, *Oḍṛamāgadhī* and *Pāñcālamadhyamā*. Among these *Oḍṛamāgadhī* is the eastern *pravṛtti*, and covers such countries as Prāgjyotiṣa, Vāṅga, Oḍṛa Aṅga and Kāliṅga (*Nāṭyaśāstra*, XIV. 43-46). The same style of drama and dance seems to have thus obtained over the whole eastern region, including Orissa and Assam.

I would like to draw the attention of connoisseurs to the existence of three dance styles in the classical pattern in Assam. These are the Nāṭi dance of the Śivaite and Viṣṇuite temples of Assam; the dance of non-neo-Vaiṣṇava *Ojā-pāli* chorus, accompanying recitations from Assamese versions of the epics, *Purāṇas* and the *Manasā* saga; and the neo-Vaiṣṇava *sattra* dances. The first variety has almost died out, existing only in the memory of a few very old danseuses and other old folk. The second style is still to be found in two districts of the State; while the third, though decayed in some regards, carries on a vigorous existence in the *sattras* (Vaiṣṇava maths) and villages of the Brahmaputra valley. *Ojā-pāli* experts refer to a *Tauryatrika-sāra* as the code of their art, while a manuscript copy of *Subhāṅkara Kavi's Hastamuktāvalī* (found elsewhere in Nepal and in the old Mithila country, now edited by me in the pages *Journal of the Madras Music Academy*) with an Assamese gloss has been

discovered in one of the big *sattras*; and this would perhaps show that classical traditions have always been honoured by the Assam dancers.

The Nāṭi Style (Temple Dance). The Śivaite temples of Assam, including those at Viśvanāthghāṭ (Darrang District), Dergāon (Sibsagar) and Dūbi (Kamrup), had attached to them the institution of *devadāsī-nṛtya*. It is mentioned in an old chronicle (edited by Dr. S. K. Bhuyan) that Satrājīṭ Baruā of Dacca in subordinate command of a Mogul force of Aurangzeb took away by force three *naṭīs* or temple dancers from the Viśvanāthghāṭ Śiva temple. A Viṣṇuite shrine, namely, the Hayagrīva-Mādhava temple of Hājo (Kamrup), also had its *naṭīs*, probably in conformity with the similar custom in the Jagannātha temple of Purī. This temple was rebuilt on the ruins of an older construction by King Raghudevanārāyaṇa of Kāmarupa in 1583 A.D.

The *naṭīs* used to remain unmarried all through their life. They, however, lived with their parents and relatives, and attended the temple services at the appointed hours. With the gradual social deterioration of this class of women-dancers, the exit of their dance was complete by the close of the 19th century. One Christian writer of the mid-19th century casts his caustic glances on the temple dancers of Hājo as he goes to describe their songs and dances in a few rough-hewn verses. Burdened with the contempt of the age, the *naṭīs* had to give up their holy duties. Not much, therefore, can be said to-day about their art. Their dance costume consisted of a loose skirt (*lahaṅgā*), a wrapper (*rihā*) wound over the breasts, a long-sleeved blouse. The hair was dressed in coiffeur, decked with flowers at the top of the head, and was covered with a transparent veil coming down to the shoulders. Gold ornaments were rather profusely worn. Music was provided with drums (*khol*) and small cymbals. From a description of performances in the Hajo temple the *naṭīs'* songs seem to have the erotic sentiment, while the dance is swift and vigorous, being punctuated by somersaults, which have been likened unfavourably to the swift rolling of horses on the ground.

Non-neo-Vaiṣṇava Ojā-pāli Dances. The *Ojā-pāli* style of dance is seen in the district of Kamrup and the sub-division of

Mangaldai in the Darrang district. This style accompanies the choral singing on the occasion of the worship of the Serpent Goddess Manasā; secondly, there are some songs adapted from the Assamese versions of the *Rāmāyaṇa* and the *Mahābhārata*, which are also performed by the *Ojā-pāli* chorus. The latter type of songs is known as *vyāhar gīt* (songs of Vyāsa, presumably the author of the *Mahābhārata*), and the chorus singing these songs is called *vyāh gowā ojā-pāli*. The leader of the chorus is called *ojā* or *ojhā* (from Skt. *upādhyāya*), the few other singers being known as *pālis* (Skt. *pālita*), 'assistants, supporters'. There is one principal *pāli*, who goes by the name of *dāinā-pāli*. *Dāinā* is from Skt. *dakṣiṇa*; and the *dāinā-pāli* is in fact the right-hand man to the *ojā*, and is like a second leader of the chorus. It is the business of the *ojā* to lead the chorus: he sets the refrain for the *pālis* to repeat with the marking of time with their feet and the striking of cymbals with their hands, and sings the main body of verses of the narrative. He also makes dancing movements with gestures of hands. Many of the dance movements described in the ancient *nāṭya* works are still to be marked in this style of dance. As a saying goes among the *ojās*, that *ojā* alone is good, who, with songs on his lips, gestures in his hands, and musical time on his feet, goes round and round like the bird Garuḍa:

mughe gīt, hāte mudrā, pāwe dhare tal,
garuḍa sadyśa bhrame, sehi ojā bhāl.

This seems to be a faithful rendering of the 36th śloka of the *Abhinayadarpaṇa*:

āsyenāmbayed gītāni hastenīrtham pradarśayet |
cakṣurbhūm darśayed bhūvam padabhyām tālam ādiśet ||

Some *ojās* assert that they depend for their learning in the art upon a work called *Tauryatrika-sāra*, although this book has not so far been discovered by scholars. It is, however, likely that the name might simply refer to the *Nāṭyaśāstra* or the *Abhinayadarpaṇa*.

The *ojās* commence their performance with the *ālāpana* of some *rāga* or melody-mode, which in its turn begins with such syllables as *hū*, *rī*, *tū*, and *nū*, which are then explained in this manner:

ha-sabdas tu bhaved Brahmā
ri-sabdas tu Kaiṁsa-ghātakāḥ |
tā-sabdas tu Gaṇādhykṣaḥ
nā-sabdas tu Mahēśvaraḥ ||

This is then followed by the songs and dances. Some of the different types of physical representations (*āṅgika abhinaya*), consisting of movements of the head (*sirāḥkarma*), the eyes (*dr̥ṣṭi*, *darśana*), the neck (*grīvākarma*), the hands (*hasta*) and the feet (*gati*, *cārī*, *maṇḍala*, *utplavana*) are still to be traced among *ojā palī* dancers. In many cases, however, the names of the gestures have been lost. *Madan-cakhu* (Cupid eye) and *gheta-cakhu* (unpleasant eye) among the different glances, *neulā cāwan* (mongoose look) and *bagulā cāwan* (stork look) among the different poses of the neck may be mentioned. The gestures of hands still remain quit elaborate. The choreography follows quit intricate patterns. The movements of the feet are known as *bulan* (the taking of steps). The names, *mairā-bulan* (peacock gait), *hālī-bulan* (elephant gait), *siṁha-bulan* (lion gait) and *ghorā-bulan* (horse gait), remind one of *mayūrī gati*, *gajalīlā gati*, *siṁhī gati*, *aśvotplavana* in Nandikes'vara's *nāṭya* work.

The Sattrā Style. The sattrā style was evolved early in the 16th centnry, if not towards the end of the 15th, when S'āṅkaradeva, a great artist and musician in himself, composed his great dance-dramas. It still possesses an elaborate code of *hastas*, intricate choreographic patterns, distinctive costumes and a variety of masks. The music mostly depends upon the *khol* or *mṛdaṅga* and cymbals, supporting *rāga* and other songs. There are two principal classes of sattrā dances: firstly, the *bhaṅgis* of Kṛṣṇa and the Gopis; and, secondly, the *chālīs*, which are said to be no less than twelve in number, and which are still fresh and vigorous. The *sattrā* school has some features in common with the Manipuri school, and one could surmise the impact of the *sattrā* style on the Manipuri rather than the reverse, as the former is the style to have been established earlier.

The three *bhaṅgis* show *sirāḥkarma* and *grīvākarma*, and quite an elaborate code of *hastas*. The *sūtradhāra* of the dramas of S'āṅkaradeva and his followers is the principal actor of the whole

representation. He is generally dressed in all white—the turban shaped sometimes like the head-gear of the later Moguls, and a buxom, fluffy skirt tied round the waist adding a distinctive appearance. He appears from behind a screen held by two men and a wall of lights (*agnigar*), add this would remind us of *tiranokku*, 'curtain look', of *Kathakali*. When the screen is taken off the *sūtradhāra* is seen in a kneeling position with his head and hands touching the ground. He then slowly rises, moving one limb and then another to the music of the orchestra (drum and cymbals), and paying obeisance to God and the auditorium all around him, he starts dancing, the first part of which is slow in tempo, and is called *saru bhaṅgi* (the small poses). He now recites two *nāṇḍi-sloka*s, and the dance begins to rise in tempo and becomes brighter and more vigorous. This part of the *sūtra-bhaṅgi* is *bar bhaṅgi*, the major poses. In a few verses, known as *bhaṭimā*, being a panegyric to the hero of the drama, Kṛṣṇa or Rāmacandra, the *sūtradhāra* brings out the theme of the drama as well as its purpose, namely, the glorification of Viṣṇu. At the close of the *bar bhaṅgi* comes the *sūtradhāra*'s *sūtra-kathā* or the announcement of the plot in prose. The actors then make their appearance in *praveśa-nṛtya*, which exhibits different gaits for different types of roles. The gaits of Kṛṣṇa, other heroes, women, sages and clowns, for example, have characteristics of their own, and are performed on different *tālas*.

The *Kṛṣṇa-bhaṅgi* is characterised by softness and subtlety and creates an atmosphere of gracious serenity. It is sometimes called *mañjurā-nāc*. The *Gopī bhaṅgi* is also soft, but it is feminine. It is the dance of the Gopis of Vṛndāvana and of other women of noble birth.

Some of the *chālīs* are performed by boy dancers, known as *naṭuwās*, although this term was applied at the beginning to the actors in general. These *chālīs* are known as *naṭuwā-nāc*; they need supple and graceful bodies, which prerequisite has to be attained through a number of very difficult exercises. The movements of the *naṭuwās* must be extremely swift; and one of the peculiarities of their dance is a number of somersaults, which is

to be noticed in the *Naṭi* school and in some Manipuri dances as well. The costume and make-up of the *naṭuwās* resemble that of the *naṭīs* on the one hand and that of the female characters in Manipuri *rāsa* on the other. *Naṭuwā-nāc* is also called *jhumurā-nāc* from the fact that these formed parts of the representation of a *jhumurā*, short operatic drama of Mādhavadeva.

Among other items of dance of neo-Vaiṣṇava dramatic performance special mention must be made of the phalangic dance of heroic characters. This war dance is very vigorous and animating, made the more effective by the clicking strokes of the bows, making the *ghetā* or *som* of the accompanying music.

The use of pigments (chalk, indigo, vermilion, yellow arsenic) for elaborate make-up of different roles and the use of masks are other striking features of the dance-dramas of Śaṅkaradeva's school. Every *sattrā* or village that held these performances had its own *khanikar* or artist to make the masks and apply the pigments to the faces of the actors as well as to the masks.

There is a class of *vyāh-gowā oṅā-pāli* in the *sattras* also. Their dances have much similarity with that of the non-*sattrā oṅā-pālis*. They, however, differ in their costume. The *sattrā oṅās* make use of a larger number of *hastas* than is done in the other forms of *sattrā* dance.

HISTORY OF INDIAN MUSIC AS GLEANED THROUGH TECHNICAL TERMS, IDIOMS AND USAGES

By

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Poona

In ancient times we had but one music system, which in course of time, branched off into two, known today as the Northern and Southern Schools of Indian music.

If we go only by the number of music works in Sanskrit, it is indeed very large, but only a handful of the ancient works are extant and most of those available to-day came to be written after the 10th century. Even out of these later works a majority belongs to the 15th and later centuries, and their authors were usually Pandits from South India. Naturally, many of the conventions and traditions as described in these books have survived in the South Indian music of to-day. It is therefore said by many that if one wishes to enjoy Indian music in its 'pristine purity', one must listen to the South Indian music performances. At the same time, there are some who say that the Northern system has lost its purity on account of the exotic Muslim influence to which it has fallen a prey.

But historical facts and textual evidence from music works written prior to the Muslim period, on the one hand, and agreement between the ancient and modern practices, on the other, go to disprove such wrong notions even about the Northern system of music. In the light of such evidence, we will have to reconsider and properly evaluate such blind beliefs and wrong notions of some of our own Pandits and echoed in season and out of season by casual European visitors and music scholars.

Instead of arguments, I give here a few of the many concrete specimens from old Sanskrit works on music, their ancient and modern connotation and their currency in the Marathi language and usage to-day.

1. Let us take the word '*Atta*' अट्ट, meaning high, or the top part of an object, thing or place. Now *Atta* + *il* = *Attil* = *Addil*, the technical term as given by Sarngadeva to mention the top-ranking musician.

In to-day's Marathi, the term is used only in the sarcastic sense in such phrases as *Attal Chor*, (अट्टर चोर), meaning a top-ranking thief.

While playing with marbles, a boy with a top-aim is named as '*Atti-wān*'.

Shops and stands for carts and sundry business are usually situated in villages in such parts as have a natural eminence. They are therefore named as *Addā*, अड्डा, a derivative of *Atta*.

The top-most central beam or ridge-pole of roof is known as '*Adhe*', another derivative from *Atta*.

Atta + *Hasa* = *Attahasa* and means, a many-storeyed laughter, literally, and topmost insistence, figuratively.

Similarly *Atta* + *kal* = *Attakal*, meaning maximum surmise or estimate.

The *Perāṇi* or the tricky dancer of the olden times, used to be an *Atta-Bodak*, अट्ट बोडक, or one whose head was shaven extremely closely to resemble a head of glass. The Marathi word तुलतुलीत गोटा, excels any other synonym in bringing out the full force of the Sanskrit word *Atta-Bodak*.

In Kannada, *Attā* means the first floor, being at the top of the ground floor. In Hindi, *Atāri* means the terrace over a structure. *Attā* of the nose-ring ornament means the top end of the ring and when inserted into the small hook at the other end of the ring closes it.

In all these illustrations, *Atta*, अट्ट, means the top or top side.

Addāvaj and *Pakshāvaj* are the names of two drums of the Mridanga class and both are mentioned by Sarngadeva and other ancient writers. *Paksha* means a wing or side, and *Āvaja* means sounding. *Pakshāvaja* is thus a drum to be played by striking its sides. *Pakshāvaj* has become *Pakhāvaj* in Hindi and *Pakhvāj* in Marathi. Similarly, *Addāvaj* means a drum to be played by striking its top-side or head. It is thus the *Tabla* of today or at least a precursor of the *Tabla*-class of instruments. How can it then be said as an innovation of the Muslims, who came much later?

2. Bade Mohammed Khan of Gwalior, (close of the 18th century), is said to have been the originator of what is known as the *Kadak Bijaliki Tana* (कडक बिजली की तान), which goes to the *Tāra* or the third *Shadja* up, straight from the fundamental like a flash of lightning and again descends down equally deftly with notes shining like pearls in a necklace. In the *Sangita Ratnākara*, Sarngadeva names such a *Tāna*, as a *Tristhana*, (*Sthaya* or *Tana*).

त्रिषु स्थानेषु एक रूपश्च विरक्त्यादिभिर्गुणैः ।

Sangita Ratnākara, III. 72.

In Parsvadeva's definition of such a *Tana*, the word *Kadūd* meaning *Kadak* is specifically mentioned. He says:

त्रिषु स्थानेषु मधुरं कडाडं परिकीर्तितम् ॥

(*Sangita Samayasara*, I. 18)

This clearly shows that the innovation, alleged to have been saddled on our music by the Muslims, was already current in our system even before the birth of Amir Khushru, the pioneer among the Muslim musicians and the inventor of Khyal style.

3. Similarly *Dhālu* or *Dhāl-Tāna*, a speciality of the Gwalior style, is usually ascribed to the Muslim artists. But it is not so. It existed in our music long before the arrival of the Muslims. I give the original Sanskrit verses in support of my

statement, and also for their rare poetic beauty and scientific acumen :

ढालो मुक्तफलस्येव चलनं लुण्ठनात्मकम् ।
वृत्तमौक्तिकवत् काचभूतले विलसदध्वनौ ।
श्रुतिः प्रवर्तते क्षिप्रं यत्र ढालं तदुच्यते ॥

Sangita Ratnākara, III-113

Sangita Samayasara, II. 46-7

Thus in the *Dhāl* or *Dhāl-Tāna*, the notes roll or gravitate down gracefully like perfectly spherical pearls moving down along a glassy surface.

The word *Dhāl*, ढाल, is used in to-day's Marathi exactly in the same sense, viz., 'gravitation down, in a rolling manner'. The incline of a roof is known by the word *Dhāl*, and the rain drops roll down the roof like perfectly round pearls. 'तत्त्वापासून ढळणे' means to fall down from high principles and ध्रुव अढले आहे means "Pole star is immune from fall".

In all these, *Dhālu* means motion or gravitation down, but *Kadūd* means motion both ways up and down.

4. *Kalās* is a word used by Sarngadeva to mean the closing of an overture in the *Goundali* dance. Many think that we must have borrowed it from the Persian word *Khalās* meaning the 'end'. But it must be remembered that the *Sangita Ratnākara* was composed before the arrival of the Muslims in the South. Sarngadeva says:

कलासेषु भवेत्पात्रं लीनं भिन्नार्पितं यथा ।

(VII. 1303)

Simhabhupala in his commentary specifically says that कलासयेत् means समापयेत्. The word is used in the same sense both as a noun and verb in contemporary Marathi works like the *Jñāneswari*.

In closing the *Gouri* and *Haritalakā* worship ritual, it is closed by what is called 'गौर कलसावणे', meaning to move the idol slightly from its position and again replace it where

it was. Here all the participating ladies touch the idol with their right hands at one and the same time and then they move it, collectively to a side, and again replace it. A foreign word may for once enter into the speech of soldiers, politicians, merchants, tourists, etc., but it cannot enter into our ritual or the speech of our ladies. Since it is associated with such a ritual, there is no room left to doubt its Sanskrit origin. I go a step further and say it has its root in the पुण्याहवाचन ritual in which there are two *Kalās* filled with holy water and decorated with mango leaves, flowers and sandal paste, and Varuṇa is then invoked to grace the *Kalās* with His august presence. He is duly worshipped and before closing the ceremony, the positions of the *Kalās* are for a while interchanged and just when they are again replaced in their former position, the closing hymn is recited and the ceremony closes. To be brief I have omitted the other details of the ritual. What I wish to stress is that the word *Kalās* comes from its association with *Kalāsas*, and came to mean *to close*, as the end followed the interchange and replacement of the *Kalāsas*. So the noun *Kalās* and the verb कलस meaning to end or close are probably derived from the Kalasha-Puja ritual.

The terminating auspicious bath of a newly married couple ends with the *Kalāsāvani*-water which is poured from the auspicious *Kalasa*, first over the bridegroom and next over the bride.

5. I happened to visit Madras during the second week of October last. There I had the good fortune of observing the technique of how Veena playing should be taught to young students. Six to eight students with as many Veenas previously tuned were taught together in one batch. In a high class public performance, we enjoy the beauty of the performance, and there is no opportunity to scan its technique as such, as there is hardly any repetition or rectification of a fault. These latter abound in primary lessons. Again the Veena technique is full of *Gamakas* of all kinds and the notes are seldom attached at the dead-point for the note on the wire, but are invariably reached and released with some appropriate *Gamaka Kriyā*.

I observed the technique and listened to the performance on two successive days, for over two hours each time. I could observe the close similarity between the Khyal style of the North and the music as played on the South Indian Veena. In both, the technique is full of *Gamakas* and there are hardly any notes taken in a clean dead-point manner. Even such notes as *Sa* and *Pa*, are reached and released with what may be called 'preparation' and 'resolution' respectively. I was by intuition reminded of Khyals corresponding to the Southern Ragas, taught on the Veena, and as I was sitting in an anti-room, verified the similarity between the Khyal and Veena music by humming the Khyal. On the second day I was convinced of the similarity and I feel that it was a rare discovery, though by accident.

Sadārang, the first and *foremost* composer of the Khyals, was a *Been-kar*. He composed the Khyals on the pattern of Been-playing. The technique of playing the Been or Veena, is the same in essence, though it might differ in some minor details. Anyway both make full use of the *Gamakas*, and the music notes are seldom dead-point notes. Under such circumstances, we cannot talk of exact *Sruti*-ratios or intervals between two notes or even for one and the same note negotiated with different *Gamakas*. This lends further support to my proposition suggested in my article on the "Paradox of Indian Music," viz. pitch as judged in music is a quantum effect of the blending of the frequency number, intensity and timbre of the note at any given instant and is not governed by frequency alone as in pure acoustics. Even if the frequency is a little above or below the natural one, the skilful use of *Gamakas* can bring the note round to the desired level of pleasantness at beck and call. Herein lies the secret of absolute freedom for the creative artist, and of his triumph over the rigid laws of pure acoustics.

6. Once I was convinced of the similarity between the Khyal and Veena techniques, I began to search for any further similarity, and I could at once discover that the present Khyal style of the Gwalior school follows the *Chaturdandi* to a letter, nothing less, nothing more !

There are first simple *Alaps* taken, next the *Thayas* or phrasing of the significant Raga-idioms, the *Geet* comes as the third stage, and the *Prabandha* part of it consists of a *Badā Khyal* followed by a *Chhotā Khyal*, after which the elders used to sing a *Chij* in *Drut Ekatāla* or *Ada Chautāla*, and terminate their *Raga* with fast enough *Tarana* at the end. Thus in the olden days there were four compositions given as one *Prabandha*. Now two are usually sung, but many do not know the words even.

The Khyals as published by Pt. Vishnu Digambar Paluskar some fifty years ago or those published by Pt. Mirashibuwa are independent sources for the inquisitive reader to test the truth of my statement regarding the *Chaturdandi* functioning even to this day in the Khyal style of the North.

In the face of all these how can we say that the Northern system has been affected by the Muslim artists? In fact they have not effected any changes in it but, by practice and application, have extended its possibilities.

TWO NEW KRITIS OF SRI MUTHUSVAMY DIKSHITAR

Neelachalanatham near Kedar in Sumadyuti and Vedaranyeswaraya at Vedaranyam in Todi

Edited By Vina Vidwan A. Sundaram Iyer

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1. "नीलाचलनाथम्" ॥ सुमद्युतिरागे आदितालेन गीयते ॥ 2. "वेदारण्येश्वराय" ॥ तोडिरागे आदितालेन गीयते ॥
- | | | | | | |
|-------------------|---|--------|-------------------|---|--------|
| पल्लवी | नीलाचलनाथं भजेऽहम्
निखिललोकजगत्प्रसिद्धेश्वरम् | ॥ नी ॥ | पल्लवी | वेदारण्येश्वराय नमस्ते
वीणावादनविदुष्यम्बिकासमेताय | ॥ वे ॥ |
| अनुपल्लवी | नीलाश्विकामनोलासकरम्
निरन्तरं भक्तवशङ्करम् | | अनुपल्लवी | वेदारण्येश्वराय विनूतवैभवाय
वेदान्तार्थतत्त्वबोधिताय | ॥ वे ॥ |
| चरणम् | इन्द्रनीलपर्वतस्थितप्रसिद्धम्
इन्द्रादिपूजितवरप्रदम्
माधवाद्यमरबृन्दसन्नुतम्
मानितगुरुगुहवन्दितवरदम् | | चरणम् | सुरासुरसेविताय विश्वेशाय
सुन्दरगुरुगुहसुपूजिताय
सयैचन्द्राम्रिलोचनाय पर-
बामदेवादिवन्दितप्रदाय | |
| मध्यमकालसाहित्यम् | चन्द्रशेखरं कृपाकरं गंगाधरं शूलादिधरम्
अर्जुनतपोमहितपाशुपताम्रप्रदं त्रिपुरादिहतम् ॥ नी ॥ | | मध्यमकालसाहित्यम् | सुरारिप्रभृतिदेवसमूहाय
मूलकन्दाय मुक्तिप्रदाय
चराचरात्मकप्रपञ्चकाय
शङ्कराय चतुरतरवराय | ॥ वे ॥ |

1. "नीलाचलनाथम्"

सुमधुतिरागे आदितालेन गीयते

आरोहणम् : सरिगमपधनिसां—अवरोहणम् : संनिधपमगरिसा

५७.

पल्लवी	14	0	0
री ; - सा ;	संनिधा	सा ; ;	री ; संनिध नि
नी ला	च . ल	धं	जेड . ह म . .
नि सं	री सां ;	सां ; ;	गं रिं री संनिध नि ;
नी .	. ला च	धं	जेड . ह म . .
नि सं	रीगंरि	सां ; ;	गं रिं री संनिध नि
नी .	. . .	धं	जेड . ह म . .
नी गी री	गी सां	गं	सं रिं खं नि धा नी
नि खिल	ले .	गं	जे . . . धरम्
निसंरीगंरि	सां , रि	रि तं सां ,	; ; - ; ;
नी	ला .	धम् .	
अनुपल्लवी			
सां , रि	संनिधा	री ;	सां गी री ;
नी .	ला . .	नो	स क र म्

चरणम्	नी री ;	नी री ;	नी री ;	नी री ;
पा ;	पा पम	पा ;	पा ;	पा ;
ह	न्द्रनी .	न्द्रनी .	न्द्रनी .	न्द्रनी .
गरिमरि	निधयम	निधयम	निधयम	निधयम
इ . . .	न्द्रा . . .	न्द्रा . . .	न्द्रा . . .	न्द्रा . . .
धा मा	धानी ;	धानी ;	धानी ;	धानी ;
मा .	धवा	धवा	धवा	धवा
री पंमं	गा री	गा री	गा री	गा री
मा . . .	नि त	नि त	नि त	नि त
मध्यमकालसाहित्यम्				
सा रि	सागरी	सागरी	सागरी	सागरी
चन्द्र	शेखरं	शेखरं	शेखरं	शेखरं
गं रिं सं रिं	ध पा	ध पा	ध पा	ध पा
अ . जुं न	त पो	त पो	त पो	त पो

८. तोडीरागे आदितालेन गीयते
आरोहणम् : सरिगमपधनिसां अवरोहणम् : संनितपमगरिसा

पल्लवी	सां ; वे सासरि बी .. सां, रि वे. सासरि बी .. रिसंनिरि वे ; सरि गा ; ; ए ..	संनिधा दा .. गा मा णा . संनिधा दा . गामा ण । संनिधा दा ..	पमधप र ... पा धा वा . पमधप र ... पाध वा .. पमधप रा ...	पमगा ण्ये .. नी सां द न पमगा ण्ये .. नीसां द न पमगा ण्ये ..	धपमग ध्व . रा रिं सां वि दु गमधनि ध्व . रा रिसां वि दु गमधनि ध्व . रा गा ; . नीसां तु त	रीसा य . सांनि म्बि संनिधम य . सां नि म्बि रिनिधम य . धमगरि रिसांनि वै ..	निधसनि न . म . धा का गारी नम धा का गारी न म सा ; . धप भ . धनी , वा सां य	सा ; स्ते मधनि ताय सा ; स्ते मधनि ताय सा ; स्ते सा ; स्ते ; ; ..
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अनुपलब्धी

मान्नी	धामा ;	गामा	पथ
वे.	डा	गाम	वि.

गोः वे	रीः दा	नीः न्ता र्थ...	निधवा धा त	धंगरी ...त्व	सोनी बो.	धमा धा, था, धि. ता	नी य	॥ वै ॥
सा सा सु रा सा नी सु.	रीगमा .सुर धा नी न्दर	पाधनि से... सारी शुरु	धप वि. गामा गुह	धम त. ; सा सु	पम मपा, वि. पाधप मा पू...	गा री; शा पध मपा, जि. ता	सा य पा य	
सां ; सू गां ; वा	रां ; र्य मो म	सां, नि चं गंमंरि दे...	रिं संनिध नी न्दा... सि संनि धानी वा... दि	धा ; लो संरिसंनि वै...	नीसो च ना धमधा दि. त	; रीं य. पमगम प... दा	गो मो प र गरिसा ...य	
मध्यमकालसाहित्यम्	सरिग प्रभृति	सारिगमा दे व समू गंरीसं क्षमप्र	पाप हाय नीसं पंच	मगम मू.ले संरि शो	धमध दा य सं नि च तु	धनिसां मु.क्ति धरिति र त र	निसांसं प्रदाय निधनि ...य ॥ वै ॥	
मगारि मुरारि संरी चरा	सरिग प्रभृति गंमो चरा	सारिगमा दे व समू गंरीसं क्षमप्र	पाप हाय नीसं पंच	मगम मू.ले संरि शो	धमध दा य सं नि च तु	धनिसां मु.क्ति धरिति र त र	निसांसं प्रदाय निधनि ...य ॥ वै ॥	

1. “நீலாசலநாதம்”

ஸமத்யதிராகம் — ஆதிதாளம்

அ: ஸநிகமபதநிஸா அ வ: ஸநிதபமகரிஸா

14

	O	O
யல்லி		
நீ; - ஸா; ஸ்விதா - தபதநி நீ லா; ச. ல நா..	ஸா; - கா தும் ப.	நீ; ஸ்விதநி ஜே ஹம்..
நிஸ்நீ - ஸா; - ஸ்விதா - தபதநி நீ... லா ச. ல நா..	ஸா; - கா தும் ப.	க்நிநீ - ஸ்விதநி ஜே... ஹம்..
நிஸ்நீ - ஸா, நி - ஸ்விதா - தபதநி நீ... லா ச. ல நா..	ஸா; - கா தும் ப.	க்நிநீ ஸ்விதநி ஜே... ஹம்..
நீக்நி - நிக்ஸ்நி - நிஸ்நா நிக்நி - லோ... க - ஜக,	; க்நிநீ; தபர விதும்	ஸ்நிஸ்நி - தாநி ஜே... ஸ்வரம்
நிஸ்நீ - ஸா, நி - ஸ்விதா - தநிநீ நீ... லா ச. ல நா..	நிஸ்நா, -; தும்..;	; -; ..;
அதுயல்லி	நீ; ஸா, நி ஜே ஸ்லா.	ஸாக்நி; ஸகரம்

நீநீ; - கா நிரந்தரம் - ப.	க்நிநீ ஸா; தவ ஸங்	; நீ தபதநி கரம்.. (நீ)
பா; பா - பமகாநி - பா; இந்தரம் - நீ... ல - பர்	பதபமகாநி வ. த. ஸ்தித	கா, ரீ, ஸா ப்ர விதும்
கரிஸநி ந்த பமதா - பாமாபா இந்தரம்... தி... பூ. ஜி	தா: - ஸாஸ்நி த - வர.	தா - நீ ஸா; ப்ரதும்
தாமா தாநி; நீக்நி மா. த. வாத்தியம் ர	பம்மா. நீஸ்நா புருந்தஸ்	; ஸ்தநிநீ .. ஸ்விதம்
நீப்நி - காநி - காநி மா... ஸித - குரு குஹ	நிஸ்நி - தாபம வந்... தித.	காநி - நீ ஸ்லா. வர தம்.
மத்யமகாலம்	கரி ந்தபதநி கங் காத்தரம்	ஸ்நி தபதநி ஸ்நி. லாதிதம்
ஸாநி - ஸாகநி - க பாபமா; சந்திர - ஸேகரம் - கரு பாகரம்	க்நிநீ - ஸா பதா ஸ்தர பரதம்	க்நிஸ்நி தநி .. திரிபரதிதம்

2. “வேதரண்யேச்வராய”

தோடி ராகம் — ஆதிதாளம்

ஆரோஹணம் : ஸரிகம பதநிஸ்ர அுவரோஹணம் : ஸ்ரீதப மகரிஸ்ர

14

பல்லவி

ஸ்ரீ ; ஸ்ரீதா பமதப பமகா
வே தா . ரண் . யே . ஸ்ரீ
ஸ்ரீஸ்ரீ - காமா - பாதா - நிஸ்ர
ஸ்ரீ . . ஸ்ரீ . வா . த்ந
ஸ்ரீ, நி - ஸ்ரீதா - பமதப - பமகா
வே . தா . ரண் . யே . ஸ்ரீ
ஸ்ரீஸ்ரீ - காமா - பாபத - நிஸ்ர
ஸ்ரீ . . ஸ்ரீ . வா . த்ந
ஸ்ரீஸ்ரீ - ஸ்ரீதா - பமதப - பமகா
வே . . தா . ரண் . யே . ஸ்ரீ
; ஸ்ரீகா ; ; கம பாதப மாபம
எ

அனுபல்லவி

மாநீ தாமா ; காமா தத
வே . தா . கம வி .

O

தபமக ரிஸ்ர
வ . ரா . ய
நிஸ்ர நிஸ்ர நி
விது, ஸ்ரீதா
கமதநி - ஸ்ரீதா
வ . ரா . ய .
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நிஸ்ர - நிஸ்ர நி
னுத வை . .

O

O

கா ; நீ ; நீ ; நி ; நிததா தா
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முராரி - பரபுருதி - தா
ஸ்ரீ - கம்மா - க்ரீஸ் - நிஸ்ர
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தா ; நிஸ்ர
வே சரா

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மகம - தா - தமத
மூ . ல கந் தா . ய

ஸ்ரீ நிஸ்ரீ - ஸ்ரீ
ஸ்ரீ காமா - சது

தமா தா, நி
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; நீ காமா
ய பா ர

பம கம கரி ஸா
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முத்தி பரதா . ய

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ர . - தா - வரா . ய
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A RARE AND UNPUBLISHED KRITI OF MYSORE SADASIYA RAO
on Sri Sankaracharya Mahadevendra Sarasvati

Edited By

Vidwan N. Chennakesavaia, Mysore

चन्द्रचूडरागः

१५ मेल जन्यः

मिश्रझंपताळः

आ - स म ग म प ध नि सं

अ - सं नि ध प म ग स

पल्लवी

॥ सं नी ध	। पा पममा	। ग मा ग	। , ग स स	। स मा ग
न मा मि	श्री म	न्म हा दे	वे न्द्र	सर स्व
॥ सं नी ध	। पधधप पममा	। ग मा ग	। , ग स स	। स मा ग
न मा मि	श्री म	न्म हा दे	वे न्द्र	सर स्व
॥ सं नी ध	। पा पममा	। ग मा ग	। , ग स स	। स मा ग
न मा मि	श्री म	न्म हा दे	वे न्द्र	सर स्व

अनुपल्लवी

॥ पा पममा प	। ध नि नि नि	। सां , सं नि	। ध ध नी	। सां सं सं
र मा प	ति वि नु त	श्री च	न्द्र मौ	ले श्व र
॥ ध प प ममा प	। ध नि नि नि	। सां , सं नि	। ध ध नी	। सां सं सं
र मा प	ति वि नु त	श्री च	न्द्र मौ	ले श्व र
॥ सं नि सां	। मं गं सां सं रि	। धा पा	। म ग म प	। , ध पा
क म ला	स न मु ख	जा त	स क ल वे	द वे

चिह्न स्वर साहित्यम्

॥ सं नि ध प	। म ग मा	। ग स नि स	। म ग म ग	। म प ध नि
गु रु च र	। ण स रो	रु ह म धु	पा न कृ	ति सु र स

चरणम्

॥ प ध प प	। , ध प म	। गा मा	। , म ग स	। नि स म ग
स क ल शि	ष्य ज न	ह त्ता	प ह र	शु भ क र
॥ ध प ध नि	। ध नि सां	। सं सां सं	। सं नि सं सं	। , गां मं
स क ल ह	द य पं	डि तो त	म स मु दा	य म

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अनुपल्लवी—रमापतिविनुत श्रीचन्द्रमौलेश्वर पादाब्जमकरन्दपानधुरीण

कमलासनमुखजातसकलवेदवेदान्ततत्त्वपारीण धुरीणचण ॥

स्वरसाहित्यम्—गुरुचरणसरोरुहमधुपानकृतिसुरसन स्फटिकमणिमय—

हारगळ मृदुलचरण ॥

चरणम्—सकलशिष्यजनहृत्तापहरण शुभकर सदाशिवविनुत सुज्ञानालंकार

सकलहृदय पण्डितोत्तमसमुदाय महातपःकाय भवजय मां पालय ॥

। मा पा	। प ध पा	। पा प म मा	। म ग गा ग स म	। ग म पा ध नि	॥
ति श्री	भ ग व	त्पा दा	चा र्य गु	रो	१
। मा पा ध नि	। सं नि धा पा	। प ध ध प प म मा	। म ग गा ग स म	। ग म पा ध नि	॥
ति श्री	भ ग व	त्पा दा चा	र्य गु रो		२
। मा , ,	। , , , ,	। ग म प ध नि ध	। पा ,	। , , , ,	॥
ति					

। सां , सं	। , सं नि ध	। नी सं सं	। सां नि ध	। पा , म	॥
पा दा	ब्ज म क	र न्द्र	पा न धु	री ण	१
। सां , सं	। , सं सं नि धा	। नि सां सं	। सां नि ध	। पा ध नि	॥
पा दा	ब्ज म क	र न्द्र	पा न धु	री ण	२
। ध नि ध प	। ध नि ध नि	। ध नि सं नि	। ध प ध प	। , ध नि नि	॥
दा न्त	। त त्व	पा री	। ण धुरी	। ण च ण	२

। सां सं नि	। सं सं मं मं	। मं सां नि	। ध प म ग	। म प ध नि	॥
न स्फ टि	। क म णि म	। य हा र	। ग ल मृ दु	। ल च र ण	*

। स मा ग	। म प म प	। धा नी	। धा प म	। पा , प	॥
स दा शि	व वि नु त	सु श	ना लं	का र	
। गां सं सं	। , नी ध	। , नि नि ध	। प मा ,	। पा ध नि	॥
हा त पः	का य	भ व ज	य मां	पा ल य	*

பல்லவி

|| ஸ் நீ த | பா பமமா | க மா க | , கஸ ஸ | ஸ மா க |
ந மா மி ஸ்ரீ மன் மஹா தே, வேந்த்ர ஸ ர ஸ் வ

|| ஸ் நீ த | பததப பமமா | க மா க | , கஸ ஸ | ஸ மா க |
ந மா மி ஸ்ரீ மன் மஹா தே, வேந்த்ர ஸ ர ஸ் வ

|| ஸ் நீ த | பா பமமா | க மா க | , கஸ ஸ | ஸ மா க |
ந மா மி ஸ்ரீ மன் மஹா தே, வேந்த்ர ஸ ர ஸ் வ

அநுபல்லவி

|| பா பமமா ப | த நி நி நி | ஸ் ர , ஸ்ரி | த த நீ | ஸ் ர ஸ் ஸ |
ர மா ப திவி நுத ஸ்ரீ சந் த்ரமௌ ளேச்வர

|| தப பமமா ப | த நி நி நி | ஸ் ர , ஸ்ரி | த த நீ | ஸ் ர ஸ் ஸ |
ர மா ப திவி நுத ஸ்ரீ சந் த்ரமௌ ளேச்வர

|| ஸ் நி ஸ் ர | மக் ஸ்ரஸி | தா பா | மக மப | , த பா |
க மலா ஸந முக, ஜா த ஸக ல வே த, வே

கிட்டாஸ்வரம்

|| ஸ் நி த ப | மக மா | கஸ நிஸ | மகம க | ம ப த நி |
குரு சர ணஸரோ ருஹிது, பா னக்ரு தி ஸ் ர ஸ

சரணம்

|| பதப ப | ர த ப ம | கா மா | , ம க ஸ | நி ஸ மக
ஸகல சிஷ் ய ஜ ந ஹ ரு த்தா ப ஹ ர ஸ்ர ப, கர

|| த ப த நி | த நி ஸ் ர | ஸ் ஸ்ரஸ் | ஸ் நி ஸ் ம | , க்ர ம்
ஸகல ஹ்ரு த்ய பண் டி, தோத்த ம ஸ முதா ய ம

மா பா | பத பா | பா பமமா | மககா கஸ ம | கமபாதநி
தி ஸ்ரீ ப, க வத் பா தா சார் ய கு, ரோ

மா பாதநி | ஸ் நி தா பா | பததப பமமா | மககாகஸ ம | கமபாதநி ||
தி ஸ்ரீ ப, க வத் பா தா சார் ய கு, ரோ 2

மா , , , , கமபத நித | பா , , , , ||
தி

ஸ்ர, ஸ் | , ஸ் நித | நீ ஸ் ஸ் | ஸ்ர நித | பா , ம ||
பா தாப், ஜ மக ரந் த, பா னது, ரி ண |

ஸ்ர, ஸ் | , ஸ் ஸ்ரிதா | நி ஸ் ஸ் | ஸ்ர நித | பா த நி ||
பா தாப், ஜ மக ரந் த, பா னது, ரி ண 2

தநி தப | தநி தநி | ஸ்ரி ஸ்ரி | தப தப | , தநி நி ||
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ந ஸ்ரபடி க மணி ம ய ஹா ர க, ள ம்ரது, ள சரண

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ஸ தா, ஸி வனி நுத ஸ்ரக்ரு ண லம் கா ர

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A RARE AND UNPUBLISHED KRITI

of

MYSORE SADASIVA RAO

Edited By

H. Yoganarasimham, Mysore

रागः—मोहन

ताल आदि

रचयिता—मैसूर सदाशिवराव्

प.—पालय मां परमेश्वर परशिव ।

फालनयन शम्भो !

(पालय माम्)

अ. प.—बालचन्द्रधर भवभयहर मुनि-

जालपोष कैलासवास !

(पालय माम्)

चरणम्—(1) दक्षशिक्ष दाक्षायणीरमण सु-

लक्षण सुचरित्र !

अक्षरानुकूल वरप-

आक्षरानुकूल रक्षित-

कृष्णक्षितिपाल धृतरु-

द्राक्ष दिव्यमाल सदाशिव

यक्षराज सुपक्ष निरुपम-

पक्ष सकलविचक्षणालय !

(2) घोरतर दुरित दूर शरधिगं-

भीर तारहार मणिमय-

चारु शुभशरीर !

भूरिगुणकलाप करधृत-

मेरुगिरिसुचाप वारित-

भीरुजगत्ताप सदाशिव !

मारहर मन्दार सुजनवि-

हार सुरसाकार सुन्दर !

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பல்லவி

பாலய மாம் பரமேசுவர பரசிவ

பால நயன சம்பேபுர

|| அநுபல்லவி ||

பால சந்திர புவபுயஹர முனி

ஜால பேரஷ கைலாசவாஸ்

|| சரணம் 1 ||

தூக்ஷ சிக்ஷ தூக்ஷாயணி ரமணஸ-
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அக்ஷ ராணு கூல வர ப-

ஞ்சா க்ஷ ராணு கூல ரக்ஷித

க்ருஷ்ண க்ஷி திபரல த்ருதரு-

த்ராக்ஷ திவ்யமால ஸதாசிவ

யக்ஷ ராஜ சுபக்ஷ நிரூபம-

பக்ஷ ஸகல விசக்ஷ ஹலய.

|| சரணம் 2 ||

கேடா ரதர தூரிததூர சரதிசும்-

பீரதார ஹார மணிமய-

சாரு சுபசிர

தூரி குண கலாப கரத்ருத-

மேருகூரிஸ-சாப வாரித-

பீரு ஜகத்தாப-ஸதாசிவ

மாரஹர மந்தார ஸ-ஜனவி-

ஹார ஸ-ஸா கார ஸந்தர

|| பல்லவி ||

, ஸரி கக	கா , ரிக	பாபப	பகதப கபகரி
பா - லய	மாம் பர	மேச்வர	ப - ர - சி - வ -
ஸ ஸரி கரி	ஸத ஸரி	கா,ப கரிஸ	ஸா ஸா
- பூ - லந	யன சம் -	பே,ப - - - -	- - - - -

|| அனுபல்லவி ||

, க க பாத	தஸ் தஸ் ,	, ஸ்கா ரிஸ்ர	ஸ்ஸ்த பத
பூல சந்த்ர	த - ர -	ப,வ ப,ய	ஹர - முனி
தரிஸ் ஸ்தப	பத	ஸ்ர, தப	கததப கபகரி
ஜா - லபேபா-	ஷகை -	லா ஸ -	வா - - - - - ஸ -
ஸத			(பாலய)

|| சரணம் 1 ||

, கக காக	ரிக	பா, ப ப பக	காதப கா,ரி ரி
தூகூ சிகூ	தூ -	ஷாய ணீர -	ம - - - - - ஸ -
ரிகரி ஸத	ஸரி	கா ;	பகரி ஸா
லகூ ணஸ் -	சரி -	த்ர	- - - - -
, கக பாத	பத	ஸ்ர ;	ஸ்ரி கா
அகூ ரானு	கூ -	ல	வர ப
காப் க்கரி	ரிஸ்	ரீ ;	கா க்க
ஞ்சாகூ ரா - னு	கூ -	ல	ர கூத
காப் க்கரி	ரிஸ்	ரீ ;	ஸ்ஸ் ஸா
க்ருஷ்ண கூதி - பா -		ல	த்ருத ரு
ஸ்ரஸ்ஸ்த த தப		தா , ப	பகதப கரிஸரி
தூராகூதி - வ்ய மா -		ல ஸ	தூ - - - - - சி - வ -

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* கா,ப காரி	ஸ	ரீ , க	ஸரிஸ்த
ய கூ ராஜ	ஸ் -	ப கூ	நிரு பம
* ஸா, ஸ்ஸ த ப ப		தாபக	, கப கரிஸ
ப கூஸ க ல வி		சகூண	ல - ய - -

சரணம் 2

, க க கக கரிக	பகபா	கபத ஸ்
கே,ர தர து,ரித	தூ, - ர	சரதி,க,ம்
ஸ்தாப பகரி கப	ரிஸா	ரிதஸரி
பீ, ர தார ஹா -	ர -	மணிமய
காரி ஸரி ககக ப	கரிஸா ;	; ;
சாரு சுப, சரி	ர - -	- -
க க க ப பதா	ஸ்ர ;	ஸ்த ஸ்ரி
பூ,ரி கு,ண கலா	ப	கர த்ருத
காப் க்கரி ஸ்ஸ்ர	ரீ ;	ஸ்ர ஸ்ஸ்
மேரு க்ரி ஸ்சா	ப	வா ரித,
ஸ்ர ரிஸ் ஸ்த தப	தாபா	பகதப கரிஸரி
பீ,ரு ஜக, த்தா -	பஸ	தூ - - - - - சி - வ -
கா,ப கரி ஸா	ரீ , க	ஸரிஸ்த
மார ஹர மந்	தூர	ஸுஜனவி
* ஸா,ஸ ஸ்த பத	ஸ்த ப ப	க தப கரி, ஸ
ஹார ஸுர ஸா -	கா - ரஸ் -	- ந்த, - ர
		(பாலய)

* இந்த அடையாளம் உள்ள இரண்டு ஆவர்த்தனங்களையும் இரண்டாங் காலமாகப் பாடியபிறகு பல்லவியை எடுக்க வேண்டும்.

प. , स रि पा ग ग गा , रि ग । पा प प । प ग ध प ग प ग रि ॥
 स स रि स ल ग रि स ध स रि । मे श्व र । प र शि व
 . फा ल रि न य न शं स सा . सा ॥
 अ. प. , गा ग पा व ध स रि स । , से गो रि सा । स सं ध प ध ॥
 बाल च न्द्र ध र ध र भ व भ य ह र मु नि
 ध रि सं सं ध प प ध । सी , ध प । ग ध ध प ग प ग रि ॥
 जाल पो ष कै ला स वा स

स धुं } (पालय)

चरणम्—

I , ग ग द क्ष री ग रि ल क्ष ण गा ग रि ग । पा , प प शा यणी गा त्र
 शिक्ष दा स ध सु च रि । स रि गा त्र
 गा ध प गा , रि रि ॥
 म प ग री सा ..
 . .

ग ग रा अ क्ष रा	ध प कू नु कू	ध नु	सो ल	"	।	से रि व र	गो ॥ प-
गो पंग रि रि खा क्ष रा	रि से नु कू	।	रि, ल	"		गो गं र क्षि त	गं ॥
गो पंग रि रि कु ण क्षि ति	रि से पा	।	रि, ल	"	।	सं सं धृ ते	सो ॥ र
सां सं सं ध ध द्रा क्ष दि व्य	ध प सा	।	धा, ल	प स	।	प ग ध प ग रि स रि ॥ दा क्षि ब	
* गा, प गा रि स य क्ष रा ज सु	रि स सु	।	रि प	ग क्ष	।	स रि स धृ ॥ नि र प म	
* सा, स सं ध प प क्ष स क ल	प वि	।	धाप ग च क्ष णा	।	गप ग री स ॥ ल य		(पालय)

[* These two Avartas are also to be sung in double tempo before going back to Pallavi]

[illegible]

* The last two Avartas to be sung in double tempo before going back to the Pallavi.]

*This kriti was learnt by me from Gottuvadyam Doraiappa Bhagavatar, Tanjore.

முன்னசந்திரிகா—ஆதி
பல்லவி

மேனம் 29

நி. கமபா	பம கம ரீ ;	ஸரிகம பமரீ	கமபம	பா ;
நீ	வே	கீ தி .	ய . . .	னி
ததபா பமகம	நிகமப தபஸ்ர	ஸநிப ஸாநிபம	நிகமரீ	ஸநிப .
சா . . ல . . .	நம்	 மி		. . .
நி ; ஸநி பஸ	ஸா ; ஸரிகம	பதபம ரீ ;	ஸரிகம	பா ரிக
நி ஸந் . . .		தி	கோ . . .	ரி
மபதா தபஸ்ர	ஸநிபம ரிகமப	தபாம பமகம	ரி ;	ஸா ;
. . . வ ச்	சி	னா	யா .	.
அநுபல்லவி				
ஸா ; ஸநிபா	தாஸநி பமகம	நிகமப ஸநிபம	பமகமரீ ;	
கா வே . .	ரீ	தி	ர	
பம கம ரிகமப	ஸரிகம பமகம	நிகமப பஸநிப	ததநிஸ் ரீ ;	
வா . . . ஸோ	ஸலா ஸ	ஜ கீ . . .	தி . . . ச	
ஸநி்கம் பம்	நி்கம் ரீ ஸநிபாதா	நிஸநி ஸநிபம	தபபம கமரிஸ	
கா மி	த . ப . ல . தா	ய க ஸ்ரீ . . .	பத் . . . ச	
ஸரிகம பம ரிக	மபஸநி பதகிஸ்	நி்கம் ரீ ஸநிபா	நிஸ ஸநிப மகம	
ந .	தி . . ச . .	ஸந் வே	ச	

சரணம்

பா மா பா ;	பமரீ கமபா	நிகமப தாபா	பமகமரீ ;	
த ர லோ	நி லு நம்	மி . ன வா .	ரு . . ல	
கம பம ரிகமரி	ஸநிபா தநிஸா	நிகமப பமரீ	கமரி ஸா ;	
ஸ . க . ல . பா	கீ . ய . மு	கீ லு கு	ன . லு ச	
பா கா கரி கா	கமபமரீ கா	தா ; பமரீ	கமபம பா ;	
ஸ்திர மு . கீ	லு மு	வேங்	க டே	
பா ஸா ஸநி ஸநி	ப தபம கமரீ	ஸரிகம பமகம	பாமா பா ;	
சுவ ரு . ப	ல்கி ன தி	தே . லு . ஸ . கொண்	டி . ரே	
தா தா ஸநி பம	பமகம ரிகமப	ஸரிகம பமரிக	மப தநி ஸநிபா	
க ரு னா	க ர பா . . .	ம . ர ஜ . லு .	ல . லே . . . வ	
ஸா ; ஸநி பா	ஸநிபம பமகம	நிகமபஸநிபா	தாநி ஸந் ;	
ஜே ஸி . சா	. . . ல . வெ . த .	ஜேங் தி . தி	னா . . யா	
ஸநி்கம் பம் ரிக	மநி ஸநிபா	நி ஸநிபா ஸநி	பம ரிகமரி ஸா	
ப . ரி தா	ப . மு .	லெல் திர்	 ச்சி	
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பரோ . வ . .	ஸ ம . . ய . மி	தே . ப்ரண தா	. . . ர்தி ஹ . ர .	

BOOK REVIEWS

ETHNO-MUSICOLOGY By Jaap Kunst. 3rd edition. Martinus Nijhoff. The Hague. 1959. pp. 303.

As we are writing this review the sad news reaches us that the grand old man of ethno-musicological studies, Jaap Kunst, is no more with us. The passing away on 7th December 1960 of this authority on the music of Java is a great loss to the field of comparative music studies.

In Volume XXVI (1955) of this Journal, we reviewed the earlier edition of this valuable compilation of Mr. Kunst. The present publication is the third edition in a very much more enlarged form. Apart from the addition of fresh entries in the index of papers and publications, there is a section giving pictures of some leading music scholars and instruments. There are several Indian titles here in the *Index* but adequate place is yet to be given to India and its music in the publications of Western Ethno-musicology. There is, however, a growing awareness of Indian music in the West and it is hoped that, in the next stage of the growth of this young subject, ethno-musicology will have much to take from Indian music.

V. R.

SANGITA RATNAKARA—CHAPTER ON DANCING. *Brahmavidya, The Adyar Library Bulletin*, Vol. XXIII Pts. 3-4, December 1959.

One of the important publications in the field of Saṅgita literature is the edition brought out by the Adyar Library of the *Saṅgita Ratnakara* of Śaṅgadeva with the two commentaries of Kallinātha and Siṃhabhūpāla. It was the intention of the library to issue a companion volume of an English translation of the *Ratnakara* and one volume of the translation of part of the first chapter of the work was issued some years back.

It is to be welcomed that the library has now issued completely the translation of Chapter VII, the last, devoted to dance. There is a great interest in Indian dance now and the preparation and publication of this translation are timely undertakings.

Pts. I-IV]

BOOK REVIEWS

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Dr. K. K. Raja and Mrs. Radha Burnier deserve the thanks of the students of dance for this translation. At the end of the translation there is a useful index of terms. As the *Ratnakara* is a compendium of the the art and preserves and expounds succinctly the *Nāṭya Śāstra* as expounded by Abhinavagupta and as augmented by other later writers like Somesvara, this translation will prove very useful to students of the art.

V. R.

SANGITAMUKTAVALI OF HARICHANDANA. Edited by Vanam-baracharya, Utkal University. Rs. 1-50.

Attention has been drawn in the pages of this Journal (Vols. IV and XXIV) to the rich corpus of Sanskrit *Saṅgita* texts written in Orissa in the last three or four centuries. Reference to the text under notice is made in the paper on Odissi Music in Vol. XXIV of this Journal (p. 86). We are glad that in the accelerated activities in the field of art and letters in the Universities and other literary bodies established in the different regions, several new publications are coming out. The present publication has been brought out by the Utkal University. The *Saṅgitamuktavali* is a very short text in Sanskrit and in the present edition, the editor has added an Oriya rendering of the text. The work is in four chapters. The first deals with *Nāda*, *Śruti*, *Swara* etc., i.e., it deals with the topics dealt with in ancient works, including *Jātis*. The second is devoted to *Rāgas*, according to the Hindusthani system of *Rāga* and *Rāgiṇīs*, together with descriptions of their personified forms. It is said that even in actual singing, this *Rāga-Rāgiṇī* relation is to be remembered, as the rendering of a *Rāga* should not be followed by the rendering of a *Rāgiṇī* not belonging to it. *Tālas* are dealt with in chapter three. In the last chapter, the fourth, we have first compositions, *Gīta* and *Prabandha* and their varieties. It is interesting to note that the work describes here the composition Dhruvapada which can be compared with the North Indian classical composition called *Dhruṇad*:

P. 98: अथ ध्रुवपदमाह—

ध्रुवं गीत्वा भिन्नधातुर्यत्राभोगस्तु गीयते ।

उक्तयोर्लक्षणयुता सैव ध्रुवपदा मता ॥

यत्र प्रतिपदं ध्रुवो भिन्नः सा ध्रुवपदा । उदाहरणं सुगमम् ।

The *guṇas* and *doṣas* are then spoken of, after which in eight lines, the instruments are mentioned; here again we might note the mention of *Sāraṅgī* and the *Kacchapī*. In nine more verses, the different dance-forms are described: the description of the form called *Nartana* is queer; *Daṇḍarāsaka* or *Śamyā* is called *Kāṣṭhī-nṛtya*; *Rūsa* is called *Maṇḍalī*; *Jākaḍī* of Muslims, and *Sābarā* and *Kurañji* of hunters are also described.

The author of the work is Rājakumāra Harichandana of Kanika, son of King Gopinātha Bhanja. In the beginning of the work is given the author's geneology. According to the editor, Harichandana and his work belong to the 18th century.

Among the earlier treatises quoted here are to be noted the following works of Orissa: *Saṅgītakeumudī*, *Gitapraśāsa* (c. 1570), *Saṅgītasāra* of Harināyaka, *Kalāṅkuranibandha*, *Saṅgītanārāyaṇa* and *Śivavinoda* in Oriya. Of other works quoted, we may note *Saṅgitadāmodara* of Subhāṅkara.

V. R.

NATYAMANORAMA OF RAGHUNATHA RATH. Orissa Sahitya Akademi, New Capital, Bhubaneswar, 1959.

This text has close relation to the one reviewed above, the *Saṅgītamuktāvalī*. It is in five chapters: the opening chapter deals with practically the same topics, from *Śrutis* to *Jātis*, as dealt with in the first chapter of the above-noticed work, but in some more detail. Similarly the second chapter deals with *Rāgas* according to the Hindusthani system in the same manner as the previous book, though here again, some additional details are given under the different heads. Into this same chapter is run part of the treatment of compositions. Chapter three continues the *Prabandhas* and then takes up *Tāla*. Chapter four describes the lesser compositions, *Gīta-guṇa-doṣas*, *Gamaka* and *Gamaka-guṇa-doṣas*. The instruments are dealt with in chapter five and in the same chapter dance is also taken up. Dance which is dealt with at some length extends upto the end of the work.

Though, as stated above, this and the text noticed above are very close to each other, the present work is comparatively more detailed in places and the following points are noteworthy here: This work exhibits greater scholarly flair and quotes from well-known kāvyas and śāstraic works, e.g., *Māgha* on *Aniśasvara* (p. 14), *Lakṣaṇā* (p. 15), *Prakriyākaumudī* (p. 36). On p. 26, a composition called *Kāyavāla* is described; it resembles *Tarana* or *Tillānā* and is said to have been dealt with in the *Gītaṭprakāśa*. On pp. 28-9, 37, a composition called by the strange names *Maśṛ* and *Maṣṭaka* is described. From p. 37 onwards, while dealing with *Tāla*, the text gives what is called *Hakāra*; from its illustrations, *Hakāra* appears to mean what we call *Jati* or *Tāla-bols*. The following forms of dance are described (pp. 60 ff.): *Peraṇī*; *Bahurūpā*; *Sphurita* and *Yauvata*, two forms of *Lāsya*, not met with elsewhere and whose description is not sufficiently specific; the types mentioned in the *Muktāvalī* noticed above; and the *Mattāvalī*, i.e., the *Mattalī* of Muslims.

Unfortunately the edition leaves yet many words and passages for correction; even such wellknown passages as Yājñavalkya's verse on *Viṇā* and terms like *Udgrāha* are wrongly printed.

The following music authorities cited in the work may be noted: *Harināyaka*, *Gītaṭprakāśa*, *Saṅgītaśūdhāmānī*, *Saṅgītaśūdhāmudī*; among compositions and composers and patrons whose names occur are *Gopagovinda*, *Rāmānandarāya* and *Mukunda Gajapati*; almost all of these relate to Orissa. One text whose name occurs often is *Saṅgītaśūdhāmānī*, but the reason for its repeated mention is interesting. The present text *Nāṭyamanoramā* is, according to the statement in the text itself, an abridgement of the *Saṅgītaśūdhāmānī*. A further interesting fact mentioned in the work is that the author wrote this epitome for a chief named *Nilakaṇṭha* of *Keralā*, which it may not be quite safe to identify with Malabar in the extreme South of India. The work says also that it was composed in A.D. 1702. It is hoped that the original and fuller text *Saṅgītaśūdhāmānī* will also be soon published.

V. R.

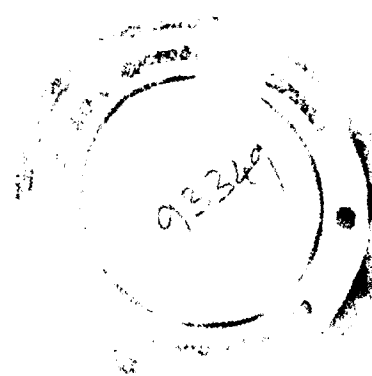
SRI YOGANANDA GITANJALI By E. R. Nayanar, B.A., B.L., M.R.A.S., Kallisseri, Kerala State. Pp. 32. Rs. 0-80.

This small book contains sixteen compositions in Sanskrit by E. R. Nayanar. The music has been set by Sri Rangaramanuj Iyengar who has given the songs in notation. Karnatak ragas like *Ritigaula*, *Nārāyaṇagaula*, *Bilahari*, *Mandāri*, have been employed. The tunes are quite simple.

The author of the work seems to be fairly familiar with Sanskrit. He has tried to suggest the *Rāga*-names by such phrases as: *nārāyaṇagaula-saṅgām*, *bilahari-caraṇam* (bilahari-harabhi-kara, kāmavardhita, bhūrikalyāṇadam, dayāsindho bhaira and has succeeded in the case of *Syama*, *Kāpi* and *Kuntalavara*. Three of the songs are in praise of his teachers and he has used the signature 'Yogānanda-dāsa'.

The book has an appendix running to five pages and containing the *Errata*. The author explains that the gentleman who set the music changed the words without his permission and knowledge and that he, the author, had to give the original words as composed by him. Even after carrying out the corrections, the book bristles with errors. Tamil words like *antaṇa* have been freely used.

S. RAMANATHAN



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प. , सरि पा ग ग गा , रि ग। प प प। प ग ध प ग प ग रि ॥
 ल य मां प र मे श्व र। प र शि व
 स सरि स रि स धु सरि। गा, प ग री स। सा ॥
 . फा ल न य न शं भो -
 अ. प. , गा ग पा ध स ध स। , से गां रि सा। स स ध प ध ॥
 बाल च न्द्र ध र भव भय हर सु नि
 ध रि स सं ध प प ध । सां, ध प ग ध ध प ग प ग रि ॥
 जाल पो ष कै ला स वा स

स धु } (पालय)

चरणम्—

I , ग ग गा ग रि ग। पा, प प (प ग) गा, रि रि ॥
 द क्ष शि क्ष दा क्षा यणी र गा ध प गा न उ
 री ग रि स धु सरि। गा , प ग री सा ॥
 ल क्ष ण सु व रि त्र . . .

ग ग पा ध प ध (ध सो) व रि गां ॥
 अ क्ष रा तु कू ल व र प-
 गां पं ग रि रि सं । रि, गं गं ॥
 त्वा क्ष रा तु कू रि, ल र क्षि त
 गां पं गं रि रि सं । रि, सं सं सां ॥
 कृ ण क्षि ति पा ल धृ ते रु
 सां सं सं ध ध प । धा, प ग ध प ग रि स रि ॥
 द्रा क्ष दि व्य सा ल धा क्षि व
 * गा, प गा रि स । रि, ग क्ष स रि स धु ॥
 य क्ष रा ज सु प क्ष नि रु प म
 * सा, स सं सं ध प प । धाप ग , ग प ग री स ॥
 प क्ष स क ल वि च क्ष णा ल य (पालय)

[* These two Avartas are also to be sung in double tempo before going back to Pallavi]

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and published by Dr. V. Raghavan for the Music Academy,
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