

THE JOURNAL
OF
THE MUSIC ACADEMY

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MADRAS

34

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

Vol. XXXVI

1965

Parts I-IV

नाहं वसामि वैकुण्ठे न योगिहृदये सौ ।
मङ्गला यत्र गायन्ति तत्र तिष्ठामि नारद ॥

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

EDITED
BY
V. RAGHAVAN, M.A., PH.D.

1965

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THE JOURNAL OF THE MUSIC ACADEMY, MADRAS

OPINIONS

The Oriental Literary Digest, Poona, writes:

"A journal of all-India character, solely devoted to music, has been a serious and long-standing desideratum. Though the *Sangita*, a quarterly published from the Marris College, Lucknow, and the Journal of the Music Academy, Madras, (JMAM), were started in 1939, 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 fulfils a real need as it is the only journal of its kind in India."

S. N. Battacharya, Benaras 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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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, advertisement moneys and cheques due to and intended for the Journal should be sent to Dr. V. Raghavan, Editor.

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Late Sri K. V. Krishnaswami Iyer

6-4-1885 – 24-12-1965

PRESIDENT OF THE MUSIC ACADEMY

1935- 1965

THE XXXVIIIth MADRAS MUSIC CONFERENCE

1964

OFFICIAL REPORT

The Opening Day

20th December 1964

The XXXVIIIth Conference and Music Festival of the Madras Music Academy were held in the Academy's own new premises, 115-11, Mowbray's Road, Royapettah, Madras-14 from the 20th December 1964 to 3rd January 1965.

The Conference was presided over by Vidwan Sri Alathur Sivasubrahmaniam Iyer and duly opened by Sri G. D. Birla. It was a notable occasion when the distinguished industrial magnate, music lover and philanthropist paid a visit to the Academy. There was a record attendance at the opening function.

The Conference was attended as usual by musicians and musicologists from all over India and also from some foreign countries.

Opening Function

On arrival at the premises of the Academy, Sri G. D. Birla was received by the Secretaries and Members of the Executive Committee and the Expert Committee of the Academy. Dr. V. Raghavan, Secretary, introduced the distinguished visitor to the Vice-Presidents and the members of the Executive Committee, the President of the Conference Vidwan Sri Alathur Sivasubrahmaniam Iyer, and members of the Experts' Committee of the Academy, the Hon'ble Mr. Justice M. Anantanarayanan, the President of the Sadas of the Conference and other distinguished guests. After introduction, there was a group photo taken with the distinguished opener of the Conference and the Presidents of the Conference and the Sada. Sri G. D. Birla was then taken to the new auditorium of the Academy.

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

Sri T. V. Rajagopalan, Secretary, read message received for the success of the Conference and the opening function.

H. H. Sri Sankaracharya of Kanchi Kamakoti Peetham sent his blessings and also special *prasadam* to the distinguished opener and the President of the Conference.

The Vice-President of India, Dr. Zakir Hussain sent his best wishes for the success of the Conference.

The Governor of Madras, Sri Chandra Reddi said in his message: The Music Academy, Madras deserves our admiration for its devoted service to the cause of music for a long number of years. Its annual conferences and concerts have proved quite popular in the City. I wish it every success.

His Excellency, the Governor of Gujarat, Mr. Medhi Nawaz Jung sent his congratulations to the Music Academy, Madras, on its most excellent activities and best wishes for the success of the 38th Conference.

His Highness the Maharaja of Travancore, one of the Academy's Royal Patrons, said in the course of his message: The Music Academy, Madras, due to the devoted services rendered by the Presidents and Office-bearers during the past 38 years, has today become not only the premier institution of its kind in Madras but has become one of the leading institutions in India, devoted to the cause of fostering music and fine arts in our country. I send my best wishes to the 38th Conference and also for bright future to the Music Academy.

His Highness the Maharajah of Bhavanagar, former Governor and Opener of one of the Academy's former conferences sent a telegram wishing the 38th Conference being opened by Sri G. D. Birla, every success.

The Union Minister for Food and Agriculture, Sri C. Subramaniam sent best wishes for the success of the Conference and the concerts. Sri O. V. Alagesan, Minister of State, New Delhi sent his message wishing the success of the programme of the Conference.

The Minister for Community Development and Cooperation, Sri S. K. Dey, sent his best wishes to the 38th Conference.

Dr. C. P. Ramaswami Iyer, Vice-Chancellor, Annamalai University, wished the function all success.

Dr. Henry Cowell, distinguished American composer, and the author of the Madras Symphony dedicated to the Music Academy, Madras said in his message: This time of year we turn in thought to the great conference of the Music Academy. We long to be there; it is the world's greatest Conference and we greet it as such. My personal news is that during 1964, I finished my nineteenth Symphony. *Back of this stands the solid rock of history of carnatic ragas and talas, helping my creative wish, always, to integrate the highest musical elements of East and West.* With our love to the members of the Conference.

Dr. Johanna Spector, Director, Department of Ethnomusicology of the Jewish Theological Seminary of America, New York wrote :

I had the privilege to attend your Conference, the magnificent musical events which fascinated me so much in December in 1961. May I wish success to all the participants, scholars, and performers alike who are uniquely qualified to express the genuine spirit of India. I, as a stranger was deeply impressed by the beauty of the music, the sound quality of the instruments and human voices. I also admired the audience who would follow every move of the performance admiring, rejoicing or applauding. Attending your Music Conference was one of the great experiences of my life and I shall not easily forget it.

Dr. Thomas W. Simon, formerly Consul General to the U.S. in Madras wrote: I wish that this conference will be the finest that the Music Academy has brought to Madras. My son was full of praise for the new Auditorium of the Academy and I am sure that it enhances the charm of the Conference. I do not recall going to a Conference of the Academy that was not a genuine treat and grand experience. I rejoice in the memories of those I was able to attend and for those who can attend this year.

The following former Presidents of our Conference sent good wishes: Sangita Kalanidhi Sri Rajamanickam Pillai and Sangita Kalanidhi Sri Marungapuri Gopalakrishna Iyer.

Among many other musicians, who sent messages were: Dr. S. N. Ratanjankar, who had participated in many of our Conferences, says in his message: *May a day dawn which will reveal Shankarabharanam in Bilawal and Bilawal in Shankarabharanam.*

Messages had also been received from the United States Educational Foundation in India, New Delhi, Dr. Roerich and Mrs. Devika Rani Roerich and other musicians and members.

Sir T. S. Rajam, Vice-President, who presided over the opening function, expressed the gratification of all those assembled there and the citizens of Madras, at the visit of Sri Birla to Madras after 32 years. He said that they had all been looking forward to this visit and his acceptance of the invitation of the Academy which had been with him for some years. He paid a tribute to Sri G. D. Birla as a great industrialist and one who had abiding faith in the higher values of life. Sri Rajam then called upon Dr. Raghavan to present the welcome address to the distinguished opener of the Conference.

Welcome Address

Dr. V. Raghavan, Secretary, then presented the Welcome Address to Sri G. D. Birla on behalf of the Music Academy, Madras. He said in the course of the address:—

“Dear Sir,

May we express to you our most sincere gratitude for your agreeing to open our 38th Conference and Music Festival this year. This is the fourth conference we are holding in this new auditorium of which the foundation stone was laid by the late Prime Minister Pandit Jawaharlal Nehru. This is perhaps the largest of its kind in the country and is a monument at once of our preserving endeavour, the generosity of our friends and the vision of our Vice-President, Sri T. T. Krishnamachari. Our request to you was made, as you may remember, some years ago

and we are glad that it has been possible for you to accept our invitation and go here and inaugurate our Conference and Music Festival.

The Music Academy, Madras was founded in 1927 as an outcome of the cultural annexe of the Madras Session of the All-India Congress. Distinguished leaders, publicists and educationalists in the country have been associated with this organisation. At that time when all cultural activities had to be carried on by voluntary effort and by public support, we slowly built up this organisation and its diverse departments of work. It was no easy task to assemble all the aged repositories of the traditions of the art available at that time and organise what still continues to be our *forte*, the Conference and deliberations of our Experts' Committee, through which we have codified the large body of our *Ragas*, discussed the compositions of our outstanding composers and examined all the basic technical concepts of the science and art of music and its performance. What we have done could be seen in the thirty-seven volumes of our Journal, another solid monument of our labour, on the academic side, as also in the series of publications which we have brought out. We have taken a whole view of Indian music and kept Hindustani music within the purview of our Conference and more recently towards the further broadbasing of our work, we have been affording opportunities for the participation of musicians and musicologists from the West. It has been observed by those who have participated in our Conference from the North as well as from abroad that our effort here stands unparalleled.

This may be obvious to you because as a connoisseur in music and one possessing practical knowledge of the art, you have had occasion to know the gatherings in the field of music in different parts of country, particularly in the North. Indeed you have helped all such cultural and educational institutions in the country. The name of the house of the Birlas will go down in Indian history for the extensive and the munificent benefactions they have made not only in the fields of industry and technology, but also in the cause of the up-keep and development of religion and education. Pilani, the Planetarium, the Industrial Museum,

each one of these will bear witness to your liberality, as well as to your deep interest in the spread of education and the development of knowledge. The national poet of India, Kalidasa, says of his royal heroes that they gather riches for giving away and that, as with the clouds, so with the large-hearted ones, taking is only for giving back : द्यागाय संभृतार्थिनाम्, आदानं हि विसर्गयि सतां वारिमुचाभिव. The crest-jewel of South Indian literature, the *Tirukkural*, says : “*cedal nanru*”, ‘to give is best’. Your long and intimate association with Mahatmaji has, we believe, deepened your being and contributed to your evolved mind and its abiding faith in the higher values of life. This is evident not only in your public work but also in your writings in Hindi and English. The first President of India with whom you were no less intimate said : you became “like a child of Gandhiji” and one “in whom the seed of his teachings found a well-prepared field and his message a ready response.”

South India is a haven of culture, and has been the spring-board of renaissance in our history during periodic convulsions when our cultural foundations were shaken. Even so, in a period of transition such as we are passing through when we are adjusting our precious heritage to the needs of modern developments, there is a great need to help, preserve and foster all those ideologies for which this country has stood through the centuries. You have business interests in the South, but owing to the wide range of your work, you have not been able to visit this part of the country as often as you might desire to do. The more one comes here, the more full and deep will one's discovery of India become.

Sir, we shall cherish this visit of yours to our Institution. We now request you to declare open our thirty-eighth Conference and Music Festival.

We remain, Sir,

*YOUR FRIENDS AND ADMIRERS OF
THE MUSIC ACADEMY, MADRAS.”*

The Address was presented to Sri Birla in an artistic silver casket in the form of a South Indian Vina.

Rising amidst cheers, Sri G. D. Birla said in the course of his opening address :

“Dr. Raghavan, Mr. Rajam, Ladies, Gentlemen and friends,

It gives me great pleasure to come and inaugurate this function. I frankly admit that when I was asked to do so, I was rather nervous because a number of eminent persons have inaugurated this function before me and having regard to the fact that I was not fully qualified to inaugurate this kind of function, I was very reluctant. In fact, I tried my best to escape from this, but some of my friends who are here to-day especially, Mr. Rajam, Mr. Ramnathji Goenka, Mr. T. T. K. and others compelled me to take this task and I thought I shall face this ordeal. So I have come.

It is true that I am coming to Madras after 32 years, not of course to the South as such. I had been to the south more than once on my own work. The very first visit in 1916 was not very pleasant because immediately after that, I had some political complications with the Government of that period and I had immediately to go underground from Madras where I remained for two months until I found I could reappear. Those were difficult days.

You started in 1927 which means you started this institution eleven years after my first visit to Madras but of course all those days were quite different and many of you could not even remember what sort of town it was in 1916.

I feel rather reluctant to say much about music. My only qualification is that I am fond of music. I don't say this just in convention because many people just say that they are fond of music. I am really so. I would not however try to say something which I do not know. Your committee is composed of many eminent musicians and therefore it will be foolish on my part to talk on music. All that I can do is to pose some questions which you may consider in due course. Among your activities, I find that you are teaching music and dancing, It may be possible for you to exchange your knowledge with North India

on their Ragas and Raginis. All the same, there is some difference in the method of your singing which we cannot adopt and which, if I may say so, many people do not even appreciate. Similarly you here might find it difficult to follow North Indian music and fully appreciate it. A time would come when all of us should learn what is the best in South Indian music and what is best in North Indian music. But it would be very interesting to the students of music if we tell them what sort of instruments existed before two thousand years back when Narada and Sarasvati played on Veena. Ravi Varma painted Sarasvati as playing on your modern Veena. Now this question of research as to what sort of music there was when Lava and Kusa sang the Ramayana, is very interesting because Ramayana is rather difficult to sing unless of course there was a different method. These are some points which require research.

I find that you are already issuing a Journal which is very interesting. There are some journals also in North India. If there was exchange of views as to what standards of music existed thousand years before or even five hundred years before, it would be very instructive to know.

I was told by my eminent friend here that an inscription by a king on music has been found in South India, which has not been fully interpreted. It will throw light on the position of music of that age. There is another question which is worrying some of us. I am not quite sure whether it has been worrying some of you also. I take an optimistic view on the question whether classical music will survive at all. Gradually those who sing classical music, Gulam Ali Khan, Kesari Bai and others will gradually disappear. What will happen to classical music in future, we do not know. Perhaps those who can sing classical music are not fully rewarded. Those artists in those days were patronised by the ruling houses. I do not know whether it is possible to take an optimistic view of the future of classical music but it will be a very sad day indeed if classical music disappeared, which I hope it will not. During the last few centuries, there has been no development in music. We had in the beginning Dhrupad, Gazal and so on. Now of course, all this is overshadowed by Cinema music. I do not know whether I can call that music at all. All the same

youngsters like that sort of music, which is really boring. I find it difficult to stand it. Still they call it music. This sort of tendency is found even in the foreign countries. Is it development or is it deterioration, I do not know. Those like myself would strongly disagree when it is said by somebody that the old classical music is boring. What is being sung in Cinema is very short-lived; what I used to hear of that ten years back has completely disappeared but classical music is still surviving. These are the points that I am posing before you; I am not giving any opinion. But I hope your institution will examine the situation well and see that you maintain the purity and tradition of old music.

Fortunately many more institutions are coming up in North India and in Calcutta, I find some of the enthusiastic young people including my own son are setting up a big hall. Probably inferior to this hall of yours, although more costly perhaps, there are many coming up in Delhi and Bombay also. I hope there will be exchange of knowledge from South to North and North to South. If good Journals are issued giving the activities of all the institutions, it will be possible to co-ordinate the efforts of the music lovers. I hope also that there will be exchange of students between South and North so that your knowledge will be imparted to North India and the knowledge of North India can be imparted to South India. That is the best way to integrate the whole country. When I was here in 1916, there was more difference between the South and North. I do not find so much difference now and it is becoming universalised. These are some of the points which I put before you.

In the end I should like to thank you again for giving me an opportunity to come to the south and especially to Madras and having the pleasure of inaugurating the function. I hope and pray that what you are doing will progress in future more and more. I hope, although I am not young but old, but still I hope, I will have the pleasure to come again to Madras, in which case I will have the pleasure of seeing the further progress made by you. I wish you all success and I can assure you of my sympathy. I find people are complaining today about high taxation and difficult days. Yesterday when I met your businessmen, I found that they were also complaining about the same. This shows

India is integrated by its common difficulties. Let us integrate our country through music because in these days of strain and stress, when all the time people talk of nothing but taxation, capital formation, frankly I get depressed and I get bored. The only escape is that if you can find time to listen to music and sing yourself and play with children, you will forget all the worries. I trust you will succeed in introducing humour when you are so serious and learn to forget the worries. When you look into the Puranas you will find there was no period without any worries and Pandavas had their own worries and all the big kings had also their worries. Therefore, if you have any worries and if you are all the time so serious, you should find a solution and introduce song and humour and love. I think that music can help us a lot in this.

I thank you very much once again for inviting me to be here and I can assure you my full sympathy. Thank you again."

Sri G. D. Birla then declared open the Academy's thirty-eighth Conference and connected festival of music and dance.

Vote of thanks

Sri K. R. Sundaram Iyer, Treasurer, thanked Sri G.D. Birla for having accepted their invitation and inaugurated their thirtyeighth Conference. He then requested Sri Ramnath Goenka to make an announcement.

Sri Birla's Donation

Sri Ramnath Goenka announced that Sri G. D. Birla would be happy to meet the cost of the air-conditioning of the new auditorium of the Music Academy which might cost about Rs. 3 lakhs. The announcement was received with a tremendous ovation.

Election of the President

Sangitha Kalanidhi Sri T. L. Venkatarama Iyer proposed that Vidwan Sri Alathur Sivasubrahmanian Iyer be elected President of the thirtyeighth Conference of the Academy. His proposal was seconded by Sangita Kalanidhis Sri Musiri Subramania Iyer and Sri Mudicondan Venkatarama Iyer and also by Sri K. Chandrasekaran.

Vidwan Sri Alathur Sivasubrahmanian Iyer then delivered his Presidential Address in Tamil.

சென்னை ஸங்கீத வித்வத் ஸபை

38-வது மஹாநாடு தலைவர்

வித்வான் ஆலத் தாஸ் வெகப்ரமணிய அய்யர்

அவர்களின் அக்ராஸனப் பரஸங்கம்

“சென்னை ஸங்கீத வித்வத் சபை 38-வது மகாநாட்டின் திறப்பு விழாத் தலைவர் அவர்களுக்கும் இங்கு கூடியிருக்கும் வித்வான்கள், விதுஷிகள், ரஸிகப் பெருமக்கள் அனைவருக்கும் முதலில் என் மனமார்த்த நமஸ்காரத்தைத் தெரிவித்துக் கொள்கிறேன். இந்த 38-வது வித்வத் சபை மகாநாட்டில் எனக்கு தலைமை வகிக்க வாய்ப்பு பளித்த வித்வத் சபையினருக்கும் என் முதல் நன்றியை தெரிவித்துக் கொள்கிறேன். எனக்கு அளித்த இந்த கௌரவம் என் தந்தையும் குருநாதருமான ஸ்ரீ வெங்கடேசய்யர் அவர்களுக்கும், எங்களுடைய முன்னேற்றத்தில் பெரும் பங்கு கொண்ட புதுக்கோட்டை ஸ்ரீ தக்ஷிணாமூர்த்திப் பிள்ளை அவர்களுக்கும் அளித்ததாக எண்ணி இந்த சந்தர்ப்பத்தில் அவர்களை மனத்தால் எண்ணி வணங்குகிறேன். அடுத்து ஸங்கீத அய்யாச காலம் முதல் இன்று வரை இணைபிரியாமல் இருவராகவே சச்சேரிகள் செய்துவரும் எங்களுள், எனக்கு இத்தலைமை வகிக்கும் கௌரவம் கிடைத்ததற்கு காரணம் என் மூத்தவரான ஸ்ரீ ஸ்ரீநிவாஸ அய்யர் அவர்களின் அன்பும் ஆசியும் ஆகும்.

சென்ற 37 ஆண்டுகளாக இந்த ஸங்கீத வித்வத் சபை ஸங்கீதத் திற்கு பெரும் சேவைசெய்து வருகிறது. நமது தெய்விக கர்நாடக ஸங்கீதத்தின் இலக்கண இலக்கிய சம்பிரதாயங்களை நல்ல முறையில் பாதுகாத்து வருவதுடன், ஹிந்துஸ்தானி ஸங்கீதம், பரதநாட்டியம், மேல்காட்டு ஸங்கீதம், நாடகம் இவைகளையும் உயர்ந்த முறையில் ஆதரித்து ரஸிகப் பெருமக்களுக்கு உள்ளம் குளிர பணியாற்றி வருகிறது. இம்மைக்கும் மறுமைக்கும் சாஷனமான தெய்விகக் கலையான கர்நாடக ஸங்கீதம் முன்னோக்கான ஸ்ரீ புரந்தரதாஸர், ஸ்ரீ தியாகராஜர், ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர், ஸ்ரீசாமா சாஸ்திரிகள், ஸ்ரீ ஸ்வாதித் திருநாள் மகாராஜா மற்றும் பல பெரியோர்கள் இலக்கிய இலக்கணங்கள் அமைத்து பத்திரஸம் ததும்ப ஏராளமான கீர்த்தனங்களைச் செய்து நமக்கு பெரும் பொக்கிஷமாக வைத்திருக்கிறார்கள். அவர்களது அவ்வாவு கீர்த்தனங்களும் நம் நாளில் இருப்பதாகச் சொல்ல முடியாது. கடைத்திருக்கும் கீர்த்தனங்களைப் போற்றி பரிபாலிக்கும் கடமை நம்மைச் சார்ந்தது. அந்த புனிதமான

கீர்த்தனங்களை குருநாதர்களிடம் அப்யாசம் செய்து பாடி ஆண்ட வணையும், ரஸிகப் பெருமக்களையும் நினைவிடச் செய்தல் வேண்டும். பெரியோர்தனாலும் கீர்த்தனங்கள் பற்றிய ரசங்களில் ஏராளமாக உள்ளன. அவைகளில் அகேசம் நவாஸம்மாசம் இரூக்கின்றன. அவைகளை கையாண்டு கச்சேரிகளில் பாடி பிரபலப்படுத்திற்றுக் கொண்டுவர வேண்டியது அவசியம். அப்படி கையாள்வதால் பல பல இலக்கியச் சுவையும் ராக வடிவங்களும் அமைந்த கிருதிகளை ரஸிகப் பெருமக்கள் கேட்டு மகிழ்வார்கள்.

நம் கீர்த்தனங்களை பாடிய மஹான்கள் பாடுபொழிகளில் நம் பாவம் கீழ்ப்பிய உருப்படிக்கே பாடிருக்கிறார்கள். ஆகையால், ஓரளவு ஸம்ஸ்கிருதம், தெளிந்து இப்பொழுது பொழிகளில் கூட வித்வான்கள் பாஷா ஞானத்தை ஸம்பாதித்துக் கொண்டால் நன்றாக யிருக்கும்.

குறிப்பிட்ட சில ராகங்களை நவாஸம்மாசம் பாடவேண்டியது அவசியமில்லை என்பது ஸம்பாதிக்கே. பழக்கத்தில் இருக்கும் ராகங்களையும் உருப்படிக்கே பாடத் தான் வேண்டும். சில உருப்படிகளிலும் சில ராகங்களிலும் சில வித்வான்களுக்கு தனியழகம் புகழும் வாய்த்துவிடும்; அடிக்கடி பாடப்படும் உருப்படிகளுக்கு தனி மெருகு ஒன்று ஏற்பட்டு, ரஸிகர்கள் இவற்றை வித்வான் பாடுவாரா என்று எதிர்பார்க்கும் வண்ணம் இருப்பார்கள். இது ஒருபுறமிருக்க, மஹான்கள், வாக்கையகரர்கள் அந்தந்த உருப்படிகளில் அந்தந்த ஸஞ்சாரங்களுக்கும் பிரயோகங்களையும் அடிதனையும் வைத்திருப்பதால், அறிவிந்தாகவும் அறியாத பழக்கமாகவும் நிரம்ப பாடாந்தர மிருப்பது வித்வான்களுக்கு தனிச் சிறப்பைத் தரும்.

சங்கீதத்தை உபாஸிப்பவர்கள் தங்களை நனக்கென ஒரு தனி பாணியை வகுத்தும் கொள்ளவேண்டும். இன்று பிரபலமாக உள்ள வித்வான்கள் வளைவரை நனக்கென்று ஒரு தனி பாணியை வகுத்துக்கொண்டவர்கள்தான். அவர்கள் பிரபல்பமாக இருப்பதற்கும் அதுதான் முக்கிய காரணம். இதை வருங்கால வித்வான்கள் ஞாபகத்தில் கொள்ளுதல் வேண்டும்.

இன்று சங்கீதம் பெருமளவு வளர்ச்சி அடைந்துள்ளது. ரேடியோ, சங்கீதக் கல்லூரிகள் போன்றவைகளினால் பெருகியுள்ளது. இருப்பினும் சங்கீதத்தின் தரம் உயர்ந்திருப்பதாக கூறும்படியாக இல்லை. இதற்குக் காரணம் குருகுல முறைப்படி

பயின்றவர்கள் சங்கீதத்தை பயபக்தியுடன் கற்று குருவின் அனுக்ரஹம் பரிபூர்ணமாகக் கிடைக்க அரும்பாடு பட்டிருக்கிறார்கள். இன்று சங்கீதத்தை கற்றுக்கொள்ளும் ஆவல் அதிகமாக இருக்கிறது. இத்துடன் ஆராதிக் தும் மனப்பான்மையும் பக்தியும் நன்றும் அமைய வேண்டும். சீக்கிரமே வெளியேறவேண்டும் என்ற அபிலாஷை மேலோங்கி இருக்கிறது. சொல்லிக் கொடுப்பவரும் பரிபூர்ண திருப்தி அடைந்தமீன் சிஷ்யர்கள் வெளியேறினார்கள் என்று சொல்லுவதற்கு இல்லாத நிலை உள்ளது. ஆகவே கல்லூரிகளில் சங்கீதம் பயிலும் முறையும் பழையகால குருகுலவாசத்தை ஒத்திருந்து, அதற்கான சூழ்நிலையில் பயிற்சி அளிக்கப்பட்டால் வருங்கால சங்கீத பரம்பரை நன்றாக விளங்கும்.

தற்காலத்தில் பல்லவி பாடும் முறை மின்னல் வேகமாகப் போகிறது; பல்லவி என்றொரு கட்டம் இருக்கிறது, அதைக் கடக்க வேண்டும் என்று ஸம்ப்ரதாயத்தைக் காப்பதற்காகப் பாடப்படுகிற தோவெனத் தோன்றுகிறது. ராகம், தானம், பல்லவியே வித்வத்தின் அறிகுறியும், கச்சேரியின் நடுநாயகமான அம்சமும் ஆகும். எனக்கு ஞாபகம் இருக்கிறது, சில ஆண்டுகளுக்கு முன் காலம் சென்ற ரஸிகர் ஸ்ரீ கஸ்தூரி ஸ்ரீனிவாஸன் அவர்கள் ப்ரேரணையின் மேல் நம் அகாடமி, ஸீனியர் வித்வான்கள் தங்கள் கச்சேரிகளில் இதற்கு போதுமான காலம் கொடுத்துப்பாடவேண்டும் என்ற வேண்டுகோளை செய்துகொண்டது. இத்துறையில் சிறந்தவராயிருந்து நம் ஸங்கீதத்திற்கும் கச்சேரி முறைக்கும் சிறப்பையும் அழகையும் கௌரவத்தையும் கொடுத்த மஹா வித்வான்களை நாம் நினைக்காமல் இருக்க முடியாது. அந்தநல்லூர் ஸுப்பப்பயர், வீணை ஸுப்பராமப்பயர், தலைஞாயர் சோமு பாகவதர், இரட்டைப் பல்லவி கிருஷ்ணையர், நாயன பிள்ளை முதலிய வித்வான்கள் இந்த அம்சத்தில் சிறப்பாய் பரிசீரமைப்பட்டவர்கள். பெரிய வித்வான்கள் உருப்படிகளை குறைத்துக் கொண்டு, ராகம், தானம், பல்லவியை கொஞ்சம் விஸ்தாரமாய் வைத்துக் கொள்ளலாம். உருப்படிகள் அதிகமாகவும், சிறிய பல்லவியாய் ஒன்றை வைத்துக் கொள்வதும் கூடாது. பல்லவியைக் குறி போல சிட்டை செய்து பாடுவது சிலாக்யமில்லை. நிரவலும், ஸ்வரம் பாடுவதும் சீறிய முறையில் இருக்கவேண்டும்; ஸ்வரம் பாடுவது வெறும் கணக்காக இருக்கக் கூடாது; ராக பாவம் ததும்பும்படி அமைந்திருக்க வேண்டும்; கார்வை இருக்க வேண்டும். காலம் சென்ற ஸ்ரீ தக்ஷிணாமூர்த்தி பிள்ளையவர்கள் சொல்லியபடி

பல்லவி இடம் ப்ரதமமாப பாடவேண்டும்; பல்லவியில் தேர்ச்சி யடைவதற்கு அடிப்படையானது, ஆரம்ப இசைப்பயிற்சி காலத்தி லேயே அலங்காரங்களை ஸரிவர ஸாதிப்பது ஆகும்.

நடைமுறையில் ஸங்கீத உலகில் இக்கலையைப் போற்றிவரும் துறைகளில் சிலவற்றைப் பற்றி பேசாமல் இருக்கமுடியாது.

தற்காலத்தில் நவீன முறையில் அமைத்த கல்லூரிகளில் ஸங்கீதம் பயிலப்படுகிறது. ஸங்கீதம் போன்ற கலைக்கு பயிற்சிக்கு வேண்டிய முக்யமான அம்சங்கள் குன்றாதபடி இக்கல்லூரிகளும் அங்கே சொல்லிக் கொடுப்பவரும் அமையவேண்டும். முக்யமாக, கச்சேரி செய்யும்படி இளம் வித்வான்களும் விதுஷிகளும் தயாராக வேண்டுமானால், இதற்கேற்ப வித்வான்களில் தலைசிறந்து விளங்கு வோரும் நல்லபாணி யமைந்து கச்சேரி செய்துவரும் ஆற்றலுடைய வரும் உபாத்யாயராய் தேர்த்தெடுக்கப் படவேண்டும். அதே இளம் வித்யார்த்திகளுக்கு உத்ஸாகத்தையும், நம்பிக்கையும், கௌரவத் தையும், பக்தியையும் ஊட்டும்.

இளைஞர்களுக்கு ஸ்காலர்ஷிப்புகள் (Scholarships) அரசாங்கத் தால் வழங்கப்படுகின்றன. என் அபிப்ராயத்தில் இதில் மூன்று குறைகள் இருக்கின்றன : மொத்தமாகக் கொடுக்கப்படும் ஸ்காலர் ஷிப்புகளின் எண்ணிக்கை போதாது; இன்னும் அதிகமான இளைஞர்களுக்குக் கொடுபடவேண்டும். இரண்டாவதாக, வஸ்தி யிருக்கும் நபர்களுக்கே பெரும்பாலும் இவை கிட்டுகின்றனவே யல்லாது சிரமப்படும் நபர்களுக்கு இவை எளிதில் கிடைப்பதில்லை. மூன்றாவதாக, ப்ரபல வித்வான்கள் பலரிருக்க, ஒரு சிலருக்கே, அதுவும் பல ஸ்காலர்ஷிப் சிஷ்யர்கள் நியமிக்கப்படுவதும் இருவகை யில் தவறு. மற்ற வழிகளும் மற்ற வித்வான்களும் புறக்கணிக்கப்படு வதோடு சிஷ்யர்கள் அதிகமானால் சொல்லி வைப்பது ஸ்வல்பமாகப் போய்விடும்.

இதேமாதிரி ஸங்கீத நாடக சங்கம் போன்ற ஸ்தாபனங் களிலும் குழுவில் இருக்கும் வித்வான்கள் மறுகுழுவில் தங்களையே நியமித்துக் கொள்ளுகிறார்கள். வித்வத் உலகில் ஒரு கௌரவ ஸ்தானத்தை அடைந்த வித்வான்கள் எல்லோருக்கும் இதுபோன்ற ஸ்தாபனங்களில் தொடர்பு கொடுக்கப்பட வேண்டும். ஒவ்வொரு தரமும் நியமிக்கும்போது, புதிதாக சில வித்வான்களை குழுவின் உள்ளே கொண்டு வரவேண்டும்,

அகில இந்திய ரேடியோ நிலை செய்வதைப் பற்றி குழப்பங்கள் இருந்து வருகின்றன. ப்ராபல்யம் அடையாத வித்வான்களுக்கு ரேடியோ உதவி செய்ய வேண்டியது அவச்யம். உதாரணமாக, இந்த வித்வத் ஸபை விழாவின் கச்சேரிகளில் ரேடியோ அதிகாரிகள் 2-30, 3-30 மணிக் கச்சேரிகளை நிலையோ, பதிவோ செய்து முன்னிற்கு வரவேண்டியவர்களுக்கு ஸஹாயம் செய்யவேண்டும்.

நான் சொன்னதில் குற்றங் குறைகள் இருந்தால் அவற்றைக் களைந்து, குணங்களை க்ரஹித்துக் கொள்ளும்படி கேட்டுக் கொள்ளு கிறேன்.

முப்பத்தெட்டு ஆண்டுகளாக ஸங்கீத முன்னேற்றத்திற்காக தொடர்ந்து இப்படி ஸேவை செய்த ஸ்தாபனம் நம் வித்வத் சபை போன்ற மற்றென்றை சொல்லமுடியாது. மத்ய அகாடியியோ, மற்ற சங்கங்களோ, அரசாங்க முயற்சிகளோ, திட்டங்களோ, ரேடியோவோ ஏற்படுவதற்கு முன்னிருந்தே உழைத்து வருவது நம் வித்வத் ஸபை. இன்னும் மென்மையான வழிகளிலும் வருங் காலத்தில் இசைக்கு தொண்டு செய்துகொண்டு அமோகமாக வளர வேண்டும் என்று ஆண்டவனை ப்ரார்த்தித்துக் கொள்கிறேன்.

நாளை முதல் துவங்கும் வித்வத் சர்ச்சைகளில் எனக்குத் துணையாயிருந்து, இம்மகாநாட்டை சிறப்பித்துத் தரவேண்டு மென்று வித்வான்களை வேண்டிக் கொள்கிறேன்.”

Presidential Address

by Vidvan Alathur Sivasubrahmaniam Iyer

“I must first pay my sincere respects to the Opener of the thirteenth Conference of the music Academy, Madras, to the Vidwans and Vidushis and the music-loving public who are assembled here. I have also to express my gratitude to the Academy for having elected me as President of their thirteenth Conference. The honour which the Academy has done me belongs to my father and teacher Vidwan Venkatesa Iyer and to Vidwan Pudukottai Dakshinamurthi Pillai who took great interest in my progress as a musician and on this occasion, my thoughts go to them in reverence. Next, I have to mention that it is because of the affection and good wishes of my elder, Sri Srinivasa Iyer, who has been with me from my young days when

we learned music together and with whom I have, to this day, been inseparably associated in all my concerts and musical career, that I am able to occupy today this chair.

The Music Academy, Madras has been serving the cause of music for the past thirty-seven years. In addition to safeguarding the traditions of the *Lakshana* and the *Lakshya* of the divine art of our Carnatic Music, it has also been promoting Hindustani music, *Bharata Natya*, Western music and also drama to some extent. It has been contributing to the appreciation of these by the lovers of art. The art of Carnatic Music which is divine in its nature has been given to us as a great treasure enriched by the compositions, brimming with devotion, of the great composers Purandharadasa, Tyagaraja, Muthuswami Dikshitar, Syama Sastrigal, Maharajah Swati Tirunal and others of who have codified the *Lakshana* and *Lakshya* of the art. The duty conserving and cherishing this heritage of compositions has fallen on us and it is our duty to learn these compositions in the proper form from our teachers and to sing them for the adoration of the Lord and the delectation of the public. The songs of our predecessors are in a large mass of Ragas and several of them are not being kept in vogue. It is necessary to render rarer pieces also and maintain their place in the concerts. Thereby the characteristics of several rare Ragas and also the texts of several of these out of the way compositions would become well understood among the listeners.

The great composers have sung their soulful compositions in different languages. It therefore behoves us to equip ourselves with a certain amount of knowledge in Sanskrit and Telugu in addition to our own mother tongue.

It is not correct to say that it is not necessary to render the Ragas other than a few important or wellknown ones. It is true that we should sing and give prominence to these more important and well-known Ragas. Indeed in some pieces and in certain Ragas, certain Vidwans naturally gain a special reputation for their renderings. It is also true that by constant rendering by distinguished singers a certain polish, perfection and fullness come to certain Ragas and the sensitive listeners always look

forward to those beauties while listening in the concerts. Apart from all these, as the great composers have laid distinct excellences in almost all their compositions, it would really be to the distinction of a musician if his repertoire is large and includes these rarer pieces which add to his knowledge, experience and maturity.

The practising musician should have a distinct style of his own. Those who are in the forefront of the profession to-day, it may be noted, are all well-known for their distinct styles. It is on these that their prominence rests. Younger musicians of the future should know this.

To-day music is greatly developed; radio, music schools and colleges-all these have come into being. All this would not mean that the standard of music has gone up. Those who had trained themselves in the traditional *Gurukula* method and cultivated music with reverence and devotion and whom the Gurus had really blessed, it is their ceaseless toil in this way that had borne fruit for them. The desire to learn music has grown tremendously today. Along with this, the devout approach to the art must also be there. There is unfortunately evident a hasty desire to get early prominence. Nor are the teachers able to say that the pupils have gone out of their hands after complete satisfaction. Therefore, if the teaching and training in the modern schools follow the old *Gurukula* methods and if the conditions available in the schools are so devised, we may say that the music of the coming generation would be satisfactory.

The singing of *Pallavi* to-day is unfortunately too quick and short. It appears as if there is a feeling that this is a part of the concert which should have to be somehow gone through or got over. *Raga*, *Tana* and *Pallavi* are the mark of Vidwanship. They are the core of the concert. I very well remember how at the instance of the late Kasturi Srinivasan, Vice-President of the Academy, the Academy requested all senior musicians to accord adequate time and space in their concerts to *Raga*, *Tanam* and *Pallavi*. We cannot forget the great Vidwans who had specialised in this field and bestowed thereby a distinction to the Cutchery style—Andanallur Subba Iyer, Veenai Subbarama Iyer,

Talaijnayar Somu Bhagavathar, Ratnai Pallavi Krishna Iyer and Nayana Pillai etc. The Senior Vidwans should minimise the number of pieces and extend the time for the singing of *Ragam*, *Tanam* and *Pallavi*. It is not proper to increase the number of *Kritis* and choose a very small *Pallavi*, nor is it proper to make the *Pallavi* a matter of "*chittai*" like a *Kriti*. *Neraval* and *Kalpana svaras* should be done in the proper and best manner possible. Singing *Sivaram* is not a mere matter of ostentation. It should be full of *Raga Bhava* and *Karnal*. As the late Dakshinamurthi Pillai used to say the rendering of the *Pallavi* should lay proper emphasis on the "*Idam*". If *Alankaras* are properly mastered even in the very first stage of musical training, then mastery of the *Pallavi* in the later stages would be easy.

It would not be possible not to refer to certain matters in the musical activities at present. As I have already referred to, Music Colleges have come into being. Artistic education as in the case of music is a special thing and it should be properly inculcated. The method of education in these schools and colleges should be fashioned accordingly. If students are to be trained as Vidwans and Vidhushis fit to give concerts, it would be necessary to appoint as teachers in these institutions outstanding artists who have distinct style and ability. They should impart to their pupils the same enthusiasm, hope, dignity and devotion in music.

Scholarships are now awarded by Government to youngsters to learn music. Three matters are to be noted here. One, the number of scholarships available may be more; secondly, only those with some affluence and can learn music even without aid, seem to be getting these scholarships, and those who really stand in need of this aid because of their economic position do not seem to get it easily; thirdly, although there are many leading Vidwans capable of coaching and guiding these scholarship holders, it is a pity that just a few Vidwans alone continue to get a large number of these assignments. Apart from other Vidwans and other styles being by-passed, it may be noted that if there are too many pupils under one, it would not be possible for one to train them properly.

In institutions which are set up by the State for the management of music, there is a tendency for the same set of members to continue, sometimes, the existing ones nominating or re-electing themselves. I think leading Vidwans who have a position in the field should be associated with these bodies in larger numbers and every time a new Council is formed there should be a certain percentage of new members.

There are some agitations in respect of the relays arranged by the All India Radio. It would be necessary for the Radio to give greater assistance through relay to musicians who have not attained some prominence, for example, I would insist that the All India Radio relay the 2-30 and 3-30 series for the juniors in the Conferences of this Academy.

If in the course of these remarks, I have said things acceptable to you, you may take them for your consideration; the rest which may not be feasible may be overlooked.

It would not be possible to mention another institution like the Music Academy, Madras, which had made continuous and solid contribution to music for an unbroken period of thirty-eight years like this.

Whether it is in the Central Academy or in other bodies, whether it be in official or non-official channels, whether it is in the A. I. R. or elsewhere—all efforts for the promotion of music, which we now know are later to the pioneering efforts which this Academy had made. This auditorium in which we are now met—let me hope—is one of the many achievements of the Academy to come, in the years in store. In its service to the cause of music, may this Academy flourish ever more! This is my prayer to the Almighty.

May I request all the Vidwans present to co-operate with me and conduct the discussions of the experts' Committee which are to begin from tomorrow morning."

The Opening function came to a close with a recital on the Nagaswaram by Sheik Chinna Moula and Party.

The Conference Souvenir

The Souvenir which was published on the occasion of the thirtieth Conference gave, as usual, a complete account of the activities of the Academy and the annotated programmes of the whole Conference—the discussions as well as the concerts and the recitals. It carried also the usual pictorial supplement of the famous composers and the distinguished persons connected with the Academy's Conference and a number of articles on various subjects of music—The Padas of Sri Swati Tirunal by Smt. Brinda Varadarajan, two Apurva Ragas, Parasu and Hamir by Sangita Kalanidhi Mudikondan Venkatrama Iyer, a biographical note on the well-known Nagaswara Vidwan Semponnar Kovil Ramaswami Pillai by Sri T. Sankaran, Preservation of Classical Compositions by Sri K. Chandrasekharan, Raga and Raga-Rupa by Kumari S. Seetha, Indian Music in the U. S. by Dr. Raghavan, the Violin and Dwaram—a tribute to Professor Venkataswami Naidu who passed away on the eve of the Conference—by Sri C. Seshachalam, an account of the Kannada singer and composer Kanaka Dasa by Rajasree, and a biographical sketch of the Vidwan President of the Conference Sri Alathur Sivasubrahmanian Iyer.

Agenda of the Conference

The following formed the agenda of the Experts' Committee meetings of the thirtieth Conference :—

1. Talks & Demonstrations :—

- (i) President Sri Alathur Sivasubrahmanian Iyer & Vidwan Sri Srinivasa Iyer.
- (ii) Sangita Kalanidhi T. L. Venkatrama Iyer—Sri Dikshitar's Kritis.
- (iii) „ „ Mudikondan Venkatarama Iyer - Neraval and Tana.
- (iv) „ „ Budalur Krishnamurthi Sastrigal-Gotu Vadyam.
- (v) Vidwan Madurai Subrahmanya Ayyar—Raga, Nana-Tana and Little Known Kritis of Tyagaraja.

- (vi) Vidvan V. V. Satagopan—Sastriya Araichi.
- (vii) Vidvan T. N. C. Venkatanarayanacharyulu—Sangita-Sahitya-Sama-aikyam.
- (viii) Vidvan Nori Nagabhushanam, Hyderabad—Violin as 'Solo' and 'Accompaniment'.
- (ix) Prof. R. Srinivasan—Future of Karnatic Music.
- (x) T. Sankaran & T. Viswanathan-Javalis.

2. Presentation of Compositions :—

- (i) Papanasa Mudaliar's Compositions—Vidvan Srivanchyam Ramachandra Iyer.
- (ii) Sivagiti of Rama Panivada of Kerala—Paper by L. S. Rajagopalan and Demonstration by Vidvan K. S. Panchapagesan.
- (iii) Chidambara Bharati's Compositions and style and technique of singing according to Mazhavarayanendal Subbarama Bhagavata—Dr. P. C. Sitaraman, Madurai.
- (iv) Vidvan Nerur Srinivasachariar's Compositions: Smt. Ranganayaki Ramanujam.
- (v) Sri N. S. Chidambaram's Compositions: Vidvan S. Balasubramanyam.
- (vi) Sri "Andavan Pichai's" Compositions: Vidvan Master Chandrasekharan.

3. Laya, Pallavi, Tala & Mridangam :—

- (i) Konnakol—Vidvan Mannargudi Vaidyalingam Pillai.
- (ii) Jati-nadai apoorva korvaikal on Mridangam and Kanjeera—Vidvan Tiruchendur Ramayya Pillai.
- (iii) Pallavi—Vidvan Vidyala Narasimhalu Naidu and Chandrappa.
- (iv) Pallavi—Vidvans Tiruchi Swaminatha Iyer and Madurai Krishna Iyengar.

4. Raga :—

Saranga Ragas—B. Subba Rao, Mysore.

5. Papers :—

- (i) Influence of Hindustani and Western Music on Karnatic Music—Vidvan N. Rajagopalan, B.A.
- (ii) The Problem of Continuity in Music and Sruti—B. C. Deva, Delhi.
- (iii) Rare Ragas and other Music Material in Manuscripts in Sarasvati Mahal—Sri T. G. Ananta Subrahmaniam, Tanjore.
- (iv) Svara Pallavi and Jakkini Daruvulu—Y. Satyanarayana, Vijayawada.
- (v) Effect of Music on Matter, Man and Mind—C. Seshachalam.

6. Hindustani Music :—

- (i) The Background of Padavali Kirtan of Bengal—Swami Prajnanananda, Calcutta.
- (ii) Lochana Pandit's Ragatarangini—Sri C. S. Pant, Delhi University.
- (iii) —Prof. G. H. Ranade, Poona.

7. Western Music :—

- (i) Talk and Demonstration on Piano—Prof. and Mrs. Kenneth Wentworth, U.S.
- (ii) The Chants in Medieval European Music—Jon B. Higgins, U.S.

8. Any other subject to be taken up with the President's approval.

Experts' Committee Meetings

THE FIRST DAY

21st December, 1964

The meeting of the Experts' Committee in connection with the thirtyeighth Conference of the Music Academy began to-day at the Music Academy buildings with Vidwan Alathur Sivabrahmaniam Iyer, the President in the Chair. The proceedings began with a Prayer.

Sama Gana

Continuing the practice began last year, Dr. Raghavan said that they had arranged this year to begin the proceedings everyday with a half-hour prayer-recital and for this they had arranged this year for presentation in a historical sequence the music of *Samagana*, *Tararam* and *Tiruvaimozhi* etc. The proceedings opened with the recital of *Samagana* by Sri Ramanatha Dikshitar with Vidvan Sri Pichumani on the Veena. Sri Dikshitar rendered eight Samans in most of which there was a range of five notes, the sixth occurring very rarely. The President, Alathur Sri Sivasubrahmaniam Iyer, while thanking the Sama Veda Srautin and Vidvan Sri Pichumani, recalled how the late Veena Sambasiva Iyer used to play Sama Veda with Veena at the end of his everyday puja and how he himself had learnt it with him.

The President then announced that the proceedings of the Experts' Committee would begin. Dr. Raghavan placed before the Committee meeting the various subjects that had been included in the agenda of the thirtyeighth Conference—talks, demonstrations, papers etc.

Little Known Kritis of Tyagaraja

The President then requested violin-vidvan Madura Sri Subramania Iyer to give his demonstration of some important songs of Tyagaraja which were either rare or had some special *Pathantara* as known to the Vidvan. Vidvan Madura Sri Subramania Iyer then, by himself and along with his son, Sri M. S. Sadasivan, rendered the following pieces: *Matilona yochana-Kolahalam-Adi*; *Namoralanu-Arabi-Adi*; *Iti samayamura - Chaya Nata-Adi*; *Lavanya Rama-Poorna Shadjam-Rupakam*; *Sanatana-Phalamanjarai - Adi*; *Varasikhi vahana - Supradeepam - Adi*; *Tarama Neemahima - Kalyani - Rupakam*.

Vidvan Madura Sri Subramania Iyer said that Tyagaraja's songs were so varied and so numerous that one could see in them not only different styles but also different grades and steps from the simple ones to highly evolved creations. Vidvan Subramania Iyer said that it appeared that on Tirupati Ven-

kateswara, Tyagaraja might have written a Pancharatna and that in addition to the two already known, he had presented that morning a third piece in *Kalyani-Rupaka* and two more in this *Tirupati-pancharatna* remained to be unearthed.

Thanking the Vidvan, the President said that there were several *Pathantaras* in Tyagaraja; his compositions being in such a large number. He referred particularly to the two pieces which were presented by the Vidvan, which were rare, viz. in *Kalyani-Rupaka* on Lord Venkateswara in *Tirupati-Tarama ni mahima pogada* and in *Arabhi-Adi, Namoralanu vini*.

He said that the demonstration showed how useful it was for a violinist to have a good equipment as a vocalist. Indeed, the President said, with *Jaru* and verve, the *Kalyani* of Vidvan Subramania Iyer was excellent.

THE SECOND DAY

22nd December 1964

At the second day session of the Experts' Committee of the Music Academy, convened in connection with the thirtieth Conference, there was first a talk on and demonstration of *Tevaram* by Sri Somasundara Tambiran of Dharmapura Adinam. Sri Tambiran explained the contents of the sacred collection of *Tevaram* and the hymns of Nayanmars comprised in it. He explained also their musical aspect, the *Pans* and the *Kattalais*, the former referring to the basic melody and the latter to the different tunes and rhythms in which the hymns are set. The hymns in different *Pans* were sung today in the more familiar modern *ragas*, sometimes also in different *ragas* although assigned to the same *Pans*. He also said that the hymns of *Tiruvachakam* were generally sung in a single *raga*, *Mohanam*. Sri Tambiran rendered a number of *Tevarams*. The President thanked Sri Tambiran for his recital and explanations.

U. S. S. R. Cultural Delegation

The Academy then accorded a reception to the U. S. S. R. Cultural troupe which was presently performing in the City and to

the Soviet Consul General in Madras. On behalf of the Academy, Dr. Raghavan welcomed them and introduced the leader of the troupe Mr. Kazantseva, and other important musicians and dancers in the party. Each member of the delegation was garlanded on behalf of the Music Academy by Messrs T. V. Rajagopalan and R. Ranganathan, Secretaries. There were then three talks by members of the delegation on the arts of music and dance in the Soviet Union. The speeches were translated into English by a member of the delegation. Thanking the Music Academy for their reception, Mrs. Kazantseva conveyed to the President of the Conference their good wishes for the success of the thirtieth Session. Soviet culture she said was both of classical and folk forms. She expressed her deep appreciation of the interest in Indian music and dance and the way in which these were taught here in Madras. In the different Countries of U.S.S.R., different musical cultures prevailed and out of all these diverse cultural, musical and dance materials, to all of which they were extending their patronage, Soviet music and dance were taking shape. Classical music was well understood and all efforts were being made to bring it to the common people and it might be said that the classical and the common music were equally understood by the people. The same might be said of dancing also. Another member of the Opera Ballet Theatre in Kiev, then spoke about the music and dance culture of the Ukrainian State. He gave an account of the number of theatres and ballet troupes and music institutions in Kiev, and sang a song in Ukrainian.

On the subject of choreography, it was said that the diverse traditions were being crystallised and the different schools were being integrated and all such efforts were being helped by the Government. Girls and boys were admitted from their eighth year onwards into schools of music and dance.

The President then thanked on behalf of the Academy the Soviet delegation for their visit and their talks on aspects of Soviet music and dance. He said that in the past years, the Academy and its Conferences had been visited by several foreign delegates and troupes like this and the Academy believed in the

bringing together for comparative study the different musical systems and cultures. The delegation then went round and saw the new auditorium of the Academy and expressed their admiration for the structure.

THE THIRD DAY

23rd December, 1964

The Experts' Committee meeting convened in connection with the thirtyeighth Conference, with Vidvan Alathur Sivasubrahmaniam Iyer in the Chair, began today with the *Tiruppavai* recital of Kumari R. Vedavalli accompanied by Sri T. N. Ramamurthi on the Violin and Sri Madurai Venkatesan on the Mridangam. The President complimented Kumari Vedavalli and her accompaniments for the fine rendering.

Rare patterns of Tala-Variation

Vidvan Tiruchendur Ramayya Pillai, pupil of the late Mamundia Pillai and one closely associated with him and the late Dakshinamurthi Pillai, gave a demonstration orally and on Mridangam and Kanjira of rare patterns of *Tala-Jatis* and *Nadais* for which the late Mamundia Pillai was famous. The rare *Korvais* in different *Jatis* which he recited and played were: *Chatusrajati Triputa Tala* with *Korvai* in *Catusram* and *Sankirna jatigal*-544 *aksharas*; in the same *Tala*, *Khanda nadai* 5 *akshara Korvai*—200 *aksharas*; *Misrajati korvai-chauka*, *madhyama trikala Misra korvai*-245 *aksharas*; *Chatusrajati Triputa korvai* in 96 *aksharas*. The demonstration of the 77-year old Vidvan was greatly appreciated by the Tala specialists and Mridanga vidvans who attended and he was thanked by the President Sri Alathur Sivasubrahmaniam Iyer and Vidvan Palghat Mani Iyer. Vidvan Mani Iyer, speaking with fervour, praised the value of the demonstration and emphasised that, apart from skill and knowledge, the proper style in which the patterns were executed was of great importance. He also said that he was going to play in the evening concert one of the patterns demonstrated by Sri Ramayya Pillai.

Papanasam Mudaliar's Compositions

Vidvan Sri Srivanchyam Ramachandra Iyer, Asthana Vidvan of Kanchi Kamakoti Peetham, gave a recital of some of the rare compositions of the well-known Tamil composer Papanasa Mudaliar who was born in a village near Tiruvarur, many of which were composed in *Ninda stuti* style in Tamil on Tyagaraja and other deities in the temples in Tanjore district. He was accompanied by Sri T. N. Ramamurthi on the violin and Sri Melakkaveri Krishnamurthi on the Mridangam. Sri Ramachandra Iyer made a brief reference to the life of Papanasa Mudaliar and the sources from which he had collected these pieces and their tunes, Vidvans Srivanchyam Subrahmanya Iyer, Mudicondan Venkatrama Iyer, Srivanchyam Pakkiri Pillai, Nagasvaram Vidvan, and the temple-singers at Tiruvarur. The pieces rendered by him included: *Arasanidathil - Ananda-bhairavi-Adi*-Tirunagesvaram shrine; *Perum nalla Tyaga-Poorvikalyani-Chapu*-Tiruvarur; *Ethum vahaiyinal-Begada-Chapu-Nagapattinam*; *Paratatva - Todi - Adi* - Kanjanur; *Varum Varum - Sankarabharanam - Chapu* - Srivanchyam; *Unnamal Tinnamal - Punnagavarali - Chapu* - Tiruchenkattangudi. The President thanked Sri Ramachandra Iyer for the trouble taken by him to collect these compositions and referred to the special charm of the *Ninda stuti* compositions of Papanasa Mudaliar.

THE FOURTH DAY

24th December 1964

When the Experts' Committee assembled this morning at the Music Academy, Madras, with Sri Alathur Sri Sivasubrahmaniam Iyer in the chair, Vidvan Sri T. A. Jayaraman accompanied by Vidvans Kottaiyur Tangavelu on the Violin and Sri R. Ramachandran on the Mridangam recited the psalms of the Azhvans. The tunes for these had been set by Vidvans T. K. Rangachari and B. V. Raman. The President thanked the Vidvan and the accompanists for their renderings.

New Compositions

This was followed by a recital by Vidvan Sri S. Balasubrahmaniam of the Tamil compositions on *Navagrahas* by Sri N. S.

Chidambaram. Sri Chidambaram presented copies of his compositions entitled '*Navagraha-nal-anjali*' to the President and members present and explained how he came to compose these Tamil devotional compositions on the *Navagraha-Devatas*. Vidvan Balasubramaniam who was accompanied by Sri Kumbakonam Krishnamurthi on the Violin and Sri Nagur Ambi Iyer on the Mridangam, rendered four of these *Navagraha-kritis* in Tamil.

The President thanked the composer and the Vidvan who sang them and referred to the great Muthuswami Dikshitar as having shown the way in his memorable *Navagraha-kritis*.

Srutis

Dr. B. C. Deva, Special Officer for Music, Sangeet Natak Akademi, Delhi, then read a paper on 'Continuity in Music and *Srutis*'. Adverting to the much discussed subject on the exact nature and number of *Srutis*, the Speaker pointed out how aesthetic awareness could never be measured and the *Sruti* could only be a pointer and never a measure. Only from the arithmetic point of view it is mentioned as 22 but in reality it is infinite. He likened the transition from note to note, particularly with *Gamakas*, to the similar process of vowel-consonant-vowel transition in speech. The Speaker referred to the methods given by Sarngadeva to determine the measure of *srutis* and the modern experiments by Ellis, for determining the rough steps in pitch which could be distinguished in an octave. He discussed also the moot questions which had come up again and again namely: Are *srutis* intervals or notes, are they equal or are they unequal, are they 22 or more? Regarding the first two questions he said that the two conceptions were not opposed to each other. As ratios they were unequal. In another respect they were equal. For all practical purposes the speaker said that the 12 *svrasthanas* would be enough.

The lecturer answered a few questions at the end of his paper. Sangita Kalanidhi Sri Semmangudi Srinivasa Iyer said that he agreed with the speaker and added that there was need for them to re-think their entire method of teaching music to students in large numbers and that the beginning

lessons in *Mayamalavagowla* etc. required reform today. Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer complementing the paper said that it was based on Lakshya and not pure calculation. Disagreeing with the previous speaker, he said that the large number of pieces of Tyagaraja in rare ragas and in notes other than those of the twelve *svrasthanas* would have to be given up if a narrow view was taken of the science and art of music. Sri Venkatarama Iyer also recalled the singing of the *Samans* on the opening day and pointed out how the *svrasthanas* in *Sama-gana*, particularly *Ri* and *Ga* differed from their counterparts in the present-day music. He mentioned also how the 12 *svrasthanas*-view was opposed by the late Paravakara Prana-tarthihara Iyer.

Bringing the discussion to a close and thanking the lecturer, the President of the Conference observed that while they had in present-day schools and colleges production of a great number of students, and knowledge of theory had evidently grown very much, unfortunately very few real vidvans had been produced. He would impress upon them that the different theories propounded by the speakers on the paper that morning were mutually complimentary and not contradictory, as each view elucidated an aspect. While research and measurement had their own value, ultimately music is a practical art and what one learns directly from the teacher and what one sings formed the criteria.

THE FIFTH DAY

25th December, 1964

The Experts' Committee, met today as part of the thirty-eighth Conference of the Music Academy, began with a recital of *Tiruvempavai* by Sri Sarangapani Chettiar of Kanchipuram, accompanied by Dindugal Sri Sethuraman on the Violin and Palghat Sri Ramanathan, on the Mridangam. The President, Vidvan Alathur Sivasubrahmaniam Iyer, thanked the Vidvan for his recital.

New Compositions

The late Sri Nerur Srinivasachariar's compositions were then rendered by his daughter Smt. Ranganayaki Ramanujam accompanied by Sri Kottaiyur Thangavelu on the violin and Sri R. Ramachandran on the Mridangam. Thanking her, the President recalled his personal association with the late composer and his knowledge of music.

Compositions of 'Andavan Pitchai' (Maragathammal) were then rendered by Vidvan Master Chandrasekharan. These songs have been edited with notation by Smts. M. V. Janaki and S. Sita. At the outset Sri A. V. Mahalingam spoke a few words about how the lady-composer started singing these songs after a spiritual transformation that her life underwent. The President complimented particularly the excellent style of the vocal singing of Master Chandrasekharan who was already well-known as a violinist.

Lochana Pandita's Ragatarangini

Sri C. S. Pant, of the Music Department of the Delhi University, then read a paper and spoke on the music treatise called *Ragatarangini* by Lochana Pandita about which there had been some controversies as to the date of its composition and the identity of its author, which had been discussed previously by writers like Dr. Raghavan in the Journal of the Music Academy, Madras. With fresh material drawn from the chronology of the rulers of Darbhanga and the family genealogies of Mithila Pandits, Sri Pant showed that the illustrative songs of Vidyapati found in the *Tarangini* were genuine, that Lochana was a Mithila Pandit, that he lived between 1670-1705 A.D. and that he was patronised by the ruler of Darbhanga, Narapati. Sri Pant then gave an account of the contents of the work and the important musical data given by Lochana. Lochana devotes one section to 12 *melas* which he says are of universal provenance, (1) *Bhairavi*, his *Suddha Mela* (Sri or Samanta according to Vidyaranya, Ramamatya and others) (2) *Todi* (3) *Gowri* (our *Mayamalavagowla* and Vidyaranya's *Gurjari* and the *Bhairavi* That of present day Hindustani) (4) *Karnata* (*Kamboji* or *Kedaragowla* of Vidyaranya and Venkatamakhin; and *Harikamboji* and *Kamas* of present day

music of South and North) (5) *Kedar* (*Sankarabharana-Bilaval*) (6) *Iman* (7) *Saranga* (8) *Megh* (9) *Dhanasri* (10) *Purva* (uncommon and not represented by any at present in the North or the South) (11) *Mukhari* (resembling *Asavari* of the North and *Nathabhairavi* of the South) and (12) *Deepak* whose characteristic *Lochana* said should be determined by a Conference of musicians. Lochana also quoted not only Vidyapati's songs but also thirtyeight other composers of Mithila.

Adverting to the topic of *srutis* discussed on the previous day, Sri Pant observed that there was no real conflict between the view that there were only 12 *svrasthanas* and the views that the *Srutis* were 22 or infinite. There were certainly nuances besides the 12 notes, on the basis of which also there were *ragas*, but which had to be learnt from the *Gurus*. But for all practical purpose, the 12-note system might be adopted, as it was of universal vogue. Dr. Raghavan thanked the Speaker and the Delhi University for deputing him as a delegate to the Conference.

THE SIXTH DAY

26th December 1964

Today's Experts' Committee meeting was marked by a very pleasing and appealing rendering of a selection of six *Tiruppugazh* and three *Devaram* psalms by Smts. Rukmini Rajagopalan, A. R. Sundaram, Sukanya, Malati and Sumitra. They were accompanied by Vidvans Sri Dandapani on Veena and Sri T. Ranganathan on the Mridangam. The President complimented the recital and said it created an enthusiasm in him to present what he, along with Sri Subramania Desikar of Tiruchi, had done on the *Tiruppugazh*, by setting some of them in *Ragas* and *Talas*; he added that he proposed to give a recital of them at the next Conference of the Academy. He paid a tribute to the late Vidvan Nayana Pillai and referred to Sri T. Sankaran who had helped in the presentation of the programme that morning.

Sivagiti of Ramapanivada

Sri L. S. Rajagopalan then read a paper on *Sivagiti*, a Sanskrit composition on Bhagavati by the celebrated Sanskrit

poet of Kerala, Ramapanivada, of the 18th Century. This composition in which each piece had five feet and hence was called *Panchapadi*, had been discovered by the speaker from a rare manuscript. After describing the author and the work and the manuscript, the speaker gave an account of the composition itself and the *Ragas* and *Talas* employed. The Paper was followed by a recital of four pieces from *Sivagiti* set to tune by Vidvan by Sri A. S. Panchapakesan following the *raga-Tala* indications in manuscript. The President thanked the lecturer and the two ladies who participated in the recital. Following him Vidvan Sri Semmangudi Srinivasa Iyer expressed his appreciation of the work of Vidvan Sri A. S. Panchapakesan, and expressed his agreement with the view of Sri L. S. Rajagopalan that the so-called *Sopanam* music of Kerala was not an entity distinct from Carnatic music and that it was only a way of singing and formed a part of the general tradition of Carnatic music.

Pallavi

Vidvan Tiruchi Sri Swaminatha Iyer of Bombay accompanied by Vidvans Sri Sethuramiah on the Violin and Sri Krishna Iyengar on the Mridangam gave then a demonstration of a *Pallavi* in *Byagada* in two different *Talas* kept on the two hands, *Khandajati Muthya*, *Chatusra nadai*, *Samu idam* on the right and *Adi*, *Tisra*, with *Eduppu* past one *Akshara*, on the left. Expressing his appreciation of the demonstration the President reiterated what he said in his Presidential Address about the importance of *Pallavi* and the need to render it in an attractive manner. Vidvan Semmangudi Sri Srinivasa Iyer, in concurring with the President's remarks, pointed out that these difficult aspects of musical learning must be mastered by younger vidvans. But he added that those gifted with fine voice, particularly lady-singers, should not over-do these things to the detriment of their voice-quality.

In the competition held in Vocal Music (Ladies), the judges declared the following as winners: I Prize: Mythili Seshadri; II Prize: Yogam Santhanam; III Prize: Shyamala Venkateswaran.

THE SEVENTH DAY

27th December 1964

At the Experts' Committee meeting held to-day in connection with the thirtyeighth Conference of the Music Academy, Madras there was first a recital of ten pieces set in different *Talas* of *Nottu Svarasahityas* of Sri Muthuswami Dikshitar by the students of the Academy under the direction of Sri P. Ramachandriah who also accompanied on Violin. Sri Mayavaram Venkatesan accompanied on the Mridangam and Sri Nagai S. Soundararajan on the Ghatam. Dr. Raghavan explained that these *Svara-sahityas* were composed by the great Dikshitar, all in Sankarabharanam scale, imitating the European band-airs and the British National Anthem and the Sanskrit *Sahitya* of these was in praise of different deities. There were about forty such *Svara-sahityas* of Dikshitar, some of which were yet to be brought to light. The President Vidvan Alathur Sivasubrahmaniam Iyer complimented the participants for their presentation of this little known type of composition of Dikshitar and recommended them to Vidvans and students.

Hindustani and Western influence on Carnatic Music

Vidvan N. Rajagopalan, B.A., then read a paper in Tamil on certain types of compositions and certain instruments and some ragas which came into vogue in Carnatic Music as a result of the contact with Western music and North Indian music. He mentioned the Western music instruments like Violin and clarinet which had come to stay and also the *Nottu Svara-sahityas* of Dikshitar recited earlier and some of the compositions of Tyagaraja and Patnam Subrahmanya Iyer such as those in *Nalinakanti*, *Suposhini* and *Kadanakutuhalam* which bore the impress of Western airs. He referred to certain ragas of Hindustani which had been taken by distinguished composers like Dikshitar e.g., *Iman*, in which there were wellknown compositions. Vidvan Rajagopalan played these pieces on Veena and sang some of them.

The President thanked Sri Rajagopalan for his talk and demonstration.

Western Music

Dr. Raghavan then extended a welcome to the American duopianists Mr. Kenneth Wentworth and his wife Mrs. Jean Went-

worth who were on a visit from the U. S. Mr. Wentworth was currently Visiting Principal of a Western Music School in Calcutta and Mrs. Wentworth was on the Faculty of the School. Mr. Wentworth chose for the theme of his lecture the organisation of Sound in Western music and Mrs. Wentworth illustrated his talk on the Piano. His talk was interspersed with the observations on parallel ideas in Indian music in the fields of rhythm, melody and improvisation. Defining music as organised sound he explained that the different ways of organisation produced different systems of music all over the world at different times. What was noteworthy was that the different systems of world music had more in common than one thought at first sight. The composite aspect of sound in Western music could be analysed into four elements, rhythm, melody, tone-colour and harmony and how each of these worked. Starting with the Greek modes, Western music during its later developments concentrated on the major and the minor scales and in the 20th century, the concentration had been on the two, the whole-tone and 12-tone scales. The speaker then explained how harmony was built up and showed how this was different from the concerted playing of voice, violin and drum as in Indian music. In an attempt to fit an Indian melodic composition to Western harmony, such as has been attempted in the Indian National Anthem, that Western listener always found a certain incompleteness and it was really a very problematic thing. Mrs. Wentworth played on the piano three compositions of 20th Century composer in America, Bartok, based on the 12 tone-scale in which there was scope for improvisation which came as close as possible to Indian improvisation on ragas. At the end of his talk Prof. Wentworth answered some questions. He observed that in contemporary music, there was more flexibility and a tendency to depart from the vertical towards the linear conception. Answering Sri C.S. Pant of Delhi, the Speaker said that it was not wholly correct to say that the difference between Western music and Indian music lay in the staccato use of *Svaras* and use of *Svaras* with grace; it would be more correct to say that there was less legato in the Western than in the Indian. Dr. Raghavan recalled what Mr. Eugene Ormandy, the Conductor of the Philadelphia Orchestra told him about the Western scale

being in reality *not* one of equal temperament and requested the lecturer to explain this statement. In his reply Mr. Wentworth said that what Mr. Ormandy said was true and it was the Piano and its tuning which were the culprits in this. Answering Sangita Kalanidhi Mudicondan Venkatarama Iyer, the speaker said although there was not that elaborate relationships of *Ragas* and *Rasas* which they had in Indian music, the linking of music with moods was to be found in Western music. Mr. Wentworth answered two more questions also on the origins of Western music and the relation to Eastern music and change of pitch.

The President Vidvan Sri Alathur Subrahmanya Iyer and Dr. Raghavan thanked Mr. and Mrs. Wentworth for their instructive lecture and demonstration and the United States Educational Foundation in India for their help in arranging this programme.

THE EIGHTH DAY

28th December 1964

At the meeting of this morning of the Experts' Committee convened in connection with the thirtyeighth Conference, with Vidvan Alathur Sri Sivasubrahmanya Iyer in the chair, there was a recital by Trivandrum Sri R. S. Mani of the *Bhajagovindam* of Adi Sankaracharya. The President complimented the Vidvan for his recital and stressed the need to have knowledge of languages like Sanskrit for the correct rendering of the *Sahityas* in those languages.

Javalis

Sri T. Sankaran and Vidvan Sri T. Viswanathan then gave a talk and demonstration of rare Javalis. Some of the pieces were rendered by them jointly with Smt. T. Balasarasvati. In his speech Sri Sankaran gave a lively account of the composers of the Javalis particularly Sri Pattabhirama Rao and Dharmapuri Subba Rao and their association with Veena Dhanammal and the background of how some of the Javalis came to be composed. He and Sri Viswanathan drew attention by singing snatches of several Javalis to the excellent *Raga-bhava* and also the *Tala* aspect of some of them, which was also noteworthy. They covered a large

number of Javalis including many rare ones in *ragas* like *Kiravani*, *Mayamalavagowla*, and *Hindustani-Todi* which had not been generally heard. They were accompanied by Vidvans V. Tyagarajan on the Violin and T. Ranganathan on the Mridangam. Thanking them, the President Sri Sivasubrahmanian Iyer said that the Javalis were very important for their *raga-bhava*, and in that respect should be studied well by Vidvans and students and those who knew them should also make them available to Vidvans and students. Thanking them on behalf of the Academy, Dr. Raghavan mentioned a volume of thirty Javalis edited by Smt. T. Brinda of the same family brought out by the Music Academy, and appealed to them to give the Academy for publication, editions of more of these rare Javalis.

Violin Playing

Vidvan Nori Nagabhushanam assisted by his son Sri Srinivasa Sarma on the Violin and Kumbhakonam Narayanaswami on the Mridangam gave a talk and demonstration of Violin playing as 'solo' and as 'accompaniment'. He said that there was freedom in playing Solo. When accompanying, the Violinist has to adjust to the style of the main vocalist and gain necessary experience. To play violin as a soloist, one had, on the other hand, to attain a certain ripeness in the art. He observed that as an accompanist, one should follow the main artist, be of help to him and not go in one's own way. The main artist too should, in turn, encourage the accompanist and help him to gain full knowledge and experience. He added that team work would always be better; it would be helpful to each other, if in advance, they could practise well or had often been performing together. Accompanying on the whole was more difficult. The speaker sang himself and rendered some of the kritis of Dikshitar and Tyagaraja, on the violin. Vidvan Alathur Sri Sivasubrahmanian Iyer thanked the speaker for the vocal and violin demonstration.

Pallavi

Vidvan Vidyala Narasimhalu Naidu then introduced his pupil Vidvan Chandrappa of Bangalore who, accompanied by Master Chandrasekharan on the Violin and Palace Vidvan Sri Seshappa on the Mridangam gave a display of an *Avadhana-Pallavi*, keeping

on the right hand *Misra Ata* and on the left, *Khandajati Mathya*, *Tisra Nadai*. In his Presidential remarks, Vidvan Alathur Sivasubrahmanian Iyer referred to the Double Pallavi as having been done in the past by *laya-experts* like *Erattai Pallavi Krishna Iyer* and complimented the skill and efforts taken by Sri Chandrappa to practise these difficult Pallavi exercises. He expressed his appreciation also of the talents of Master Chandrasekharan and the appropriate way in which Vidvan Seshappa played on the Mridangam.

THE NINTH DAY

29th December 1964

The proceedings of the Experts' Committee held to-day in connection with the thirtyeighth conference with Vidvan Alathur Sri Sivasubrahmanian Iyer, began with the rendering by B. Leelavati of Dikshitar's Navagraha Kṛiti for Tuesday *Angarakam* in *Suruti* and the Todi piece in the *Kamalamba Navavarana* series of Dikshitar. Vidvan Sri Alathur Sivasubrahmanian Iyer complimented the artiste for her rendering.

Chidambara Bharati's Songs

Dr. P. C. Sitaraman of Madurai, disciple of the late Sangita Kalanidhi Mazhavarayanandal Sri Subbarama Bhagavata, rendered some new compositions of Mazhavarayanandal Chidambara Bharati in addition to those he rendered at last year's conference. Dr. Raghavan announced a publication by the Academy of a volume of sixteen compositions of Chidambara Bharati edited by Dr. Sitaraman Iyer. The President of the Conference who released the publication recalled his own association with the late Subbarama Bhagavata and his having had occasion to listen to and learn some of these compositions from him. He paid a tribute to Subbarama Bhagavata and his style of *svara*-singing. He complimented Dr. Sitaraman for preserving and rendering these compositions and editing a volume of them for the Academy. Speaking on the publication, Sri Embar Vijayaraghavachariar referred to the fact that among the compositions of Chidambara Bharati, were a series of compositions on Puranic stories and the lives of Nayanmars written with a view to help

performers of *Harikatha*. Chidambara Bharathi had composed songs for *Harikatha* after the manner of the Marathy *Sakis*, *Dandis*, *Ovis*. Dr. Raghavan thanked Dr. Sitarama Iyer for preparing an edition of these songs for the Academy and also Sri N. Chidambara Subramaniam, a well-known Tamil writer and grandson of Chidambara Bharathi, for contributing a biographical account of the composer to the volume. Copies of the book were then distributed to the Kalanidhis and some of the musicians present.

Effect of Music

Dr. Raghavan requested Sri C. Seshachalam to give his talk on the effect of music on matter, man and mind, a subject to which Sri Seshachalam had devoted much thought, and on which he had collected during his tours abroad a good deal of material on the researches done in the West. During the course of his very informative and elaborate lecture, Sri Seshachalam Chettiar covered a very wide field. Beginning with some of the Indian philosophical ideas on the nature of the universe and on the power of music, he referred to myths and legends and icons, emphasising the power of music which excelled that of mere words, a power which was akin to that of a *mantra*. He referred to certain experiments carried on in Europe in which different sound patterns were found to produce different types of pictorial designs and even figures. He observed that we had lost the key to the ancient wisdom by which *svaras* and *srutis* were given significant names of psychological significance. Sound, he said, had not only benevolent effect but also destructive power which unfortunately modern science is exploiting for purposes of war. Music had also influence on plant-life although this was an extremely controversial subject. He referred to the conception of *Ragas* and *Raginis* and the *Raga-mala* paintings, as the basis of which was always the influence of melodies on living beings, animals, reptiles etc. In Holland, which he had visited, mechanic milking was done with music being played to increase the yield. In hospitals there were experiments made on the beneficent effect of music on conception and delivery of children. Musical therapeutics was an important subject

waiting to be taken up by Indian scholars. Research in applied psychology in music had to be organised. Music had an undoubted effect on the mind of man, and it was on this basis that the use of music in worship had developed. The subject had to be studied from the point of view of different types of mental constitution of man as also different kinds of effects which different ragas produced. Similarly, basing himself on his own experience of different composers and their compositions, he said that no special work could be done on the psychological analysis of different types of compositions. During the course of his lecture the speaker referred to several papers and books which had appeared in the West on these subjects and appealed to the Academy and other bodies and those interested in music to devote themselves to further research in the many topics which he had touched upon. The President of the Conference, in thanking the Speaker, referred to our traditional belief in the miraculous powers of music and the possibility of verifying these scientifically today with the aid of scientific equipment. Dr. Raghavan, thanking the speaker on behalf of the Academy, referred to the previous lectures on this subject in the Academy's Conference and the papers published in the Academy's Journal and expressed the hope that with the assistance which was now available from the Central Akademi and Government, it should be possible for those equipped for this kind of research to explore the possibilities of research on this important subject.

THE TENTH DAY

30th December 1964

At the meeting of the Experts' Committee held today in connection with the thirtyeighth Conference with Vidvan Sri Alathur Sivasubrahmaniam Iyer in the chair, Kumari K. Muthulakshmi, daughter of Vidvan M. A. Kalyanakrishna Bhagavathar, accompanied by Vidvan Pudukottah Sri Narayana Iyer on the Ghatam, rendered on Veena Dikshitar's Navagraha Kriti for Wednesday, *Budhamasrayami* (*Natakurunji*) and also the kritis, *Siddhi Vinayakam* (*Chamara*) and *Koluvamarageda* (*Todi*). The President in complimenting the purity of the style of the rendering, paid a

tribute to the family of Sri Kalyanakrishna Bhagavatar who had been vainikas for some generations.

The Medieval European Chants

After thanking the authorities of the Academy and the Conference and opening with the singing of one of the Chants (Hail O Queen), Mr. John B. Higgins of the U.S., student of Carnatic music, gave an account of the origin, development and place of Chants in European music. He traced the history of the early Roman and Greek music to provide a historical perspective to the study of Chants. He spoke of the influence of Bysantium which, thanks to its geographical location between the occident and the orient, became a meeting place of oriental influences. There were also influences from Hebrew music and from Syria and Egypt. Chants formed the official early Christian Church music and were used in the task of converting Pagan Europe to Christianity and developed on this religious ideology.

The music of the Church consisted, in all of eight modes or scales in which all chants were composed. Western musical theorists who started analysing the Bysantium *Echoi* or collections of the melodic modes, analysed them without understanding the Bysantium and Greek systems. However, all these resulted in the formulation of eight modes of which four were the authentic ones. The Borian (resembling *Kharaharapriya* in a single or un-ornamented form), Phrygian (resembling *Hanumat Todi*), the Lydian (resembling *Mecha Kalyani*) and Mixo-Lydian (resembling *Harikambhoji*). The four other modes were derived by the shifting of the range of the notes, and were given the prefix of 'Hypo' in the notes of the four authentic ones. The first organisation of Christian chants began from the time of Pope Gregory the Great from which circumstance all liturgical Chants came to be called from 9th Century onwards Gregorian Chants. The speaker then described four principal types of Gregorian Chants and sang some of them and also played some records to illustrate others. These included a 12th Century Chant, in which words were few and there were long, graceful passages for the musical notes.

Mr. Wentworth, who had specialised in the Chants, complimented the speaker at the end of his talk, especially for the Indian

parallels which he pointed out. The President Vidvan Sri Sivasubrahmaniam Iyer expressed his appreciation of the interest which American students and musicians were evincing in Carnatic music.

Svarakkorvai

Sri K. Chandrasingh of Bangalore who had worked out large volumes of Svarakkorvais for different ragas and pieces, then gave an account of the work he had done and demonstrated some part of it. Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer and the President of the Conference Sri Alathur Sivasubrahmaniam Iyer elucidated the nature and the proper way in which Svarakkorvais should be sung. While appreciating the great labour Sri Chandrasingh had taken in working out these Korvais, the President, himself singing some samples, pointed out the way in which they should be utilised in actual concert performances.

THE ELEVENTH DAY

31st December 1964

The proceedings of the Experts' Committee to-day, met in connection with the thirtyeighth Annual Conference with Vidvan Alathur Sri Sivasubrahmaniam Iyer in the chair, there was a prayer-recital by Smts. Sukanya Swaminathan and Sumitra Ratnam consisting of Dikshitar's Navagrahakriti for Thursday, *Brhaspate* in *Athana* and two other kritis, *Karimukha-Nata-Adi* and *Palaya Deva-Bhairavi-Rupaka*.

Compositions of Maharajah of Mysore

Asthana Vidvan Sri N. Chennakesaviah of Mysore, assisted by his pupil Sri S. Seshadri and accompanied by Sri A. K. Ganesan on the violin and Sri Dindugal Ramamurthi on the Mridangam then gave a recital of select compositions of Sri Maharaja Jayachamaraja Wadiyar, Governor of Madras. After rendering a *Suddha Todi Varna* in *Ata Tala* of Sri Patnam Subramaniam Iyer, they sang the following compositions: *Gan Ganapate-Durvanki-Tisra Triputa*; *Vandeham-Hamsanadini-Adi*; *Sriranganatha-Kalyanavasanta-Misra Jampa*; *Bhajare-Poornachandrika-Adi*; *Matanga-Suddha Todi-Khanda Triputa*.

Vidvan Sri Chennakesaviah pointed out the rare ragas used by His Highness and also the regular reference to *Sri Vidya* as a

mudra in the texts of his songs. He also said that he had prepared a volume of the Maharajah's songs with notation. The President of the Conference referred to the learning, piety and deep knowledge in music of the Maharajah. Referring to him as a *Raja-yogi*, an expression which occurs in one of his songs rendered this morning, Dr. Raghavan said that it would be a pleasure and privilege for the Academy to publish a volume of the songs of Maharajah, a Royal Patron of the Academy.

Raga-Classification

Sri K. R. Rajagopalan, Lecturer in Statistics, Madras Christian College, then presented a paper on Entropy or Information as a method of Raga-classification. This was an application of a theory evolved by scientists like Youngblood and Coons. Entropy or 'H' as it is referred to was calculated by the proportion with which each note occurred in a *Raga*. The speaker analysed some Carnatic *Ragas* like *Sankarabharanam*, *Madhyamavati* and *Reetigowla* and compositions of the Trinity and a few others and explained how these analyses would work. The point made by the speaker was that while Entropy-analysis had been applied by B. C. Deva to the North Indian music, the application of the same to Carnatic music seemed to have little justification and could not form a basis of Karnatic Raga classification. Dr. Raghavan thanked the speaker.

Svara Pallavi and Jakkini Daruvulu

Sri Satyanarayana, Vijayawada, then read a paper on two kinds of compositions of Andhra Pradesh called the *Svara Pallavi* and *Jakkini Daruvulu*. *Svara Pallavi* could be identified with what is better known as *Jati-svaras*. This was very popular with the composers of the 19th century and was employed in dance recitals. The compositions had both the medium and the quick tempo. If we take away the *Sahitya* portion, we might see that the *Svara Pallavi* was also similar to *Svara Jati*. Compositions without a literary text were known even from the time of the *Sangitaratnakara*. Musicians at the courts of Vijaynagar, Bobbili and Madgul took interest in these kinds of compositions as a sort of mutual challenge of musical skill and later the performers of Veena also began to use them. From them

the vocalists too took them. Two names could be remembered in this connection, those of Sangamesvara Sastry and Vasa Venkatarao. *Svara Pallavi* had been found in *Ragas Kalyani, Bilahari, Navaroz, Vasanta, Hindola, Kedara Gowla, Edukulakamboji, Arabhi* and *Sriragam*.

Jakkini Daruvulu also arose in dance tradition. Jakkulu were wandering tribal folk performing folk dances like *Kuravanji* or *Chenchu*. Jakkini Daruvus were however developed by musicians as a type of classical composition, with *Pallavi, Anupallavi* and *Charanam*, with *Jatis* in the former part, and with some *Sahityas* in the latter. Rare time-measures like *Kuru-Jhampa* were used. They were used in Yaksha Gana and plays. Originally these were used in dance, together with recitation of *bols* or *sabdas* on the Mridangam. The talk was illustrated by Strirangam Gopalaratnam who sang a *Svara Pallavi* in *Navroj*, a *Jakkini Daruvu* from the Vasa family, composed by Chinna Kamayya, one in *Athana, Kurujhampatola* (2-5-3), and another in *Mukhari, Adi*. The artiste rendered also three Javalis, in *Anandabhairavi* by Dasu Sri Ramulu, and in *Mohana* and *Kamas*. She ended her recital with a *Mangala* in *Surati*, sung at the end of Telugu traditional Natakas.

Thanking the speaker, the President Sri Alathur Sivasubrahmanian Iyer, expressed his appreciation of Gopalaratnam's precious voice and melodious renderings.

THE TWELFTH DAY

1st January 1965

The proceedings of the Experts' Committee today met in connection with the thirtieth Annual Conference with Vidvan Alathur Sri Sivasubrahmanian Iyer in the chair, began with a recital by Smt. Devaki Rangappa of Dikshitar's *Navagraha Kriti* for Friday, *Sukrabhagavantam (Paraz)* and two other Tamil compositions on Ganesa and Devi. The President expressed his appreciation of the rendering.

Rare Ragas

Dr. Raghavan then mentioned that through the Madras State Sangita Nataka Sangam, the Government of Madras had appoin-

ted a research scholar to examine the music manuscripts in the Tanjore Sarasvati Mahal Library and that Sri T. G. Ananthasubramaniam who was doing this work would present several rare *Ragas* which were found in those manuscripts. The research scholar then gave an account of several rare *Ragas* in palm-leaf manuscripts in the Sarasvati Mahal. These *Ragas* were noted with *svaras* and some with detailed descriptions of *Eduppu*, *Muttayi* etc. They were written after the time of Venkatamakhin's *Chaturdandi Prakasika* whose *Mela*-scheme they followed. The rare *Ragas* which the Speaker presented were *Sruti Nata*, *Mohana Kaisiki*, *Bhinna Kaisiki*, *Asoka Vareli*, *Salakavibhasu*, *Deva Hamsika*, *Langulee*, *Roohaka*, *Modaka*, *Dombi*, *Cheta Gowri*, *Bhavaka*, *Chaturanana*, *Naga Kurinji*, *Kumudamoda*, *Sarvamangala*, *Sarasamohana*, *Hursa Kapi*, *Nattamallar*, *Komala*, *Savanteerna*, *Bhoga Saveri*, *Mandahasa Chandrika*. On the whole in about 10 manuscripts, 514 *ragas* were described, of which the above mentioned ones would strike one as being generally unheard of. The President complimented the research efforts of the speaker.

Dhrupad

Sri C. S. Pant of Delhi University, accompanied by Sri Prem Vallabh on the Tabla and Parur Anantaraman on the violin, then sang *Raga Bhairav*, Tansen's *Dhrupad* in *Char Tal* in *Bhairav* and another anonymous *Dhrupad* in *Sul Tal*, 10 *matras* in *Raga Bhairav* and a *Tarana* in *Tintal* (*Bhairav*), composed by himself. The President thanked Sri Pant for his exposition.

Tana and Niraval

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer accompanied by Vidvan Madras Balakrishna Iyer (78 years) on the Violin and Sri T. V. Ramayya Pillai (77 years) on the Mridangam then gave a talk and demonstration on *Tana* and *Niraval*. He said that *Tana* was best understood as *Raga Alapa* in *Madhyama-kala*. Musicians with *gamaka-sarira* could sing *Tana* well. There were no varieties of *Tana* like *Kukkuta*, *Kaka*, *Manduka* etc. which really belonged to the art of *vikatakavis*. '*Anantam*' should be pronounced when singing *Tana*, not exhaustively but consistent with the *raga-chaya*. He then sang a *Tana* in *Sankarabharana* and took up for *niraval* in the same *raga* with the words '*Ragamu*

talamu rakti bhakti gnanamu' (*Adi*) and also expounded, through his exposition, the rules and *sampradaya* regarding improvisation of *niraval*. One should always come back to the beginning notes when each *avarta* was completed and it was enough if the words were kept within the *laya* set up already and were rendered, giving margin on both sides consistent with the original set up. If one wanted to develop it more one might have it in another octave in a new set up. It should be sung with *raga bhava* in all the tempos and when rendering in *Madhyama kala*, besides keeping the tempo of the *Tala*, improvisation according to one's ability in *Laya Vinyasa* and *Pada Vinyasa* might be done. The President in thanking all the three stalwarts, endorsed the opinions expressed by Sri Mudicondan Venkatarama Iyer and paid a tribute to his learning. He expressed his respectful appreciation of the two other old vidvans who accompanied the demonstration.

THE THIRTEENTH DAY

2nd January 1965

When the Experts' Committee met for its final meeting today, there was at the outset a recital of Dikshitar's *Navagraha Kritis* for Saturday, for Rahu and Ketu and for Sunday by Smt. Rajeswari Ranganathan accompanied by Vidvans Alandur Natarajan on the Violin and Sri K. Narayanaswami on the Mridangam. The President expressed his appreciation of the renderings.

Rare Compositions

Sri T. G. Anantasubramaniam, research scholar of the Madras State Sangita Nataka Sangam at the Sarasvati Mahal Library, Tanjore, presented before the Committee certain new compositions in Sanskrit which had been found in the palm-leaf manuscripts, in Sarasvati Mahal, Tanjore, notably a series of compositions on Nataraja and Sivakamasundari of Chidambaram shrine.

Sangita and Sahitya

Vidvan T. N. C. Venkatanarayanacharyulu of Guntur then gave a talk in Tamil on the inevitable and inseparable relation of the two components of music *Dhatu* and *Matu*, *Sahitya* and *Sangita*.

Other Papers

Dr. V. Raghavan then communicated to the Committee five papers of participants who could not be present at the session, viz., the Background of Padavali Kirtanas of Bengal by Swami Prajnanananda of Calcutta ; the Necessity of Re-examination and Revision of some Definitions of our Music in the light of their True Spirit rather than of their Form by Prof. G.H. Ranade, Poona; *Sastria Araichi* by Sri V. V. Sadagopan, Delhi University ; Science, Mathematics and Music by Mr. G. Ramabadrhan, Delhi ; and the Structure, repair and acoustical properties of the classical drums of India with special reference to Mridanga and Tabla by Mr. Dennis Murphy, U.S. He then gave a resume of the proceedings of the Experts' Committee and the subjects covered during the session.

The President, after thanking the speakers, summed up the proceedings of the Experts' Committee of the thirtyeighth Conference and said that the whole series of talks and demonstrations was most impressive and educative.

Speaking on behalf of the participants of the Experts' Committee, Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer complimented Vidvan Alathur Sri Sivasubrahmanian Iyer on the able and at the same time amiable way in which he conducted the proceedings. He referred also to the distinction of Fellowship of the Central Sangeet Natak Akademi conferred on three persons who had been intimately working with the Academy and its Experts' Committee work, Sri T. L. Venkatarama Iyer, Smt. C. Saraswati Bai and Dr. V. Raghavan and expressed the appreciation of the same by the Experts' Committee.

Speaking on behalf of the North Indian delegates, Mr. C. S. Pant of the Delhi University observed that he could only say that the coverage of field in music at the Experts' Committee and the concerts of the Academy's conference was colossal. The recitals and discussions of Carnatic, Hindustani and Western Music brought out common points underlying all systems and the universal nature of the language of music. Writers of music texts had said that the art was always *Lakshya-pradhana* and it was to

be said to the credit of the Academy that their efforts had always been concentrated on bringing together all the practical exponents and the learned senior musicians in the field.

Speaking on behalf of the musicians from Andhra, Vidvan Sri Nori Nagabhusanam said that the Academy's Experts' Committee discussions were probably the only platform for musicians of all schools and regions and countries to come together. In fact he said that these meetings which went on day after day were a '*Yagna*'.

Dr. Raghavan then, on behalf of the Academy, expressed the thanks to the distinguished opener of the Conference, Sri G. D. Birla, to Vidvan Alathur Sri Sivasubrahmanian Iyer who accepted the Presidentship, to all musicians who participated in the discussions and the junior and the senior concerts, the Central Sangita Natak Akademi for their help, to the departments of the Government and the Corporation, to the patrons and judges with whose help different competitions were conducted, to the Boy Scouts, to the Press and to the members of the Souvenir Committee, especially Mr. G. Narasimhan, Chairman, and Sri S. Natarajan. The President was then garlanded on behalf of the Academy by Sri T. V. Rajagopalan, Secretary.

Resolutions

Dr. Raghavan then placed a resolution felicitating Smt. T. Balasarasvati on the conferment on her of a Doctorate by Ravindra Bharati, Calcutta. The resolution was passed with acclamation by the audience.

He then placed a condolence resolution before the Committee, touching the demise of the following vidvans who passed away during 1963 : Sangita Kalanidhi Dwaram Venkataswami Naidu, Messrs. Karukurichi Arunachalam and N. Raghava Pillai, Vikatam Ramaswami Sasthigal and Chilakalpudi Venkateswara Sarma. The audience stood in silence for a minute.

The proceedings of the Experts' Committee of the thirtyeighth Conference then came to a close with the singing of Mangalam by Srirangam Gopalaratnam.

Members' Day

On the morning of the New Year's day, Members day was observed with an at Home to the members and the President of the Conference. Sri T. K. Rajagopala Iyer, one of the oldest member of the Academy, garlanded the President of the Conference.

The Sadas

The *Sadas* of the Academy, marking the conclusion of the thirteenth Conference, was held on Sunday the 3rd January 1965, under the chairmanship of the Hon'ble Mr. M. Anantanarayanan, I.C.S., Offg. Chief Justice, Madras.

Vidwan K. V. Narayanaswami sang the Invocation Song and Sri R. Ranganathan, Secretary, read the announcement convoking the *Sadas*, and Sri T. V. Rajagopalan read fresh messages received in connection with the Conference and the *Sadas*.

His Excellencies the Governors of Bombay and Kerala had sent messages.

The following Ministers at the Centre had sent messages: The Hon'ble Sri D. Sanjivayya, Sri C.R. Pattabhiraman, Sri Nityananda Kanungo and Sri R. K. Malavya who said that South India with its rich heritage of divine Karnatak music had been making enduring contribution in weaning away the human spirit from utilitarianism. The Music Conference was doing a great service by making it possible to the many Nadopasakas to participate and make the divine quality of music descend upon the listeners.

The Hon'ble Speaker of the Lok Sabha had sent his good wishes.

Dr. C. D. Deshmukh had sent best wishes.

Sri S. R. Kanthi, Minister of Education, Mysore wished every success and prosperity to the Academy.

Vidvan Sri R. Anantakrishna Sarma, member of the Experts' Committee, had sent good wishes to the President of the Conference and Ustad Halim Jaffar Khan expressed his appreciation of the efforts of the Academy to present North Indian classical music.

The following music scholars and friends of the Academy from abroad had sent their good wishes:

The Society for Asian Music and its President, Mr. Willard Rhodes, congratulated the Academy for the high artistic standard established and maintained. The Asia Society, Performing Arts Programme, New York sent its best wishes.

Prof. Barbara B. Smith, Professor of Music, East-West Centre, University of Hawaii wrote that she had heard the most wonderful things about the Music Academy and its Conference and hoped she would be able to attend some year.

Sri C. V. Narasimhan, United Nations, sent his best wishes to the Academy and his friends.

Sangita Kalanidhi Sri T. L. Venkatarama Iyer, Vice-President of the Academy, then welcomed the President of the *Sadas* and other Vidwans and guests who were present at the *Sadas*.

Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer then presented Vidwan Alathur Sri Sivasubrahmaniam Iyer, President of the thirteenth Conference to the Chairman of the *Sadas* for the conferment of the title Sangita Kalanidhi on him.

Vidvan Alathur Sri Sivasubrahmaniam Iyer

The Citation

Born in 1916 at Alathur in Tiruchi District as the second son of Smt. Lakshmi Ammal and Vidvan Sri Venkatesa Iyer; started learning music from his own father, from his 7th year, along with Sri Srinivasan with whom he continues to sing together; made his *debut* in 1928 at the Tyagaraja festival at Tiruvayyaru and the Dakshinamurti Guru Puja festival at Tiruvarur; had the good fortune to be closely associated with Sri Dakshinamurti Pillai and Veena Karaikudi Brothers; practised also Kanjira and Veena for some time; later was intimately associated with Sri Palani Subramanya Pillai and Sri Palghat Mani Iyer;



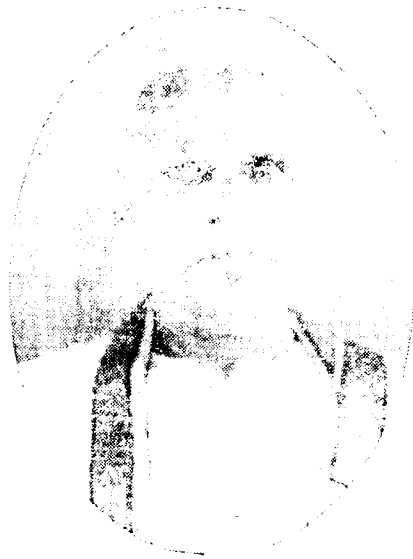
appointed *asthana vidvan* of Travancore in 1944; of the fourth generation of a direct line of disciples from Sri Tyagaraja through Manambuchavadi Venkatasubba Iyer; has in recent years been actively connected with the Tyagaraja Aradhana celebrations at Tiruvayyaru; noted for correct *Pathantara* of *kritis* and specialisation in *Laya* and *Pallavi*.

The President of the *Sadas* then read the *Birudupatra* conferring the title of Sangita Kalanidhi on the President of the Conference, Vidwan Sri Alathur Sivasubrahmania Iyer. The *Sadas*-President decorated him also with the insignia of the title, the gold medal.

Dr. V. Raghayan, Secretary, then presented Vidwan T. N. C. Venkatanarayanacharyulu, Member of the Experts' Committee of the Academy, to the President of the *Sadas* for the presentation of a Special Souvenir for meritorious service rendered by the Vidwan to the cause of Music.

Sri T. N. C. Venkatanarayanacharyulu
The Citation

Born on 26-11-1902 at Tekkallapadu Agraharam, Guntur District, as fifth son of Smt. Lakshamma and Sri Srinivasa Raghavachariar in a family



devoted to Veda, Sastra and Sangita; learnt Vocal music and Veena from his elder brother Raghavacharya; Member of Board of Studies in Music, Andhra University, Expert Committee, Sangeet Natak Akademi, A.P., Kulapati, Sangeeta Natak Academy, Gurukulam, A.P.; has set Annamacharya Sankeertanas to music; is connected with music examinations of Government and Andhra

University; has been associated with the Experts' Committee of the Music Academy and its work from 1929; author of seven volumes of music compositions in which he has shown his skill in *Chitra Kavita*.

The President of the Conference, Sri Alathur Sivasubrahmania Iyer and Vidwan Sri Venkatanarayanacharyulu, the recipients of the honours, were then felicitated by Sangita Kalanidhi Budalur Krishnamurthi Sastrigal, Brahmasri Annaswami Bhagavatar, Sri K. Chandrasekharan, and Mr. F. van Lamweerede, Musicologist from Holland who had attended the whole Conference.

Sangita Kalanidhi Alathur Sivasubrahmania Iyer then acknowledged the honour conferred on him and said that the election to the chairmanship of the Academy's Conferences and the conferment of the title of Sangita Kalanidhi were the acme of achievement in the career of a Carnatic musician. His having received this honour was entirely due to the Academy's affection for him and the blessings of his own elders and teachers in the field of music. The fifteen days' discussions of the Conference could not have been conducted by him but for the co-operation and help of the Vidwans and scholars and therefore, the honour went really to the world of Vidwans and not to him individually. This kind of work which the Academy was doing, in the Conference part as well as in the concerts part, every year without a break, was being watched by us musicians and he might say that every year there was some thing new and some further improvement and success. It really demonstrated the disinterested and ceaseless work and the mutual co-operation among the office-bearers of the Academy. He said he must also mention on that occasion the President of the Academy, Sri K. V. Krishnaswami Iyer under whose lead the work of the Academy had been organised in this orderly manner. He should not fail to mention two of the valued Vice-Presidents of the Academy who were unfortunately no longer with them, namely Sangita Kalanidhi Sri T. V. Subba Rao and Sri Kasturi Srinivasan.

He added he had already said in his Presidential Address and also in the speeches which he made from day to day at the conclusion or beginning of the proceedings of the Experts' Committee meetings, matters of significance to the younger musicians of the

coming time as also to students of music. He hoped they would take them in the proper spirit. He could only say on the occasion of the Convocation of the Conference that hard work was necessary on the part of the young Vidvans and that technical and scholarly aspects of the art like *Pallavi* could not be relegated to a secondary place, and proper *Sadhana* should be regularly done. He said he would be failing in his duty if he did not express his gratitude and affection to his 'brother' and partner in the concerts Vidvan Sri Srinivasa Iyer. He must thank also the President of the *Sadas*, the Hon'ble Mr. Justice M. Anantanarayana Iyer whose knowledge of music and attachment to the Vidvans were well-known. It was fitting that he should have adorned the Chair that day.

He said he would emphasise the fact that the year in which he presided over the Conference of the Academy was notable in the annals of the Institution, because the distinguished industrial magnate of India Sri G. D. Birla had come to open the Conference and had extended his munificent help to the new building of the Academy. He hoped that every year the Conference of the Academy would bring such generous help from the patrons of the art and their great temple of music in the South would continue to grow still further. That was his prayer to Sri Tyaga Brahmam.

Vidwan Sri Venkatanarayanacharyalu, in acknowledging the honour conferred on him by the Academy, referred to his long association with the Experts' Committee of the Academy and its Members. He had occasions to contribute papers, give demonstrations and bring out different publications including some of his own songs, as also old compositions like those of the Tallapakkam composers. He referred to the fact that Vidvans from Andhra looked up to the Academy as a *Kendra* of the Art and considered it a privilege and pleasure to attend its sessions.

Sri T. V. Rajagopalan and Sri P. S. Ramachandran then presented the candidates who had come out successful in the various competitions held during the Conference. (See list below). The President of the *Sadas* then distributed the prizes and medals to the winners.

Dr. V. Raghavan then requested the President to make the special awards for the encouragement of young artists who had

participated in the afternoon concerts. The prizes for these had been endowed by the Executive Committee of the Academy and Dr. Henry Cowell, the distinguished U.S. composer. (See list below). The President gave the awards.

Sangita Kalanidhi Sri Mudikondan Venkatarama Iyer, the Principal of the Teachers' College of Music, of the Academy, then presented to the President of the *Sadas* the students of the Teachers' College of Music who had passed out successfully from the Teachers' Training Certificate Examination of the Govt. of Madras. The President of the *Sadas* then gave away the certificates to the students.

In his speech as President of the *Sadas*, Sri M. Anantanarayanan said that tastes of the people differed and that he had no quarrel with those who found delectation in non-classical cheap music like the screen songs. But he was sure one who had enjoyed and understandingly appreciated Carnatic Music for some time would never be lured by the film variety, however catchy. "There must be no kind of mixing of the two and we shall leave those who find pleasure in the cinema music to continue to be there but shall not allow them to corrupt our music", he said.

In India from time immemorial, music had been dedicated to God and the great composers had all been inspired singers using music as an instrument to think of the Almighty. They had no other use for music. In other lands, natural phenomena like spring, rain, thunder and so on happened to be the subjects of music. In the Indian compositions, however, the predominant theme was *Bhakti* and the other *Rasas* which were no doubt there in plenty only served to heighten the *Bhakti Rasa*. He quoted from Tyagaraja's compositions to illustrate this point. The Chief Justice was of the opinion that *Raga* singing was even more important than *Swara* deliveries and the *Raga* had a definite personality.

Vote of Thanks

Sri K. R. Sundaram Iyer, Treasurer, then proposed a vote of thanks to the President of the *Sadas* as also to several others who had made the Conference a success. He made special mention of the munificence of Sri G. D. Birla and thanked also other Donors who had helped them in the great building project which they had undertaken.

LIST OF PRIZE WINNERS

Competitions	Donors	Winners
Vocal Music (Gentlemen)	P. A. Ramaswami Iyer Memorial Prize awarded by Sri P. R. Ramaswami Iyer.	I Prize: M. S. Ramanathan II Prize: M. V. Narasimhan
Vocal Music (Ladies)	Rajalakshmi Memorial Prize awarded by Sri K. V. Ratnam Iyer of Kozhumam.	I Prize: Mythili Seshadri II Prize: Yogam Santhanam III Prize: Shyamala Venkateswaran.
Modern Compositions	L. Muthiah Bhagavathar Memorial Prize awarded by Sri T. L. Venkatarama Iyer.	I Prize: Rukmini Ramani II Prize: K. Kalpakam III Prize: S. Suguna
Tamil Songs	The "Amarar Kalki" Tambura Prize endowed by Sri T. Sadasivam.	I Prize: M. S. Rama Devi II Prize: S. Suguna
Maharajah Svati Tirunal Compositions	Murthi Memorial Prize endowed by the R. K. Murthi Memorial Committee.	I Prize: C. Savithri II Prize: K. Kalpakam III Prize: C. N. Rajammal
Purandaradas Padas	Endowed by the V. S. S. K. Tobaccoconist Jaffna (1850-1950).	I Prize: Sita Subramaniam II Prize: R. Sita Lakshmi G. P. Kamala Special prize by Smt. Lalithabai Shamanna awarded to S. Suguna.
Kshetragna Padas	Jeshing Lal K. Mehta Memorial Prize awarded by Surajmals.	I Prize: S. Minakshi II Prize: M. S. Rama Devi

Competitions	Donors	Winners
Pallavi	Dr. Sankaranarayana Iyer Memorial Prize endowed by Dr. S. S. Krishnan.	I Prize: Shyamala Venkateswaran II Prize: M. S. Ramadevi
Divyaprabandham & Tevaram	Sri Vijayaraghavalu Naidu Memorial Tiruppavai Prize awarded by Vijayaraghavalu Naidu Memorial Religious & Charitable Trust, Edamandal, Sirkali.	I Prize: K. Kalpakam II Prize: G. N. Desikan
Sub-Senior Musician	V. R. Sambasiva Iyer Memorial Prize awarded by Sri S. Natarajan & Sri S. Krishnaswami.	I Prize: A. Sundaresan
Junior Mridanga Vidvan	Cowell Prize endowed by Dr. Henry Cowell, U.S.	Balasamudram Kannan
Junior Musician	T. V. Subba Rao Prize awarded by the Executive Committee of the Music Academy.	Mrs. Seethalakshmi Venkatesan
Junior Violinist	Semmangudi Narayanaswamy Iyer Memorial Prize awarded by Sri V. Panchapagesan.	Not awarded.

THE PROBLEM OF CONTINUITY IN MUSIC AND SRUTI

B. C. Deva

Introduction

All phenomena that we know of is bound by time-space. And it is in the very nature of time that perception becomes a matter of memory; further it becomes a matter of 'discreteness' of 'this' and 'that' and 'before' and 'after'. However, if one is willing to look into *that* which is 'between' and 'beyond', we are face to face with *that* which is neither 'between' nor 'beyond', but at the same time the substratum of phenomena. It is *sui generis* and yet in contact with time. It is neither continuous nor discrete; it is neither in time nor out of it. For a lack of proper word of communication, we shall call it the *aesthetic awareness*.

The crux of the problem lies in this region of aesthetic awareness of phenomena. How are the two related, if they are related at all? And in the process of relationship what is it that happens?

I feel that the aesthetic awareness can never be measured or metrized. Yet it is the foundation and substratum of metrizable time of phenomena. And a high degree of approximation in the matter of measurement and metrization is all that is possible for indicating and pointing out '*that*'. And I feel that *sruti* is such an indicator. It points to a gap that is the essence of the inadequacy of temporal perception.

Even temporally we do know that things can be continuous or discrete; and to measure or communicate our experience of that continuity we quantize it or vaguely call it a qualitative experience. In the measurement of musical intervals and continuous transitions from note to note (*meend, jaru*) we immediately come face to face with this problem.

The transition from note to note is parallel to the transition of one speech sound to another. Particularly with *gamakas* employing a glottal catch, this would be a process similar to vowel-consonant-vowel transition in speech.¹ These transitional

characteristics of speech have received an excellent intuitive study by C. R. Sankaran in his theories of alpha-phoneme and alpha-phonoid². These have been extended by the present author to music.

"In the alpha-phoneme theory, we find an approach that is multiordinal. For, limitations of thought processes show that unless we dispense with thought, we shall not be able to 'know' the nature of thought or any such temporal phenomenon. Whichever way we proceed, on the one end matter and on the other end thought, we find *that* which is *sui generis*, which pervades and sustains all phenomena, but which yet eludes all phenomenological definition. It is the admission of this non-temporal wedge (so to say) that would give us a fuller understanding.

"The alpha-phoneme theory stands on this intuitive truth."

"In its comprehensive aspect, the theory comprises all 'phenomena' wherever *that* is involved. So that, though in the beginning, the theory was thought of in the context of speech elements like consonant and vowels, it is now extended to any vibratory phenomenon; in the present context, it throws light, therefore, on musical problems".

In general terms:

"Whenever there is a transition from one tone to another, both must be capable of precise positive definition in mathematical terms.

"The two tones (analogous to consonant and vowel) are mutually exclusive only arbitrarily.

"From the above it follows that in the tonal transition, there is no way of positively fixing the termination of one tone and the beginning of the next.

"As the term tone here includes both production and perception of sound, we have to take into consideration the mode of vibrations of a body (strings, vocal chords), the neurophysiological receptors, the psychological process of attention, unconscious repressions, etc. We have therefore to consider a tonal pheno-

menon not merely as (a conceivably unidimensional?) acoustical but as an acoustico-articulatory-psychological (multi-dimensional) continuum.

"Now such a tonal-transition is not composed of a few discrete instant (-aneous)-phenomena but is an integration of an infinite number of phenomena differing infinitely little from one another; it is a continuous process...these infinite number (of phenomena) differing infinitely little from one another are defined as elemental profiles in the present theory."

"In this densely ordered set of elemental profiles no degree of precise experimentation can reveal a change-point from one tone to another—i.e., there is no means of saying where one tone ends and the other begins. At this junction-point, a conceptual limit known as the Weierstrass-limit is defined, according to the present theory, in the familiar manner of Dedekind's postulate. This conceptual limit is known as the alpha-region. It is a mind construct.

"Analogously the electron-jump from one orbit into another as well as the transition from consonant to vowel in human speech are worthy of consideration here.

"Obviously this alpha-region is neither one tone nor the other and yet is the progenitor of both. Also, it is not of the order of time; it is the alphaphoneme—a symbol of experience, and not Reason-able.

"However, when temporally we assign an instant of change, it is the moment of temporal generation which is again too 'fleeting' for measurement. Since, yet it is in time—is time itself—it is phenomenological and this 'environment' is the alphaphonoid of the first order—not measurable but yet existent."

"We may, however, recognize an alpha-phonoid of a secondary order. This would be any expedient unit of temporal measurement; its magnitude is entirely a matter of convenience, depending upon what we want to quantise and measure.

"The role of the alpha-phoneme theory in music is obvious, where we are concerned with tonal progression in time-physical,

physiological and psychological times. We may, therefore, define an environment that can comprehend all these levels. It can be a multiordinal environment."

I strongly suspect that this problem of continuity-discontinuity which is a fundamental one in human perception—is at the foundation of the theory of *srutis*. That is why, inspite of the arithmetical problem (to which we will turn later), *srutis* are said to be infinite in number. The reduction of the infinite to the perceivable and measurable finite, introduces approximations and errors. These are inherent in the process and I again suspect that the *srutis* have this occultic background: for, notice that there are 22 *srutis* and 7 notes, with a telling pointer to $22/7 (\pi)$ —a number of great mathematical and occultic implications. The *sruti* is, therefore, the primordial perceptive gap between time and non-time. Only for arithmetical and mathematical purposes is a significant number—22—attached to it. Even then, *sruti* is only a pointer and not a measure.

Srutis

The word *sruti* has been used with slightly different meaning by various writers. In general we may say they are additive measures of pitch relations in music.

Matanga has defined it as the sound which can be grasped by the ear. If we interpret this too broadly we may say any audible sound is *sruti*. As Kohala says some took the *srutis* to be infinite. Thus we see that all the sounds we use in music are *srutis*, and it is obvious that we do use really uncountable pitches in music. It is practically impossible to measure all the pitch variations of steady tones, gamakas, glides, etc.

The *srutis* are convenient steps of measurement of pitch, analogous to notes. We say that *Bhoop* has five notes. It does not mean that we use only 5 perfectly steady frequencies. It means we recognize 5 points where we can conveniently stand and measure the pitch. If we try to measure all the *meends*, *gamakas* used in singing or playing *Bhoop*, the pitches would be infinite.

To define these steps or *srutis* Sarngadeva gives a method. A string is fixed on a *vina* (harp) in such a way that it can pro-

duce its lowest pitch. Now, tune another string at a slightly higher pitch. But it must be so close to the first in pitch, that a third tone can not be introduced between them. Similarly tune a third string just above in pitch to the second, so that there cannot be introduced another tone between the second and third strings and so on. The strings so tuned are said to be one *sruti* apart. It is clear, therefore, that, according to Sarngadeva, *sruti* is the just noticeable difference in pitch. In modern language we may say that *sruti* is the *difference limen* for pitch. However, if we carefully try the experiment on a *swaramandal*, we can get many more than 22 *srutis* in an octave. In our preliminary experiments we could get nearly 40 tones between *Sa* and *Ga*!

Also, by modern experiments with pure tones, it has been found that a normal ear can discern a difference of nearly 3 cps to 5 cps in pitch. That is, if a tone is 240 cps, and another tone of 243 cps or 237 cps, the latter will be heard as different in pitch. But if the other tone is say 241 cps or 239 cps, the ear can not distinguish between these and 240 cps. If we take 240 as *Sa* and 480 as *Sá*, then about 80 ($=480-240/3$) different pitches may be made out. Of course, this is under experimental conditions with very accurate instruments in the laboratory with pure tones! But under ordinary conditions, with complex tones, the number will be definitely less. Again, even if the number of different pitches within an octave which the ear can make out, may be more than 22, they may not be 'musically' different or significant.

In this connection we may refer to an experiment by Ellis (England, 19th Cent.). He took a stretched string with moveable bridges under it. By moving the bridge, the length of the vibrating string could be altered, thus changing the pitch of its sound. He found that to produce a just noticeable difference in the pitch of the string he had to shorten the length of the string by $1/32$ of its *previous* length. For instance, let the wire be 1024 mm long. Let this be *Sa*; to get the next just noticeable pitch reduce the length by $1/32$ of this, that is by $1024/32$. The new length is 996 mm. The next length to produce a just noticeable difference in pitch will be $31/32$ of this new length i.e. $996 \times 31/32 = 964$ mm. The next note will have a length $31/32$ of this, i.e. $964 \times 31/32 = 932$ mm. and so on, till we get *Sa* with length 512 mm.

We know that string length is inversely proportional to frequency. So, every time we decrease the length by $31/32$ of the previous value, we are increasing the frequency by $32/31$ of its previous value. If you actually calculate the number of such steps possible from *Sa* to *Sá*, you will find that there are nearly 22 steps!*

That is, by Ellis' experiment, the number of rough steps in pitch which can be distinguished in an octave are about 22. This is indeed a surprising agreement with the 22 *srutis* mentioned by our ancients!

The above experiment has an important point in it. That is this: *the difference in any sensation which can be perceived depends on the sensation already present in a person.* For instance, you take your tea with sugar every day and you taste it sweet. But, before drinking it, eat a few sweets. The same cup of tea does not taste so sweet now! That is, your sense of sweetness changed because of the previous sensation of sweetness already present. If you want to feel the tea sweet you will have to add much more sugar. Similarly, light a lamp in your room in the day time. It does not produce any noticeable difference in the brightness of the room. But the same lamp lighted at night appears so bright! Here again, your eye is not appreciably affected by the lamp in day time because of the sun-light already present. If you want the lamp to have any effect at all, you will have to make it much brighter. When a poor man with a salary of Rs. 100/- loses Rs. 10/- it is a great loss to him. But to a man who gets Rs. 1,000/- a loss of Rs. 10/- is almost un-noticed.

*For those who want to calculate these, here is the method. Let *Sa* be 1. The next audible 'note' will be $1/x \frac{32}{31}$. The third audible note will be $(1/x \frac{32}{31}) \times \frac{32}{31}$. The fourth audible note will be $(1/x \frac{32}{31} \times \frac{32}{31}) \frac{32}{31}$ and so on. Now, *Sa*=2. How many steps of $\frac{32}{31}$ will it require to get *Sá*? That is, $1/x \frac{32}{31} \times \frac{32}{31} \times \frac{32}{31} \dots = 2$.

Let this number be *n*.

$$\text{Then } 1 \times \left(\frac{32}{31}\right)^n = 2.$$

$$n = 21.98 \text{ or very nearly } 22.$$

Both have lost the same amount. The difference is due to the money they already possess.

The same thing happened in Ellis' experiment described above. Everytime the increase in pitch was by $1/32$ of the immediately preceding pitch. It was not $1/32$ of the original 1024 mm. That is, the sensation of pitch difference depends on the *previous* sound just heard. This is a familiar physiological process and is expressed mathematically as a logarithmic scale.

Now we shall examine a musical fact familiar to us. Let $Sa=240$ cps. Its Pa will be 360 cps. That is, we have ascended by 120 cps. Now take the upper $Sa=480$ cps. If we now ascend by 120 cps from Sa will we get Pa ?

We certainly do not get Pa . Actually we have to ascend by $240 \times 6/2$ and reach 720 cps to get Pa . This is the meaning of our discussion above. From $Sa=240$ cps we ascended by 120 cps. But since 480 cps is a higher pitch, the same amount of ascent will not do. Our sensation is now 'higher' and hence our ascent also must be by a higher degree. Our sensation of Pa depends on the previous sensation.

This is perhaps the basic scientific principle in measuring musical scales by *srutis*. In the above examples, the interval was $Sa \rightarrow Pa$. But the increase in frequency in both cases was not the same. In the first case we ascended by 120 cps and in the second by 240 cps. We, therefore, require a scale which has equal units for equal musical intervals. In the *sruti* scale both are equal to 13 *srutis*, as in the above example.

Of course, if we do not subtract the frequencies but express their relation by ratios, both will be found to be the same. For $Pa = \frac{360}{240} \approx \frac{720}{480} = \frac{3}{2}$. So, equal musical intervals are expressible by equal ratios.

However, it is not easy to work with ratios. We require a simple scale which can be easily used. And *sruti* scale is such a scale. It can be easily worked, for, *srutis* are 1) small in number 2) they can be added or subtracted and 3) equal musical intervals are equal in *srutis*.

There have been great many discussions on the nature and number of *srutis*. We need not enter into the merits and demerits of all these. We may note here the following:

1) Our ancients did not talk of frequency ratios. They talk of numbers which can be added or subtracted.

2) The ratios given by various authors for the 22 *srutis* are so close to one another that they may not make any practical difference. For example take the case of 1 *sruti*: We can get one-*sruti* interval as follows:

Subtraction of <i>Srutis</i> .	Ratio.	Savarts.	Cents.
$4 - 3 = 1$	$\frac{9}{8} \div \frac{16}{9} = \frac{81}{64}$	5	22
$3 - 2 = 1$	$\frac{16}{9} \div \frac{16}{9} = \frac{25}{24}$	18	70
$3 - 2 = 1$	$\frac{16}{9} \div \frac{135}{128} = \frac{256}{243}$	23	90
$2 - 1 = 1$	$\frac{16}{9} \div \frac{81}{64} = \frac{256}{243}$	23	90
$2 - 1 = 1$	$\frac{16}{9} \div \frac{25}{24} = \frac{128}{125}$	10	52
$2 - 1 = 1$	$\frac{135}{128} \div \frac{81}{64} = \frac{25}{24}$	18	70
$2 - 1 = 1$	$\frac{135}{128} \div \frac{256}{243} = \frac{32805}{32768}$	2	6

It is not necessary to remember all these numbers to understand the basic idea! We need note only that 1 *sruti* interval is equal to many ratios some of which have been given above. It is possible to obtain similarly differing ratios also for 2-*sruti* values.

Thus we have the important idea that *sruti* does not correctly measure a tonal interval. For when we say 1 *sruti*, it may mean any of the above ratios! It indicates a position in the octave. When we say 21st *sruti*, we mean the 21st position from Sa , where the octave is measured by 22nd position from Sa .

For instance, when some one asks, "How far is the post office from here," we may say "Oh! Just pass by 5 lamp posts and you will reach it." We definitely do not mean the lamp posts are at equal distances from one another. The lamp post is only a numeral indicative.

The *sruti* then may be considered an ordinal number. It shows the position of a sound on a scale of 22. The actual ratio is a cardinal number which shows the correct relation between two pitches. We may compare the *srutis* to the position of a

student in the class: he might have stood 1st or 5th or 22nd in an examination. This is his *sruti* number. The actual marks he gets in the examination is like the pitch ratios.

Again, imagine that you have to group students in a school according to their heights. Let us assume that we want them in 12 groups, starting with boys 5' tall to 6' tall. Then we can have groups like this: (1) 5' to 5' 1", (2) 5' 1" to 5' 2" and so on; till (12) 5' 11" to 6'. Now all boys who have heights 5' 1 $\frac{1}{4}$ ", 5' 1 $\frac{1}{2}$ ", 5' 1 $\frac{3}{4}$ " and less than 5' 2" will come into group (2). We will call them second group boys, though their heights are not the same.

Similarly we divide the octave into 22 parts. In each *sruti* come all intervals which are very close, according to this scale.

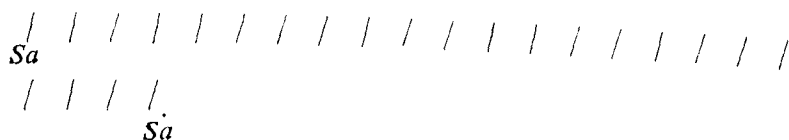
Thus *srutis* are equal when they indicate a position in the octave but unequal when we express them as ratios.

In the discussion on *srutis* by various authors the following points will be found important:

1. Are the *srutis* intervals or notes?

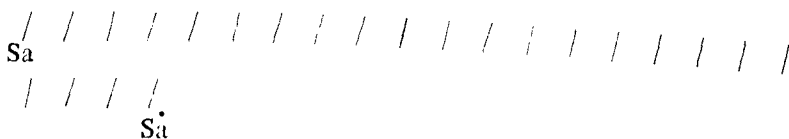
Perhaps this is not so complicated as it seems.

Let us consider them as notes. We require 22 in an octave: That is, starting from *Sa*, the last note must be the 22nd as in this figure:



The twenty third note is *Sa* which we do not count for it is a 'repetition' of *Sa*.

If the *srutis* are intervals, we must have 22 gaps in our figure, as below:



The *Sa* comes after 22 intervals. Here we take into consideration the last note (*Sa*), omitting *Sa*. For, the first interval is

from *Sa* to *Re* (five *srutis*) and the last interval (22nd) is from *Ni* to *Sa*.

That is, in the first case *Sa* is counted but not *Sa*. In the second case *Sa* is not counted but *Sa* is taken into account.

2. Are the *srutis* equal or unequal?

Expressed as ratios, they are unequal. We have seen this particularly in the case of 1 *sruti* intervals. If they are unequal what are their mathematical values? Much discussion and difference of opinion obtain on this problem. However, most of these opinions are theoretical with very little practical evidence.

But we have also seen that when ratios are expressed as additive numbers, they are logarithmic and equal.

In other words, *srutis* are both equal and unequal.

In so far as they indicate a position in an octave (as ordinal numbers), they are equal. In this capacity they do not measure but show only a position in a series of pitches. But each position or *sruti* may have many close ratios which we measure. In this capacity they are unequal. Much confusion can be avoided by following this idea.

3. Why are there only 22 *srutis*?

This is a mathematical question for which many solutions have been offered. Some say that 22 *srutis* and 7 notes are closely related to the ratio of the circumference and radius of a circle (22/7). Some are of opinion that this is a small number which does not introduce much error when we change ratios into additive numbers.⁷ We have already described Srangadeva's and Ellis' experiment, where it was seen that roughly there are 22 distinguishable pitches in an octave.

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6. H. Helmholtz (Tr. A. J. Ellis), *On the Sensations of Tones*, p. 523 (Dover, 1954).
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LOCHANA'S RAGATARANGINI

By C. S. Pant

The importance of Lochana's Ragatarangini was first brought to light in the 1st All-India Music conference held at Baroda in 1916. A brief survey of the work was made in it by the late Pt. V. N. Bhatkhande during the course of his paper well-known as 'A short Historical survey of the music of Upper India'. Only a small portion of the Ragatarangini was then published in 1918 from Arya Bushan Press, Poona. The name of the editor was D. K. Joshi, of the publisher B. S. Sukthankar, the main supervisor and inspirer of the project was Bhatkhandeji himself. A verse supposed to give the date of the work, namely 'भुज-वसु-दशमित-शाके श्रीमद्बललसेनराज्यादौ' had ever since that time caused a good deal of confusion among scholars. A complete edition of Lochana's Ragatarangini was published in 1934 A.D. from the Darbhanga Raj Press. It was edited by the Raj Pandit Baladeva Misra of Darbhanga. In the learned introduction the editor has settled the date of the work as being nearly the end of the seventeenth century.

In the All-India Music Conference of Lucknow held in 1936 I had read a paper on the subject in Hindi. This was circulated among some scholars and students for a time, was allegedly appreciated, but could not be published.

It is indeed unfortunate that extremely unfounded and misleading statements are still continuing to be made about the subject. In the introduction to his translation of the *Natya Sastra* of Bharata (Vol. II Chapters 28 to 36, Bibliotheca Indica, Calcutta, 1961), for instance, Sri Manomohan Ghose says about the Ragatarangini that, "it was composed by Lochana Kavi, the court musician of the King Vallalasena of Bengal. It was written in 1160 A.C., the year of Vallalasena's accession." "Songs of Vidyapati", Mr. Ghosh goes on to say, "available in the present text of the Ragatarangini are evidently a late interpolation and hence do not determine its date. (See footnote). He therefore

lived one generation earlier than Jayadeva the celebrated author of the Gita Govinda.

It is clear from these remarks that the learned writer has not gone through the Darbhanga edition of the Ragatarangini.

In order to remove the confusion of which the above is only one example, I would like to make some observations before this learned assembly.

The extracts and descriptions utilised by Bhatkhande in his papers and in his 1918 edition were supplied to him by his friend late Pt. Sri Krishna Joshi, (the present writer's maternal grandfather), as already acknowledged by the editor. The relevant extracts were copied from a manuscript in the possession of the late Sri Nagendra Nath Gupta, one of the old editors of the *Leader*, Allahabad.

The Darbhanga edition of 1934, on the other hand, is based on another manuscript and does not contain the verse 'भुज-वसु-दशमित-शक्रे श्रीनन्दलालसेनराज्यादी.' One of my learned teachers of the opinion that this verse is not part and parcel of the actual Ragatarangini of Lochana, and is not found in other manuscripts of the work.

Let me now come to the author, his patrons, and the nature of the work. The Ragatarangini is in five chapters called Tarangas,

It begins and ends in Sanskrit verses, has also prose and verse passages in Sanskrit running throughout, but it is otherwise Maithila dialect or Hindi—songs set to Ragas and Raginis of the so-called Hanuman-mata.

In the opening passage just after the usual 'mangalacharana' the author speaks about the line of his patrons. Let me reproduce this—

चिरतरकृतयोगयोगिन्दुर्विपुलहृदि स्थिरचेतसा विभूषयः ।

शमयतु दुरितानि मायकानां सुखसदनः कदम्बाद्यातां सुरारिः ॥ १ ॥

नारदप्रमुखोत्सङ्गेयमानस्वमन्ततः ।

रागरत्नः प्रसजोऽस्तु शङ्करः किङ्करे भयि ॥ २ ॥

यावच्छास्त्रविशारदेन सुचिना निःशेषमध्यापित-

स्तर्कभोर्हृकाननैकभगवान्भानुद्धराधीश्वरः ।

सामन्तप्रकरोत्तमाङ्गपटलीनीराजिताङ्घ्रिप्रद्वयी

साक्षादत्र महेश एव सुमहानासीन्महेशः कृती ॥ ३ ॥

सुसुस्तस्य सुधामसुद्रलहरीसूक्तिः कलानायको

विख्यातः कवितालताहृदि गतो हारो गरीतंसकः ।

आसीच्छासितदुर्जनः प्रमुदितो नित्यं प्रसन्नधर-

स्वस्यार्थेन शुभङ्करः कृतिसतां साम्ना धराधीश्वरः ॥ ४ ॥

एतस्यापि सुताः सुताश्च बहुवो बहुधाः कनीयानुनः

शीलौदार्यवशीकृताखिलजनो जीव तुरेकः क्षितौ ।

रामश्यामतराभिरामसुमहद्वामैकचित्तोऽभव-

च्छ्रीमत्सुन्दरभूपुरन्दरधराविख्यातकीर्तिः सुतः ॥ ५ ॥

तस्योच्छासिकलकुलेन मुदितो नित्योद्यतस्सज्जतः

सुसुस्सज्जनरजनः प्रतिपले दुःशीलहृद्गंजनः ।

शोभाभिः कुसुमानुपमसुमहद्विहारकारीतरां

वीरश्रीमहिनाथभूपतिलकः शास्तेऽधुना मैथिलान् ॥ ६ ॥

तस्यानुजोऽपि निजवैरिदलोद्धतानां न्यकारकारिधनुरायतपुङ्गवाण्डः ।

चन्द्राननो नरपतिर्द्वेनिगानसिन्धुराविर्भूव गुणिराजगणैकबन्धुः ॥ ७ ॥

यो जागर्ति महीतले निरुपमस्सर्वासु पुंसां कला-

स्वासन्नेषु च कल्पपादपदानन्दाय यो नित्यशः ।

तस्य श्रीचपसुन्दरात्मजमहीनाथानुजस्यज्ञया

विप्रः कौऽपि भुवंशजो नरपतेः कीर्तिं तनोति प्रियाम् ॥ ८ ॥

किञ्चित्समाहृत्य कुतश्चिदन्यत्स्वयं च संपाद्य पदप्रबन्धम् ।

वितन्यते लोचननामधेयद्विजेन सा रागतरङ्गिणीयम् ॥ ९ ॥

It is clear from the above verses, that Narapati, younger brother of Mahinātha, the then ruler of Mithila, was chief patron of Lochana, the author of the Ragatarangini. The three ancestors of this Mahinātha mentioned above are Sunder, Shubhankar, and Mahesh respectively, the last, namely Mahesh being the earliest. Mahesh, in fact, is well known as having got from Akbar the Kingdom of Mithila in recognition of his profound scholarship. He was a great scholar, author of many Sanskrit works and of some songs in Maithila and the Darbhanga rulers are all his

descendents. He is, further, known for an "Akbarnama" in Sanskrit, which, while its manuscript was on its way back to India Office Library, was noticed long ago by me at the Bhandarkar Oriental Research Institute, Poona.

The date of Mahesh or Mahesh Thakkur, according to one regional source, namely Mahamahopadhyaya Mukunda Jha Bakshi's "Khandabalakulaka Mithilabhashamaya Itihasa" is San 964 to 976. This 'San' is a local era of Mithila or rather Bihar and we have to add 593 to the Maithila 'San' to turn it into the Christian era. Thus Mahesha's date comes to 1556 to 1568 A.D. according to this source.

The date of Mahinātha, the then ruler and elder brother of Narapati, Lochana's patron, should, let us assume, coincide approximately with part of Aurangzeb's reign, because Mahinātha was the great-grandson of Mahesh, as Aurangzeb was of Akbar his contemporary. Now this is wonderfully corroborated by several 'Kulapanjis' or registers of genealogical tables, which is an important institution of Mithila. I give below the dates of Mahinātha and his brother Narapati, who later succeeded to his brother according to different Kulapanji's and some other sources and authorities. (The original dates are given in Maithila 'San' but I am hereunder giving the dates in Christian era by adding 593).

- (A) Mahinātha : c. 1671 to 1692 A.D.
Narapati : c. 1693 to 1703 A.D.
- (B) Mahinātha died c. 1690 A.D.
Narapati died c. 1703 A.D.
- (C) Narapati c. 1678-1698 A.D., with some slight variations
(Sir George Grierson, J.B.O. R.S. Vol. 3, Part iv, 1917, pp. 552-54).
- (D) Mahinātha and Narapati : c. 1695-1705 A.D.
(according to an unpublished history of Mithila in Ms.)

* The Kulapanjis or genealogical tables are a well-known institution of Mithila. It is the opinion of Dr. Grierson and so many other local authorities that these Kulapanjis began to be systematically maintained from generation to generation, from the time of Harasingha or Harasinghadeva the last Karnataka ruler of Mithila of the 14th century. (See J.B.O. R.S. vol. 3, part iv, pp. 552-554).

According to all the above sources the date of Lochana's patron falls between 1670 and 1705 A.D.

The editor of the Darbhanga edition of the Ragatarangini, viz. Rajapandita Baladeva Misra gives us other interesting sources of information and corroborations also in his introduction,

(1) The author of the Ragatarangini, Lochanakavi, is also named as Mahopadhyaya Lochana Jha. He was son of Mahopadhyaya Babu Jha. His descendents were still living in the village 'Ujāna' (उजान) of Mithila, which is an Apabhramśa of Uddyāna (उद्यान).

(2) An old Talapatra ms. of *Naisahdhīya Charitra* in the Darbhanga Royal Library was copied by Lochana Kavi himself, and bears the colophon of his signature उद्यानग्रामवास्तव्य एकलङ्कल-वंशीयः श्री लोचनशर्मा शाके 1603=1681 A.D.

(3) Chandrakavi, a famous Maithila poet who was alive till the first decade of the present century records that he saw (a) Ms. of Ragatarangini bearing the date शाके 1607=1685 A.D. (b) Another Ms. written by Lochana Kavi himself bearing the following verse at the end.

वेदबाहुरसक्षमाभिलक्षिते शाकवत्सरे
बुधे भाद्रद्वितीयायां जातमेतत्तु पुस्तकम् ॥
उद्यान नगरान्तस्य त्वरितस्य विलेखने ।
देवाढ्यप्रतीकस्य लिपिलोचनशर्मणः ॥

This is still another evidence of Lochana being a resident of Udyānagrāma (village Ujāna locally of Mithila), giving the date Saka 1624=1702. A.D.

Lochana has not only reproduced Maithila songs of Vidyapati (14th century) but also of a host of later Maithila poets in different Ragas and Raginis. There are songs in Maithila composed by Lochana Kavi himself too. In one of these songs in praise of Goddess Durgā, Lochana prays for the welfare of his patron Narapati and his elder brother Mahinātha, "नरपति पति राखिय जगईश्वर कर महिनाय सनाये" — this being another evidence regarding Lochana's patrons Narapati and Mahinātha as already explained.

Thus, the statement* of Mr. Manomohan Ghosh in his introduction to his translation of *Natyasastra* Vol. II, that Lochana Kavi was a court poet of Vallālasena, the Sena ruler of Bengal, that he was earlier than Jayadeva, author of *GitaGovinda* and that songs of Vidyāpati in the *Ragatarangini* are a later interpolation is ludicrous, unfounded and grossly irresponsible. I may point out here that Lochana has referred to Jayadeva and his *Padas*, and the following is particularly interesting in the third chapter which is devoted particularly to local and regional *Ragas* and *Raginis* of Mithila—

अथ देशाखराणि । अथ तु जयदेवदेशात् देवदेशात् इति भेदद्वयम् । जय-
देवदेशात् तु श्रीजयदेवः—

स्तनविनिहितमपि हारतुदरं सा मनुते कुरुवदतिभागम् ॥ ध्रुवम् ॥ राधिका
विरहे तव (इत्यादि सुप्रसिद्धम्)

(See p. 49 of the Darbhanga edition of *Ragatarangini*).

Lochana in his *Ragatarangini* has, by way of illustration of *Ragas* and *Raginis*, reproduced not only Jayadeva's and Vidyāpati's songs, but songs of as many as thirty-nine poets including himself, all Maithila except Jayadeva.

In this connection we have to remember carefully that out of the five chapters or *Tarangas* four chapters or *Tarangas* of the *Ragatarangini* deal with *Dhyanas* (pictorial forms) and illustrations by means of songs (partly in Sanskrit, largely in Maithila) of the six principal *Ragas* and their thirty *Raginis* mainly according to the so-called 'Hanumanmata', and with the local and regional, *Ragas-Raginis* and *Sankirna Ragas* of Maithila or Teerabhukti, rendering the book of great importance for the Maithila or Bihari variation of the Hindi language poetry and song. It is only the fifth *Taranga* or chapter which the author regards rightly as of wider or universal interest and application and which deals with the *Mela* or *Samsthāna* system based on twelve *melas* and their *Janya Ragas*, being mainly the northern variation of the *Mela* systems, with some common elements; and also with *Sankirna Ragas* of wider prevalence introduced as

“अथ सकलदेशसाधारणगुणितप्रसिद्धरागद्वयः ।”

* Based on Kshitimohan Sen: *Gita-vitāna-Vārsika*, Vol. I, 1350 (Bengal Era).

The author informs us that he (Lochana) had also written another work named *Rāgasāṅgacandragraha*, to which he refers readers particularly for the topics dealing with aspects of *Nibaddha Geeta* (i.e. *Prabandhas*).

“एतेषां प्रपंचस्तु मरुतरागसंजीतसंग्रहेऽन्वेष्टव्यः ।”

The author while introducing the twelve *Melas* mainly based on *Shuddha*, *Komala* and *Tejra* varieties of the north Indian medieval scale says—

“वीणायां सर्वरागाणां स्वराणां संस्थितिस्तु या ।

तस्यां वाच्यमपि स्वरव्यक्तिः प्रजायते ॥

तस्तु संस्थितयः प्राच्यो रामाणां द्वादश (श्रुताः) ।

यस्मां रंगाः प्रतीयन्ते प्राचीना रागपारंगे ॥”

This very passage is also found in the *Hridayakautukam* of *Hridayanarayanadeva* of *Gadhadeśa* (Jabalpur) of 1667 A.D. *Hridayanarayanadeva* adds one more *Mela* of his own invention named *Hridayarama* which Lochana is not prepared to accept, because it is not of wider interest.

We must now admit that it is not *Hridayanarayana* who has borrowed from Lochana but Lochana who has borrowed from *Hridayanarayana*, or both from a common source.

I say Lochana has borrowed from *Hridayanarayanadeva* because there is one more very important evidence. *Bhavabhatta*, the court-poet-musician of *Anupashimha* of *Bikaner* (1674 to 1709 A.D. according to *Bhatkhande*, but 1669 to 1698 according to *K. M. Panikkar* in his introduction to *Anupashimhagunāvātāra* of *Viṭthalakrishna*, edited by *Kunhan Raja*, *Bikaner* 1942) in his works named after his patron as *Anupasangitankusha*, *Anupasangitaratnakara* and *Anupasangīlavilasa* has quoted from *Ahobala*, *Srinivasa*, and *Hridayanarayanadeva* and a host of other writers, but nowhere from Lochana or his *Ragatarangini*. Thus the date of Lochana and his patrons (A.D. 1670 to 1705) which has been established agrees and synchronises remarkably well with that of *Bhavabhatta*, who was his contemporary. Thus, the date of Lochana's writings falls between 1670 and 1705 A.D.

I am glad to point out that in spite of the fact that the complete Darbhanga edition of the *Ragatarangini* could not be

seen by the learned and renowned secretary of Madras Music Academy, Dr. Raghavan, who has remarkably come to the right date of Lochana as 1700 A.D., in his well-known paper "Later Sangita Literature" though I would now only suggest one modification, namely, with regard to Hridayanarayana, as I have already explained. Dr. Raghavan's suggestion that भुजवसुदशमितशके or Saka 1082=1160 A.D. according to some is a local era is also interesting. As I have already pointed out, there is a local 'Maithila San' prevalent in Bihar which is obtained by subtracting 593 from the Christian era, or to which we have to add 593 in order to convert it into the Christian era. Thus, if we regard भुजवसुदशमितशके or 1082 as मैथिल सम we have it as equivalent to $1082 + 593 = 1675$ A.D. which too agrees remarkably well with the date of Lochana arrived at above. But personally I am inclined to believe that the whole verse

‘भुजवसुदशमितशके श्रीमद्भाललेनराज्यादौ ।
वर्षेकषट्मिगे मुनयस्त्वासन् विशाखायाम् ॥’

is an interpolation, which, as I was informed by Dr. Umesh Misra, was just scribbled at the end of the ms. of which parts were supplied by my grandfather to Bhatkhandeji for his papers and the Poona edition of 1918 (of only a small portion of the work). Really speaking, Vallala Sena's date is 1158 to 1178 A.D.,* but the verse has nothing to do with Ragatarangini and is not found in any other ms. of the work.

To conclude, the most important points established are that (1) Lochana was a court-poet and musician of the rulers of Mithila—Mahinātha and his brother Narapati—particularly attached to the latter, and that his date of writing falls approximately between 1670 and 1705 A.D.

(2) He was a contemporary of Bhavabhatta (1674 to 1709 or 1669 to 1698), who, while he has quoted from Hridayanarayana-deva (1667), has not quoted from Lochana.

(3) Four chapters of the Ragatarangini or first four Tarangas deal with the *Raga-Ragini* systems, and the local and regional traditions of Mithila including some songs of Jayadeva, the

* History and Culture of the Indian People, Bharatiya Vidya Bhavan, Bombay.

author of Gitagovinda, and of Vidyapati and a host of as many as thirty-nine poets who have composed songs in Maithila. These are no interpolations, but part and parcel of the original scheme of the work and its very life-blood.

(4) Only the fifth chapter or the last Taranga of the work deals with the system of twelve Melas or Samsthānas and their *Janya Ragas* based on the medieval north Indian Suddha scale equal to modern Hindustani Kafi Thata or the South Indian Kharaharapriya Mela—Melas based mainly on seven Shuddha and five Vikṛiti notes. These and the Sankirna Ragas described in this chapter are of wider interest and usage as distinguished from the local or regional varieties in the first four Tarangas or chapters.

These twelve Melas—or rather only eleven Melas—because the twelfth दीपक is supposed to have been lost by both Lochana and Hridayanarayana-deva (vid.: तर्पणमिच्छन् दीपकोऽपि लेख्यः) have about seventy-eight *Janya Ragas* attached to them in total.

SIVA GITI OF RAMAPANIVADA

G. S. Rajagopalan

It was while reading the book "Contribution of Kerala to Sanskrit Literature" by my friend Dr. Kunjuna Raja that I came across *Śivā Gītī* of Ramapanivada. Knowing that it had not been published so far, I started making enquiries to get at a manuscript. Luckily I contacted (late) Sri Kuttamassery Narayana Pisharedi who had a portion of the manuscript copied from a palm leaf *Grantha*.

With that started an interesting period of study, search for the complete manuscript, and getting the musical composition set to notation. I have been able to get at the old palm leaf manuscript from Sri Raman Nambiar, one of the descendants of the author himself. Getting the Musical compositions set to notation proved unexpectedly difficult as my attempts to enlist the help of several leading musicians did not succeed. Finally I was fortunate in getting the active co-operation of my friend Vidwan Sri A. S. Panchapakesa Iyer, Principal, Rasika Ranjani Sabha Music School, Madras in getting the musical compositions set to notation.

Author

The author of *Śivā Gītī* is Ramapanivada, one of the greatest poets of Kerala. He flourished in the 18th century. He has written several books of outstanding merit both in Sanskrit and Prakrit. He has been patronized by several kings and chieftains in Kerala.

The author belongs to the Nambiar community who are professional drummers, who assist the professional actors of Kerala known as Chakyars in staging Sanskrit dramas and conducting discourses on Puranic stories, known as Koottu. They play on a peculiar drum known as the Mizhava and since they play with their palm they style themselves as "Panivadas". Being a professional drummer it is no wonder that Ramapanivada has written a work on Talas known as 'Talaprastara'. Unfortunately it has not been published so far.

There has been a lot of controversy in Kerala about the identity of Ramapanivada. One set of scholars contend that Ramapanivada was identical with Kunjan Nambiar, the originator of 'Ottantullal' in Kerala. Another set of scholars hold that Ramapanivada and Kunjan Nambiar are different persons, but may be they were close relatives. The present trend of opinion seems to be that they are different persons.

Ramapanivada belonged to the Kalakkattu family of Killi-kurissimangalam village which is near Lakkidi Railway Station in Palghat District. He has written several kavyas like Raghaviya and Vishnuvilasa, several dramas like Sita Raghava and several stotras. Of interest to music lovers are his Talaprastara and Vritta Vartika dealing with Talas and metres. There is one musical work called Gita Ramam said to be written by him but some scholars dispute this. However, there is no dispute that *Śivā Gītī* is written by him and I am sure you will agree with me after listening to the demonstration which my friend Sri Panchapakesa Iyer is arranging that there can be no difference of opinion about its fine quality and musical value.

Ramapanivada belongs to a period prior to that of Tyagaraja. Kathakali (or rather Ramanattam) was already in existence at Ramapanivada's time. Kunjan Nambiar in his Tullal works has made fun of Kathakali troupes. The Kathakali compositions which are popular now were not in existence at that time, however.

Apart from Kathakali compositions there do not seem to be any classical musical compositions of that period other than *Śivā Gītī*. That should give it a special value. Earlier to the works of Maharaja Swati Tirunal the only musical compositions of Kerala, other than Kathakali works, where the Tala and Raga are laid down by the composer himself and where there is a regular Pallavi and Charanas, are the Krishna Giti of Manaveda and the present *Śivā Gītī*.

I believe it is the well founded opinion of many that if a musical composition has to be good the author has necessarily to be a Bhakta. As already mentioned Ramapanivada has written several stotras like Mukunda Sataka, Siva Sataka, Surya Sataka

etc., besides his kavyas on puranic themes. The slokas and songs in the Śivā Giti also will bear out the fact that the author was a profound Bhakta.

The Work

Śivā Giti is a musical composition modelled on the famous Ashtapadi Gita Govinda of Jaganadeva. There is one (sometimes two) sloka followed by a musical composition of five stanzas. Since all the songs have five chucanas the work is also called Panchapadi. This, however, is not a name given to it by the author. Unlike Gita Govinda, however, no story is developed in it. The verses and songs are in praise of the Bhagavati of Mukkola Temple.

Mukkola (known as Mukkuthala in official village records) is a village near Ponnani in Kerala State. There are a group of temples there, the important one being that of Ambā or Vishnumāyā. The story goes that Sankara Bhagavatpada when passing by the place had a vision of a lustrous image. He did penance there and Vishnumāyā appeared before him and blessed him. At Sankara's request she agreed to remain there as a 'Svayambhu Vighraha'. There are three temples there. Melekkavu Bhagavati or Vishnumāyā, Kizhekkavu Bhagavati or Durgā and Kannenkavu Bhagavati or Bhadrakālī. Of these the Melekkavu Bhagavati's temple is the most important.

It is the general belief that those who regularly pray at the Melekkavu temple would get their desires fulfilled, whether it be wealth, issues, proficiency in letters or arts, or what one wills. The temple therefore used to attract the literary personalities of Kerala. Melputhur Narayana Bhatta, the famous author of Nārāyaṇēeyam on Guruvayoorappan was a devotee of this temple and he has composed seventy verses describing the feet of the Goddess. The work is known as Śrīpāda Saptati.

The famous Uddanda Sastri makes an inspiring reference to this temple and the deity in his Kokilasandesa (part I stanza 77). In Bringasandesa of Vasudeva also there is reference to this temple. It is therefore not surprising that Ramapanivada also thought of composing songs in praise of this Bhagavati.

The name Mukkola seems to be the slang expression for Mukkavala meaning junction of three roads. Its name has been Sanskritized as Muktisthala, which in Malayalam has become Mukkuthala in official records. I have visited the temple recently. I am sorry to say it has lost its old glory, and it is in a neglected condition. It is a pity that the H.R. Endowment Board continues to neglect it. In the fifth stanza of each Panchapadi, Ramapanivada refers to the deity as Muktipuravasini, Muktipuresvari etc., and prays for her blessings.

The first mention about Śivā Giti seems to be in the Malayalam work Kerala Sahitya Charitram of Mahakavi Ullur Parameswara Iyer. The author refers to this work only as Panchapadi and does not mention the name Śivā Giti, which is the name given to it by Ramapanivada. Sri Vadakkumkoor Rajaraja Varma Raja has dealt with Śivā Giti in detail in his book Kerala leeya Samskrita Sahitya Charitram. Sri Raja had access only to the portion of the copy of the manuscript with (late) Sri K. N. Pisharodi. To my knowledge no one has attempted to set these songs to notation so far.

Śivā Giti consists of six cantos, each Canto having six songs. There are eight or ten slokas in each Canto. The slokas are in different metres. Most slokas also have some musical value and can be recited in a Raga or as Ragamala.

The first two cantos are styled Angavarnana Prakarana by the author himself. The author gives a head-to-foot description of Devi in the various songs.

In the palm leaf manuscript obtained by me the first two songs (in Nata and Bhairavi) are lost since the palm leaves are damaged. The ragas of the songs are seen. The Tala of the first song is seen but not of the second. The third Panchapadi describes Parvati's tresses, the 4th and 5th her eyes, the 6th her face, 7th and 8th her breasts, 9th her arms, 10th her waist and 11th and 12th her feet. The interspersed slokas also deal with the description of various parts of her body.

The 3rd canto is called by the author himself as Sankeerna Varnana. It is a miscellaneous description of the Devi's sportive

grace, the beauty of Her person, Her sweet smile, Her glances and Her greatness. The song in Saveri :

चरणम्—इन्दुपादसिन्दुवारकुण्डकन्दलीगुणारधन्दीधमन्दहासनामनाया ।
मन्दमन्दगानकेलिलालितालिपालिपालिकावलकस्थीरयालया ।

पल्लवी—लीलया जितं तवाम्ब शैलकन्यके पादयानया जगति लोकनायिके ।

For cantos 4, 5 and 6 the author has not given any particular title or heading unlike the first three cantos. In canto 4 the first portion deals with the prowess of Her arms and Her heroic exploits and the fight with the demons. In the second portion, the songs are, mainly prayer and stuti.

Panchapadi No. 20 in Abhi/Kapi describing the fight with the Asuras can well be used even as a marching song.

चरणम्—निशितपाण्ड्यण्डितारिण्डसण्डसण्डिदं निशिवरीणिशितपाण्ड्यण्डितारिण्डसण्डिदं
द्विण्डितम् ।

पल्लवी—चण्डिके तवातिभीमपाणिभूषणं चण्डवातीवपाटितालम् ।

Panchapadi No. 25 in Ganakuraji Raga where the poet prays to rid him of all fear and inauspicious things has a very good alliteration and sound effect.

चरणम्—कमलवासकरसरोजकौशलीकरोपसीप्रकाशनीयकाशिराम नोदलमने ।
कमलनाभकामिनी कमरविन्दालनोयकेलियङ्गजगुनीदलकोदये ॥

पल्लवी—शशिकलाकलापरमणी शमय मे भयम्
अशिवशान्तये शान्तये तव प्रणमम् ।

Canto 5. Canto 5 consists mainly of prayer songs. Panchapadi No. 26 in Devagandhari raga is a fine piece.

चरणम्—शशिरसुन्दरभद्रासमृत्त शिशिरितलोकमुदरम्
प्रशिथिलकैशिकतरलमणीचक्रपरिमलकान्तमीरम् ।

पल्लवी—ललितं विलसति गिरितनये ते पुलकिनि निकटनिवासिनि नाथे ।

In Panchapadi No. 28 the poet chides people who spend their time waiting on kings in pursuit of wealth, instead of praying to Her. In some of his other works the poet has acknowledged the patronage of some kings. Evidently Siva Giti is composed not for the patronage of any king. Research workers may get some point here to decide whether this was composed during the earlier or later part of the poet's career. In Panchapadi No. 29 the poet prays

that the song may contribute to the delight of men. गाथेयं जनानन्दं तनुताम्.

Canto 6. This is the last canto. The Panchapadis in this are also prayers. The last song No. 36 is a Mangalam in Gumma-kamboji raga कुरु मे पर्वति मङ्गलं गुरुतराम्ब सुमङ्गलम् ।

In the last stanza the poet adds his name or Mudra.

मुक्तिमहापुरवासिनि भगवति मोक्षमुपेहि निजमम् ।

मुक्तिकरी मम भव भुवनेश्वरि माभिह पालय रामम् ॥

As already mentioned, unlike Gita Govinda there is no story developed in the Panchapadi. Though one cannot claim that Siva Giti has reached the excellence of Jayadeva's work, nevertheless, the poet has done a good job of matching sound with meaning and imparting an excellent musical value to it. In Gita Govinda there is no Dwitayakshara-prasa but in many of the songs and verses of Siva Giti this is found, probably because of the Kerala background of the author.

Ramapanivada had also another similar composition to keep as a model. This is the 17th century work Krishna Giti of Manaveda, a Zamorin who reigned in Calicut between 1655 and 1658. Krishna Giti describes the story of Krishna's life in eight cantos. This is also modelled on Gita Govinda and contains verses and songs. It is intended to be acted and is enacted at Guruvayoor temple regularly.

It is the belief of many that this Krishnanattam was the precursor of present day Kathakali of Kerala. Though the dance portion of Krishnanattam is presented well, I am sorry to say they are completely neglecting the musical side. It is a pity that such a good work is thoroughly spoiled by bad handling because no one listening to the songs in the way they are rendered now will attach any musical value to the work. In fact, however, Krishna Giti has a lot of intrinsic merit. Manaveda was a learned Grammarian and one would find some difficult usages in his work. Ramapanivada has, however, no such bias in favour of grammar. Siva Giti is not intended to be enacted as there is no story value in it. It may have been originally intended to be sung at the sopana of Mukutshata temple during poojas.

The Talas used

Out of the 36 Panchapadis, the tala of one is not known, as the manuscript is damaged. The talas of the remaining 35 are known and can be tabulated as follows:—

Ekatala 6; Panchakarika 9; Champa 3; Dhruva 3; Atantha 8 and Kundanachi 1.

(1) *Ekatala* is the same as the *Ekatala* of Carnatic music: usually this is a tala of 4 matras.

(2) *Panchakarika* or *Panchari* is a tala in 6 matras and is equivalent to the *Reepaka Tala* of Carnatic music. It is in this tala—rather a 16 multiple of this tala having 96 matras—that the drums (chendai) are played for Elephant Processions inside temples of Kerala. It is known as *Panchari Melam*. For Procession outside the temple a different tala known as *Pandi Melam* is used.

(3) *Champa tala* is the *Jhanapa Tala* of Carnatic music. This has 10 matras.

(4) *Dhruva Tala* is also the same as the *Dhruva tala* of Carnatic music. This has 14 matras.

(5) *Atantha Tala* is a tala in 14 matras and is equivalent to the *Ada Tala*. This tala has a greater number of matras than others generally used in Kathakali. This *Atantha tala* is usually used in all descriptive and slow moving dances in Kathakali. The word *Atantha* has, therefore, become synonymous with anything that is slow moving in Kerala.

(6) *Kundanachi*. The word *Kundanachi* seems to be the Malayalam version of the Sanskrit word "*Kundranachi*" which is the name of an animal belonging to the lizard family. The "*Uḍumbu*" whose skin is used in *Mridanga* is also a kind of lizard. *Kundranachi* is mentioned in *Taittiriya Yajus Samhita* 5th Kanda, 5th Prasna, 54th panchadi.

वसूनां कपिञ्जलो रुद्राणां तित्तिरी रोदित् कुण्डकुणाची मोलत्तिका ता अप्सरसां

I suppose there may be similarity of cadence between the matras of the tala and the gait of the creature. Probably because of its connection with the apsaras, it is given as a name for a Tala also. Only one Panchapadi in *Padi raga* is composed in this Tala. This Tala is rarely met with now. Kunjan Nambiar

has mentioned it in his "*Butta Buddai*" *Harini Svayamvaram*. He uses it in connection with the dances of celestial damsels. Here the connection between *Kundranachi* and *Apsaras* mentioned in the *Yajurveda* becomes significant. He says it has 12 matras and describes it as follows:—

Kuṇṭanācci tālam ukunṭam āya mēlavum inṇanē
Raṇṭu kuṭṭavum oṭu varēgam
kaṇṭavarṅku kaṇṭikam uṇṭu tānum
eṭrayam āyalukōṇṭu nalla kīrttiyum uṇṭām etc. etc.

He continues the specifications of the tala as follows:—

सद्गता लघुद्वयी सद्गता लघुद्वयी pinṇ aṭha
सद्गता लघुद्वयी pinne सद्गता लघुद्वयी पुनर् ittaram svarūpam atākina
vastu tān inṇennarēpam

This tala is also mentioned in the *Talaprastara* of *Ramapanivada*, where he mentions it as follows:—

दुतो लघुद्वयं च चोदो च सतो हुतः ।
लघुद्वयं च पुनो च ताले चण्डनवसिधे
द्वन्द्वमात्रः चण्डनं कण्डनानि च

A manuscript of *Talaprastara* was available at the same place where I got the manuscript of *Siva Giti*.

This description is the same as that given by *Kunjan Nambiar*. *Ramapanivada* also mentions that *Kuṇṭanācci tala* is a variety of "*Gandharva*" tala. *Gaudharva* also is the name of a raga. I suppose there are several names which are common to both talas and ragas.

Adi Tala which is known as *Chempata Tala* in Kathakali—and very frequently used also—is conspicuous by its absence in *Siva Giti*. It is a surprise as to how this Tala has not been used at all.

The Ragas

One peculiarity is that the 35 Panchapadis are composed in different ragas, but in 8 Panchapadis there is a choice of the ragas and there is repetition of ragas only in these.

Canto I: The following ragas are used:—*Nata*, *Bhairavi*, *Mukhari*, *Sasvata Malahari*, *Pantuvarali* and *Sowrashiram*.

- Canto 2: Malavagowla, Kedaragowla, Ramakriya or Kandarā, Madhyamavati, Nathanamakriya or Padi and Sankarabharanam are used.
- Canto 3: Saveri, Desakshi, Kandaram, Kalyani, Todi, Bilahari or Punnagavarali are used.
- Canto 4: Gowlipandu, Ahiri or Kapi, Kamboji, Revagupti, Saranga or Saveri, and Ganakurinji are used.
- Canto 5: Maruva Dhanyasi or Suratti, Devagandhari, Malahari or Pantuvarali, Indisa, Bhupalam and Varali or Mohanam are used.
- Canto 6: Neelambari, Padi, Useni, Vasantha Bhairavi or Mukhari, Kedarapandu, and Gummakambhoji are used.

There are some peculiarities in the nomenclature used. Apart from such changes of La into Da (i.e., Varali is mentioned as Varadi), Kamboji is called Kamodari in all old Kerala texts. Gummakambhoji is called Kumbhakamodari and it is in this raga that the last Panchapadi, the Mangalam is composed. Maya Malavagowla is referred to only as Malagowda. Nathanamakriya is called "Natharamagri", Ramakriya is called "Ramagri". In passing I would also mention that Yedukulakamboji is called Erikkilakambodari in Kathakali texts. Dhanyasi is mentioned as Dhanasi and the one in Maruva Dhanyasi in Śivā Giti is mentioned as Mara Dhanasi.

It is to be noted that one song is composed in Pantuvarali and another one in Ramakriya. In some of the text books it is mentioned that Ramakriya was an old name for Pantuvarali. It is not reasonable to imagine that Ramapanivada composed two songs in the same raga giving different names to it. It has been already pointed out that the 36 songs are composed in different ragas and there is repetition only when the choice of a raga is given to some of the Panchapadis. Hence I would put it that in Kerala of Ramapanivada's time Ramakriya and Pantuvarali were different ragas. I would also mention that Attur Krishna Pisharodi in his book 'Sangeetha Candrika' gives the Arohana and Avarohana of Ramakriya as

Sa ga ri ga ma pa dha ni sa
sa ni dha pa ma ga ri sa

Professor Sambamurthy mentions in his text book that Bhupala is referred to in Sanskrit texts as "Revagupti". I would mention that Ramapanivada has composed one Panchapadi each in Bhupala and Revagupti. So even in his time these two ragas apparently were different entities, as at present. I would also point out that Ramapanivada has composed one Panchapadi each in Maya Malavagowla and Nathanamakriya.

The following ragas used in Śivā Giti seem to be peculiar to Kerala and I have not been able to trace their equivalents in Carnatic music.

Kedarapandu: In the Sangeetha Chandrika of Attur, this raga is mentioned. Sri Attur is one who does not accept the Melakarta system of Venkatamakhi. He has formulated his own system which is probably similar to that of Bhatkande. From the details given in Sri Attur's book I could gather that Kedarapandu will be a Janya of Sankarabharana having Arohana sa ri ga ma pa ni sa and Avarohana sa ni dha pa ma ga ri sa.

Kanakurinhi: Sri Attur mentions that Kanakurinhi is rather a slang expression and should be called "Ganakurinji". In Sanskrit the name would be "Ganakurangi". This also is a Janya of Sankarabharana with Arohana sa ri ga ma pa dha ni sa and Avarohana sa ni dha pa ma ga ri ga sa.

Padi: This raga sung by Kathakali artists appears to be a bit different from that mentioned in Carnatic texts.

Kandaram: This is probably the same as Ghantarava, in which case there seems to be a lot of vakra prayogas, the way the Kathakali artists sing it today.

Indisa: This raga is sung in Kathakali but even the top artists are unable to give its Arohana or Avarohana or name its Karta Raga. It is found in folk tunes and Kilippatus. Some are of opinion that it is not even a complete raga but may be termed only as a folk tune. Looking at the selection of ragas by Ramapanivada, I am inclined to believe that Indisa must have been a full-fledged raga which unfortunately has not been properly codified and so lost to the present generation.

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Samantamalahari: This is mentioned as Samantalahari also in some other texts. I find it mentioned in the Krishna Giti of Manaveda. However, I have not been able to get any information about this raga pattern.

There is considerable scope and need to go into the details of these rather obscure ragas and fix their proper Gamut. It is likely that some information can be had from Tamil Pans and Tirams as there had been so much of cultural and political contact between Kerala and Tamilnad in olden days; e.g., even in present day Carnatic concerts the following ragas are only infrequently met with:—Gowlibantu, Revagupti, Maruvadhanyasi, Malahari, Padi, Gummakambhoji, Desakshi etc. Ramapanivada has composed only this one musical composition (the authorship of Gitaramam is disputed). If he has, therefore, chosen to use these ragas I would put it that it goes to show that these ragas were very popular in the 18th century in Kerala.

In present day Kathakali compositions the following ragas are frequently met with: Anandabhairavi, Dhanyasi, and Yedukulakambhoji. These ragas are conspicuous by their absence in *Siva Giti*. I feel that students of history of music will find some interesting points in a study of the ragas used in this work. I believe it will also go to show that Kerala had no separate system of music other than Carnatic music and that what little difference one comes across in Kathakali or in the so called 'sopana sangeetam' (temple music) is only a style or Bhani of a particular region. Some changes can always be expected when music is learnt merely by listening without any co-ordinating scientific theory. In the recitation of Puranas in Malayalam, just like in Tamil, various ragas are used and such songs are known as Kili-pattu. Various ragas were used in old Kathakali songs also. These were being sung in the Kerala style or Bhani of singing. The same style, may be with some changes, continues to be adopted even today. Hence the search for these old ragas may be made in these two.

I am glad to note that of late there is a tendency to look into the theoretical background and codify the ragas in a proper manner in Kathakali also. This august body can contribute much

technical skill in this regard and I hope some members of this Academy will take up the matter in right earnest.

I have already mentioned that in each Panchapadi the deity is addressed as Muktipuravasini etc. in the fifth charanam. Therefore there is a Sthala mudra in every song. As already mentioned the Mangala song is in Gummakambhoji. Probably this is the only example of a Mangala song in Gummakambhoji raga.

There are Raga Mudras in two songs. The one in Kalyani begins कल्याणिनी नवतामरसोदर etc. The one in Saranga starts सारङ्गनयने.

I am grateful to the President and Members of the Academy for the opportunity given to me to present this paper. I am particularly thankful to Dr. Raghavan for the interest shown by him. I also wish to place on record my grateful thanks to Vidwan Subbarama Pattar, Prof. S. Hariharan and Vidwan K. N. Pisharodi for the help and guidance given to me and Sarvasri K. P. G. Nambiar, K.P.N. Nambiar and Sri K. Raman Nambiyar in assisting me to obtain the manuscript. If these songs appeal to you the credit for it is as much due to Vidwan Sri A. S. Panchapakesa Iyer as to the author.

In conclusion I cannot do better than quote the refrain from the last Panchapadi with a slight change. कुरु नः पार्वति मङ्गलं गुरुतरमम्ब सुमङ्गलम् ।

INFLUENCE OF WESTERN MUSIC AND HINDUSTHANI MUSIC ON KARNATIC MUSIC

N. Rajagopalan

In our Bharata Desa both Karnatic music and Hindusthani music are flourishing in all splendour for the past hundreds of years. So also is Western music flourishing in Europe, America and other countries. Hindusthani musicians and Western musicians have been visiting our Dakshina Bharata Desa giving us opportunities to listen and appreciate their Music. Our contact with their Music brought about by their periodical visits naturally lead to some enrichments in our Karnatic Music. It is not meant however that our Sangita lakshanas and Sangita sampradayas were violated in any manner but adhering to the principles of Karnatic music our composers have added to our music some new ragas in the shape of compositions in those ragas and some new principles of aesthetic beauties in the tone-paintings of our Karnatic music. Let us consider firstly the influence of Western music on our Karnatic music. Tyagaraja composed the songs Raminchuvaru in the raga Suposhini, Manaviyala in the raga Nalinakanthi and Vinana in raga Prathapavarali in appreciation of the English Band Music. Similarly Patnam Subramania Iyer composed the song Raghuvamsasudha in the raga Kathanakutuhalam. These ragas were created by their composers and the songs composed in these ragas give us something of the genius of Western music. A new type of composition called 'Note' became popular and Dikshitar composed the 'Notes' Ramajanardana, Saktisahita Ganapati, Syamale Meenakshi and many others in the raga Sankarabharana which is the Major scale of Western music.

The violin which is very much used in our concerts is a gift to us from the west. So also is the clarinet which is used nowadays for concert purposes. In addition to the clarinet the English Band consisted of such wonderful instruments like the Trumpet, the Bassoon, the Saxophone, the Oboe, the Trombone and many others. On the model of the English Band groups of

Karnatic Band were formed in our country many years ago. The Nadamuni Band and the Balaraman Band were two outstanding examples. Many groups of Karnatic Orchestra were also formed many years ago. But the Karnatic Orchestra gradually disappeared completely. Karnatic Band though employed even now in our marriage processions and Temple Festivals is getting gradually discarded and eventually will disappear. The difficulty for the Karnatic Band and Karnatic Orchestra is that except for the few songs mentioned earlier, all the songs of our great composers fall flat when played by them. Songs like Evarani in Devamrutavarshini, Nadopasana in Begada, Koluvamaregada in Todi, Mamava in Varali and many other songs cannot be played at all by the Karnatic Band or the Karnatic Orchestra to any satisfactory level. The only way to revive the Karnatic Band or the Karnatic Orchestra is to make available for them a new type of compositions (as explained in my article on light classical Music in the Music Academy Journal vol. xxxiv) called Bhava Geeta Kirtanas and Swarajatis. We will discuss this in detail on another occasion.

Let us consider how Karnatic music has benefitted by its contact with Hindusthani music. Dikshitar adapted the raga Yamankalyan of the Hindusthani music and composed the song Jambupate in Yamunakalyani, adapted Hindusthani raga Sarang and composed the song Rangapuravihara in Brindavana-saranga. He also adapted the Hindusthani raga Kedar and composed the song Parimala Ranganatham in Hamirkalyani. Tyagaraja composed the song Manamu leda in Hamirkalyani. Patnam Subramania Iyer composed the song Venkatasaila in Hamirkalyani. Muthiah Bhagavatakar adapted the Hindusthani raga Sohni and composed the song Nidu mahima in Hamsanandi. When we hear these songs we are able to appreciate something of the genius of Hindusthani music. Karnatic music also gets enriched by these new ragas with the new compositions in those ragas. Some of the Hindusthani ragas like Behag, Khamas, Bhimplas, Bagesri and Pilu have been adapted and songs in these ragas are familiar in our Karnatic music concerts. Our Harikathas abound in songs in these adapted ragas.

We are having nowadays many opportunities of coming in contact with Western music and Hindusthani music. Our sabhas arrange regularly concerts of Hindusthani music and the Madras Musical Association and the Max Mueller Bhavan regularly arrange concerts of Western music. Musicologists of both Hindusthani music and Western music read papers with demonstrations on subjects connected with their music during the Annual conferences of the Music Academy. Let us hope that by the Grace of the Almighty such contacts will benefit not only Karnatic music but Hindusthani and Western music also.

CHANTS IN MEDIEVAL EUROPEAN MUSIC

Jon B. Higgins, U. S.

I am indeed grateful to Dr. Raghavan and his distinguished colleagues of the Madras Music Academy for inviting me to speak before today's Conference gathering of musicians, scholars and *rasikas*.

As a student of both Western music and Karnatak music, I am often asked to compare the two systems. Today, however, I should like to describe and illustrate examples from the Medieval Period of European music, in which melodic and rhythmic elements still dominated Western musical thought and performance.

Among the many Indians with whom I have talked about Western music, very few realize that the Harmonic System of this music dates only from approximately the Twelfth to the Twentieth Centuries, and is today largely abandoned by serious composers. Many musical directions are now pursued in the West. During the early decades of this century the monolithic Harmonic System (an accumulated product of nearly 900 years) was split asunder, and although some of our most respected composers still cling stubbornly to Nineteenth Century musical dictates, other younger musicians have been lured in a multitude of new directions. Many, living in a world where traditions are established and dissolved practically within the same breath, distrust anything remotely fixed or stable. Others, and I am one, have taken advantage of today's increased mobility, and are eagerly exploring non-Western musical cultures in which tradition has survived by keeping within itself sufficient room for change and spontaneous innovation. However, my task today is not to chronicle contemporary musical goings-on, but to point out that at an earlier time our music was not, perhaps, so different from Karnatak music as it appears to be today.

Without further introduction, then, I would like to give you a brief idea of how European religious chant developed and, with the help of a few examples, what it may have sounded like.

Perhaps some references to the earliest Roman and Greek music will be helpful in establishing an historical perspective. Three fundamental ideas about music from the ancient Roman world played an important role in determining later developments. First, there was the concept of music as a pure, unencumbered melodic line to be played or sung by a soloist, or by a group of musicians in unison; second, words were thought to be intimately linked with melody, especially in determining rhythm and meter; and finally, the Roman philosophy of music regarded it, *not* as a system of beautiful sounds to be experienced in isolation from the spiritual and social aspects of life, "but rather as an orderly system interlocked with the system of nature, as a force capable of affecting human thought and conduct."¹

The Greeks were especially fascinated with the casual relationships between music and human behaviour. In a passage from the *Republic*, Plato discussed the role of music in his "ideal society", as a part of long conversation with Glaucon, a contemporary authority on musical matters.

"And is not for this reason, Glaucon," said I, "that education in music is most sovereign, because more than anything else, rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary? And further, omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music, and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster his growth and become himself beautiful and good. The ugly he would rightly disapprove of and hate while still young and yet unable to apprehend the reason, but when reason came the man thus nurtured would be the first to give her welcome, for by this affinity he would know her."

1. I wish to gratefully acknowledge Professor Donald Jay Grout's *History of Western Music* (New York: W. W. Norton and Co., 1960), from which I obtained the historical information and quotations found in this lecture-demonstration.

"I certainly think," said Glaucon, "that such is the cause of education in music."

Another definite influence, interesting to us in that it came from the East, originated in Byzantium, now known as Istanbul. This famous city was rebuilt by Constantine in 330 A.D. as the capital of the reunited Roman Empire. When the Empire was once more divided in 395 A.D., Byzantium became the capital of the Eastern Empire, and remained so for over 1000 years. Because of its ideal geographical location, the city enjoyed a flourishing culture in which Greek and Oriental influences interacted. Byzantine hymns became highly developed and complex in construction, and combined texts of Christian scripture with melodies of a distinctly Eastern origin. "The units of . . . (musical) structure were not a series of notes organized in a scale, but rather a group of given short motives (or characteristic phrases); from these the singer was expected to choose certain motives and combine them to form his melody. Some of the motives were to be used for the beginning, some for the middle, and some for the end of a melody, while others were connecting links; there were also standard ornamental formulas. The singer's originality consisted in the way he combined the motives and varied them with ornamentation." These hymns called *kanones*, were an integral part of the Byzantine Church, and continued to influence Western Church music until the final church schism, or separation in 1054 A.D.

Other influences on the West from Hebrew music, and from Syria, Greece, and Egypt have been suggested, but the relative importance of these contributions is as yet uncertain. One general tendency, however, is clearly discernible in this vast cross-cultural movement. Many of the Eastern chants were highly ornamented, with frequent opportunity for improvisation, and some were even based on Oriental scale patterns with chromatic intervals. In importing elements of this music, the Western Church tended toward ordering and simplifying to the point where most oriental characteristics were lost.

The music about which I am now talking was the official music of the early Christian Church; although many secular songs are known to have influenced the writing of these chant

melodies, it must be remembered that the distinction between secular and sacred was a real one. The reason for this may be seen by examining the position in which the Church, still relatively unknown in the Third Century, found itself. It was a minority group faced with the enormous task of converting the entire population of Europe to Christianity. Consequently it had to draw clearly understood lines between the Christian community and the surrounding pagan society, and emphasize the subordination of all things—even the arts—to the eternal welfare of the soul. "The Church, like an army going into battle, could not afford to carry excess baggage in the shape of music not strictly necessary to its task."

In the words of a contemporary observer, "Only that music is good which, without obtruding its own charms, opens the mind to Christian teachings and disposes the soul to holy thoughts." One important corollary to this point of view was that all music without words was excluded. Yet early Christians, reading the Old Testament, found repeated references to the psalter, harp, organ and other musical instruments. How, they asked, was *this* to be explained? Church officials, resourceful as useful in the art of the rhetorical nuance, called upon Allegory to calm their doubts. Such references to instruments, they claimed, must not be taken literally. "The tongue is the 'psalter' of the Lord... by the 'harp' we must understand the mouth, which is put in vibration by the Holy Spirit as by a plectrum...the 'organ' is our body."

However, Church music was not the only music which people heard; the theater and the market-place provided daily entertainment of a strictly secular and often instrumental sort, melodies and songs which expressed people's gaiety and sadness, the erotic and tragic aspects of their lives, and these were enormously popular. The Church Fathers, naturally, had a great deal to say about such music, though controlling it was something else again. "Better to be 'deaf to the sound of instruments' than give oneself up to those 'diabolical' choruses, those 'lascivious and pernicious songs' ... 'Is it not absurd that they who have listened to that mystical voice of the Cherubim from Heaven should deliver their ears over the dissolute songs and ornate melodies of the theater?'"

Before going into an actual description of the early chants, it is necessary to present a little of Western musical theory, specifically the origin of the eight Church Modes, or scales to which all chants were composed. Here the influence of Byzantine music is most strongly felt; for in creating their scale system, theoreticians started by examining the Byzantine *echoi*, or collections of melodic motives (those characteristic phrases which I mentioned earlier). Using these motives, they determined the scales out of which the respective groups of motives were formed, and fitted to them the names of early Greek scales. Unfortunately, each of these processes seem to have been based upon a misunderstanding of both the Byzantine and Greek musical systems. For if the Byzantine motives originally evolved without basic scales already established (which seems to have been the case), it is likely that these motives included notes and phrases which could not reasonably be encompassed by a single scale; (or, in Karnatak terminology, it is likely that these motives included *visesha prayogas* and *anya syaras* which could not be included in any simple *raga sampurna* scales.) Further, in taking the names of early Greek scales, Western theoreticians misinterpreted the manner in which they were notated, so that the Western scales bear little musical relationship to their Greek namesakes.

I would now like to sing for you the four principal church modes called the "Authentic" modes. Number one is the *Dorian Mode*, which you will recognize as the simple, unornamented *arohana* and *avarohana* of *Kharaharapriya Raga*:

| s / | r / g / | m / | p / | d / n / | ṣ /

The second of the "Authentic" modes is known as the *Phrygian Mode*:

| s / r / | g / | m / | p / d / | n / | ṣ /

This, as you can see, corresponds to the basic *syarasthanas* of *Hanumathodi Raga*.

Number three is the *Lydian Mode*:

| s / | r / | g / | m / p / | d / | n / ṣ /

Here again, we have a scale which resembles the Indian *Raga Mecha Kalyani*. Finally the last of the four 'Authentic' modes is the *Mixolydian Mode*:

[s] / r / [g/m] / [p] / d / n / [ś]

And it resembles *Harikambhoji Raga*. (I have pointed out the correspondences between Church Modes and Karnatak Ragas only that you might more easily grasp the distinguishing features of these Modes. The fact that our four "Authentic" modes happen to resemble four of your most popular melakarta scales is interesting, and suggests a challenge for some enterprising and historically-minded musicologist. But until Western scholars can show reliable evidence as to how Byzantine *echoi* were ornamented and improvised upon, any serious comparison between Western Modes and Indian Ragas seems impossible.)

In each "Authentic" mode, the lowest note was designated as the *finalis*, or ending note. Thus, melodies would usually end on this note. Also, the fifth note in the scale was singled out (except in the Phrygian Mode) as a resting note, on which melodies revolved and rested temporarily before eventually setting on the *finalis*. It will be noticed that these two points, or tonal centers, correspond exactly to the Indian drone pitches *Sa* and *Pa*, and serve very much the same purpose in melodic construction.

I mentioned earlier that there were not four, but eight, Church Modes in the system. The other four, known as Plagal Modes, are derived by shifting the range of each "Authentic" mode from *Sa* - *Śa* to *Pā* - *Pa*, and adding the prefix "Hypo-" to its name. Thus, the Hypodorian Mode uses the same notes as the Dorian Mode, but with the upper *Pa*, *Dha*, and *Ni* removed from the scale, and replaced one octave lower. Each Plagal Mode maintains the same *finalis* as its corresponding "Authentic" Mode, but changes the resting note from *Pa* to *Ga* (in the case of Hypodorian and Hypolydian) and from *Pa* to *Ma* (in the case of Hypophrygian and Hypomixolydian).

Hence, using *underlined* capital letters to indicate the *finalis*, and plain capital letters to indicate the resting note, the four "Authentic Modes" with their corresponding Plagal Modes may be noted as follows:²

2. In the printed version of this lecture, I am compelled to use typographical aids in lieu of what was originally stressed by singing examples.

Authentic Modes	Plagal Modes
<i>Dorian</i>	<i>Hypodorian</i>
[<u>S</u>] [r]g/ [m]/ [P] / d/n/ [ś]	[p.] d/n/ [<u>S</u>] [r]G/ [m]/ [p]
<i>Phrygian</i>	<i>Hypophrygian</i>
[<u>S</u>]r/ [g]/ [m]/ [p]D/ /n/ [ś]	[p.]d/ [n]/ [<u>S</u>]r/r/g/ [M]/ [p]
<i>Lydian</i>	<i>Hypolydian</i>
[<u>S</u>] [r] [g]/ [m]/P/ [d]/ [n]ś/	p./ d/ [n]/ [<u>S</u>] [r] [G]/ [m]/p/
<i>Mixolydian</i>	<i>Hypomixolydian</i>
[<u>S</u>] [r] /g/m/ [P] / d/n/ [ś]	[p.] d/n/ [<u>S</u>] [r] [g]/M/ [p]

During the Second and Third Centuries A.D., the Christian Church operated largely in secret, for at this time becoming a Christian forced one to live as a fugitive from Roman Law, and discovery often meant the loss of one's head. However, in 313 A.D. the Emperor Constantine recognized Christians as entitled to equal rights and protection as that which was granted to other religions in the Roman Empire. This brought the Church out of hiding, and one of the immediate consequences was that Latin replaced Greek as the language of the official liturgy, or program of worship, in Rome.

During the centuries that followed, as the prestige of the Roman Emperor declined, that of the Roman Bishop increased, and Rome soon became the center of Church authority in matters of faith and discipline. At the same time, of course, the numbers of people being converted to Christianity accelerated rapidly, larger basilicas (places of worship) were built, and it became necessary to revise and standardize the religious service.

Up to this time there was apparently little or no effort to organize Christian chants, and to define their specific use in the official program of worship. But now, from 590 to 604, Pope Gregory the First (later known as Gregory the Great) undertook just such a project. First he recodified the liturgy, and then made a collection of chants from those already in use, assigning particular chants to various services throughout the year. This collection when completed brought all the music of the Western Church into a systematic and well-proportioned whole, and lasted practically unchanged until the 16th Century. The influence of this extraordinary Pope was later felt so strongly that in the Middle Ages a legend sprang up, in which Gregory was said to

have received all the melodies in use at that time from the Holy Spirit, perched on his shoulder in the form of a dove. Be this as it may, the magnitude of Gregory's contribution is staggering, for "he attempted to organize the entire body of chant in a uniform manner for the whole Western Church, embracing diverse types and practices in one orderly system." Perhaps the most lasting testimony to his contribution is that, from the Ninth Century, all liturgical chant came to be known as "Gregorian Chant".

Now, finally, we come to the chant itself. For a comprehensive yet concise definition of Gregorian Chant, I once again respectfully bow to Professor Grout: "Gregorian Chant is the official liturgical music of the Roman Catholic Church; it consists of single-line melody sung to Latin words by unaccompanied men's voices, in a flexible rhythm articulated by means other than regular accentuation, in a scale system different from our (present) major and minor; and it has an impersonal, objective other-worldly quality in which sensuous beauty and emotional appeal are completely subordinate to expression of the religious content of the texts." The man alive today who probably knows more about Gregorian Chant than anyone else, Father J. Gajard, Choirmaster of the Gregorian Singers at Solemnes Monastery in France, has this to say about the music: "Everything in this music combines to give peace, that profound peace so necessary to prayer and which allows the joyous opening out of the soul in the harmonious activity of all her faculties...Anything capable of exciting or weakening man, anything of a nature to arouse his passions or shatter his nerves, the sentimental or the romantic element often prevalent in our modern music both secular and religious, all are carefully banished from Gregorian Chant."

You have been hearing, at various intervals throughout the talk, examples of several kinds of chant, without any explanation. Now I shall take four principal types of Gregorian Chant, describe them very simply, and sing them too. Occasionally I shall play examples from a recording made by the Scola Gregoriana in Copenhagen.

(There followed a demonstration of Gregorian Chant, in which various forms of Antiphon and Psalm, Gradual, and Alleluia were sung by Mr. Higgins, and described briefly with regard to form, liturgical role, and aesthetic qualities.)

ENTROPY OR INFORMATION AS A METHOD OF RAGA-CLASSIFICATION

K. R. Rajagopalan

Applications of information theory of problems in Music have already been made in earlier years by Youngblood¹, Coons², and others^{3a}. In India, Dr. Chaitanya Deva³ was, perhaps the first to use Entropy as a basis for Raga classification to Indian Music, particularly North Indian Music. In this paper, applications of the same method are tried for Karnatic Music.

The number of notes of a Raga vary from 5 to 7 in Karnatic Music. Sometimes, there may be more than seven notes also—as in the case of Bhashanga Ragas like Bhairavi, Begada etc. But most of the times, the extra note occurs only rarely and hence, perhaps, this need not deter us from fixing the maximum number of notes in a Raga as only seven. This limit is not found to be practicable by Chaitanya Deva, as in North Indian Music, some ragas have 'an inconvenient habit of turning the accidentals into definitives'. Hence he prefers a Duodecatonic scale with the following notes:

1	2	3	4	5	6	7	8	9	10	11	12
Sa	ri	Ri	ga	Ga	Ma	ma	Pa	dha	Dha	ni	Ni

And he classifies Ragas, firstly according to the number of notes it contained and labels them as - V, VI, VII, ... XII or Pentatonic, Sexatonic, ... Duodecatonic.

The Entropy or H as it is called, is calculated by the proportion with which each note occurs in that Raga. In Madhyamavati, for example, the notes are only five - Sa, ri, Ma, Pa, ni - but each note does not occur with the same proportion. The problem is how to calculate these proportions! Since compositions

1. Youngblood, J. H., "Style as Information", *Journal of Music Theory* 11: 24-35.
2. Coons, E and Krachenbeuhl, D., "Information as a measure of structure in Music", *Journal of Music Theory* 11: 127-151.
- 2a. Gift Siromoney and K. R. Rajagopalan, "Style as Information in Karnatic Music." *Journal of Music Theory*. (Accepted for publication.)
3. Chaitanya Deva, B. "Raga-Rupa. Introduction to a Methodology of Raga classification", *Journal of the Music Academy*, XXXIII (Nos. I-IV): 142-176.

of the well known composers in each Raga are available, we could calculate the proportions by using the Dhantu of these songs set in notation. But it is generally recognised that Karnatic Music cannot be adequately set in notation and even when the same song, say Raama samayamu of Tyagaraja – is set in notation by two different persons, the notation may not be the same. This point is conceded. Even when the same individual sings the same song on two different occasions, the two renderings, even in the main, may not be exactly identical.

But if H or Entropy is a Raga-characteristic, then it would be significantly different between two different Ragas and for compositions in the same Raga, it should not vary significantly. That is, if compositions of some composers are chosen in the same Raga, the differences, between the values of H noticed, should not be different statistically. We examine this by taking three Ragas of Karnatic Music—one Sampoorana Raga, Dhira-Sankarabharanam, containing all the seven notes; one of the Janya Ragas, Madhyamavati having five notes; and one of the Vakra or Bhashanga Ragas, Reetigaula, having all the seven notes but not in the standard order.

Madhyamavati: One composition each of the musical Trinity (Tyagaraja, Dikshitar, Syama Sastri) are chosen and to obviate any difficulty with regard to setting into Notation (ஸ்வரப்படுத்தல்) all the three songs are selected from the same source⁴.

The notes of the higher octave are denoted with a dot on top of the note and the notes of the lower octave with a dot below the note. The number of times each note occurs is counted (due weightage being given to the length of the note—whether of one Maatra, two or more) and the numbers in the first column of Table 1, under each song, are got; then the proportion of each note to the total is found and these are tabulated, under each song, in the second column of the table. These values are called *p*'s. The Entropy H is calculated by the formula:

$$H = - \sum p \log p$$

4. Rangaramanuja Ayyangar R, "Kritimanimalai", (Madras) Vol. 2, 1947. Vol. 4, 1948. Vol. 5, 1953. (All songs except those listed underneath footnotes 6 and 7).

(where the logarithms are to be taken to the base 2). Mathematical formulas are available for testing whether the differences observed are statistically significant or not⁵.

The distribution of notes indicates that generally at the two ends—i.e. Tara Sthayi and Mandara Sthayi—the notes occur with low proportions and in the centre, the greater proportions are found. The middle *Pa* appears the most frequent note. In Tyagaraja, the proportions slowly rise to the highest value for *Pa* from both ends of the table. In Dikshitar, there is slight maximum at the Tara Shadja (*Sa*) also and for Syama Sastri, there is one at *Ri*.

The values of H are to be found in the last row of Table 1. It is found that the difference between Dikshitar and Syama Sastri is significantly different in the statistical sense. This shows that H cannot be taken as a characteristic of the Raga, as it is different between two composers for the same Raga.

In Table 2, are presented a few more results for the same Raga, including compositions from recent composers also. Four more songs—one each of Tyagaraja, Dikshitar, Venkatagiriappa and Vasudevacharya (the last two being modern composers)—are analysed. The proportions got for the total of all the seven songs are also given in the last column.

If, following the scheme of Deva's classification, we take the total proportions as a guide and calculate H, we get 3.00624 as its value. Finding its standard deviation, we can test whether the difference between this and the value of H for the various composers of songs are different statistically or not. We find that the differences between the totals and the two songs of Tyagaraja, and one song of Dikshitar are not significant. But in the other four cases, the differences are significant—showing that these songs exhibit different patterns of Swara distributions. Thus H cannot be a valid instrument to be used in Raga classification as it is found to be different between different composers and different songs.

In the next table (Table 3), the details of the values of H for six songs in Shankarabharanam (two each of the compositions of

5. Basharin, G. P. Teoriya Veroyatnosti i ee Primeneniya 4:16.

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the musical Trinity) and for four songs in Reetigaula (one each of Tyagaraja, Dikshitar, Subbaraya Sastri and Vasudevacharya) are given. It is observed that the highest and lowest values of H for Shankarabharanam are found to be the two compositions of Tyagaraja alone! These two are significantly different, even though they are in the same raga, and belong to songs of the same composer, set into notation by the same author! For the Reetigaula Raga, the following differences are significant—between Subbaraya Sastri and Tyagaraja or Vasudevacharya.

Thus as far as Karnatic music is concerned, there appears to be little justification in choosing H or Entropy as a basis for classification of Ragas.

Table 1

Giving the number and proportions of various notes among the compositions of different composers in the Madhyamavati Raga.

Note	Tyagaraja.		Dikshitar.		Syama Sastri.	
	Number	Proportion	Number	Proportion	Number	Proportion
Pa	14	.0028	-	-	4	.0015
Ma	8	.0179	64	.0094	5	.0098
ri	324	.0720	434	.0630	354	.0688
Sa	604	.1345	1054	.1520	634	.1240
ni	72	.1607	844	.1221	77	.1504
Pa	85	.1897	1474	.2129	864	.1689
Ma	764	.1713	1074	.1552	594	.1157
ri	594	.1328	107	.1542	84	.1641
Sa	35	.0781	714	.1034	664	.1304
ni	13	.0290	154	.0220	214	.0420
Pa	5	.0112	4	.0058	114	.0225
Ma	-	-	-	-	1	.0019
Total	448	-1.0000	604	-1.0000	512	-1.0000
H	-	2.99889	-	2.90865	-	-3.06630

Tyagaraja : Ramasamayamu
Dikshitar : Dharmasamvardhini
Syama Sastri : Palintu Kamakshi } are the songs selected.

Table 2

Giving the proportions of notes in Four Songs in Madhyamavati and also the proportions for the total of the Seven Songs.

PROPORTIONS

Note	Tyagaraja	Dikshitar	Venkatagiriappa	Vasudevacharya	Total
Pa	-	.0062	-	.0036	- .0019
Ma	.0104	.0219	.0057	.0089	- .0115
ri	.1116	.1562	.0937	.0563	- .0817
Sa	.1086	.1688	.1278	.0616	- .1239
ni	.1428	.1188	.1336	.0786	- .1275
Pa	.1473	.2047	.1819	.2098	- .1911
Ma	.0982	.1312	.1619	.1080	- .1354
ri	.1845	.0859	.1278	.2464	- .1623
Sa	.1488	.0703	.1534	.1911	- .1263
ni	.0417	.0266	.0114	.0268	- .0283
Pa	.0061	.0094	.0028	.0089	- .0098
Ma	-	-	-	-	- .0003
H	3.00036	3.011695	2.85673	2.83389	- 3.00624

Songs selected:

Tyagaraja : Ramakathasudha.
Dikshitar : Pannaga Sayana.
Venkatagiriappa : Sarva Mangale.
Vasudevacharya : Ramabhirama.

6. (a) "Pannaga Sayana" is taken from *Dikshita Keerthanamala VI*, published by A. Sundaram Iyer.

(b) "Sarvamangale" is from *Sangeetamrutasara* by Venkatagiriappa (Mysore) 1938.

(c) "Ramabhirama" is from *Vasudevakeertana Manjari - II*. (Madras) 1956.

(d) "Ramakatha Sudha" is also from 6 (b) above.

Table 3

Values of H for six songs in Shankarabharanam and Four songs in Reetigaula.

Tyagaraja	(1)	...	3.023	...	3.2812
"	(2)	...	3.324	...	—
Dikshitar	(1)	...	3.301	...	3.3052
"	(2)	...	3.217	...	—
Syama Sastri	(1)	...	3.255	...	—
"	(2)	...	3.134	...	—
Subbaraya Sastri	...	—	...	...	3.4192
Vasudevacharya	...	—	...	...	3.1844

Songs selected⁷:

Tyagaraja :	"Sundaresvaruni" and "Eevaraku" in Shankarabharanam and "Ragaratnamalika" in Reetigaula.
Dikshitar :	"Nagalingam" and "Sadasivamu" in Shankarabharanam and "Sreenelotpala" in Reetigaula.
Syama Sastri :	"Devimeena" "Sarojadalaneetri"
Subbaraya Sastri :	"Jananee ninnuvina".
Vasudevacharya :	"Mama hrdaye".

7. "Mama Hrdaye" is from 6 (c) above.

"SWARA PALLAVI—JAKKINI DARUVULU"

Y. Satyanarayana Rao

Classical Karnatic music is not only rich in a number of Kritis, Kirtanas and Padas but is also rich in a variety of musical compositions. Karnatic music seems to have reached its highest water-mark during the time of the Nayak Kings of Tanjore and the Maharashtra rulers who patronised classical music and dance in the traditions of the past. It is said that the period between 1600-1775 A.D. can be called the golden age of South Indian music when Royal patrons either composed new pieces for music or encouraged others to do it. Vijaya Raghava Nayaka of Tanjore (1633-1679) held the "Sarada Dhvaja" in great triumph and his royal court maintained the highest standards either in music or in dance. Some of the works on music as well as Natakas written by him make mention of the variety of compositions that existed during his time. Among these many forms some are suitable for music as well as dance. Others are earmarked for musical recitals only. According to Sangita Ratnakara the celebrated treatise on music there is no such distinction, what is known as Music includes dance also.

Of the innumerable compositions that were presented in the Court of the Nayak Kings, I have chosen two typical forms which are not much in vogue during the present times. These require great skill and dexterity on the part of the performers for their proper rendering and accurate presentation. They are "Swara Pallavi" and "Jakkini Daruvu" which have nothing in common except that they were both originally employed for dance interpretation.

Swara Pallavi has changed its name during recent times—what is now being presented as 'Jatiswaram' is identified with Swara Pallavi of the past. During the 19th century many music composers chose to compose songs without words, using Swaras and Jatis only. These compositions were mainly intended for their presentation through pure dance or Nritya by the rhythmic move-

ment of steps, gestures, mudras, hastas etc. In such instances a Pallavi or a song without words was chosen for its melody or Raga Bhava set to a fixed time measure. The language of the song composition presented no difficulty and every one was able to appreciate the composition whether he knew the meaning or not. The composition itself did not convey any definite meaning or Bhavartha. The purpose of the composition was mainly to provide opportunity for the Swara interpretation of the Raga and present in a skilful manner the permutations and combinations of the Swara phrases—variations of the rhythms within the limited time measure. The Pallavi is composed in Madhyamakala and the Charanams in quick tempo. In the early beginnings these compositions were used for dance recitals.

This kind of composition according to some musicologists has derived its name from "Jaati" which means foreign as in "Jaati Vallu or Jaati Kukka". This may not be correct. "Jati" itself means a combination of phrases suitable for dance interpretation like Takita Tarikita Dhim. They are rendered by Konnakkol or on any percussion instrument like Mridangam. This is the name given to the Solfa syllables like Taka Tirikita Naka Tadinginathom. These syllables are profusely used in Jati Swara. However, the word Jati Swara might not have been derived even from this origin. Etymologically "Jati" is another form of "Yati" or Virama which is used in Sanskrit and Telugu verses to denote a fixed point pause as in a sloka or Vritta. (Santakaram or Echi Tanarchi). In Tamil and Telugu this is denoted by elision—*rayanu enduvotivipurayanu, rayanu marubalkaverayanu, mararaya tinaraynnu, ragamu tiyaraynnu*. In the musical form, this Yati or Jati is expressed in the Sabdas used for a time measure like Tattari, Dhittai, Taka Thai Dhittai-Tarikita Thom Tadingina Thom. Swaras also are composed to suit the five Jatis of Laya variations or time beat. This can be seen in Swara Jatis which are taught as music lessons e.g., the famous Swara Jati in Khamas, *Sambasiya yanare*. Swara Jati is another form of Swara Pallavi with the only difference that it has Sahitya also.

Swara Pallavi or the song without words is a composition with a Pallavi, Anu Pallavi and Charanams but without Sahitya—with a few exceptions in which the Pallavi only is devoted to Sahit-

yas—*Kalaye tvam Veda Sri Nayaki*, a lively form which resembles Swara Jati in its musical structure and arrangement. Muthuswami Dikshitar composed Sahityas to some popular European melodies in marching tunes. The Telugu Ms. No. 2536 in Oriental Manuscripts Library, Madras gives at the end Sanskrit compositions to the notation given earlier. A few songs in Telugu are also included in this manuscript written in 1833 by one Kuppayya Seshayya of Chittoor. This was presented to C. P. Brown who encouraged such manuscripts in Telugu and Sanskrit.

In his Sangita Sampradaya Pradarsini, Subbarama Dikshitar listed 33 songs in Telugu and called them "Notu Swaralu" meaning songs composed on Western musical notes. Sri A. M. Chinnaswamy Mudaliar in his memorable work "Oriental Music in European Notation" gave a few songs by Muthuswami Dikshitar under the caption "Miscellaneous Songs." Sanskrit words for European or quasi-European notes were supplied by Muthuswami Dikshitar. All these five or six songs were composed in Sankarabharana Raga—the basic scale for Western music and variations were shown in Tala movement and these were indicated by Chinnaswamy Mudaliar in his work. These melodies without words were originally composed by Dikshitar based on popular Western tunes but later provided with Sahitya either in Sanskrit or Telugu. Such songs in simple rhythms were easy to learn and pleasant to hear. Even the saint composer Tyagaraja composed one or two songs in such tunes as "Sarasara samaraika" in Kuntalavarali.

Songs without words with mere music or Dhatu are not uncommon to Indian Music. Sangeeta Ratnakara by Sarnga Deva makes mention of several varieties of songs without words. Swara Pallavi is one of such compositions. Swara Pallavi as it originated is a fine song without words which migrated from South to North. The musicians in the Court of Ananda Gajapati had opportunities to visit Banaras, Lucknow and Rampur where classical Hindustani music thrived with its fine exposition by vocalists and instrumentalists. The quick Tans in the time scale impressed the Andhra musicians and their influence can be seen in a happy blending of the Hindustani style with Karnatic school both in their compositions as well as music recitals. This has contributed a lot to the Manodharma Sangeeta or the creative

school e.g. Dwaram and Veena Venkat Rama Das and Sangameswara Sastry, the musicians at Vijayanagaram, Bobbili and Madgul specialised in the laya aspect and composed several songs with intricate movements. In the early days, these compositions presented a challenge to the skill of the performers. In the Court of Vijayanagaram and Bobbili there were several vocalists who specialised in singing these Swara Pallavis. Later a school of Veena players emerged from Vijayanagaram and Bobbili who specialised in Swara Pallavis. Vocalists like Nandigama Venkayya thrilled the audiences when they sang Swara Pallavis. Later Veena players like T. Sangameswara Sastry and Vasa Venkat Rao played these compositions with great dexterity and skill. As a result the Vasa family kept a treasure of many Swara Pallavis in different ragas and laya patterns. After listening to some of the very fine Swara Pallavis composed and rendered by these masters it appeared as though Swara Pallavi is mainly meant for Veena but not for any other way of interpretation either through music or dance. As Swara Pallavi consists mainly of Swaras—it is a Pallavi—with Swara combinations—sometimes supported by “Jatis” or “Sabdas”—all this forming the choreographical picture of the piece with vocal rendering, instrumental improvisation to the accompaniment of drums etc. and the final exposition through dance in beautiful movements. The structure of the Swara Pallavi resembles Swara Jati in certain aspects, the beauty of this composition lies in completing the Swara patterns in the limited time measure with rhythmic variations of 4, 5, 6, 7 and 8 syllables for beat—in the 16 matra cycle. This clever permutation and combination within the mathematical limit offers great scope for the musician or the dancer. Many compositions of this type are preserved in the north and they are regularly taught in the college of Music at Vijayanagaram. Late Dwaram Venkataswamy Naidu played these Swara Pallavis with great skill. Among the exponents of these compositions are Vasa Krishnamurthy of Visakhapatnam and Ramavarapu Subbarao of A. I. R., Vijayawada. [Kum. Srirangam Gopalaratnam then rendered a “Swara Pallavi” in the Raga “Navaroju”.]

Jakkini Daruvulu. Jakkini Daruvu seems to be a very old form of dance, mainly introduced in the middle of a drama—

mention of it was found in *Prahlada Charitra* by Vijaya Raghava Nayaka in his introductory verse, wherein he describes the numerous compositions which were in vogue in his time. He announces that he is himself the composer of several types of compositions including Gujarati Chaupadas and Jakkini Daruvus. A poet by name Chelgalva Kalkakavi who lived in the court of Vijayaraghava described the court of Vijayaraghava Nayaka as Vijayaraghava Vilasam—where several reputed dancers daily performed dances in various styles. Each damsel specialised in one type of dance. Chandra Rekha topped the list as she was a great dancer who knew all the classical styles—the dancer who specialised in the Jakkini Daruvu was known as “Murti”.

Jakkini is one of the five daruvus or Dhruva Padams that were introduced in classical Sanskrit dramas. According to Dr. V. Raghavan this Natya Dhruva was introduced while staging dramas like *Malavikagnimitram*. ‘Jakkini Daruvu’ has derived its name by the performers who are known as Jakkulu. This does not seem to be correct. Jakkini Daruvu is no doubt a composition well suited for dance item but usually of a classical type. Jakkulu or others are wandering tribal folk who perform folk dances like the Kuravanji dance or Chenchu dance. This has no relationship with the type of classical dance interpreted by Jakkini Daruvus.

Jakkini is a distorted form of Yakshini in Sanskrit. In the sculptures in temples like Konark and Khajuraho Yakshini figures are common. They are shown holding a Mridangam like instrument and dancing to its tunes. These Jakkinis do perform dances with Mridangams hanging on their waists. This type of dancing is even today commonly seen in the Manipuri school. Here the dancer however is a male performer. In ancient days, Jakkinis held a drum like instrument on their waist and performed. The daruvus composed for this type of dance are called Jakkini Daruvus. Later, the Mridangam was eliminated and the dance remained. The composition still continues to remain in its original form. Jakkini Daruvu might be also derived from the instrument Jakki or light drum used for ritual music. This drum is still seen in the temple at Vriddhachalam. Jakkini Daruvu is a

combination of Jati, Swaras and Sahitya which provide scope for interpretation by dance movements as well as Mridangam "Bols." Jakkini Daruvu as it is sung now in the northern districts has a Pallavi, Anupallavi and Charana. The first part consists entirely of Jatis and we come across Sahitya only in the second part. The occurrence of Madhyamakala passages adds liveliness to the piece. In these compositions time measures like Kurujhampe, Dhruta, Khandalaghu-Tisra laghu were used.

The presence of a number of charanas all attuned to the same Dhatu is typical of Jakkini Darus.

[Then a Jakkini Daru composed in Mukhari raga was rendered by Kum. Gopalaratnam.]

Jakkini Daruvu belongs to the sphere of applied music and figures in classical dramas, Yakshaganas and Natakas. Vijaya-raghava Nayaka took pride in announcing his skill in composing Jakkini Daruvus besides other musical compositions of significance. Melattur Venkatrama Sastry had also composed some Jakkini Daruvus in Telugu. The Daruvus you have heard are by Vasa China Kamayya of Vizianagaram. In the north, many composers and Vidwans who flourished in the court of Ananda Gajapati, composed a few Jakkini Daruvus. Later there were musicians like Vasa China Kamayya in the Bobbili and Pithapuram and Madugula Samsthanam who specialised in these Jakkini Daruvus. According to the tradition these daruvus are sung only in the north through its traditional dance. It is not seen anywhere in the north now. Some people are of the opinion that the Jakkini Daruvus are like the Tillanas in the Bharata Natya recital. That comparison does not hold good as these Jakkini Daruvus stand out unique in their combination of Jatis, Swaras and Sahitya all suitable for interpretation in dance and music as well. Though Jakkini Daruvus are introduced in the midst of a drama or opera to add colour to the situations it can also be interpreted as a solo dance item. There is scope for pure dance nritta as well as Abhinaya or the interpretation according to the situation. There is ample scope for steps in all the three tempos of time measure as well as gestures in interpreting the Rasa Bhava through Hasta Mudras and Abhinaya.

The beauty of the Jakkini Daruvu lies in its musical structure and the repetitive pattern of phrases in Swaras and Jatis. The ragas chosen are also popular and pleasant to suit the tastes of the audience that often witness the operas or dance dramas. (This Daruvu in Mukhari is an illustration of the simple but sweet melody of the song.) This is not only pleasing from the musical point of view but can also be picturesque with its visual appeal through fine gestures and movements. The Nritta aspect will be more appealing from the point of the rich potentialities of interpreting the Jatis or the rhythmic solfa syllables (Sabdas).

Originally Jakkini Daruvu was interpreted by dance movement along with the playing of these Bols or Sabdas on the Mridangam the dancer held on her waist. That is how it added beauty to the total effect of the dance performance. In ancient days there were skilled artists who specialised in this form of Daruvu.

During recent times this classical piece of solo dance has completely gone out of vogue. There are a few old masters who know how to sing some of these 'Jakkini Daruvus' in the traditional style. We have recorded some of these songs in their correct Pathantara and Jati, and preserved them for posterity. A few artists have learnt the intricate rhythmic patterns of this composition and sung. There are a few compositions of this nature which deserve the attention of the music lovers. These compositions in their pristine purity should be collected from the few masters who still remember the music and notations. Their manner of singing or the mode of presentation may be crude and defective from the orthodox standards of classical music; yet it is worth-while considering the collection of these compositions and keeping them in our records for the benefit of our posterity. There is already a decline in the standards of classical music in our times. With hardly any prospect of such forgotten compositions or musical forms there is every chance of their total extinction. Under these circumstances an attempt may be made to discover the old masters and the compositions with them. They can be collected and preserved in their musical notation. As there seems to be a new upsurge in the keeping up of the dance tradition, the possibility of presenting Jakkini Daruvus by skilled artists

may be attempted. It is for the consideration of the producers of classical drama in the Sanskrit style to introduce this dance form of Jakkini Daruvu in an appropriate context of the main drama and see its effect.

Both from the musical point of view and its dance form, Jakkini Daruvu has immense possibilities for clever performance by gifted artists and will certainly provide a delight to the dilettante or the discerning listener of music or dance. The two Daruvus now selected are from the Vasa family; China Kamayya composed these songs and Venkata Rao performed on the Veena. The Sahitya of these songs is usually in praise of a deity or the royal patron.

1. Navaroju-Svarapallavi

2. Athana-composed in Kuru Jhampe Tala consisting of one Dhruta, one khandalaghu-Tisralaghu. 10 Aksharakalas; in praise of Rama.

3. Mukhari in the Adi Tala. Sahityam in praise of Jagannatha Raja of Bobbili.

Kuru Jhampe is not included in the 35 Talas of classical music.

சில அபூர்வ ராகங்கள்

டி. ஜி. அனந்தகம்பிரமணியன்

ஸங்கீதக் கலையில் ராகம் பாடுவதென்பது ஓர் தனிச்சிறப்பாகும். இப்போது ராகம் பாடும் முறையைப்போல் முன் “டாயம்” பாடி வந்தார்கள். இதற்குச் சான்றாகப் பழைய ஏட்டுச் சுவடிகளைப் பார்த்தால் “டாயம்” என்பது ராகம்போல் பாடப்பட்டு வந்ததாகத் தெரிகிறது. “ஸ்தாயம்” என்பதின் மூல “டாயம்” என்பதெனலாம். டாயம் அமைந்திருக்கும் முறை ஸ்வரங்களுக்குக்கீழ் தன்னக ரங்கள் கொடுக்கப்பட்டுக் காணப்படுகின்றன. வேங்கடமகி இதற்கு லக்ஷணம் கூறுமிடத்து

तत्तद्वारागानुसारेण यत्रकुत्रापि च स्वरे ।

स्थित्वा स्वरं तमेवाथ स्थायिनं परिकल्प्य च ॥

என்று கூறியுள்ளார். ஆகையால் டாயம் என்பது ராகம் பாடும் முறையைச் சேர்ந்தது எனலாம். டாயம் பாடுவதென்பது கொஞ்சம், கொஞ்சமாக மாறி ராகம் பாடும் முறையாக வந்திருக்கலாமெனத் தெரிகிறது. ராகம் பாடுவது கூட கால அளவைக் கொண்டு பாடியிருப்பதாகவும் தெரிகிறது. இப்பொழுது கூட நாகஸ்வரத்தில் ராகம் வாசிக்கும்பொழுது தாளம் போடுவதை நிறுத்திவிடுவதில்லை. மேலும் ராகத்தை வாசித்து ஓரிடத்தில் நிறுத்திய பிறகு தவில் வாசிப்பதையும் கவனித்துள்ளோம். ஆகையால் ராகமும் தாளத் திற்குக் கட்டுப்பட்டுப் பாடவேண்டுமெனத் தெரிகிறது.

ராகம் பாடுவதென்பது திறமையைப் பொறுத்ததே. ராகம் பாடுவதற்கு அடிப்படையாக “தானவர்ணங்க” னைக் கூறலாம். தானவர்ணங்களை நன்கு மூன்று காலம் பாடினாலே சாரீரம் ஓரளவு நிலைமைக்கு வந்துவிடும். வர்ணங்களை அகாரங்களாலே பாடி ஸாதகம் செய்தால் ரவை ஜாதிகளும், ஒதுக்கல், சதுக்கல் முதலியவையும் அத்துபடியாகிவிடும். வர்ணங்களில் ஸாணித்யம் குறைவாகக் காணப்படுவதற்குக் காரணம் இதுவேயாகும். வர்ணங்கள் ஸமீப காலத்தில்தான் உண்டாயிற்றெனலாம். ஸங்கீதபிதாமஹரான ஸ்ரீ புரந்தரதாஸர் வர்ணம் ஒன்றும் செய்ததாகத் தெரியவில்லை. “தான வர்ணமார்கதர்சி” என்று ஆதியப்பையாவைக் குறிப்பிடுகிறார்கள். புரந்தரதாஸர் ஆரம்ப பாடங்களான ஸரளி, ஜண்டை, அலங்காரம், கீதம், குளாதி முதலியவைகளோடு

நின் றுவிட்டதாதுத் தெரிகிறது. அங்ங் காலத்தில் வர்ணம் பாடுவ தென்பது இறந்திடுக்காது எனலாம். ஆகையால் ராகம் பாடும் முறையும் இல்லாமலிருக்காமெனக் கூற இடமிருக்கிறது. ராகம் பாடுவதென்பதுச் சொல்லிக் கொடுத்து வரக் கடியதல்ல. சொல்லிக் கொடுத்தாலும் புலப்படக் கடியதல்ல.

வித்வான்களின் ஸ்ரீரகம், கல்பனா, நரானம் இவைகளைக் கொண்டு பாடுவதே ராகமாகும். எப்படி பல மனச்சகைக் கொண்டு மாலைகட்டி மாலைவைத் தெடுத்து அழகுறச் செய்கிறதோ அந்தே போல் அந்தந்த ராக ஸ்வரங்களை வைத்துக் கொண்டு பாடி ரவிகர் களை மயிற் றிவைப்பர் செய்வீத ராகமாகும். ராகம் பாடுவதற்கு நாகஸ்வரம் கல்பனாக்கைப் போதுமானதும், நாகஸ்வரத்தில் தான் வெரிகரம் ராகத்தை வாசிப்பவர்கள். மேலும் பல வித்வான்கள் பாடுவதைக் கேட்டும் பல வாங்கையகாரர்களின் ஒரே ராகத்தில் இருப்பவர்களான கீர்த்தனைகளைப் பாடம் செய்தும் தான் பல வர்ணமெடுகள் தெடுத்து ராகங்களை அருவாக்கி அழகுற பாட முடியும். மேலும் ராகம் பாடும்பொழுது கமக சுத்தமாக இருக்க வேண்டும். கமகங்களாலே தான் நம் கர்னாடக ஸங்கீதம் மேன் மையாக விளங்குகிறது.

ராகங்கள் எந்த ஸ்வரங்களிலிருந்து பெருகியதற்குக் காரணம் 22 சுருதிகளின் துட்பவேறுபாடு தான். ஒரே ஸ்வரமானது பல துட்பச் சுருதிகளால் வெவ்வேறு ராகமாக மாறுகிறது. உதாரணமாக மாயாமாளவகொனா-ராகத்தில் உண்டான ஸாவேரி, கௌளே, ஜுகன்மோற்றினி, மலஹரி முதலிய ராகங்களில் காணலாம். இவை களில் காணப்படும் ரிஷபஸ்வரத்தை நன்றி கவனித்தால்தான் தெரி யும். வேங்கடமகி வகுத்த முறையால் தான் ராகங்கள் பலவிதமாக விவிடைந்துள்ளன எனலாம். இந்த ராகங்களைக் கணக்கெடுத்து அவைகளை எண்ணிக்கை செய்து 72-என்று தாய் ராகங்களைக் கூறி அவைகளுக்கு லக்ஷணங்களும் கூறியுள்ளார் கோவிந்தா சார்யர். அவைகளில் சில ராகங்கள் ப்ரசாரத்திலிருக்கின்றன. சிலவைகள் அச்சிடப்பட்டுப் படிக்கத்திலில்லாமலிருக்கின்றன. சிலவைகள் அச்சிடப்படாமல் மறைந்துகிடைக்கின்றன. சிலவைக ளுக்கு இலக்ஷியங்களில்லாமலிருக்கின்றன. பாடமுடியாத ராகங்கள் பல இருந்தாலும் அதை தெரிந்து கொள்வது நல்லதாகுமல்லவா. ஆகையால் இங்கு சில அபூர்வ ராகங்களின் குறிப்பை மட்டும் கூற விரும்புகிறேன். எந்த ராகத்தையும் தெரிந்துகொண்டால் அதை எப்பொழுதாவது பாடலாம், அல்லது பாட முயற்சி செய்யலாம்.

இப்பொழுது இங்கு கூறப்படும் சில ராகங்கள் தஞ்சை ஸரஸ்வதி மஹால் லைப்ரெரியில் உள்ள ஏட்டுப்ரதிகளிலிருந்து கிடைத்தவை. 10 சுவடிகளில் 514 ராகங்கள் காணப்படுகின்றன. இவைகளெல்லாம் தெலுங்கு எழுத்தில் தெலுங்கு பாஷையில் எழுதப்பட்டுள்ளன. இந்த ராகங்கள் சிலவை ப்ரசாரத்திலுள்ளன. சில அச்சிட்ட புத்தகத்திலேயே காணப்படுகின்றன. சில ராகங்களின் பெயர்கள் கேள்விப்படாதவைகளாகவு மிருக்கின்றன. இந்த ராகங்களெல்லாம் சதுர்தண்டிப்ரகாசிகையை அநுஸரித்தே உள்ளன. ஆகையால் வேங்கடமகிக்குப் பிறகு இவைகள் ஏற்பட் டிருக்க வேண்டுமெனத் தெரிகிறது. கோவிந்தாசார்யர், வேங்கட மகி முறையை அநுஸரித்தே ராகங்கள் பிரிக்கப்பட்டுள்ளன.

அபூர்வ ராகங்களை மூன்றுவிதங்களாகப் பிரிக்கலாம்.

1. புத்தகத்தில் மட்டும் இருப்பவைகள்: உதாரணம், பூர்ண பஞ்சமம்—15-வது மேளம். ஆ—ஸ ரி க ம ப த அ—ப ம க ரி ஸ. மாருவ - 20-வது மேளம். ஆ—ஸ க ம ப நி ஸ, அ—ஸ் நி த ம ப ம க ரி ஸ.

2. கச்சேரியில் அபூர்வமாகப்பாடப்படுவது. 1. மாஞ்சி - ஆ-ஸகரி நிதநிஸ், அ-ஸ்நிதமபமகரிஸ. 2. அம்ருதவர்ஷினி — முதலிய ராகங்களாகும்.

3. அச்சிடப் படாமல் பழமையானவை.

இப்பொழுது கூறப்போவது மூன்றாவதுதான். அச்சிடப்படா ததும், ஒருவராலும் காணப்படாததாகும்.

-1- தஞ்சைச்சுவடி B. No. 1555.

சுருதிநாட:—இது ஓர் ஜன்யராகமாகும். ஷாடவராகம். இந்தராகத் திற்கு ஆரோஹண - அவரோஹணத்தில் காந்தாரவர்ஜம். ஷட்ஜக் ரஹம். ஸமவிஷமமாகவரும். இதில் வரும் ஸ்வரங்கள் ஷட்ஜம், ஷட்ஸ் ருதி ரிஷபம். சுத்தமத்யமம். சதுச்சுருதிதைவதம். [இதையே பஞ்சச் ருதிதைவதம் எனக்கூறுவர்] கைசிகிஷ்டாகம். இதன் தாய் ராகத் திற்கு அந்தரகாந்தாரமுண்டு. இந்த ராகத்தின் ஸ்வரங்களைக் கொண்டு பார்த்தால் 514-வது மேளமான வாகதீச்வரி ஜன்யமாகக் கருதலாம்.

-2-

மோஹனைகி:—இது ஓர் ஜன்யராகமாகும். இதன் தாய்ராகம் கௌள என்பதாகும். [இதையே இப்பொழுது மாயாமாளவகௌள

எனக்கூறுவர்]. ஷாடவ ஸம்பூர்ணராகம். ஆரோஹணத்தில் காந்தார வர்ஜம். இதில் வரும் ஸ்வரங்கள் ஷட்ஜம், சுத்தரிஷபம், அக்தர காந்தாரம், சுத்தமத்தியம், பஞ்சமம், சுத்தஸாதவதம், காகலிவிஷாதம்.

ஆரோஹணத்தில் —ஸ ரி ம ப த நி ஸ்
அவரோஹணத்தில் —ஸ் நி த ப ம க ரி ஸ்

-3-

பின்னகைநிகி:—இது ஓர் ஜன்யராகமாகத் தெரிகிறது. கௌள மேளம் தாய்ராகம். ஷாடவராகம்-பஞ்சமவர்ஜம், நிஷாதக்ரஹம், அம்சந்யாஸம். ஆரோஹ அவரோஹக்ரமம் ஸௌமமாகவும், ஸந்தர்பத்திற்குத் தகுந்தபடியும் வரும். ஆ—ஸநிகமத்திஸ். அ-ஸநிதமகரிஸ. ரி க மா, ரி ம பா, ஸ் நி த ம, ஸ்தம-இவை பெல்லாம் விசேஷப்ரயோகமாகும்.

“ஸங்கீத ஸுதா”வில் ஒரு பின்னகைசிக ராகம் கூறப்பட்டுள்ளது. அதற்கு ஷட்ஜக்ரஹம்சம், பஞ்சமம் ந்யாஸம், ஸம்பூர்ணம் என்று கூறப்பட்டுள்ளது.

-4-

அரோகவராளி:—பூர்வவராளிமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹம்-சந்யாஸங்கள், ஆரோஹ அவரோஹக்ரமம் ஸௌமாயும் ஸந்தர்பத்திற்குத் தகுந்தபடியும் வரும். ஆரோஹணத்தில் - ரி-ம-பா-என்றிருக்கும். ஸ-கா-என்றும், ரி-கா-என்றுமிருக்கும். பூர்வவராளி என்று சுதூர்தண்டிப்ரகாசிகையில்

“ पूर्णं पूर्ववर्गाली स्यादारोहे गनिवर्जिता ।
षड्जग्रहा सर्वकाले गीयते गायकोत्तमैः ॥

இருக்கிறது. இதன் பொருள்:—ஸம்பூர்ணமும் ஆரோஹணம் தின்கண் காந்தார, நிஷாதவர்ஜமும் ஷட்ஜக்ரஹண முடையதுமான பூர்வவராளி என்பது காயகோத்தமர்களால் எல்லாகாலத்திலும் பாடப்படுகிறது என்று காணப்படுகிறது. ஆ—ஸ ரி ம ப த ஸ்.

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சுவடி B. No. 11554.

ஸௌகரியாஸம்:—ராமக்ரியாமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹந்யாஸம்சங்கள். ஆரோஹணத்தில் ம-ப-வர்ஜம். இந்த ராகத்திற்கு ஆரோஹியில்—ஸநிகத்திஸ். அவரோஹியில்—ஸநிதமகரிஸ. ப நி ஸ் த க ரி ஸ. த ப ம க ரி ஸ. என்ற ப்ரயோகமும் வரலாம். ராமக்ரியா என்ற மேளம் 51-வது காமவர்த்தினி ஜன்யமாகக் காணப்படுகிறது,

ஆனாலும் ராமக்ரியாஸம்பூர்ணஸ்வரமாகக் காணப்படுகிறது. கோவிக் தாசார்யர், ஸங்க்ரஹ சூடாமணி என்ற நூலில் காமவர்த்தினி மேளத்தில் ஜன்யமென்றும் லக்ஷணகீதத்தில் ஸம்பூர்ண ஸ்வரமென்றும் கூறுகிறார். மேலும் காமவர்த்தினிக்கே வேங்கடமகி காசிராமக்ரியா என்று பெயர் கொடுத்துள்ளார். சில புத்தகங்களில் ராமக்ரியா ஆரோஹண அவரோஹணமுறை மாறுபடுகிறது. கருணம்ருத ஸாகரம், சுதூர்தண்டிப்ரகாசிகை, ஸங்க்ரஹ சூடாமணி முதலிய புத்தகங்களில் ஸ ரி க ம ப ப த நி ஸ், ஸ் நி த ப ம க ரி ஸ என்று நேராகவே இருக்கின்றது. “ஸங்கீத சந்திரிகை” [சேலம்—C. மாணிக்க முதலியார், B.A.B.L.,]யிலும், “இன்னிசைப் பொழில்” என்ற நூலில் [இசை T. A. சம்பந்தமூர்த்தி] ஸ ரி க ம ப ப த நி ஸ், ஸ் நி ஸ் த ப ம த ம க ரி ஸ - என்றும் காணப்படுகிறது. ஆகையால் ஸௌகரியாஸம் என்ற ராகம் வேங்கடமகியின் முறையைத் தழுவியுள்ளது என்று சுவடியில் காணப்படுகிறது.*

“शुद्धा- सपरिधाः स्युर्विकृतपञ्चममध्यमः ।
गांधारोऽन्तरसंज्ञश्च काकल्याख्यनिषादकः ॥
एतैः सप्तस्वरैर्युक्तः शुद्धरामकमेलकः ।
अत्र रागाः शुद्धरामक्रियाऽऽद्याः संभवन्ति हि ॥
रामक्रियाः संपूर्णः क्रियाङ्गमिति कीर्तितः ।
षड्जग्रहकन्यासः सायं सोऽयं प्रगीयते ॥

ஆகையால் ராமக்ரியா ராகம் மேளராகமானாலும் ஜன்ய ராகமானாலும் ஸம்பூர்ணமென்பது நிச்சயம்.

अहोबिलः—रामकरी मेलरागः

रिक्मला गतीवा भा म तीवतरसंयुता ।
धक्मला नि तीवा च ख्याता रामकरीति सा ॥

प्रातर्गंगा

रामकरी, रामकिरी, रामकी, रामक्रिया, एते पर्यायाः

दामोदरः—रामकरी—

षड्जग्रहांशकन्यासा पूर्णा रामकरी मता ।
मूर्छना प्रथमा श्रेया करुणे सा प्रगीयते ॥
रिधत्यक्ताथवा प्रोक्ता कैश्चित्पञ्चमवर्जिता ।
त्रिविधा सा समुद्दिष्टा संपूर्णा बाडवौडुवा ॥

*“ஸங்கீதஸாரம்ருதத்தில்” ராகவிவேக ப்ரகரணத்தில் ராமக்ரியா மேளத்தின் லக்ஷணம் கூறுகிறார்.

-6-

ஹர்சாகரி :— இது ஒரு ஜன்யராகமாகும்.

ஸ்ரீராகமேளத்தில் கூடப்படாது. ஸம்பூர்ணம். ஷட்ஜக்ரஹக் யாஸாம்சங்கள். இந்த ராகத்திற்கு ஆரோஹண அவரோஹண முறை ஸந்தர்ப்பத்திற்குத் தகுந்தபடி வகையாக வரும்.

ஆரோஹணத்தில் — ஸ ரி க ம ப த நி ஸ்

அவரோஹணத்தில்—ஸ் தி த ப ம க ரி ஸ்

பதஸ், நி மி ஸ க ரி ஸ - என்ற பிரயோகமும் வரலாம். இப்பொழுது வழங்கும் 22-வது மேளமான கரஹரப்பியாவே வேங்கு மணி முறை யில் ஸ்ரீராகம் என்பதாகும்.

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தேவஹ்ஸிதா :—சுத்தகாந்தாரி மேளம், ஸம்பூர்ணம், சுத்தக்ர ஹந்யாஸாம்சங்கள்.

ஆரோஹணம் — ஸ ரி க ம ப த ஸ்

அவரோஹணம்—ஸ் தி த ப ம க ரி ஸ்

சுத்த காந்தாரிமேளம் என்பது இப்பொழுது 43வது மேளமான திவ்யமணியில் ஜன்யமாகும். இதற்கு ஆரோஹண அவரோஹணம் ஸ ரி க ம ப த ஸ், ஸ் தி த ப ம ரி ஸ். ஆகையால் தேவஹ்ஸிதா ராகத்திற்கு திவ்யமணி ராகத்தின் ஸ்வரங்களானலாம். சுத்தரிஷபம், சாதாரண காந்தாரம், பிரதிமத்யமம், ஷட்ஸ்ருதிபைஷம், காகலி நிஷாதம் முதலியன.

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ஸங்குளி :—சங்கராபரணமேளம், ஷாடவம், ஷட்ஜக்ரஹம்சங் கள், பஞ்சம வர்ஜம். ஆரோஹண அவரோஹணமுறை ஸம விஷம மாகவரும்.

ஆரோஹணம் — ஸ ரி க ம த நி ஸ்

அவரோஹணம்—ஸ் தி த ப ம க ரி ஸ்

நி ம ரி க ஸ என்பது விசேஷப்ரயோகமாகும். இந்த ராகத்திற்கு “ஹம்ஸவினோதினி” என்ற பெயர் சில புத்தகங்களில் காணப் படுகிறது.

-9-

குஹகம் :—காம்போஜிமேளம், ஸம்பூர்ணம், ஷட்ஜக்ரஹந்யா ஸாம்சங்கள், ஸரளமாயும் ஸந்தர்ப்பத்திற்குத் தகுந்தபடி ஆரோஹண

அவரோஹணம் வரலாம். ஆ—ஸ ரி க ம ப த ஸ். அ—ஸ் தி த ப ம க ரி ஸ். இப்பொழுது இந்த ராகத்திற்குச் சமமாக-யதுகுலகாம்போதி என லாம்.

-10-

மோதகம் :—பைரவிமேளம், ஸம்பூர்ணம், தைவதக்ரஹந்யாஸாம் சங்கள், ஆரோஹ அவரோஹம் ஸமவிஷமமாகவரும்.

ஆரோஹணம் :— ஸ ரி க ம ஸ க ம ப த நி ஸ்

அவரோஹணம்:—ஸ் தி த ப ம க ரி ஸ்

நிரி, துரி, கரி, நி என்ற ப்ரயோகமும் வருமாம். இந்த பைரவி மேளம் வெங்கடமகி ஏழாவது மேளமாகவும், ராமாமாத்யர் ஆருவதாகவும் துளஜா மகாராஜா ஒன்பதாவதாகவும் கூறுகிறார்கள். ஆனால் ஸ்வரஸ்தானங்கள் எல்லோரும் ஒரு முகமாகவே கூறுவதைக் கவனிக்கத் தக்கது.

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டோம்பி :—காம்போதி மேளம், ஷாடவம், நிஷாதவர்ஜம், ஷட்ஜக்ர ஹந்யாஸாம்சங்கள், ஆரோஹ-அவரோஹக்ரமம் ஸரளமாயும், ஸந்தர்ப்பத்திற்குத் தகுந்தபடியும் வரும்.

ஆரோஹணம் — ஸ ரி க ம ப த ஸ்

அவரோஹணம்—ஸ் தி த ப ம க ரி ஸ்

இப்பொழுது காணப்படும் ராகங்களில் “பூர்ண காம்போஜி” என்ற ராகத்திற்கு ஒப்பிடலாம்.

-12-

சேதகௌரீ :—கௌளமேளம், ஷாடவம், ரிஷபவர்ஜம், நிஷாதக்ர ஹந்யாஸாம்-சங்கள், ஆரோஹண அவரோஹணமுறை ஸம விஷம மாக வரும்.

ஆரோஹணம் — ஸ க ம ப த நி ஸ்

அவரோஹணம்—ஸ் தி த ப ம க ஸ்

மாயா மாளவகௌள ராகத்தைத் தான் “கௌள” என்று கூறுவது வழக்கு. இப்பொழுது வழங்கும் ராகங்களில் “ஸிந்துராமக்ரியா” விற்கு ஒப்பிடலாம்.

-13-

பாவக-ராகம் :—பைரவிமேளம், ஷாடவம், நிஷாதவர்ஜம், தைவதக்ர ஹந்யாஸாம் சங்கள், ஆரோஹி அவரோஹிக்ரமம் வக்ரமாகவரும்.

ஆரோஹணம் —ஸ ரி க ம ப த ப ஸ் என்றும்
 ஸ ரி ம க ப பதபஸ் ,,
 அவரோஹணம்—ஸ் த ப ம ப க ரி ஸ ,,
 ஸ் த ப க ரி ஸ என்றும் வரும்.

ம க ரி ஸ என்பது விசேஷ ப்ரபோகமெனலாம்.

-14-

சதுரான :—ஸ்வராந்தரம், காம்போதிமேளம், நிஷாதம், ரிஷபம், பஞ்சமம், முதலியவைகள் வர்ஜம். ஷட்ஜக்ரஹந்யாஸாம்சங்கள்.

ஆரோஹணம் —ஸ க ம த ஸ
 அவரோஹணம்—ஸ் த ம க ஸ

-15-

சுவடி B. No. 11557

நாகருஜிஞ்சி :—காம்போதி மேளம், ஸம்பூர்ணம், ஆரோஹண, அவரோஹண க்ரமம் ஸந்தர்பத்திற்குத் தகுந்தபடி வரும்.

ஆரோஹணம் —ஸ க ம ப த நி ஸ்
 அவரோஹணம்—ஸ் தி த நி ப ம க ஸ

சுவடியில் காணப்பட்ட ஸஞ்சாரத்தைக் கொண்டு ஆரோஹண அவரோஹணம் எழுதப்பட்டுள்ளது.

-16-

சுவடி B. No. 11555

குருதாமோத :—மேளகர்தா ஷட்ஜ, பஞ்சமம் தவிர பஞ்சச்ருதி ரிஷபம் [இந்த ரிஷபம் சதுச்ச்ருதி ரிஷபமாக வழக்கிலிருக்கிறது]. அந்தர காந்தாரம், ச்யுதபஞ்சம மத்யமம், கைசிகிநிஷாதம், ஸம்பூர்ணம், ஷட்ஜக்ரஹாம்சம் ஸமவிஷமம்.

ஆரோஹணம் —ஸ ரி க ம த ஸ் ப நி த ஸ்
 அவரோஹணம்—ஸ் தி த ம ப த ம க ரி ஸ

-17-

ஸ்ரீவமங்களா :—மேளகர்தா, ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம் தவிர சுத்த ரிஷபம், அந்தரகாந்தாரம், ச்யுத பஞ்சம மத்யமம், சுத்ததைவதம், சுத்த நிஷாதம், ஷட்ஜக்ரஹந்யாஸாம்சங்கள். ஸமவிஷமமாக வரும்.

ஆரோஹணம் —ஸ ரி க ம ப த நி ஸ், ப நி ஸ்
 அவரோஹணம்—ஸ் தி த ப க ரி ஸ

இந்த ராகத்தின் ஸ்வரங்களைப் பார்த்தால், க்ரபகப்ரியாவின் சாயையைப் போலிருக்கிறது.

-18-

துரிதேபகேஸரி :—மேளகர்தா, ஸம்பூர்ணம். ஷட்ஜ, பஞ்சமம் தவிர சுத்தரிஷபம் ச்யுத பஞ்சமமத்யமம், பஞ்சமப. சுத்ததைவதம், ஷட்ஜக்ரஹம், வக்ரராகம்.

ஆரோஹணம் —ஸ ரி ஸ க ம த நி ஸ் | ப நி த நி ஸ்
 அவரோஹணம்—ஸ் த ப ம க ரி ஸ

ஸ் த நி த ப ம க ரி ஸ
 த ம ப ம க ரி ஸ

-19-

மந்தஹாஸசந்திரிகா :—மேளகர்தா, ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம் தவிர ஷட்ச்ருதி ரிஷபம், ச்யுதமத்யம காந்தாரம் [இதை அந்தரகாந்தரமாகக் கூறுவர்]. சுத்தமத்யமம், சுத்ததைவதம், சுத்தநிஷாதம், ஷட்ஜக்ரஹம், ஸமவிஷமம்.

ஆரோஹணம் —ஸ ரி க ம ப நி த ஸ் | ஸ ஸ ம ரி க ம |

அவரோஹணம்—ஸ் ப த ப ம ரி ஸ | த ம ரி க ம ரி ஸ ||

இதில் வரும் ஸ்வரங்களைக் கொண்டு பார்த்தால் யாகப்ரியாவிற்குப் பொருத்தமாகக் கூறலாம்.

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ஸரஸமோஹன :—மேளகர்தா—ஸம்பூர்ணம், ஷட்ஜ, பஞ்சமம் தவிர சுத்தரிஷபம், அந்தரகாந்தாரம், ச்யுத பஞ்சமமத்யமம், பஞ்சச்ருதி தைவதம், (சதுச்ச்ருதிதைவதம்), கைசிகிநிஷாதம், ஷட்ஜக்ரஹம். வக்ரம்.

ஆரோஹணம் —ஸ ரி க ப ம க ம ப த ப ம க ம ப த நி ஸ்
 அவரோஹணம்—ஸ் தி த ப க ப ம ம க ரி க ஸ

இந்த ஸ்வரங்களைக் கொண்டு பார்த்தால் வழக்கிலிருக்கும் சக்ர வாகத்திற்குச் சமமெனலாம்.

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நட்டமல்லாரூ :—ஸம்பூர்ணம், ஷட்ஜக்ரஹம், ஆரோஹி அவரோ ஹிக்ரமம் வக்ரமாகவும், ஸந்தர்பத்திற்குத் தகுந்தபடி வரும்.

ஆரோஹணம் —ஸ க ரி ம ப த ஸ்
 அவரோஹணம்—ஸ் தி த ப ம ரி க ரி ஸ

,, ,, —ஸ் த நி ப ம க ரி ஸ

மோஹனகைசிசி :—ஸம்பூர்ணம், ஸமவிஷமமாக வரும்.

கோபினம்—திரிபுட.

ஸா || ஸ நி த ம த நி ஸ || த நி ஸ த நி ஸ ஸ ||
ஸ்ரீ ய சோ . தா ந ந் : த ன மு - கு ந் த

ரி க ம க ரி ஸ நி || த நி ஸ ரீ ஸா
கோ வி ந் து . . ரே ரே

ஸ ரீ ரி க க ம || த மா க ரி க ம ||
ச து ச் ரு தி ரி ஷ ப ஸா தா ர ண

க ரி ஸ நி த ம த || நி ஸ ரி ஸ ரி க ம ||
கா ந் . . தார ப் ர தி - ம - த்யம

க ம த நி த ம க || ம த நி த ம க ம ||
கா - க லி . ஸ்வர இ த ர ச . . த்த

த நி ஸ த ம ம || த ம க ம க ரி ஸ ||
ப வ ர் ஜி . த ஸ - க்ர ண ந்யா

ரி ரி க க ம ம த || நி த ம த ம க ரி ||
ஸா ம் ச த் ரி பு ட யு க் த

க ம க ம க க ரி || ஸ ரி க ம க ரி க ||
ஸி ம் ஹே ந் த்ர ம த்ய . . மேள

ம க ரி ஸ நி ரி ஸ || ரி ஸ நி ஸ நி ஸ ரி ||
ஜ னி த கோ - பி ன ரா . . . க

ஸ ரி க ம த நி ஸ || ஸ் நி த ம க ரி ஸ ||
ம வ தா . . ர ய ஸ்ரீ ரா . . . ம

ஸ ரி ரி க ரி |
நமோ நமோ

N.B. இந்த ராகங்கள் இதுவரை வெளிவராதவைகள்.

கோபினராகம்—திரிபுடதால:

ஸா | ச நி த ம த நி ஸ || த நி ஸ த நி ஸ ஸ ||
ஸ்ரீ ய சோ . . தா ந . . ந் ந மு கு . . ந்
ரி க ம க ரி ஸ நி || த நி ஸ ரி ஸா ||
கோ வி . நு . ரே . ரே
ச ரி ரி க ம || த மா க ரி க ம ||
ச து ச் ரு தி ரி ஷ ப ஸா தா ர ண
க ரி ஸ நி த ம த || நி ஸ ரி ஸ ரி க ம ||
கா ந் . . தார ப் ர தி - ம - த்யம
க ம த நி த ம க || ம த நி த ம க ம ||
கா - க லி . ஸ்வர இ த ர ச . . த்த
த நி ஸ த ம ம || த ம க ம க ரி ஸ ||
ப வ ர் ஜி . த ஸ - க்ர ண ந்யா
ரி ரி க க ம ம த || நி த ம த ம க ரி ||
ஸா ம் ச த் ரி பு ட யு க் த
க ம க ம க க ரி || ஸ ரி க ம க ரி க ||
ஸி ம் ஹே ந் த்ர ம த்ய . . மேள
ம க ரி ஸ நி ரி ஸ || ரி ஸ நி ஸ நி ஸ ரி ||
ஜ னி த கோ - பி ன ரா . . . க
ஸ ரி க ம த நி ஸ || ஸ் நி த ம க ரி ஸ ||
ம வ தா . . ர ய ஸ்ரீ ரா . . . ம
ஸ ரி ரி க ரி |
நமோ நமோ

ஸாஸ்வ - த்ரிபுட

ஸா ஸ க ரி க ரி ஸ ஸ நி த ப ம ப த நி	
ஆ ரே ரே ஜய ஜய ஸ ர ஸி ஜ ந ய ந	
த ஸ ரி க ம க ரி ஸ ப ம க ரி ரி ஸ	
பு வ ன மோ ஹ ன தா ன வ ஹ ர ண	
நி த த ஸா ஸா ஸ நி த ப த ஸ் நி	
ரே . . . ரே ரே ப் ர தி ம த் ய ம	
ஸ க ரி ஸ நி ஸ ஸ ஸா க ரீ க ம	
இ த ர சு த் - த ஆ ரோ . ஹ ண	
ம க ரி கா ரி ஸ நீ ஸ கா ரி ஸ	
அ வ . ரோ ஹ ண ஸ ம் பூ ர் ண	
க ரி க ம ப த ப பா ம பா ம ப	
ஸ ம வ க் . . ர க் ர ஹ ஸ் வா	
த நி த ப ம ப ம ப த த நி த நி த	
ம் ச திரி புட யு க் த	
ப த நி நி த ஸ ஸ ஸ நி த த ப ப ம	
ஸா . . . ல க மே ள ஜ . . னி த	
கா ரி ஸ நி ஸ ஸ ஸ க ரி க ம ப த	
ஸா ச் வ ர ர க ம வ தா . . ர ய	
நி த ஸ ஸ த பா க ரி க ரி ரி	
ஸ்ரீ . ரா . . ம . ந மோ ந மோ	

சாஸ்வராஜ:—த்ரிபுடதால:

சா ! ச க ரி க ரி ச ச நி த ப ம ப த நி	
ஆ ரே ரே . ஜ ய ஜ ய ச ர சி ஜ ந ய ந	
த ஸ ரி க ம க ரி ச ப ம க ரி ரி ச	
பு வ ந மோ ஹ ந . தா ந வ ஹ ர ண	
நி த த ஸா ஸா ஸ நி த ப த ஸ் நி	
ரே . . . ரே ரே ப் ர தி ம த் ய ம	
ஸ க ரி ஸ நி ஸ ஸ ஸா க ரீ க ம	
இ த ர சு த் - த ஆ ரோ . ஹ ண	
ம க ரி கா ரி ஸ நீ ஸ கா ரி ஸ	
அ வ . ரோ ஹ ண ஸ ம் பூ ர் ண	
க ரி க ம ப த ப பா ம பா ம ப	
ஸ ம வ க் . . ர க் ர ஹ ஸ் வா	
த நி த ப ம ப ம ப த த நி த நி த	
ம் ச திரி புட யு க் த	
ப த நி நி த ஸ ஸ ஸ நி த த ப ப ம	
ஸா . . . ல க மே ள ஜ . . னி த	
கா ரி ஸ நி ஸ ஸ ஸ க ரி க ம ப த	
ஸா ச் வ ர ர க ம வ தா . . ர ய	
நி த ஸ ஸ த பா க ரி க ரி ரி	
ஸ்ரீ . ரா . . ம . ந மோ ந மோ	

*வநாளி—கண்ணகீதம். திரிபுட.

ஸ ஸ ஸ ரி ம ப ம ரி ஸ || நி ஸ த ப ம ப த ||
 அ ரே ரே . . ப ர து . கோ . டி . ஸ ங் கா
 த ப ம ப த நி ஸ || நி ஸ த ப த நி ஸ ||
 ச ஸ ர் வே . . ச ஜ க நி வே . ச ரே
 ஸ ரி ம ரீ ஸா || ஸ ரீ ம ரி மா ||
 ச ரே . ரே . ரே . ச துச் சூ தி தை
 த நி ஸ நி ஸ த ப || ம ம ப த நி ஸா
 ஆ . . ரோ . . ஹ க வ ர் . . ஜி த ||
 நி ஸ த த ப த ப || த நி ஸ நி ஸ த ப
 அவ ரோ . . ஹ க நி வ ர் . ஜி த
 த ப ம ம ரி ஸ ரி || ப ம ம ப த ம ரி ||
 ரி . க் ர ஹா ம் ச ஸ வா ம் . . ச
 ஸ ரி ம ப ம ம ரி || ஸ் நி ஸ த ப ப த ||
 த் ரி பு ட யு க் த வ ன ஸ் ப தி மேள
 ப ம ப த நி ஸ ஸ || ப த த நி நி ஸ ஸ ||
 ள ஜ னி த வ ந ர . ளி ரா . . க
 ஸ ரி ம ப த நி ஸ || நி ஸ த ப ம ரி ஸ ||
 ம வ . . தார ய ஸ்ரீ . . ரா . . ம
 ஸ ரி ரி ம ரி
 ந மோ ந மோ ||

*இது ஸங்க்ரஹ சூடாமணியில் 'ரஸாலி' என்று தரப்பட்டிருக்கிறது ;
 அங்கே கீதம் மூர்த்தியாகவும் தவறின்றியும் காணப்படுகிறது.

வநாலி-லக்ஷணகீதம்—திரிபுட

ச ச | ச ரி ம ப ம ரி ச || நி ச டி ப ம ப த ||
 ம் ரே ரே . . மா . ஸு கோ . டி ஸ் கா
 டி ப ம ப த நி ச || நி ச டி ப த நி ச ||
 ச ச . வீ . . ச ஜ க நி வே . ஸு ரே
 ச ரி ம ரி சா || ச ரி ம ரி மா ||
 ஸு ரே . ரே . ரே ச து து தி தை
 டி நி ச நி ச டி ப || ம ம ப த நி சா ||
 மா . . ரோ . . ஹ க வ . ஜி . த
 நி ச டி ப த நி ச || டி நி ச நி ச டி ப ||
 அ வ ரோ . . ஹ க நி வ ஜி . . த
 டி ப ம ம ரி ச ரி || ப ம ம ப த ம ரி ||
 ரி . ஸ் ஹா . . ச ஸ வா ம் . . ச
 ச ரி ம ப ம ம ரி || ஸ் நி ஸ த ப ப த ||
 த் ரி பு ட யு க் த வ ன ஸ் ப தி மேள
 ப ம ப த நி ஸ ஸ || ப த த நி நி ஸ ஸ ||
 ள ஜ னி த வ ந ர . ளி ரா . . க
 ஸ ரி ம ப த நி ஸ || நி ஸ த ப ம ரி ஸ ||
 ம வ . . தார ய ஸ்ரீ . . ரா . . ம
 ஸ ரி ரி ம ரி
 ந மோ ந மோ ||

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ஆரோஹணம்—ஸ ரி ம ப த நி நி ஸ்
அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

-23-

சாயாகாம்போதி :—காம்போதிஜன்யம், ரிஷப-மத்யமவர்ஜம், ஷட்ஜக்ரஹந்யாஸங்கள், ஆரோஹ அவரோஹக்ரமம், ஸம விஷமமாக ஸந்தர்பத்திற்ருந் தஞ்சுந்படி வந்தும்.

ஆரோஹணம்—ஸ ரி ம ப த நி த ஸ்
அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

-24-

தோளம் :—ஷாடவம், நிவரஜம், ஷட்ஜக்ரஹநியாஸம்சங்கள், வக்ர ராகம்.

ஆரோஹணம்—ஸ ரி க ம ப த ப ஸ் | த ப த ஸ் |
அவரோஹணம்—ஸ் த ம ப க ரி ஸ | த ப ம க ரி ஸ ||

D. No. 10822.

-25-

B. No. 11548.

ஸம்ஸுத்வரி :—பைரவிமேளம், ஸம்பூர்ணம், பந்துவராளி மத்யமம், ஆரோஹணத்தில் தைவதவர்ஜம், அவரோஹணம் ஸம்பூர்ணம், பந்துவராளிமத்யமமென்றால் ப்ரதிமத்யமமென்று கொள்ள வேண்டும். ஷாடவராகம்.

ஆரோஹணம்—ஸ ரி க ம ப த நி ஸ்
அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

-26-

ஸாவந்தீர்ண :—கன்னடகௌள மேளம் - ரிஷபவர்ஜம் - பந்துவராளி மத்யமம் [ப்ரதிமத்யமம்].

ஆரோஹணம்—ஸ ரி ம ப த நி ஸ்
அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

கன்னடகௌள ராகம், வேங்கடமகி, துளஜா மகாராஜா முதலியவர்கள் ஸ்ரீராகத்தில் ஜன்யமென்றும், கர்ணம்ருத ஸாகரம், ஸங்க்ரஹ சூடாமணி முதலிய நூல்களில் கரஹரப்ரியா வென்றும் காணப்படுகிறது. ஆனால் ஸ்ரீராகத்தைத்தான் இப்பொழுது கரஹரப்ரியா என்று கூறுகிறோம். ஸங்கீத சந்திரிகா என்ற நூலில் 28-வதான ஹரிகாம்போதியில் ஜன்யமாகக் காணப்படுகிறது. கன்னடகௌள ராகமென்பது ஜன்யராகமென்பதில் ஸந்தேகமில்லை. ஆனால்

Pts. I-IV]

SOME APOORVA RAGAS

“ஸாவந்தீர்ண” ராகத்தில் ப்ரதிமத்யமம் வருவது கவனிக்கத்தக்கது.

27

சுவடி B. No. 11572

வநாளி :—இது ஒரு ஜன்யராகம். வனஸ்பதியில் ஜன்யம். இதில் ஆரோஹணத்தில்—காந்தாரவர்ஜம். அவரோஹணத்தில் காந்தார-நிஷாதவர்ஜம். ஷாடவ ஒளடவராகம். இதில் வரும் ஸ்வரங்கள் ஷட்ஜ பஞ்சமம் தவிர சுத்தரிஷபம், சுத்தமத்யமம், சதுச்ச்ருதிதைவதம், கைசிகிநிஷாதம்.

ஆரோஹணம்—ஸ ரி ம ப த நி ஸ்

அவரோஹணம்—ஸ் த ம ப க ரி ஸ

இதற்கு ஏட்டில் கோவிந்தாசார்யாரால் எழுதப்பட்ட லக்ஷணகீதம் காணப்படுகிறது.

-28-

ஸாச்வராகம் :—இது ஓர் ஜன்யராகமாகும். 37-வது மேளமான ஸாளக ராகத்தில் ஜன்யம். ஆரோஹண அவரோஹணம் வக்ரமாக வரும். இதில் வரும் ஸ்வரங்கள், ஷட்ஜபஞ்சமம் தவிர சுத்தரிஷபம், சுத்தகாந்தாரம், ப்ரதிமத்யமம், சுத்ததைவதம், சுத்தநிஷாதம். இதன் லக்ஷணகீத ஸஞ்சாரத்திலிருந்து ஆரோஹண அவரோஹண முறை எழுதப்பட்டுள்ளது.

ஆரோஹணம்—ஸ ரி க ம ப த நி ஸ்

அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

-29-

போகஸாவேரி :—இது ஓர் ஜன்யராகம் ; 37-வதான ஸாளக மேள ஜன்யம். ஆரோஹணத்தில் காந்தாரவர்ஜம் ; அவரோஹணம்—ஸம்பூர்ணம்.

ஆரோஹணம்—ஸ ரி ம ப த நி ஸ்

அவரோஹணம்—ஸ் ரி த ம ப க ரி ஸ

-30-

கோபினம் :—இது ஜன்யராகமாகும், 57-வது மேளமான ஸிம் ஹேந்த்ரமத்யம ஜன்யம். ஆரோஹண அவரோஹணத்தில் பஞ்ச வரும் ஸ்வரங்கள் ஷட்ஜபஞ்சமம் தவிர சதுச்ச்ருதி ரிஷபம், ஸாதாரண மவர்ஜம். இதில் காந்தாரம், ப்ரதிமத்யமம், சுத்ததைவதம், காகலி நிஷாதம்.

ஆரோஹணம்—ஸ ரி க ம த நி ஸ்

அவரோஹணம்—ஸ் ரி த ம க ரி ஸ

மேலே கூறப்பட்ட ராகங்களுக்கெல்லாம் லக்ஷியமாக ஒன்றும் கிடைக்கவில்லை.

கிருதிகளின் விவரம்

1. ஸ்ரீ நடராஜர் ஸ்ரீ சிவகாமி அம்பாள் பற்றியவை	...	61
2. வைத்யநாதஸ்வாமி	...	8
3. பிருஹதீச்வரர்	...	1
4. வெங்கடேச்வரர்	...	2
5. தியாகராஜர்	...	1
6. கமலாம்பாள்	...	1
7. ஸ்ரீநாதேச்வரர்	...	2
8. வாஞ்சநாதர்	...	2
9. மாயூரநாதர்	...	1
10. கிருஷ்ணர்	...	3
11. ராமர்	...	5
12. ராஜகோபாலஸ்வாமி	...	2
13. ரங்கநாதர்	...	2
14. கோவிந்தராஜர்	...	9

चित्समेश्वरकीर्तनम्

गौलिपन्तु

पल्लवि

भवच्चरणांबुजमेव भावे भावयेऽहम्
 घवलकिरणशेखर गंगाधर नटेश शम्भो ।
 यागमुख्यकर्मजालं यत्नवेद्यं निगममूलम्
 योगमपि च विसृतशास्त्रमागमं न जाने ॥
 वारणाननं कुमारं वाराहीमपि शास्त्रारम्
 वीरभद्रमितीतरदेवं विटसामीशाहम् (?)
 वासवबंधमहेश वाञ्छितार्थप्रदेश
 दासमिमं परिपाहि दयालो दभ्रसंसदीश ॥

भवच्चरण

भवच्चरण

भवच्चरण

भवच्चरण

शिवकामसुन्दरीकीर्तनम्

काम्बोजि

कल्याणि गौरि शिवकामसुन्दरि
 कल्याणं भूरि भुवि मे कलय शंकरि ।

चरणम्

शैलसंभवे सरसिजवदने
 शमितदानवे समवितमदने
 फाललोचने परभृतगदने
 भवभयापहे भावुकसदने
 मारसेविते मम (म)तिनिलये
 महितवैभवे मणिशुभवलये
 हारशोभिते हरजननिलये
 हाटकांचिते हसितकुवलये
 कामदायिके कृतकलिहरणे
 कमलजादिभिः काङ्क्षितचरणे
 नामभासुरे नतजनशरणे
 नटपतिप्रिये नवनवकरुणे

कल्याणि

चित्समेशकीर्तनम्

पल्लवि

करुणाकरेश कनकसमेश
 तरुणेन्दुकलामौले तनु दयां मयि बाले ॥

चरणम्—1

मदनमदसमूहमथन विधुतमोह
 वदनजिताम्बुरुह वरद वृषभवाह ॥

करुणा

2
भुजगनायकभूष भुवनैकशुभवेप ।
निजभक्तपरितोष निगमरत्नमंजूष ॥ करुणा

3
अवनतामरयूथ अपहृताश्रितबाध ।
शिवकामिनीजीवनाथ चिदम्बरपुरनाथ ॥ करुणा

वैद्यनाथस्वामिकीर्तनम्

पल्लवि
पालय वैद्येश, बालचन्द्रचूडगेश ।
फालनेत्र नीलकण्ठ बालिकेश कालारे ॥ पालय

अनुपल्लवि
नातरूपभूष वेदकोश चारुवेष ।
भूतिभीत(?)वीतभूतप्रेतरोगवेताल ॥ पालय

चरणम्-1
पुण्डरीकाक्षामिवन्द्य अण्डजेशचिन्त्य ।
चण्डदैत्यमण्डलातिखण्डनाहिकुण्डल ॥ पालय

2
शङ्कर महेश गंगयाभिरामकेश ।
अङ्गजविभंगदेव तुङ्गवैद्यलिंग माम् ॥ पालय

बालाम्बिकाकीर्तनम्

पल्लवि
भावयेऽहं बालिकाम्बिकां भावयेऽहं बालिकाम्
भक्तजनावलम्बां भावजभव्यक्रमदम्बां (?)
भयहारिणीं मदम्बाम् ॥ भावये

चरणम्-1

तुङ्गवैभवोदारां तुम्बुरुसन्नुतां धीराम् ।
मङ्गलनिलयाकारां महिलामणिमुदाराम् ॥ भावये

2
दूरीकृतापस्तोमां दुरवापामभिरामाम् ।
पूरितश्रितकामां पुरारातिप्रेमसीमाम् ॥ भावये

3
परमानन्दनिधानां पालितभवदीनाम् ।
वरदां जगन्निदानां वैद्यनायकाधीनाम् ॥ भावये

बृहदीश्वरकीर्तनम्

आपत्सहाय हर मुनिगेय ।
पापप्रमथनेश पाहि सदा माम् ॥ आपत्सहाय

चरणम्-1

निर्णयविरहित वर्णनियमगुण
सुपर्णरथेड्य पञ्चवर्णस्वरूप
कर्णविलसित सुवर्णकुण्डल
करुणार्णव शुभघन स्वर्णपुरेश ॥ आपत्सहाय

2
कुञ्जरवरनवमञ्जवजिनवसन
पञ्चवदन कालभञ्जन देव
कञ्जभवादिसुरपुञ्जसुपूजित
घनञ्जयवरद पुरञ्जय शम्भो ॥ आपत्सहाय

3
अहुतनयाजलक्लिन्नमकुटतट
पद्मगपरिवृढसन्नद्धसुजट
छिन्नकल्लव भव त्वत्पदयोः
प्रपन्नं पालय मां बृहन्नायिकेश ॥ आपत्सहाय

वेङ्कटेशकीर्तनम्

पल्लवि

पालय मामनाथं पाथोजनाभ
वेङ्कटीतवैभव वेङ्कटाधीश ॥

पालय

चरणम्-1

चेटीभूतामरौघ श्रीकुचभार-
पाटीरपंकलिसबाहान्तराल ॥
कोटीरभृषणोज्ज्वल कोमलश्यामलगात्र
कोटिहत्यामोक्षपुर कोविदपूज्य ॥

पालक

2

अण्डजाधीश्वरवाह अपहृतमोह
कुण्डलिवरातिशोभिगण्डमण्डल
चण्डभानुकोटिशोभ शंखचक्रांकितपाणे
कोण्डपसमुद्रवास गोकुलपाल ॥

पालय

3

पंकजोद्भववन्द्य परमकारुण्यरूप
शंकरप्रिय शौरे सर्वलोकेश
किंकरं ते कृतमन्तुं कृपणं सादरम्
पश्य वेङ्कटाधीश्वर स्वामिन् वेदांतवेद्य ॥

पालय

गोविन्दराजकीर्तनम्

पल्लवि

पाहि मां सुरमान्य मोहितासुरसैन्य
लोहिताब्जनयन मे मुदं गोविन्दराज ॥

पाहि मां

चरणम्-1

अण्डजाधिपयान कुण्डलीशशयान
चण्डकिण्णमण्डलप्रभ पुण्डरीकवल्लीश ॥

पाहि मां

2

स्वगपवरकुमार रूपविजितमार
पापजनदुरापचरण श्रीपते जगदीश ॥

पाहि मां

3

वल्लवीजनजालवल्लभातुललील
मल्लमथनकल्पविक्रम तिल्लगोविन्दराज ॥

पाहि मां

मायूरनाथः

पल्लवि

सदयं मां पाहि, संपदं देहि
मदनमथन शम्भो मायूरनाथ ॥

सदयं मां

चरणम्

मंडलीकृतकनदण्डजपतिवरकुण्डल-
युगलशोभिगण्डतलेश
खण्डपरशो विधुमण्डन जनिमृति-
खण्डन सततमखण्डस्वरूप ॥

सदयं मां

2

इभचर्मघरविश्वप्रलय सन्निगम-
गीत विभवाढ्य शतभानुप्रभ जगदीश
शुभकर्मपरिहीनसभयं मामतिदीनम्
अभयनायिकाधीश शुभमहेश ॥

सदयं मां

दुरितौषवारिजारुणपाद दारितशमन
निवारितताप पूरिताश्रितकाम भूरि-
महिमयुक्त गौरीमायूरनाथ गौरशरीर ॥

सदयं मां

श्रीरङ्गनाथकीर्तनम्

श्रीरङ्गनाथ हरे पाहि मां दीनम्
भक्तसारंगजलवाह सकलभुवनाधार ॥

श्रीरङ्गनाथ

चरणम्

वारिदततिनीलगान्धारुण-
वारिजदलायतनेत्र
दूरितदुरित विदारितमुर
परिपूरिताश्रितकाम
हारिगुणामिराम ॥

श्रीरङ्गनाथ

2

रावणानुजपरिसेव्य विभो
सावधानमुनिभाव्य भावज-
जनक मदावलावनचरण
देवदेव वसुदेवतनय शौरे ॥

श्रीरङ्गनाथ

3

मङ्गलकरसहजामध्यतुङ्गतटनिवास
अङ्गदकटकशुभांगपदजनित-
गङ्ग पालय मां श्रीरङ्गनाथकदेव ॥

श्रीरङ्गनाथ

कविप्रशस्तम्

संसारसागरतारकमाशुसकृन्मतां कंसारिपूजितपादयुगे ।
करुणानिलयं हंसानलेन्दुदृशं दरहासहृत्त्रिपुरं हंसावलम्बितं
चित्समेशमहं कलये ॥

कविप्रशस्तम्

वित्तेशविष्णुमुखैर्विवुधनिकरैरखिलैः
मत्तेतरैरनिशं मान्यमहिमयुते ।

नृत्तेशवामतनुनित्यनिलये गिरिजे
चित्ते वसांभ सदा शिवकामसुन्दरि मे ॥

कविप्रशस्तम्

भवमुखदैवत मौलिमंडनमणिकिरणावलिदीपसंततपरिलसितारुणपादपं-
कजवरपीठे । शिवनगरादिमहाचिदम्बरकनकसमानटराजसुन्दरि, शिखरि-
सुते, शिवकामसुन्दरि जगदीशे ॥ नवनयजातरुजापटुं भृशकलुषमनीषमहो
भयंकरनरकविभीतमरातिसंचयवशमेन ॥ तव परिचारकपादकिंकरमिव भवति
जननीव संप्रति तनयमिहावतु लोकशंकर दयया माम् ॥

चूर्णिके

अये ! चित्त ! नित्यं भजस्व नृत्तराजं देवराजं उत्तमांगवरांगंगातरङ्ग-
मालालालिततटावनिसञ्जातवर्धितविद्रुमलताच्छटायितजटाकलापम् । शशिकलापं,
अङ्गजपतंगमदमंगांकुश तुंगप्रदीपायितफालतलनेत्रम् । घनसारधवलगात्रम्,
भास्करसुधाकरविलोवनम् । भवविमोचनं कुण्डलिवरकृतकुण्डलमण्डित-
गण्डमण्डलं, नतमुनिमण्डलं, सौन्दर्यसमयोदग्रनासिकारुचिपरिहसितपाटली-
सुमनोभिरामम्, सकलभुवनावनार्थमप्यभिजातजातरूपसदसिसंदर्शितपरमानन्द-
ताण्डवाडम्बरम्, दिगम्बरम्, जगदीश्वरम्, महेश्वरं चिदम्बरेश्वरम् ॥

Pts. I-IV]

SOME RARE COMPOSITIONS

65. பிரமோதகை	ஸரஸ்வதி
66. துணிதொழுவழி	தெய்வநாயகம்
67. பரிபாதி பவதோக	தெய்வநாயகம்
68. கங்கைய் பரிபாலய	?
69. கமோ நமோ ஜநநம்ப	?
70. எஞ்சு கருணம் குறைத :	காமப்போதி
71. மங்கை மிலுரகலை	காமப்போதி
72. துபந்ய வம்சத்தி	?
73. சிவதாம கந்தரி	மதுரமாவதி
74. ஜனனி தே	காமப்போதி
75. கெந்தி வெணி	?
76. பாலமிமம்	?
77. ஸோமகலாபா	ஆதர்ச
78. விடலோகசரிதம்	?
79. மனஸா துபாமேவ	?
80. தேவாத் தேவோ	கெவதாபதி
81. எம்ஸ பாதம்மா புத்ததேச	?
82. கந்தாமி வ	ஆதர்ச
83. பவச்சாணம்புஜமேவ	காமப்போதி
84. மாணவபஜ	?
85. ஆலோகே	காமப்போதி
86. சித்தே கலயாமி	வாஸ
87. தவ பாதபத்ம மேவ	காமப்போதி
88. மூபாதபத்ம மே	?
89. பாதி பாதி மயி	ஆதர்ச
90. தேவ பாதி மயி	ரகாசீ
91. பாதி நமோ	?
92. சிதம்பரோ பாதி	ஆதர்ச
93. சேதோ நித்யம்	காமப்போதி
94. தருணம் பாதி மயி	?
95. தேவ தேவ தெழந் அதம்	?
96. புல்லம்புதூற செதரே	ஆதர்ச
97. ரகாச மயிதூ தேவ	?
98. ஸோமசுலேஷா	கெவதாபதி
99. வேதாந்தோ தேதத	?
100. சம்போ பாதி	?

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101.	ஸோமகண்டசேகர	?
102.	பாலய தானுவநாதீச	நாதநாமக்ரியா
103.	காருண்யஜலராசே	?
104.	ஈச சித்ஸபேச	?
105.	நௌமி தே சரணுவஹம்	கௌளிபந்து
106.	தேவதேவ தாண்டவாதீச	?
107.	தேவதேவ தே ஸேவகே	?
108.	ஈச ! விபுதேச நுத	?
109.	சித்த மாமவ	?
110.	சங்கர சம் குரு	சங்கராபரணம்
111.	பாலய தேவ	?
112.	ஜட ரே ஹிதமேவ	ஸ்ரீராகம்
113.	தேவ பாலய மாம்	காம்போதி
114.	அம்பரகேச	?
115.	நௌமி நடாதிபதே	காம்போதி
116.	தாண்டவமஹ	கல்யாணி
117.	சித்தமேவ பஜ தேவம்	?
118.	வத்ஸ மன்மானஸ	நாதநாமக்ரியா
119.	தேவ பாஹி மாம்	?
120.	தேவதேவம் தீன	?
121.	மஹானுபாவ	
122.	பவஸாகரே	ஆஹிரி
123.	பாலமேனம் பாஹி	?
124.	பவ விஷயேஷு	?
125.	சந்த்ரசேகரமேவ	?
126.	கருணம் மயி விதேஹி	?
127.	ஹேமஸபேச	?
128.	த்யக்துமேனம்	?
129.	தவ ரூபம் கதா லோகே	
130.	விதர தவ பாதபக்திம்	ஆஹிரி
131.	கனகஸபேச	சங்கராபரணம்
132.	கிம் கரோம்யஹம்	?
133.	ஹேமஸம்ஸதீச	?
134.	பாஹி சங்கர	?
135.	ஸந்ததம் மம	
136.	கதமேனம் ந விலோக்ய	நாதநாமக்ரியா மத்யமாவதி

Pts. I-IV]

SOME RARE COMPOSITIONS

137.	நமஸ்தே நமஸ்தே	மத்யமாவதி
138.	இதி தாளானுகம் நாட்யம்	?
139.	சோபனமே ! சோபனமே	
140.	கருணம் மயி கல்யாணி	?
141.	பாஹி பாஹீச	
142.	நடராஜ கைலாஸ	
143.	பவ பய விமோசக	
144.	பாலய மாம் நீலகந்தர	
145.	பாஹி ஸபாதீச	
146.	அம்பரகேச திகம்பர	
147.	ஹர தே சரணம்	
148.	பாலய சம்போ	
149.	ஸாமஜன்மாஜின	
150.	பவபயமோசக	
151.	வாமாங்ககத பாலித	
152.	மத்ததந்திசம் மத்யம்	
153.	நடபதே கிடிஸலோசன	
154.	பாலய சந்த்ரசேகர	
155.	பாகசாஸனாதிவந்த்ய	
156.	பாஹி மாமதுனா	
157.	பாலய மாம் பாலவிலோசன	
158.	ஹேமஸபாநிவாஸ	
159.	அம்பர தரார்ச்சித	
160.	பாலதலேக்ஷண	
161.	கருணஜலராசே	
162.	பாலய மாமகிலேச	
163.	ஈச பாஹி நடேச	
164.	சித்தம் மே த்வம்	
165.	கர காலகண்டம்	
166.	பவபயபஞ்ஜன	
167.	நௌமி தே நளின	
168.	கனகாவனிதர	
169.	சிவசங்கர ஹர	

நாமாவலி

भवभयभञ्जन परमदयालो शिवकामीनायक शिव परिपाहि ।

पल्लवम्

वामालङ्कृतवामकलेवर हेमाम्बर हेमसमेश ।

सोमशेखर शोभनदायक सामसज्जुत सांभ नटेश ।

फाललोचन परमानन्द नीलकंठर निर्मलरूप ॥

ऊज्ज्वल

कञ्जरुचिनवमणिभिर्विरचितेऽष्टकरिदन्तकलितपदे कनकपीठे मञ्जुनि-
गमावल्लिसुरज्जुबन्धे मार्ताण्डशीतलमयूखदीपे । कञ्जविधुहरिधनदैः प्रचालि-
तान्ते कमनीयरुचिमञ्जे भासमाने सज्जनितभुवनचये आङ्गुलज्ज्वल । सच्चिदा-
नन्दनिधे आङ्गुलज्ज्वल ॥

Pts. I-IV]

SOME RARE COMPOSITIONS

கீர்த்தனைகளின் குறிப்பு

- 1 -

சுவடி B. No. 11651

1.	மதாவலமுகம் வரம்	சுலோகம்	முக்குறுணி விநாயகர்
2.	அம்போஜாஸன	"	ஸுப்ரமணியர்
3.	வந்தேஸ்பாந்தரஸ்திதம்	"	நடராஜர்
4.	தம்மில்லத்யுதி	"	சிவகாமசுந்தரி
5.	அஹார்யகுலதீபிகா	"	திரிபுரஸுந்தரி
6.	அருணம்புகுஹாம்	"	ஸரஸ்வதி
7.	ஸ்ரீமத் வ்யாக்ரபதஸ்ய	"	
8.	அல்பாபி வாக் விருத்தி	"	
9.	தநீயஸீமப்யநிசம்	"	
10.	சாரண கந்தர்வ	நாட	கற்பகவிநாயகர் சுப்ரமணியர் நடேசர் சிவகாமசுந்தரி
11.	பாலயுகணேசாது	?	
12.	அவ த்வாமிஹ	ஸௌராஷ்ட்ரம்	
13.	பாலய ஷ்டானன	கேதாரகௌள	
14.	பாலே மரகதநீலே	?	
15.	சங்கரி	?	
16.	காலாரிகாந்தா	நாதநாமக்ரியா	
17.	கதம்பவிபிநநிவாஸே	கண்டாரவம்	
18.	பாலே சிவகாமி	?	
19.	சைல நாயகபாலா	ஆஹிரி	
20.	ஸதயம் மாம் பாஹி	?	
21.	குந்ததந்தபங்க்தே	ஸாவேரி	
22.	ஜலஜாக்ஷி	ஸாவேரி	
23.	அம்புஜாஸனபூஜிதே	காம்போதி	
24.	பங்கஜபவநுதசீலே	கண்டாரவம்	
25.	விநுதே ஸத்வருத்தே	?	
26.	மாமநிசம் பாஹி	ரேவகுப்தி	
27.	தேஹி மதுரவாணீம்	ஆஹிரி	
28.	சரணமிஹ		

ஸ்ரீ நடராஜர் கீர்த்தனை

எம்ஸ்கூதம்

சுவடி : B. No. 11656

1. அம்பரசரார்சித
2. பாஹி சிதம்பரேச
3. புரஹா போகியூஷ
4. கருணாஜலராசே
5. பாலய மாமகிலேச
6. ஈச பாஹி
7. சித்தம் மே த்வத்தனு
8. மானஸ மே பஜ
9. தவ பாத பத்மமேவ
10. தேஹி காருண்யம்
11. வந்தே ஸ்தாஹம்
12. தேவ தீனம் பாலய
13. பாலம் மாம் பாஹி
14. அனுகம்பா ! அனுகம்பா !
15. தேவ ! தேவ ! தவ
16. கல்யாணம் மே தேஹி
17. ஆதேஹி மம குசலம்
18. சிவகி. சம்பு
19. ஸேவே ஸ்தா ஹ்ருதயே
20. தருணம் மாமுபேக்ஷஸே
21. ஈச சித்ஸபேச
22. கிம் கரவாணி
23. ஸ்வாமின் ஸௌமி
24. நடராஜ பாஹி
25. கா கதிர் மே
26. வந்தாமஹே
27. கருணாகரேச
28. கருணம் மயி
29. ப்ரதிச மோதம்
30. தாரய மகாதேவ
31. பாஹி பாஹி க்ருபயா
32. கல்யாணம் தே
33. ஸர்வதா மாம் பரிபாலய
34. ஸ்ரீ தாண்டவேச

Pts. I-IV]

SOME RARE COMPOSITIONS

35. சரணம், சரணம்
36. ஸந்தாபமாசு மே
37. கல்யாணம்
38. இதி தாளானுகம் நாட்யம் தே
39. ஸேவே அஹம்
40. த்யாதும் ந கல்யாமி
41. குரு மே மோதம்
42. சிந்தயாமி பாதம்
43. புண்டரீகாபசாரு
44. ஸஞ்ஜயானு
45. பாஹி பாஹி மாயீச
46. பாலய மாம்
47. வேதாந்த வேத்ய
48. தேவ பாஹி
49. கங்கயா சுப
50. நிரந்தரம் த்வாமீடே
51. ஸார்த்தம் மாமாதேஹி
52. விதர தவ பாதம்
53. நடநாயக தே நமோ
54. நமோ நமோ ஜகதாம்
55. சம்போ தயாம்
56. ஸம்ஸததீச
57. பஜ ஸபேசம்
58. பாஹி நடேச
59. தேவதேவ தயாநிதே !
60. சிதம்பரேச பாஹி
61. ஸ்ரீ ஸபேச விபோ !
62. சேதோ நித்யம் சிந்தய

- | | |
|-------------------|-----------|
| 1. சிவபோகி | சல்லோகம் |
| 2. பேரீமிருதங்க | " |
| 3. பங்கஜஜன்மாத்ரி | " |
| 4. ஸத்ஸமர்சித | " |
| 1. நித்யவஸதிம் | கீர்த்தனை |

டோஸோதவகானம்

1. குந்த முசுகுந்த வஸத்

69. கிதாந்த வெதித கிம்மல
கலிப்பா
70. வித்தேச விஷ்ணு முகை
துன்னிகை
71. அயே! சித்த நித்யம்

பிரார்த்தனா ச்லோகங்கள் :

1. லோகாநாதா-ஹி
2. ஸ்வாமிந் ஸ்வர்ண
3. முடித காஞ்சன ஸம்ஸ்தித
4. நேவ மூர் தடகாநிராஜ
5. சம்பொ மூர் தயநிய
6. நேவாநந்த நடேச
7. சம்பொ ஹாடக ஸம்ஸ்தித
8. ஸம்ஸாராக்ஷ விசால
9. துஷ்டெய்ய: ச்ருதி
10. அரூபாநந்தமதிந்
11. ஸர்வேஷ்வரம்
12. பத்மா: பாப
13. பஞ்சாஸ்யமத்வய
14. சம்போசங்கர
15. நேவத் த்வத்கர
16. பிராலையாசல
17. நிஸ்ஸங்கைய

பத்யம்

1. பவபயபஞ்ஞன
2. பாஸ்ய பார்வதிச
3. கனகாவனிதா
4. சிவசங்கரஹா
5. பவஹாசிந்ஸபேச
6. சிவகாமிரமண

அகாஷ்வனி-பாபவா

1. அருண கோடி ஸங்காச
2. லோக கமல தேஸ;
3. அருணபங்கஜ சாண
4. சங்கரம் பஜே

**THE NECESSITY OF RE-EXAMINATION AND REVISION
OF SOME DEFINITIONS AND CONVENTIONS OF
OUR MUSIC, IN THE LIGHT OF THEIR
TRUE SPIRIT RATHER THAN OF THEIR FORM**

Prof. G. H. Ranade

As an instance in view, I take up the case of the Raga-conventions.

What distinguishes the music-system of India from the Western or other music-systems of the world is its employment of a set musical scale or mode, technically known as a Raga. In fact, the observance of a strict melodic law or Raga, throughout a piece of music, forms one of the three essential Unities of the Classical music of India.

A Raga literally means that which enraptures its listener or lends colour to his mood. As a Raga insists on the use of one and the same scale throughout a piece of music and gives special prominence to such notes as the Vadi and Samvadi, in preference to others, and further accentuates their effect by even exclusion of a note or two from the rest, it is no wonder that the ethos or the sentimental colour of the listener's mood should get permanently set in a way. Thus a Raga simply by the choice of a suitable scale enables even a layman to suggest some desired sentiment even though he may not be knowing the rudiments of music. It thus verily enables a lame person, - or a layman, - to cross the mountain or the barriers of our music in an easy manner, - 'गुं संयते गिरिम्'-in that it serves him as a groove, safe and sure enough to keep the ethos of the music, or the Raga, pure, though it may often be at its bare minimum level.

The real thing is that music by its very nature offers wide scope for intuition and inspiration, of an artist, so as to keep it always fresh and charming. This is why even before the birth of the idea of a Raga, there was music beautiful enough even though it employed fewer notes and simpler rhythms. What matters

more is the power of making an appeal and an inherent sense of beauty. Thus even though, the other systems are devoid of the Ragas, they are quite capable of making their music just as beautiful and appealing. A layman can lend beauty to his music without any conscious knowledge of a Raga just as he can talk quite in an interesting manner without knowing the rules of grammar, or compose a witty poem simply by imitating the tune of some popular poem, without knowing the rules of prosody. Thus even laymen are often found to compose music in a Raga, quite pure in form by only imitating the tune of some popular classical song, and suggest some specific sentiment, in the same manner as senseless mnemonics or meaningless words forming the line of a meter often sound as real poetry.

This often reminds me of a very simple but ingenious device that used to be employed by one of my school-mates of my primary school days. He would play the tune of the Hindusthani Raga Bhupali,—the same as the Mohana of the South,—correctly with the help of this device.

In those days we never knew what a Raga meant or how to play one, much less the Raga Bhupali, for the matter of that. By sheer accident, he used to close the apertures giving the notes Ma and Ni, on the flute, with small paper-strips or sliding rubber bands, and then would play the other notes in any manner he liked. The wonder of it was that it always gave the tune of the Raga which now we know as Bhupali, with the correct mood or colour associated with the Raga, in an unmistakable manner.

I do grant that grammar makes one's speech or writing more polished and meter brings dignity to a poem, but do we not often find that expert grammarians are poor speakers or writers and those adept in the science of prosody, poor poets. On the other hand, we find many, who though lacking in any conscious knowledge of grammar, meter or music are often good performers.

This is how the school-mate of my early school days, was able to play the Raga correctly, though not like an expert.

The Raga-system is no doubt a precious legacy left to us by our ancients, but it is none of our creation nor that of past gene-

rations within historical memory. It is like a mechanical tool or raffle. But are not the artists of both the North and the South working this raffle in the manner of my school-mate referred to before? They have brought many new Ragas into vogue, though a few of them could become popular and many were doomed to die a premature death! Are all these Ragas the result of real inspiration or of the cold mechanical study of the science of music? God alone knows! In the good old days Pt. Venkatamakhī is known to have condemned a decent Raga like Kalyan, as it was against the spirit of the Raga-conventions of his day. But today, it is not only one of the most popular Ragas, but also tops their list in the Northern as well as Southern system.

On the other hand, such Ragas as the Miyaki Todi, Miyān Malhar, or Miyān Sarang etc., which have been the creation of the great Tansen, and in their time were looked upon as the very cream of our Raga-system, have by now become common-place Ragas and also lost their place of honour in present-day concerts.

In more recent times the once very popular Raga Durga of the late Abdul Karim Khan and a master-piece of his early music career had not only faded but completely withered away during his own life-time, giving place to the Jilha-Ragas employed in 'Piya Bin Nāhi Awat Chain', 'Gopāla Re Meri Karuṇā Kyoun Nahi Awe' etc. Next, like Capt. Willard, Pt. Bhatkande always felt disgusted with the defection that had taken place from the theory of music in its practice, and to wipe off the incongruity between them two, he purposely wrote his famous book 'The Lakshya Sangeet.' But many of the Ragas as given by Pt. Bhatkande in his book, within less than twenty-five years, since his demise, have gone out of vogue and are replaced by many others not known even to Pt. Bhatkande.

Further almost all the famous Sitar and Sarod players, whether of today or of the past generations, play or used to play at the beginning of their performance one or two Ragas in the conventional manner only as a matter of good taste, but their true interest lies or lay in playing such light Ragas as the Kafi, Jhinjoti or the Pilu in particular as these allow limitless scope for the

தாவிட்டு, மங்களம்

2. சோபானே, சோபானே

வைத்யேச்வர ஸ்வாமி கீர்த்தனம்

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| 1. பாஹி பாஹி பாலிகேச | வைத்யநாதர் |
| 2. பாலய வைத்யேச | " |
| 3. தேவ தேவ | " |
| 4. கிலஜுவாஹுவேணி | பாலாம்பிகை |
| 5. பாஹிமாம் அம்ப | " |
| 6. கிலவாரிவாஹுகேசே | " |
| 7. பாஹி மாம் வைத்யேச்வர | வைத்யநாதர் |
| 8. தேஹி மஹேச மோதம் | " |
| 9. சரணுகதம் தே | " |
| 10. தேவ பாலய மாம் | " |
| 11. கலய கருணம் மயி | " |
| 12. பாலம் மாம் பாஹி தேவ | " |
| 13. ஆபத்ஸஹாய | " |
| 14. பாலய மாமநாதம் | " |
| 15. பாலவிலோசனத்தீர் | " |
| 16. கைலாஸ நாத பாஹி | " |
| 17. பாவயேஹம் பாலாம்பிகாம் | பாலாம்பிகை |
| 18. பாஹி பாலே | " |
| 19. கஞ்சகி கங்கண | தியாகராஜர் |
| 20. பிராலேயசைல பாலே | அம்பாள் |
| 21. விதுமண்டலானனே | " |
| 22. ஸந்ததம் தவ பாத வந்தனம் | ஸ்வாமி |
| 23. நந்தய ஸதா பவததீனம் | " |
| 24. பஞ்சயாகஸஞ்சய | " |
| 25. பாஹி சங்கர மாம் | " |
| 26. தப்தேஹமஸுப்தாதர | " |
| 27. மந்நாத மாம் பாஹி | " |
| 28. யாமிநீநாத கலாதரம் | " |
| 29. அப்ரகேச சந்த்ரகேசுர | " |
| 30. தருணேந்துமௌளே | " |
| 31. பாஹி தேவேச | " |
| 32. பாலய பரமேச | " |
| 33. கருணம்ருதௌக ஸாகரே | அம்பாள் |

Pts. I-IV]

SOME RARE COMPOSITIONS

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| 34. பாலய மாம் சங்கர | |
| 35. ஸோமார்த குடே | |
| 36. மங்களம் மம தேஹி | |
| 37. தாஸலோலம் | |
| 38. கலய மே குசலம் | |
| 39. பாவயா வஸ | |
| 40. பன்னக பூஷணேச | ஸ்வாமி |
| 41. மத்தவாரணேச்வர | |
| 42. ஸதயம் மாம் பாஹி | |
| 43. விதர பக்திம் நிதராம் | |
| 44. பாலகோபால தேவாதிதேவ | கிருஷ்ணன் |
| 45. கோபால கிருஷ்ண பாலய | " |
| 46. கமலதளாயதாசு | |
| 47. தாராஹிசௌரே | |
| 48. ஐனயஸே சதுகமவிரதம் | ஸ்ரீராமர் |
| 49. பாஹி மாம் சதுகாத | " |
| 50. தசரதா ஜெத்ருதாரா | " |
| 51. தசரத பூபாலஸுத | ஸ்ரீராமர் |
| 52. தனுமயி தயாம் | " |
| 53. பாலய அருவிர | " |
| 54. ஸ்ரீ ரங்கநாத ஹரே | ஸ்ரீரங்கநாதர் |
| 55. கலய சுபம் | " |
| 56. கில ஸ்ரீமாத நிகாசம் | ஸ்ரீவெங்கடேசர் |
| 57. கருணம் மயி விதேஹ | ஸ்ரீகோவிந்தராஜர் |
| 58. ஸ்ரீபதே மம தேஹி | " |
| 59. கோவிந்தராஜ மாம் | " |
| 60. நந்தய மாம் | |
| 61. ஸ்ரீலோகமயி த்வாம் | " |
| 62. தேவாதிதேவ பாஹி மாம் | |
| 63. மாதவ பாஹி | " |
| 64. பாஹி மாம் ஸாரமான்ய | |
| 65. ஸ்ரீபதே தவ பக்திம் | " |
| 66. சோமனம் மே | " |
| | தாழிசை |
| 67. கமலாஸதேஹி தவந்தன | கடராஜர் |
| | கலிப்பா |
| 68. ஸீமபரிஹின கன | |

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exhibition of the mastery of their technique in changing the Raga-shades in a very subtle manner. Even the vocalists of the highest rank do not feel satisfied in singing the orthodox Ragas, but take pride in effecting unconventional mixtures of various Ragas and in confronting their audiences in making out what Raga it must have been.

All this means that our Raga-system is either not receiving our due attention and care, or that our view of high-class music has never been or should not be restricted to such music as employs the Raga-system in a mechanical manner. In fact the Ragas have not been the creation of a day and even before their birth there was music sublime and beautiful enough all the same. The real thing appears to be that music whether it employs Ragas or no Ragas, must always preserve its freshness and vitality, to be interesting at all, and must possess inherent scope for variety and vigour.

It thus appears from past history, that by a rigid observance of the Raga conventions, music that once passed as very interesting and beautiful, on account of too much familiarity and codification bred distaste, if not contempt, and came to be considered as stale and insipid. Otherwise the music of Tansen would not have been reduced to the level of common-place music, and later critics would not have called him an *Acāi*,—meaning a great artist of genius but innocent of the science of music. So also the late Abdul Karim Khan appears to have considered that the bookish definition of a Raga was too rigid and narrow and needed change to allow scope for freshness and variety.

Again, Pt. Bhatkande's theories were quite in tune with the need of agreement among all sections about the form of a Raga but were in spirit contradictory to his own findings as evinced by old works. History has unmistakably pointed out that the Raga forms are never static and that the form of a Raga, with one and the same name, has undergone many changes in its scale and structure from time to time. If it were to remain static there would have been but one standard music-work of a set form. This desire for an agreed standard form, though pious and to an extent justifiable over small epochs of a generation or two, is

fundamentally against the truths of historical evolution and that is why Pt. Bhatkande's Raga-system has been superseded by the ever-growing needs and fancies of later times. In the first four out of his six song-books of the *Karmika Malika*, he has consistently followed the procedure of giving the Mela or the Thaāt of the Raga, its Aroha and Avaroha, with its catch or Pakad, the time for its performance and so on. But he himself had to grapple with a till-then unthought-of difficulty in giving such specific Lakshanas, for Ragas of a mixed or doubtful origin. Here, he desisted from giving even any Aroha or Avaroha for them, but had to remain satisfied by giving only some significant note-groups or phrases as they occurred in some well-known Chij of that Raga. Thus the rigidity of the Raga-rules as applied to standard Ragas, does not hold good in the case of complex ones, and the function of the Raga at once becomes transcendental and plastic, breaks through the barriers of the ordinary Raga conventions and truly rises to the highest level of consciousness attainable through the Upasana of Nada, the direct manifestation of the power behind the Universe. Even Pt. Bhatkande must have known this in the mind of his minds and conceded that the Raga-system could not be the be-all and the end-all of our music. An artist is his own master and can never be a slave to the trammels of tradition, be it the Raga system with its conventions or the rules of melody and harmony laid down by the rules of the acoustic science. Science may show the way but may never dictate to Art, which if it chooses can treat a consonance like the Pancham or the Fifth, as a baneful dissonance in a Raga like the Puriya, or admit as a helpful note even a sharply jarring note like the Kakali Nishada, Tivra Madhyama or a Komala Rishabha, into a melody and yet make the music more beautiful.

It is perhaps for this that our ancients considered Nada in general as the main-stay or rationale of our music in preference to either consonances, scales, modes or Ragas for the matter of that.

From this high perch, our later definition of music viz, गीतं वाद्यं तथा नृत्तं त्रयं संगीतमुच्यते । is no direct definition at all ; it only indirectly suggests that music may find expression in

one or more of these forms. So even this definition needs revision, and we will have to adopt some such definition as 'Music is a dynamic architecture in tone and time meaning rhythm.'

A committee appointed to inquire into the condition of Music-education is said to have rejected sixty very artistic and learned definitions of Music and in preference adopted a simple but truly scientific definition of it which said that 'Music consists of a series of connected sounds pleasant to the ear.'

This will bring to the notice of my readers, how difficult it is to frame correct definitions of the fundamentals of any science, here, 'Music' and the urgency of re-examining and revising those concerning our music.

சாஸ்திர ஆராய்ச்சி

வி. வி. சடகோபன்

சாஸ்திரங்கள் பலவிதம். சாஸ்திர ஆராய்ச்சியும் அப்படியே. ஆங்காங்கு சிதறிக் கிடந்த நூல்கள் பலவற்றை வெளிக்கொணர்ந்து தந்த, தந்து வருகிற பெரியோர்கள் அகோவர்க்கும் என் வணக்கத்தை தெரிவித்துக் கொண்டு, இன்றைய நிலையில் மிகத் தேவை யென்று நான் கருதும் சில ஆராய்ச்சி முறைகளைக் குறிப்பிடலாமென நினைக்கிறேன். ஆராய்ச்சி என்ற விஷயம் மிகப்பெரிது. இக்கட்டுரையின் அளவோ சிறிது. ஆகவே இதை ஒரு முன்னுரையாகவே பாவிக்கவேண்டும். வரும் வருஷங்களில் ஒவ்வொரு ஆம்சமாகப் பிரித்து நிரூபணங்களுடன் விரிவாகக் கவனிக்கலாம்.

“இன்றைய நிலையில்” என்று என்? அன்றைக்கும் இன்றைக்கும் ஒரு பெரிய வித்தியாசம் இருப்பதால் தான். அச்ச யந்திரத்தின் ஆதிக்கம் அதிகம் இல்லாத காலில், சாஸ்திர நூல்கள் மூலை முடுக்குகளில் சில சுவடிகளில் இருந்தன. பொதுவாக, கலைஞர்கள் சங்கீதத்தைப் பற்றி அதிகம் பேசுவதில்லை. “இதோ பார்த்தீர்களா, அண்ணா, இந்த ராகத்தில் இந்த எஸ்வரம் பேசும் அழகை!” என்று பாடியோ, வாசித்தோ, உணர்ந்து அனுபவித்து அளவளாவித் கொள்வார்கள். சாஸ்திரம் படித்த ஒரு சிலரும், கலைக்கு ஒவ்வாததைக் குசாஸ்திரம் என்று ஒதுக்கினார்கள். எ—சாஸ்திரமும் ஓரளவுக்குத்தான் பயன்படும்? அதற்கு வியாக்கியானம் தரவேண்டியது சம்பிரதாயமும் கலையுணர்வும் தானே? அதனால் இந்த இரண்டையுமே அதிகமாக வளர்த்தார்கள். குருகுல வாசத்தில் சிஷ்யன் வளர்ந்தது இந்தக் குழ் நிலையில்.

இன்றைய நிலை—ஆங்காங்கு சில விதிவிலக்குகளைத் தவிர—பழைய நிலைக்கு முற்றிலும் வேறுபட்டது என்பது தெரிந்த விஷயம். சம்பிரதாய அழகையோ கலையுணர்வையோ விளக்கும் வகையில் நமது போதனை முறையோ கச்சேரிச் சூழ்நிலையோ அமைந்திருக்கவில்லை. அச்சயந்திரமும், வியாபார முறையும் அளித்த வரப்பிரசாதம், பல நூற்று ராகநாளங்களின் பெயர்கள், எண்ணிக்கைகள், உத்திகள், கணக்கு-வழக்குகள் எல்லாம் தெரிந்திருக்கின்றன. கட்சிப் பிரதிகட்சிகள், விமர்சனம்—எதிர் விமர்சனம், இப்படியாக ரசிகள் சேவைக்கும் குறைவில்லை.

சாஸ்திரங்கள் பயனளிக்க வேண்டுமானால், முதலில் அவற்றின் மூலங்களைப் படித்துக் கடியவரை அவற்றின் பூர்ண தர்சனம் பெறவேண்டும். பிறகு அவற்றில் அடங்கியுள்ள விஷயங்களை அம்சங்களாகப் பிரித்து நமது சங்கீதக் கலையின் அடிப்படை தர்மங்களை ஆராயவேண்டும். பெயர்கள், இலக்கணங்கள், உத்திகள் இவை என்றும் காலப்போக்கில் மாறுபவை என்பதை மனதில் கொண்டு அவற்றிற்கு அதிக முக்கியத்வம் கொடுக்காமல் இசை இரப்பத்தின் உயிர்போன்ற உண்மைகளை அறிந்து அவற்றைப் பற்றிப் பேசவேண்டும், எழுதவேண்டும், பொதிக்கவேண்டும், கடைபிடிப்பதில் கொண்டுரவேண்டும். பரத-மதங்கர் முதல் தியாகராஜர் வரை மாறும் இருந்திருக்கக்கூடியது ஒன்று உண்மையாக அது நம் சங்கீதத்தின் உயிர்தான்-உடல் அல்ல. சாங்க தேவர் பூரேசிராகங்கள் என்றும் அய்யாபிரசிட் ராகங்கள் என்றும் பிரித்துச் சொல்வதே இதற்குச்சான்று.

பழைய காலத்துக்கு இனிப் போகமுடியாது. உணர்ந்து தெரிந்து கொள்வதற்கு வேண்டிய பொறுமைபோ அவகாசமோ அநேகருக்குக் கிடையாது. ஆகவே உணரவேண்டிய விஷயங்களைக் கூட ஓரளவாவது புத்திபூர்வமாக எடுத்துச் சொல்லித்தானாக வேண்டும். இதற்கு உதவும் “அடிப்படை ஆராய்ச்சி” யே (fundamental research) முதல் தேவையென்று நான் கருதுகிறேன்.

ஆராய்ச்சியில் நாம் முக்கியமாக மனதில் கொள்ள வேண்டிய விஷயம் ஒன்று அதாவது, நல்லது, கெட்டது, இரண்டுங்கெட்டான், மூன்றும் கலந்தே எவ்விதத்திலும் எக்காலத்திலும் உண்டு என்பதேதான்—க்குதயுகத்தைத் தவிர என்று வேண்டுமானால் வைத்துக் கொள்ளலாம். அவற்றின் பரஸ்பர பரிமாணம்தான் கால தேசங்களை யொட்டி மாறுவருகிறது. புது சாஸ்திரங்கள் விஷயத்தில் இது கண்டி. பழைய சாஸ்திரங்களிலும் இப்படியே இருந்திருக்கலாம் அல்லவா? ஆகவே அவற்றையும் சீர்தூக்கிப் பார்க்கவேண்டியது மிக அவசியம். காளிதாஸன் சொன்னது என்றும் உண்மை.

पुराणमित्येव न साधु सर्वं
न चापि काव्यं नवमित्यवयम् ।

இதற்கு நேர் எதிரும் உண்டு. ஸ்தூல நிருஷ்டி மிகுந்த இக்காலத்தில் பழமையெல்லாம் மடமை, நவீனமே நன்மை என்று நினைப்பவர் பலர். அவர்களுக்காகவும் இரண்டடி செர்க்க வேண்டும்.

नवीनमित्येव न साधु सर्वम्
पुराणमस्थूलतया न दूष्यम् ।

காளிதாஸன் மேலும் சொல்வதாவது :

सन्तः परीक्ष्यान्यतरद् भजन्ते
मूढः परप्रत्ययनेयबुद्धिः ॥

பழமையென்றோ புதுமையென்றோ எதையும் ஏற்கவோ தள்ளவோ வேண்டியதில்லை. எதிலும் சிந்தனை அவசியம்.

சாஸ்திரகாரர்களை மூன்றுவிதமாகப் பிரிக்கலாம் :

1. உயர்ந்த கலையைத் தாங்களே கையாண்டவர்கள்.
2. தங்களது அல்லது பிறரது இரண்டாந்தார-மூன்றாந்தர சங்கீதத்திலிருந்து அறிந்தவர்கள்.
3. பல நூல்களிலிருந்து தொகுத்த பாஷா-ஞானிகள். ஒருவரிடமே இந்த மூன்று இயல்புகளும் கலந்திருக்கவும் கூடும். சங்கீதத்தை ஒரு மாம்பழமென்று வைத்துக் கொண்டால் அதன் ருசி, மணம், நிறம், அளவு இவற்றைப்பற்றி அவரவர்கள் தங்களுக்குத் தெரிந்தவரை, முடிந்தவரை, பேசினார்கள் என்றே கொள்ளவேண்டும். நூல்களிலுள்ள விஷயங்களையும் தராதரத்தையும் அறிந்து கொள்வதைக் கொண்டு நீக்குவதை நீக்க உதவும் கருவி, அடிப்படை ஆராய்ச்சி ஒன்றேதான். மேலும், இன்று நம் மனதைக் கட்டுப்படுத்தும் விதிகளை மறந்து பழைய சாஸ்திரங்களை அணுகுவதே முறை. அப்பொழுது நான் உண்மை ஒளி பிறக்க வழியுண்டு. மொழிபெயர்ப்பாளர்களே இந்த விஷயத்தில் தவறு செய்கிறார்கள். ஸோமனாதர் ராகவிபோதத்தில்

असपा तु रेवगुप्ती रिन्यासांशग्रहा

என்று சொன்னதோடு வியாக்கியானத்திலும் असपा என்றால் षड्जपञ्चमहीन என்றும் தெளிவாகச் சொல்லியிருக்கிறார். ஆனால் ராக விபோதத்தின் இக்காலத்திய தமிழ்மொழிபெயர்ப்பாளர், “அதெப்படி ஷட்ஜங்கூட இல்லாமலிருக்கமுடியும்?” என்று நினைத்துப் போலும், “ரேவகுப்தீ ராகத்தில் ஷட்ஜமும் பஞ்சமமும் கூடதயில்லை” என்று மொழிபெயர்த்திருக்கிறார். க்ரஹம், அம்சம், ந்யாஸம் மூன்றுமே இந்த ராகத்துக்கு ரிஷபந்தான் என்று சொன்னதிலிருந்து, ஒருவேளை ரிஷபத்தையே ஷட்ஜமாகக் கொண்டு வீணையில் இந்த ராகத்தை வாசித்தார்களோ என்று யோசிக்கலாமல்ல

வா? நாம் இப்பொழுது சுத்தமௌமென்று சொல்லும் மெட்டு அமைப்பிப்படி ஸ, ப இரண்டையும் நீக்கி, ரி-யை ஸ-வாகக் கொண்டு வாசித்தால் ரிகமதநி என்ற மூர்ச்சனை அந்தரகாந்தரத்தோடு கூடிய ஸரிகபதஸ் ஆகிறது. அவரோஹணத்திலும் அப்படியே. இதுவே ரேவகுப்தி.

இப்படியாக ஆராயக் கூடிய விஷயங்கள் பல உள்ளன. வேங்கடமகியே மத்யமாவதி ராகத்துக்கு லக்ஷணம் கூறும்போது रिषलोपादौद्वोऽयं என்கிறார். “ரி” என்பது “க” வுக்குப் பதில் எழுத்துப் பிழையாக வந்திருக்கலாம். இல்லை, ரேவகுப்திக்குச் சொன்னபடி, மூர்ச்சனா பேதத்தினாலும் ஏற்படலாம். மபநிஸ்கா என்பதில் மௌவ சுருதியாகக் கொண்டால் ஸரிமபநி என்றே காதில் விடும். ஸோமனாதர், வேங்கடமகி காலத்தில் இந்த மூர்ச்சனா பேதமுறை வடிக்கத்தில் இருந்திருக்கலாமல்லவா? மத்யமாவதி என்ற பெயரும் இந்த லக்ஷணத்திற்கு பலமளிப்பதாயிருக்கிறது. முடிவாக ஒன்றும் சொல்ல முடியாவிட்டாலும், சிந்தனைக்கு அவசியம் ருக்கிறது என்பதை மறுக்கமுடியாது.

வடநாட்டு சங்கீதத்தைச் சேர்ந்தது என்று சில சாஸ்திர நூல்களை ஒதுக்கவேண்டிய அவசியமும் இல்லை. ஸங்கீத பாரிஜாதத்தின் ஆசிரியர் அஜெஹாபலர் மத்யமாவதிக்கு ‘க’வும் ‘த’வும் இல்லை என்றே சொல்கிறார். ராகதத்வ விபோதத்தின் ஆசிரியர் ஸ்ரீநிவாஸர் சாவேரி என்ற ராகத்திற்குக் கொடுத்திருக்கும் சஞ்சாரி முழுக்கமுழுக்க நமது சாவேரி ராகத்தினுடையதாயிருக்கிறது. இன்று ஹிந்துஸ்தானி சங்கீதத்தில் இந்த ராகம் இந்தப் பெயரில் இல்லை.

ராகம்

நம் சாஸ்திரிய சங்கீதத்தின் உயிர்நாடி ராகமாதலால் அதை முதலில் எடுத்துக்கொள்வோம். பரதர் ராகம் என்ற சொல்லை ரக்தி என்ற அர்த்தத்திலேயே உபயோகித்தார், என்பது பொதுவான அபிப்பிராயம். ஆனால் சிலர் அதை மறுக்கின்றனர். அது எப்படியானாலும், நாத-வ்யக்தி என்ற தெளிவான அர்த்தத்தில் ராகம் பேசப்படுவது முதன் முதலாக மதங்கரின் ப்ருஹத்தேசியில் தான்.

योऽसौ ध्वनिविरोपस्तु स्वरवर्णविभूषितः।

रङ्गको जनचित्तानां स च राग उदाहृतः॥

இதில் பரதர் சொன்ன ‘ரக்தி’ என்ற அர்த்தமும் இணைபிரியாமல் கலந்திருப்பதைக் காணலாம். எனவே நம் முதல்நூல்களிலிருந்து

நாம் முக்கியமாக அறியவேண்டியது ரகசியமில்லாத எந்த கம்ப-சித்ர வேலையும் ராகமாகாது என்பதுதான். இதை அறிந்து கடைப்பிடிப்பதே சாஸ்திரியம்.

மதங்கர் ராகங்களுக்கு சஞ்சாரங்கள் தந்தார். பின்வந்த சாஸ்திர நூல்களிலும் நல்லனவெல்லாம் அப்படியே. அநேகமாக அந்தமுறை சமீப காலம் வரை நீடித்தது. இவ்வகையில் அருந் தொண்டாற்றியது அறுபது வருஷங்கட்கு முன் வெளிவந்த சுப்பராம நீக்ஷிதரின் ஸம்பந்தாய ப்ரதர்சினி. அவரவர்கள் தாங்கள் அறிந்த கலையை சங்கீதங்களினாலும், வார்த்தைகளினாலும், சஞ்சாரங்களினாலும் விளக்க முயன்றார்கள். அதில் எவ்வளவு வெற்றி பெற்றார்கள் என்பது வேறு விஷயம். ஆனால் இந்த விளக்கமான முறை தற்போது உலவும் சுருக்கெழுத்து (ஆரோஹண-அவரோஹண மௌகர்த்தா) முறையிலிருந்து வேறுபட்டது. இது குறைந்த பக்ஷத்தேவை என்றறிவதே சாஸ்திரிய நோக்கு. சென்னை சங்கீத வித்வத் சபையில் முன்பு பல பெரியோர்கள் பாடிக்காட்டி விவாதித்த ராகலக்ஷண விவரங்கள் சபையின் சஞ்சிகைகளில் அடங்கியிருக்கின்றன. அவற்றைத் தொகுத்து “ராகலக்ஷணம்” என்ற பெயரில் வெளியிட்டால் உபகாரமாக இருக்கும். அவற்றிலிருந்தும், மற்றும் விரிவான சாஸ்திர ஆராய்ச்சியின் மூலமும் ஓர் உண்மை விளங்கும். அதாவது ஒரே ராகத்துக்குப் பல பெயர்கள், ஒரே பெயரில் பல ராகங்கள் அல்லது ராகவகைகள், இப்படியாக இருந்து கொண்டிருப்பது மிகவும் சகஜம் என்பதே. இதில் வருத்தப்படுவதற்கு ஒன்றுமில்லை. அபுகார புஷ்பங்களுக்கும் செடிகொடிகளுக்கும் ஒன்றிற்கே பலபெயர்கள் இருக்கின்றன. பெண்மணிகளை எடுத்துக்கொண்டால் அவர்களில் பலருக்குப் பிறந்த வீட்டில் கொடுத்த பெயர், செல்லப் பெயர், புகழ்கதத்தில் கொடுத்த பெயர், இப்படியாக மூன்று பெயர்கள் இருப்பதைக் காணலாம். ராகங்களை சரியாகப் புரிந்து கொள்ளாதவரை தான் பெயர்களைப் பற்றிய விவாதங்கள். பெயர்களைப் பொறுத்தவரை $X=Y=Z$ என்று சொல்லி விட்டு விடலாம். ஒரு ராகத்திற்கு ஒரு பெயர் தான் வேண்டுமாயின், நாளடைவில் எந்தப்பெயர் நிலைக்கிறதோ அது நிலைக்கட்டுமே. ராகங்களுக்கு மட்டும் என்ன, ஸ்வரங்களுக்கும் பெயர்கள் வெறும் சங்கீதங்களே. மதங்கர் சொல்கிறார்:

अकारादय एव स्वराः पञ्चदयस्तु
तेषामाकारादीनामुच्चारणार्थम् इति।

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सङ्केतमात्रमेतदुक्तं भवति । आचार्याणां परिभाषेत्यर्थः ।

கலையின் சங்கேதங்கள் அவற்றைக் கையாளுபவருக்காக ஏற்பட்ட வையே. சங்கேதத்தில் பாசங்கொண்டு சங்கீதத்தை விடக்கூடாது.

பண்டைக் காலத்தில் இருந்த “ஜாதி” என்ற ராகக்கருவிற்கும் பிற்காலத்தில் ராகத்திற்கும் சொன்ன லக்ஷணங்களில் அம்சம், ந்யாஸம், அல்பத்வம், பஹுத்வம் ஆகிய நான்கும் இன்றும் ரக்தி யுள்ள சங்கீதத்தில் முக்கியமாக விளங்குவதைக் காணலாம். க்ரஹ ஸ்வரத்திற்கு முன்பு இருந்த முக்கியத்வம் இல்லை. இது சென்ற இருதாறு ஆண்டுகளில் ஒரே ராகத்தில் பல எடுப்புகளுடன் கூடிய வர்ணமெட்டுக்கள் பழக்கத்திற் வந்ததினாலேயே என்று எண்ண லாம். தார-மந்தரங்களும் சம்பந்தாயமான பாட்டில் இன்றும் அனுசரிக்கப்படுகின்றன. அவை குறிப்பிடும் மேல்—கீழ் எல்லைகள் எந்த விதாயின மையமாக எடுத்துக் கொள்கிறோமோ அதைப் பொறுத்தே அமைகின்றன. உதாரணமாக, மத்யஸ்தாயிப் பிரதான மாக அனந்த பைரவியை ஆலாபனை செய்யும்போது மந்தர லக்ஷத்திற்குக் கீழே சஞ்சரமில்லை. ஆனால் தாரஸ்தாயியையே மையமாகக் கொண்டு கீழே ஆலாபனை செய்யலாம். நீலாம்பரியின் தாரம் அல்ப காந்தாரத்தோடு சரி, ஆனால் தாரஸ்தாயியையே மையமாகக் கொண்டால் மத்யஸ்தாயியில் செய்த சஞ்சாரம் அனாதையையும் செய்யலாம்.

ராகத்தை நன்கு புரிந்துகொள்ள மேளகர்த்தாவும் ஆரோஹண- அவரோஹணமும் போதுவே போதாது. அம்ச ஸ்வரங்களே ராகத் தின் ஜீவன். “ஸங்கீத மைய ஸார”த்தில் பார்க்குவதெவர் சொல்கிறார்:

सप्तस्वराणां मध्येऽपि स्वरे यस्मिन् सुरागता ।
स जीवस्वर इत्युक्तः अंशो वादी च कथ्यते ॥

அம்ச ஸ்வரத்தையும் அதன் இயல்பையும் நன்கு உணர வேண்டும். ஏனெனில் அதையொட்டியே மற்ற ஸ்வரங்களின் இயல்புகளும் அமைகின்றன. பாசின ராகங்கள் விஷயத்தில் இந்த நுட்பமும் சம்பந்தாயம் மூலம் காப்பாற்றப்பட்டு வந்திருக் கிறது. ஆனால் மேளங்களே ராகங்கள் என்ற எண்ணம் பரவப் பரவ அம்ச ஸ்வரத்தை தெரித் வழக்கம் குறைந்து வருகிறது. அல்பத்வ-பஹுத்வத்திற்கும் இதே கதிதான். வர்ஜ-ஸ்வரம் என்ற

சொல்லுக்கு முன்னேற்கள் கொடுத்த பொருள் வேறு, காம் கொடுப் பது வேறு. இதிலெல்லாம் ராகஸ்வரமும் மாறுவதோடு ரக்தியும் கெடுகிறது. நவீன சாஸ்திரங்களே இதற்குப் பெருமளவில் பொறுப்பு. பழைய சாஸ்திரநூல்கள், முக்கியமாக தியாகராஜர் காலத்திற் ருச் சற்று முன்பு எழுதப்பட்ட “ஸங்கீத ஸாராம் நாதம்” முதலியன, ராக லக்ஷணங்களைக் கூடியவரை விரிவாகவே கூறுகின்றன. சென்ற 75 வருஷங்களுக்கும் வந்த நூல்களில் கப்பாபாத்திக்ஷிதின் ஸம்பர தாய ப்ரதர்சிவிசே மிகவும் உயர்வான நூல். சில ராகங்களுக்கு அதில் கொடுத்திருக்கும் லக்ஷணம் நடைமுறைக்கு வேறுக இருக்கிறது. (அவரே பல இடங்களில் இதைத் குறிப்பிட்டுக்கிறார்), என்ற காரணத்தினாலேயே அதை ஒதுக்கி விடக்கூடாது. ஒதுக்கினால் இதே காரணத்திற்காகப் பழைய சாஸ்திரங்களில் பலவற்றை ஒதுக்க வேண்டிய நூதன். திக்ஷிதர் ஸம்பரதாயப்படி நாககாக்தாரி ராகத்தின் விவரம் லக்ஷணம் ஸம்பரதாயப் ப்ரதர்சிவி யில் பார்த்தால் தெரியும். வேறு ஏதோ அப்டவணையையப் பார்த்து விட்டு அதற்குப் பொருத்தமில்லையென்று “ஸாஸ்திரகாப்” என்ற க்ருதியிலேயே நாககாக்தாரியை “புவனகாக்தாரி” பென்று மாற்றிய மகாநுபாவர் யாரோ?

ப்ரபத்தம்

லக்ஷயத்திலிருந்து லக்ஷணம். அபிபத்தம் என்ற மனோதர்ம சங்கீதத்துக்கு அடிப்படை திபத்தம் என்ற உருப்படிக் வகைகள் ஒன்றாக மாற்றுவதற்குத் தமையாக மதுகர்ஷ்டக சங்கீதத்திற்கு முக்கிய லக்ஷயமாகத் திகுப்பவை தியாகராஜர், திக்ஷிதர், சியாமா சாஸ்திரி போன்ற மேதைகளின் க்ருதிகள், ஆதிப்பய்யர், விணை குப்பையர் போன்றவர்களின் வர்ணங்கள், புத்தரதாஸர், பைதால குருமூர்த்தி சாஸ்திரி இவர்களின் கீதங்கள், சியாமா சாஸ்திரியின் ஸ்வர ஜாதிகள் முதலானவைகளாம். இவைமேதைத்தையும் ப்ரபத்தம் என்ற பொதுப் பெயரின் கீழ் சொல்லலாம். முன் காலத்தில் உருப்படிக்கப் ப்ரபத்தம், வஸ்து, ரூபகம் என்ற பல பெயர்களைச் சொல்லி அழைத்தார்கள்.

உருப்படிகளின் ஸ்தூல அமைப்புகள், பிரிவு-முறைகள் (classi- fication) இவைகள் கணிக்கப்பட்டும், யுத்தி பூர்வமான முறைகளி லும், பற்பல இலக்கணங்கள் வளர்த்திருக்கின்றன என்றாலும், ரக்தி பூர்வமாகக் கலை நுட்பங்களை விளக்கும் முறையில் இதில் ஆராய்ச்சி அதிகம் செய்யப்படவில்லை. தியாகராஜர் க்ருதிகளில்

etc., besides his kavyas on puranic themes. The slokas and songs in the Śivā Giti also will bear out the fact that the author was a profound Bhakta.

The Work

Śivā Giti is a musical composition modelled on the famous Ashtapadi Gita Govinda of Jaganadeva. There is one (sometimes two) sloka followed by a musical composition of five stanzas. Since all the songs have five charanas the work is also called Panchapadi. This, however, is not a name given to it by the author. Unlike Gita Govinda, however, no story is developed in it. The verses and songs are in praise of the Bhagavati of Mukkola Temple.

Mukkola (known as Mukkuthala in official village records) is a village near Ponnani in Kerala State. There are a group of temples there, the important one being that of Ambā or Vishnumāyā. The story goes that Sankara Bhagavatpada when passing by the place had a vision of a lustrous image. He did penance there and Vishnumāyā appeared before him and blessed him. At Sankara's request she agreed to remain there as a 'Svayambhu Vighraha'. There are three temples there. Melekkāvu Bhagavati or Vishnumāyā, Kizhekkavu Bhagavati or Durgā and Kannenkavu Bhagavati or Bhadrakālī. Of these the Melekkāvu Bhagavati's temple is the most important.

It is the general belief that those who regularly pray at the Melekkāvu temple would get their desires fulfilled, whether it be wealth, issues, proficiency in letters or arts, or what one wills. The temple therefore used to attract the literary personalities of Kerala. Melputhur Narayana Bhatta, the famous author of Nārāyaṇeeyam on Guruvayoorappan was a devotee of this temple and he has composed seventy verses describing the feet of the Goddess. The work is known as Śrīpāda Saptati.

The famous Uddanda Sastri makes an inspiring reference to this temple and the deity in his Kokilasandesa (part I stanza 77). In Bringasandesa of Vasudeva also there is reference to this temple. It is therefore not surprising that Ramapanivada also thought of composing songs in praise of this Bhagavati.

मनोव्रतार्थगुणोत्तिष्ठयशस्वद्वय गीतप्रदमोक्षदशः ...
मन्ददिमन्मन्त्रममृतेषु विन प्रयत्ने गमकेषु दशः ...
स्वयंभुवनां परिमाणवेदी यदप्रयत्नेषु जितश्रमश्च ॥

The name Mukkola seems to be the slang expression for Mukkavala meaning junction of three roads. Its name has been Sanskritized as Muktisthala, which in Malayalam has become Mukkuthala in official records. I have visited the temple recently. I am sorry to say it has lost its old glory, and it is in a neglected condition. It is a pity that the H.R. Endowment Board continues to neglect it. In the fifth stanza of each Panchapadi, Ramapanivada refers to the deity as Muktipuravasini, Muktipuresvari etc., and prays for her blessings.

The first mention about Śivā Giti seems to be in the Malayalam work Kerala Sahitya Charitram of Mahakavi Ullur Parameswara Iyer. The author refers to this work only as Panchapadi and does not mention the name Śivā Giti, which is the name given to it by Ramapanivada. Sri Vadakkumkoor Rajaraja Varma Raja has dealt with Śivā Giti in detail in his book Kerala Samskrita Sahitya Charitram. Sri Raja had access only to the portion of the copy of the manuscript with (late) Sri K. N. Pisharodi. To my knowledge no one has attempted to set these songs to notation so far.

Śivā Giti consists of six cantos, each Canto having six songs. There are eight or ten slokas in each Canto. The slokas are in different metres. Most slokas also have some musical value and can be recited in a Raga or as Ragamala.

The first two cantos are styled Angavarṇana Prakarana by the author himself. The author gives a head-to-foot description of Devi in the various songs.

In the palm leaf manuscript obtained by me the first two songs (in Nata and Bhairavi) are lost since the palm leaves are damaged. The ragas of the songs are seen. The Tala of the first song is seen but not of the second. The third Panchapadi describes Parvati's tresses, the 4th and 5th her eyes, the 6th her face, 7th and 8th her breasts, 9th her arms, 10th her waist and 11th and 12th her feet. The interspersed slokas also deal with the description of various parts of her body.

The 3rd canto is called by the author himself as Sankeerna Varnana. It is a miscellaneous description of the Devi's sportive

எல்லாம் கற்றவாயிற்றே என்று அங்கு போனால், அங்கும் ஏம, அதீத அனுகத அழகுகளோடு ஸ்வரவகு சுத்தத்தையே காண்கிறோம்; அவரையும் தள்ளிவிடலாமா? புகழ்பெற்ற வர்ணங் களுக்குப் போகலாமா? அங்கும் அப்படியே, அழகாகக் கற்பனை ஸ்வரம் பாடுபவரை, “பொருத்த நிமித்தத்துடன், வர்ண ஸ்வரங்கள் மாதிரி பாடுகிறார்” என்று சாஸ்திர சம்பந்தாயக்ஞர்கள் மெச்சு வதுண்டு. அது அறியாமையினால்? அடிப்படை ஆராய்ச்சியே இக்கேள்விகளுக்கு விடைதரும்.

மேளம்

சாஸ்திர ஆராய்ச்சியின் மூலம் அறியக் கிடைப்பது, மேளங் களென்ற வகுப்பு முறை வீணையை அடிப்படையாகக் கொண்டு எழுந்தவையென்பதே. வீணையின் அமைப்பும் வாசிப்பு முறையும் மாற மாற, மேளங்களின் அமைப்பும் எண்ணிக்கையும் மாறின. ராமாமாத்யரின் வீணைகள் வேறு. அவருக்குப் பிறகு வந்த ஸோம நாதரின் ருத்ரவீணை வேறு, பின்னதே இப்பொழுது தென்னாட்டில் கையாளும் ஸ்வரவதி வீணை என்ற ரகுநாத மேள வீணைக்கு அடிகோலியது. இதைக் கொண்டே வேங்கடமகி 72 மேளங்களை வகுத்தார். அவர் செய்தது பெரும் சேவை. ஆனால் அந்தந்த ஸ்வரஸ்தானங்களிலேயே மொட்டையாகப் பிடித்தால் ராகங்கள் வரும் என்று அவர் சொல்லவில்லை. நாம் சொன்னால் அது அவருடைய நினைவுக்குத் தங்கிழைப்பதாகும். வீணையில் தந்தியை இழுத்துப் பிடித்து இரண்டு ஸ்தானங்களுக்கு இடையே வேண்டிய ச்ருதியைக் கையாள வசதியுண்டு. இதை மறந்து, இந்த நூற்றாண்டு ஆரம்பத்தில் நவீன சாஸ்திரங்கள் பல ஆர்மோனியம் மூலம் ஸ்வரங்களை நிர்ணயிக்க முற்பட்டன. அதன் விபரீத விளைவு இன்னும் ஓய்ந்தபாடிಲ್ಲ.

மேளங்களுக்குப் பெயர்கள் 2 அட்டவணைகள் மூலம் வந்திருக் கின்றன. ஒன்றுக்கு அதிகப் பிரசாரம். ஆனால் இவற்றில் ஒன்று கூட வேங்கடமகி செய்ததில்லை. ஏன் வேங்கடமகியோடு நிற்கக் கூடாது? இன்றைய நிலையில், ராகங்களே நாதவ்யத்திகள், மேளங் களல்ல என்ற எண்ணம் வித்யார்த்திகள் மனதில் ஊறவேண்டு மானால், மேளங்களுக்கு பெயர் சொல்வதையே கைவிடுதல் நலமென்று நினைக்கிறேன். இதைப்பற்றி விரிவாக இன்னொரு சந்தர்ப்பத்தில் கவனிக்கலாம்.

ஸ்வரம்

स्वयं यो राजते यस्मात् तस्मादेषः स्वरः स्मृतः

—புருஷத்தேசி

ஸ்வரங்களுக்கும் ஸ்வரஸ்தானங்களுக்கும் உள்ள குழப்பம் இன்று அதிகம். முன்பும் இராமலில்லை. ஸ்வரங்கள் நாம் பார்க்கும் வர்ணங்களைப் போன்றவையே. வானவில்லில் பார்க்கும் அவற்றை ஏழாக அறிவது போல் ஸ்வரங்களையும் ஏழாக அறிந்தார்கள். இன்று நாம் Standard Colours என்பது போல் Standard-Scale-ஐ ஷட்ஜகிராமம் என்று குறிப்பிட்டு அதில் ஏழு ஸ்வரங்களும், நீண்டு ஒலிக்கும்போது, எவ்வளவு பரிமாணம் பெற்றிருந்தன என்றே பேசினார்கள். (மத்யம, காந்தார கிராமங்களைத் தற்போதைக்கு விட்டு விடுவோம்). அதைக் கொண்டே சுத்த ஸ்வரங்கள், விக்ருத ஸ்வரங்கள், ஸ்வர சாதாரணங்கள் என்ற காகலி, அந்தர கைசிகி ஸ்வரங்களைப்பற்றியும் பேசினார்கள். அப்பொழுது யாழ்ப்பான்ற தந்தி வாத்யங்கள் மட்டுந்தான் இருந்தனவா, வீணை போன்று (இத்தனை மெட்டுகள் இல்லாவிடினும்) தண்டியுடன் கூடிய வாத்யங்கள் இருக்கவில்லையா என்று நிச்சயமாகச் சொல்லமுடியாது.

ஒன்றுமட்டும் நிச்சயம். குழைவில்லாத ஸ்வரம் உணர்ச்சியின் ஒலியாகாது. பேசும் பாஷையிலேயே சிறிதளவாவது ஏற்றம் இறக்கம் இருந்தால்தான் உணர்ச்சி வெளிப்படுகிறது. உணர்ச்சியின் பாஷை யாகிய சங்கீதத்தில் ஸ்வரங்கள் குழைந்து பேசுவதே இயற்கை. அதுவும் Melody என்ற தத்வத்தில் இயங்கும் நம் இந்திய சங்கீதத்தில் ஒரு ஸ்வரம் அதற்கு நியதியாயுள்ள ஓசையளவுக்குள்ளேயே ஏறி இறங்கிப் பேசலாம். மற்றொரு ஸ்வரத்துக்குப் போகும்போதும் பலவித அசைவுகளுடனும் போகலாம். இவற்றையே கமகங்கள் என்கிறோம். கமகத்தில் போதிய அளவு ஆராய்ச்சி செய்யப்பட வில்லை. ராகலக்ஷணத்தில் அது ஒரு பெரும்பகுதியானதினால் விஞ்ஞான முறையில் செய்யப்படும் ஆராய்ச்சிகள் இந்த விஷயத்தில் அதிகக் கவனம் செலுத்தவேண்டும் எனக் கோருகிறேன். இல்லை யேல் ஸ்வரஸ்தானங்களே ஸ்வரங்கள் என்ற தவறான அபிப்பிராயம் வேரூன்றிவிடும்.

ச்சுதிகள்

ஏழு ஸ்வரங்களை ஏழு நிறங்களுக்கு ஒப்பிட்டேன். பச்சை நிறத்தை எடுத்துக்கொண்டால் அதில் பல அலகுகளை (shades) நாம் அறிகிறோம். அவை போன்றவையே ச்ருதிகளும். ச்ருதி

FRETTED VĪNĀ IN INDIAN SCULPTURE*

Shri G. H. Tarlekar

I have discussed in this paper the earliest appearance of fretted vīṇā in Indian sculpture.¹

The Nāṭya-śāstra says in chapter XXXIV that the two vīṇās Citrā and Vipāñci are the major ones and those like Kacchapī, Ghoṣakā and others are minor ones. In chapter XXIX, Citrā is described as having seven strings and Vipāñci, nine strings. The former was to be played by fingers, while the latter with a koṇa. Nānyadeva says that Citrā with its seven strings is meant for the seven notes of the scale, while the latter provides Antara Ga and Kākali Ni with its two additional strings.

Guṭtilajātaka (vol. II, p. 248) also gives the idea that the vīṇā had seven strings for the seven notes of the scale. In the competition, Bodhisattva broke the seven strings one by one and still the notes could be continued. In Vīṇāthūpajātaka (vol. II, pp. 224-226) the hunch-back is compared to the vīṇādaṇḍa with broken strings.

This² old vīṇā is the harp-type one having a hollow belly covered with a board or stretched leather. The belly is broader towards the back where its end is rounded and tapers towards the front, and it is continued into an upstanding curved arm. The strings are stretched one above the other, from this arm to the belly. These strings vary in their length. Dr. Coomarswamy says that it can be safely assumed that the same harp-vīṇā is referred to in the still earlier Vedic literature.

We find this harp-vīṇā (sketch 1) with minor variations in the available sculptures of the Sanchi, Bhaja, Bharhut (2nd to 1st cent. B.C.), Amaravati (1st to 2nd cent. A.C.), Nagarjuna-konda (2nd

to 4th cent. A.C.) etc. and even at Modhera (1st quarter of 11th cent. A.C.) and on Samudragupta's coin and in terracotta figures as well. (It was usually placed on the lap and played with fingers or Koṇa, the plectrum). At Bodhgaya, in one sculpture, it is held vertically in the left hand. Perhaps it was supported by a sling over the shoulder sometimes. At Modhera also we get this type with five strings. One string might have been used in this type of vīṇā to produce more than one note by stopping it and thus shortening its length to effect higher pitch. In the Sanchi museum (1st cent. B.C.) the vīṇā (sketch 2) with seven strings is not of this harp-type.

The other type of vīṇā (sketch 3) represented in sculptures is like guitar. It is found in as early as Amaravati and Nagarjuna-konda sculptures. Pawaya (Gupta period) has both these, harp and guitar type vīṇās. The Ajanta paintings (4th cent. A.C. to 6th cent. A.C.) have this guitar-type with four, five or six strings. It was usually plucked by the right hand and played by the left hand. Pattadakal temple (8th cent. A.C.) has a sculpture (sketch 4) in which a vīṇā with four strings is carved, slightly different from the guitar type. The violin type is said to be found in the Chidambaram temple.³

As regards the vīṇā with one string, we have specimens in Ajanta, Badami (7th cent. A.C.) and Ellora (8th cent. A.C. to 11th cent. A.C.) etc. In one variety (sketch 5) it is placed on one hand and played by a koṇa or without it, with the other hand. It has a half gourd or a full gourd at the upper end. In Delwara temple (11th cent. A.C.), we get the vīṇā (sketch 6) with one string and one gourd at the upper end or two gourds (sketch 7), one at each end, and played by the fingers. In the sculptures of Sarasvati of Pala period (8th cent. A.C. onwards), we get this vīṇā.

But in all these types, the frets are absent. Someśvara (1st quarter of the 12th cent. A.C.) describes Kinnari vīṇā with fourteen frets which were meant for the notes of the two octaves. Before that Nanyadeva (11th cent. A.C.) has also described the use of frets in connection with Kinnari. Saṅgha Ratnākara of Saṅga-deva (13th cent. A.C.) also describes the Kinnari with fourteen

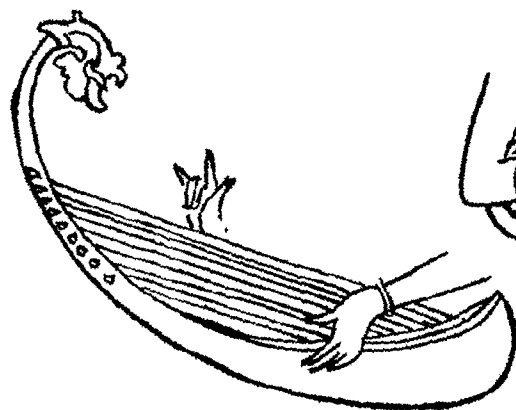
* Paper presented to the Fine Arts Section, 21st Session, All-India Oriental Conference, Srinagar, 1961.

1. The numbers in this article refer to the sketches of vīṇās given on the last two pages.

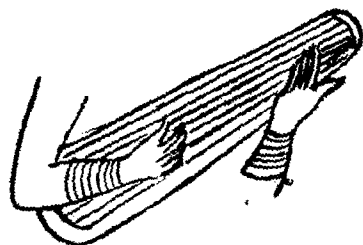
2. 'The Parts of Vīṇā,' by A. K. Coomarswamy, *Journal of American Oriental Society* 1931, pp. 244-253.

3. See *Journal of the Music Academy, Madras*, Vol. XIX, pp. 58-70.

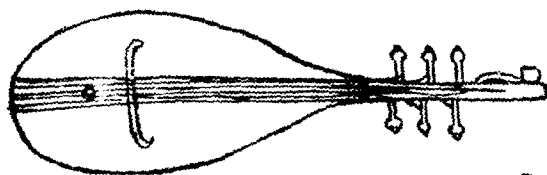
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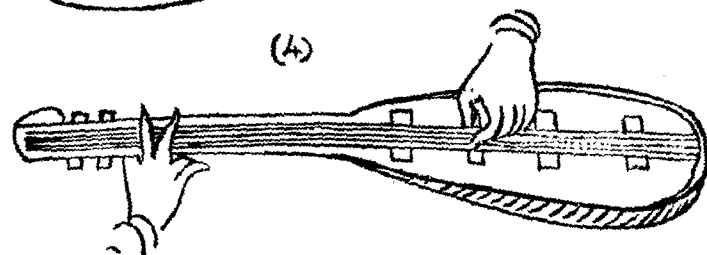
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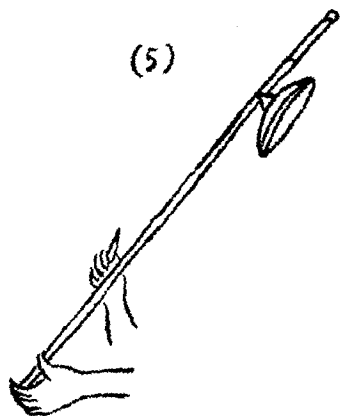
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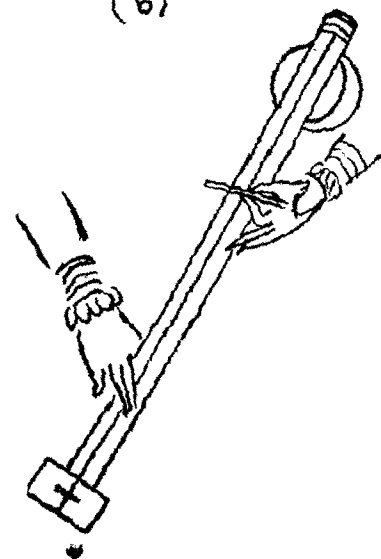
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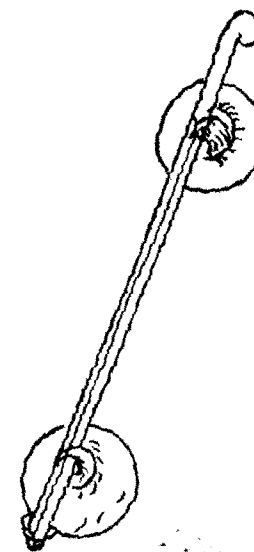
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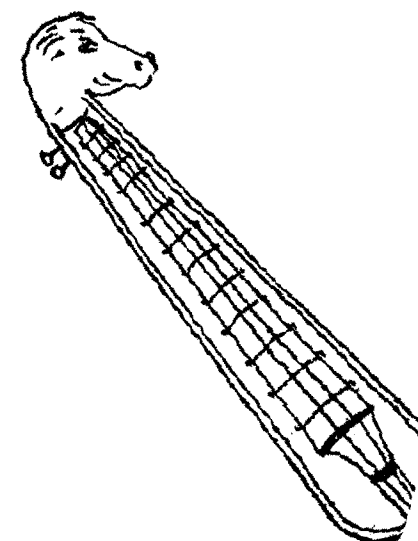
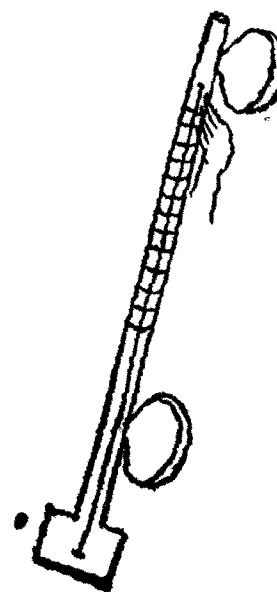


(7)



(9)

(8)



frets and later on Kumbha as well. All these authors describe frets in connection with Kinnarī vīṇā.¹

I was able to get two specimens of fretted vīṇā in Belur temple (1st quarter of the 12th cent. A.C.). In one case, the vīṇā was broken and hence it was not possible to have a complete idea. But to the left hand side of the main entrance there is a small female figure (most probably that of a Sarasvatī) sitting and playing on vīṇā (sketch 8). It is played by fingers and has thirteen frets. Then in the temple of Vastupāla and Tejapāla (13th cent. A.C.) on Mt. Girnar I found another sculpture of fretted vīṇā (sketch 9), having thirteen frets and played with fingers.

The late Shri Ramakrishna Kavi has described Mataṅga Kinnarī with fourteen frets in his *Bharatakośa*, perhaps on the authority of Kumbha (beginning of the 15th cent.). Kumbha² describes three types of Kinnarī, small, medium and big, as given in the *Bṛhaddēśī* of Mataṅga. Mataṅga is dated by Shri Kavi as belonging to the 9th century A.C. But Nānyadeva mentions Mataṅga as Caitrika (one who plays on Citrā vīṇā). He has described Sarasvatī vīṇā according to Mataṅga. This vīṇā was very important as it gave all the svaras, śrutis and murchanas. The three types of Kinnarī which have been described by Kumbha according to *Bṛhaddēśī* are treated by Śārṅgadeva as the deśī (regional) Kinnarīs, after first describing the small and the big Kinnarīs. I doubt whether the word 'deśī' in *Saṅgīta Ratnākara* gave the idea of *Bṛhaddēśī*. The reference to the *Bṛhaddēśī* by Kumbha makes Mataṅga the originator of the Kinnarī vīṇā with frets. This view is mentioned by Prof. Bṛhaspati³ also. In the largest type of Kinnarī with three gourds the frets may be also eighteen according to Kumbha, for four more notes of the tāra

1. A specimen of this type is actually available with three gourds, 2 or 3 strings and ten frets among the peasants and the lower classes of Mysore and South Canara.

2. तिस्रः किन्नरीणाः स्युर्वृद्धदेशीसमाश्रिताः । बृहती मध्यमा लघ्वीत्यथासां लक्षणं ब्रूवे ॥ कुम्भ, भरतकोश under मर्तङ्गकिन्नरी

3. Bhārata kā Saṅgīta-Siddhānta,—p. 297.

register. *Saṅgīta Ratnākara* allows the use of two or three more frets in addition to the fourteen. He has given¹ one view according to which the number of frets should be thirteen as well. Vema² says that the Kinnarī was called Rudravīṇā.

Mattakokilā had twentyone strings for the notes of the three registers. Ghoṣā had one string and a gourd. It was the Prakṛti, the original source of the other vīṇās of its type. Nakulā had two strings and Tritantrikā, three. *Saṅgīta Ratnākara* says that the Mattakokilā is the principal vīṇā. According to Shri Kavi, Bharata was the player of this vīṇā. Prof. Bṛhaspati understands³ the Vainika in the *Nāṭyaśāstra* as Mattakokilā-player.

I have already pointed out that Bharata has given the Citrā and Vipañcī as the major vīṇās. Jātakas also refer to the Sattatantrī often. With the addition of strings, two octaves could be had and lastly, with twentyone strings, three octaves. The Sanchi illustration where the vīṇā is not bow shaped, seems to be the forerunner of the later Mattakokilā or the Svaramaṇḍala of the mediaeval times. The guitar type vīṇā with four, five or six strings could also give more notes by being pressed as in the case of violin. The vīṇā with one string and gourd (which was sometimes half gourd also in the earlier period) was used to give all the necessary notes. Hence, Mataṅga says that Sarasvatī herself dwells in it. It had two gourds also. Upto the 10th century A.C. or even afterwards, we find this type. The frets were added to facilitate the production of the different notes. We get the earlier illustration of vīṇā with frets at Belur. Nānyadeva of the 11th century mentions frets in connection with Kinnarī. Hence I suggest that the fretted vīṇā with frets for all the svaras came into vogue in India somewhere between the 10th cent. A.C. and the 11th cent. A.C.

1. केचित्त्रयोदशैवात्र सारीर्निदधते बुधाः ॥ VI-306

2. एतास्तु किन्नरीः प्राहुः रुद्रवीणाख्यया जनाः । वेमः
Bharatakośa—Rudravīṇā.

3. Bhārata kā Saṅgīta-siddhānta—p. 19, foot-note.

THE GITAGOVINDA-PADAGĀNA IN THE BACKGROUND OF THE PADĀVALĪ-KĪRTAN OF BENGAL

Swami Prajnanananda

The *Padāvalī-kīrtan* of Bengal is a classical type of *nibaddha-karaṇa-prabandha-gāna* of the *Sūda*-class. It is possessed of *dhātu*, *aṅga*, *tāla*, *rāga*, and different emotional contents. It is devotional-cum-spiritual in nature. It has a tradition and a special feature of its own. Its *sāhitya* in sweet *vrajabūli-bhaṣā* as well as the method of improvisation or *gayakī* are unique ones.

I proceed herewith to prove briefly that the *Gītagovinda-padagāna* of Kavi Jayadev really forms the background of evolution of the *Padāvalī-kīrtan* of Bengal. But before I proceed, I would like to say that the word '*kīrtan*' is a general term that conveys the idea of a devotional song or devotional songs, sung in eulogy of a god, a deity, or a superman, and for that reason it is also called the *Yaśogāna* or *Kīrtigāthā-gāna*. The dictionary meaning of the term, *kīrtan* is *kīrti*—*kṛita*+*kthin* in relation to *khyātiḥ* or *yaśaḥ* i.e., reputation. The *Vācaspatyābhidhāna* states: "*khyātibhede amaraḥ / khyātibhedaśca dhārmikatvādi-praśasta-dharmavatvena nānā-deśīya-kathana-jñāna-viśayatā / kīrtiśca jīvato mṛtasya vetyatra viśeṣo nāsti / * * tatra dānādiprabhavā khyātiḥ kīrtiḥ śauryādiprabhavā khyātiryaśa iti kecid yaśaḥkīrtyor-bhedamāhuḥ*." Manu has said also in his *Saṁhitā*: "*prajñāṁ yaśas'ca brahmavarcasameva ca*". So it is clear that the term '*kīrtan*' is a song in praise of conception or knowledge, or quality, or power or glory, of a god or a superman. In the *Bhāgavatam*, *kīrtan* or *kīrtigāna* has been used for a song in praise of divinity and greatness of Śrī Kṛṣṇa. In the 15th-16th century A.D., Śrī Chaitanya and his followers used this song for signifying the divine sportive play or *līlā* as well as greatness or *mahimā* of the all-powerful Creator. In the *Pañcarātra-saṁhitā*s and *Purāṇas*, the word *kīrtan* has been used for singing a song in praise of Vāsudeva or Viṣṇu and his different emanations. As for example, in the *Bhāgavatam*, it has been mentioned: "*randh-rān veṇoradharasudhayā pūrayan gopavṛndairvṛndārāṇyaṁ svapada-ramaṇaṁ prāvīśad gitakīrtiḥ*." The term *gitakīrtiḥ* has been

defined as "*gītā kīrtiḥ yaśaḥ yasya sa Śrī-Kṛṣṇaḥ*", i.e. *kīrtan* means a kind of song (*gāna*), sung in praise of divine sportive plays of Śrī Kṛṣṇa, and it is sung by a band of singers in a raised voice: "*gāyanta uccāiramumeva saṁhataḥ*" (X. 30. 4). In all parts of India, *kīrtan* is sung in praise of Śrī Kṛṣṇa or Viṣṇu-Bhagavān by the band of singers, and it is recognised as the devotional *bhajan*. In Bengal, it evolved first in the form of the *Nāma-kīrtan* and was introduced by Śrī Chaitanya himself; and then in the form of *Rāsa* or *Līlā-kīrtan* and it was introduced by Narottamadās in a Vaiṣṇava festival at Khetari, in the mode of classical *dhrupada* in *vilambita-laya*.

Regarding *kīrtan*, one of the Vaiṣṇava savants, Gopāla Bhaṭṭa has said in the *Haribhaktivilāsa* (XI. 239): "*kalau saṁkīrtya kes'avaṁ*" or "*kalau taddharikīrtanāt*." Saṁātana Goswāmī has also said: "*saṁkīrtanaṁ nāmoccāraṇaṁ gitaṁ stutiśca nāma-mayī*." That is, *kīrtan* is sung in raised voice with the name of Śrī Kṛṣṇa. Gopāla Bhaṭṭa has prescribed this type of *kīrtan*, as it is a combination of *nṛtta*, *gīta* and *vādyā*. He has said that this type of *kīrtan* is meant for the Vaiṣṇavas i.e. for the devotees of Viṣṇu-Kṛṣṇa. In South India, the devotional *kīrtan* was prevalent among the mediaeval Saint-singers, viz., the *Nāyanmārs* and *Alwārs* of Tamil land, and it was then introduced by their successors in *Karṇāṭaka*, *Mahārāṣṭra*, *Gujarāt* and other places.

Sometimes it is believed that *Padāvalī-kīrtan* evolved from the *Nāma-kīrtan*. But that is not correct, as from a close study of both *Padāvalī-kīrtan* and the *Gītagovinda-padagāna* it is known that *Padāvalī-kīrtan* evolved with the essential materials of the *Gītagovinda-padagāna*, which also evolved after the ideal of *Caryā* and *Vajra gānas* of the *Vajrayāna* and *Sahajayāna* Buddhists in the 12th century A.D. It is also known from the comparative study of both the *gānas*, *Gītagovinda* and *Padāvalī-kīrtan* that both the *gānas* were composed as the means of worship or *upāsanā* in twofold ways, and they were known as *aīśvarya* in the *vidhīmārga* and *mādhurya* in the form of *rasāsvādāna* or realization of different divine aesthetic sentiments. The author of the *Gītagovinda* has made Śrī Kṛṣṇa the centre of the themes of all songs, and has recognised him as the embodiment of prime-sentiment, *śṛīgāra*. Similar conception is also found in the *Padāvalī-kīrtan*.

Besides, it is evident that both Kavi Jayadev and the later mystic Vaiṣṇava composers (Mahājanas) have adopted *Rādhā-Kṛṣṇa-tattva* as the central theme of their *padas* and *padāvalis*, and from this adoption, the different *pālāṅgas* like *māna*, *dāna*, *kaṇḍitā*, *māthura*, *rāsa*, *naukāvilāsa* etc. were composed in the *Padāvalī-kīrtan*. It is generally believed that *Rādhā-Kṛṣṇa-tattva*, associated with *bhaktitattva*, evolved from the Bengal Vaiṣṇavism that was introduced by Sri Chaitanya. But that is not correct, as the *Rādhā-Kṛṣṇa* cult was prevalent even before Jayadev and Chaitanya. Well has it been said by Dr. S. K. De in his *Early History of the Vaiṣṇava Faith and Movement in Bengal* (1942): "Long before Chaitanya, the melodious *Padāvalis* of Jayadev in Sanskrit (?) and the songs of Chāṇḍīdāsa in Bengali had also popularised the *Rādhā-Kṛṣṇa* cult with their largest of Vaiṣṇava devotional sentiments. Even if Chaitanya's religious personality started a new movement or gave a new interpretation to an old faith, his affiliation to the whole trend of Vaiṣṇava tradition of the past cannot be doubted, and its influence on him must have been varied and abundant." Further he has said, "A Chaitanyite Vaiṣṇava would regard the *Gītagovinda* not merely as a poetical composition of great beauty, but also as a great religious work, and would feign explain it in terms of his *Bhakti-rasa-sāstra*. But it must not be forgotten that Jayadev's poem was composed nearly three hundred years before the appearance of Chaitanya and before the promulgation of the *Rasa-sāstra* of Chaitanyaism." So leaving aside all the controversial discussions, it can safely be taken that the *Padāvalī-kīrtan*, which was mainly based on the Bengal Vaiṣṇavism, adopted the main principles of *Rādhā-Kṛṣṇa-tattva*, together with *rāsātattva* from those, contained in Jayadev's *Gītagovinda-padagāna*.

The *Padāvalī-kīrtan* took a new and novel course during the time of Narottamadās in the 16th century A.D. It has already been said that Narottamadās introduced the *garāṇhātī* style of *kīrtan* in slow tempo, in the mode of the classical *dhrupada* of the North Indian Hindustani music. It is a fact that afterwards different styles of *manoharasahī*, *reṇṇī*, *mandārīnī*, *jhārkhaṇḍī* etc. *kīrtanas* evolved with their special tempo and features, but all of them had their central theme, the *Rādhā-Kṛṣṇa-tattva*, as we

find it in the *padagānas* of the *Gītagovinda*. From the observation we find that the *Gītagovinda* is divided into twelve chapters (*sargas*) and each chapter is named after each divine aspect of Śrī Kṛṣṇa, the hero or Nāyaka of the songs. Similar things also happened in the *pālās* of the *Padāvalī-kīrtan*. The mystic Vaiṣṇava composers have composed different *pālās* or plots of the *kīrtan*, describing the sportive plays of Rādhā-Kṛṣṇa, and their central themes are Rādhā and Kṛṣṇa, the hero and heroine of the plays. And it should be noted that all the *pālās* are saturated with aesthetic sentiments and moods (*rasas* and *bhāvas*). It is quite true that the Vaiṣṇava Ālamkārikas like Rūpa Goswāmī, Kavi Karṇapūra, Pīṭambaradās and others have afterwards elaborately described sixtyfour sentiments in their *Ujjvalanīlamanī* and *Bhaktirasāmṛtasindhu*, *Alaṅkāra-kaustubha*, and *Rasamañjarī*, etc., in connection with the *Padāvalī-kīrtan*, and thus helped the later composers to divinise the themes of the *Padāvalīs*. Not only Pūjārī Goswāmī and Rāṇā Kumbha, but also all the commentators of the *Gītagovinda* have described how Kavi Jayadev has divinised his *padagānas* with aesthetic sentiments and *Nāyaka-Nāyikā-bhāvas* long before Rūpa Goswāmī, Kavi Karṇapūra and other later Vaiṣṇava Ālamkārikas described and classified the *rasas* and *bhāvas* in their respective works, for the purpose of their proper uses in the *Padāvalī-kīrtan*. It is also found that like Jayadev (as it is evident from the *padagānas*), the Vaiṣṇava Goswāmī's have also divided the prime-sentiment, *śṛṅgāra* into *vipralambha* and *sambhoga*. The former has again been divided into *Pūrvarāga*, *māna*, *premevaicitta* and *pravāsa*, and the latter into *saṁkṣipta-sambhoga*, *saṁkīrṇa-sambhoga*, *sampanna-sambhoga* and *saṁṛddhi-sambhoga*. Again the eight sub-sentimental moods like *abhisārikā*, *vāsakasajjā*, *utkanṭhitā*, *vipralabdā*, *khaṇḍitā*, *kalahāntarītā*, *proṣitabhartṛkā* and *svādhīnabhartṛkā* were divided into sixty-four ($8 \times 8 = 64$) sentiments. The manifestations of these sixty-four sentiments are also found in the *padagānas* of the *Gītagovinda*. The eight main sentiments, as described in Bharata's *Nāṭyaśāstra*, are quite evident in the *Daśavatāra-stotra*, as described by Kavi Jayadev, and those main sentiments are *śṛṅgāra*, *hāsya*, *karuṇa*, *raudra*, *vīra*, *bhāyanaka*, *bībhatsa*, and *adbhuta*. In the commentary of the *gāna*, "*śrīta-kamalākuca-maṇḍala*" etc. (No. 2), Pūjārī Goswāmī has stated: "*daśava-*

tārān kurvate śrī kṛṣṇāya sarvākārāṇāṇandāya tubhyam namo'stu/
daśākṛtītvam prakṛtyannāha/mīnarupeṇa/ ... śrī kṛṣṇasya sarva-
nāyaka - śīroratnatā - pratipādanāya dhīrodattatvādicaturvidha-
nāyaka-guṇa-saṁvayena sarvotkarṣāvīrbhāvanam prārthayate
śrītakamaletyādibhiḥ¹ It has already been said before that the
eight main *rasas* (though afterwards one or two more sentiments
like *śānta* and *vatsala* were added) have been used in the
Padāvalī-kīrtan of Bengal. And it should be remembered that
the Nāyaka, Śrī Kṛṣṇa has been conceived as the embodiment
of *śṛṅgāra-rasa*.

Regarding the composition of different *pālās* (or plots) of the
later *Padāvalī-kīrtan*, it can be said that their ideas are contained
as germs (*bijākareṇa*) in the *Gītagovinda-padagānas*. I would like
to draw the attention of the readers to the following lines of the
Gītagovinda, which really gave the inspiration for composing
different *pālāgānas* like *māthura*, *dāna*, *rāsa*, etc. of the latter
Padāvalī-kīrtan. The lines are :

- (a) Viharati Harirīha sarasa-vasante, etc. (I. 28).
- (b) Vṛndāvana-vipine parisara-parigata-yamunā-jalapute,
etc. (I. 34).
- (c) Rāsarase saha nṛtyaparā Hariṇā yuvatīḥ praśaśamse,
etc. (I. 45).
- (d) Vṛndāvana-vipine lalitāṁ vitanotu, etc. (I. 47).
- (e) Rāsollasabhareṇa vibhramabhṛtāmābhīra-vāmaabhru-
vāṁ, etc. (I. 49).
- (f) Viharati vane rādhā sādharmaṇa-praṇaye harau, etc.
(II. 10).
- (g) Yuvatiṣu valattṛṣṇe Kṛṣṇe viharīṇi māṁ vinā, etc.
(II. 19).

1. In this connection, Dr. S. K. De has said : " The opening Daśa-
vatāra Stotra, as well as the second Jaya-Jaya-Deva-Hare Stotra, presents
Kṛṣṇa in his Aīśvarya aspect, not an Avatāra, but as the veritable Supreme
deity of many incarnations (*daśākṛtīkṛte kṛṣṇāya tubhyam namaḥ*), omitting
all reference to Rādhā but mentioning Śrī or Lakṣmī. As the poem pro-
ceeds, the Dhīrodatta Nāyaka becomes Dhīralalita and all the erotic
Mādhurya implications of the theme are developed to their fullest extent."—
Vaiṣṇava Faith and Movement (Calcutta, 1942), p. 9.

- (h) Govindam vraja-sundarigaṇa-vṛtaṁ, etc. (II. 19).
- (i) Rādhāmādhāya hṛdaye tatyāja vraja-sundarīḥ, etc.
(III. 1).
- (j) Dhīra-samīre yamunā-tīre vasati vane vanamālī, etc.
(V. 9).
- (k) Hari Hari yāhi Mādhava yāhi Keśava mā vada kaitava-
vādaṁ, etc. (VIII. 2).
- (l) Smara-garala-khaṇḍanam mama śīrasi maṇḍanam, dehi
padapallavamudāraṁ, etc. (X. 9).

In this way it can be shown that different *pālāgānas* of the *padā-
valī-kīrtan* were composed by the Mahājana composers with
different sportive ideas which are contained in the *padagānas* of
the *Gītagovinda*.

Besides them, the twelve spiritual principles or *tattvas* like
yugalarūpa, *prakāśa* and *vilāsa*, *rasāsvādāna*, mutual *bhājana*,
bhakta and *bhagavān*, *sādhya*, *sādhana*, *pūrvarāga* and *anurāga*,
abhisāra, *vāsakasajjā*, *milana* and *Rādhā-Kṛṣṇa* are found common
in both the *Gītagovinda-padagāna* and *Padāvalī-kīrtan*. Again
the expression of divine love (*prema*), which has been conceived
in three different ways, *praudha*, *madhya* and *manda* in the *Gīta-
govinda*, has also been adopted in the *Padāvalī-kīrtan*. Some
thousands of *padas* were composed by more than three hundred
Mahājanas like Vaḍu Chaṇḍīdās, Vidyāpati, Guṇarāj Khān, Rāy
Rāmānanda, Murāri Gupta, Govinda Ghose, Vāsudeva Ghose,
Rūpa Goswāmī, Basu Rāmānanda, Yadunāthdās, Vamśīdās,
Balarāmdās, and others, and it must be admitted that they got
inspiration for the composition of those *padas* from those of the
Gītagovinda. Jayadev was a pioneer composer of the *padas* in the
śṛṅgārarasa, which are divine and world-transcending. The
picture of Rādhā, as the divine Nāyikā of Nāyaka, Śrī Kṛṣṇa is
beautifully painted by Kavi Jayadev, and it is said that he got
the idea of Rādhā and Kṛṣṇa from the Vaiṣṇava Bhakti cult which
was prevalent during the time of the Vaiṣṇavite Sena kings
towards the end of the 12th century A.D. "Some are of opinion,"
says Dr. S. K. De, "that the advent of the Karmāṭas in Bengal
with the Cedi prince Karmādeva introduced the *Śrīmadbhāgavata*

emotionalism, which had its most probable origin in Southern India; and it is noteworthy that the Sena kings themselves, who were in all probability Vaiṣṇavas, are described in their inscriptions as Karṇāṭa-Kṣatriyas. There can be no doubt, however, that the first and the most important literary record of pre-Chaitanya Vaiṣṇavism in Bengal is the passionate lyrical poem of Jayadev, which must have been the source of inspiration of such later Bengali poems as the *Śrīkṛṣṇa-kīrtana* of Baḍu Chaṇḍidās (circa end of the 14th century). To this we would like to add that not only Baḍu Chaṇḍidās, but also all the later Vaiṣṇava Mahājana composers composed their *padas* or *pada-sāhityas*, being inspired by the composition of the *Gītagovinda*. It is also a fact that the Rādhā-Kṛṣṇa legend of the *Gītagovinda* inspired Jiva Goswāmī, while he beautifully described Śrī Rādhā in the *Rādhā-prakaraṇa* of the *Ujjvalanīlamanī*. The female attendants like Sakhī, Gopī and Dūti, which are the sweetest imaginative conceptions of Jayadev, have also been adopted in the *padas* of the *Padāvalī-kīrtan* by the Mahājana composers.

So, from the close and comparative study of both the *Gītagovinda* and the *padas* of the *Padāvalī-kīrtan*, it can be concluded that the finest *śṛṅgārarasa-kāvya Gītagovinda* supplied living inspiration to the mystic Vaiṣṇava composers to compose the *padas* of the *Padāvalī-kīrtan*, and thus the *Gītagovinda-pada-gāna* can be recognised as the background of the *Padāvalī-kīrtan* of Bengal.

TWO NEW KRITIS OF SRI MUTHUSVAMI DIKSHITAR

Sivakayarohanesaya (Nagapattanam) in Rudrapriya
and

Sivakamesvaram (Chidambaram) in Arabhi.

Edited By

VINA VIDWAN A. SUNDARAM IYER

1. “शिवकायारोहणेशाय”

॥ रुद्रप्रियारागे रूपकतालेन गीयते ॥

पल्लवी

शिवकायारोहणेशाय नमस्ते श्री ॥ शिव ॥

समष्टिचरणम्

शिवराजधानीक्षेत्रस्थितवरदामयकराय

मध्यमकालसाहित्यम्

भुवनत्रयमोहिताय भोगमोक्षवितरणाय

नीलायताक्षीमनोहराय गुरुगुहमुदिताय ॥ शिव ॥

2. “शिवकामेश्वरम्”

॥ आरभिरागे आदितालेन गीयते ॥

पल्लवी

शिवकामेश्वरं चिन्तयाम्यहम्

चिदानन्दपूजिताम्भोरुहम् ॥ शि ॥

अनुपल्लवी

शिवकामेश्वरीमनोहरम्

श्रीगुरुगुहभक्तवशङ्करम् ॥ शि ॥

चरणम्

मातृविन्दुकलारूपमनिशं नटेश्वरं भानुकोटिसदृशम्

मध्यमकालसाहित्यम्

मन्दितुरगारोहितं गुरुगुहमाहितं चिदम्बरपुरीविलसितम् ॥ शि ॥

1. "शिवकायारोहणेशाय"

22. ॥ रुद्रप्रियारागे रूपकतालान गीयते ॥

आरोहणम् :	सारिगमपधनि सा	अवरोहणम् : सं नी प म गा री सा
०	/4	० /4
पृथ्वी		
सां	सं नि पा म ग री	मा ;
शि	का . या .	रो
मा	पा मा नी नी	सां ;
शा	य न म .	स्ते
नि सं	सं नि प म नि नि प म	मा ;
शि .	का . . या . .	रो
म प	सं नि प म गा री	री ;
शा .	य . न . म .	स्ते
		गा री ;
		ह णे .
		; ; गं रि
		. . . श्री .
		. ; गा री ;
		. . ह णे .
		; सा ; ;
		श्री

०	/4	०	/4
समष्टिचरणम्			
सं नि सां	सं नि पा मा धा	नी	; सां ; सां
शि . व	रा . . जं धा	नी	. क्षे त्र
सा नी	री सं नि प मा पा	नि सं री	मं गं रिं गं री री
स्थि त	व . र . वा .	म . य	क . रा . . य
मध्यमकालसाहित्यम्			
सं नि प म	ग रि प म प धं नि सं	नि ध नि सं	, रि सं नि प री सं
शु व न .	त्र य मो . हि ता य	भो . ग मो	. क्ष वि त र णा य
नि सं रि नं	मं गं रि सं रि सं नि प	म ग रि म	ग रि स नि प सं नि रि
नी . ला .	य ता . क्षी म नो . ह	रा . य गु	रु गु ह सु दि ता . य
			॥ शि ॥

2. “शिवकामेश्वरम्”

29. ॥ आरभिरागे — आदितलेन गीयते ॥

आरोहणम्: स रि म प ध सा		अवरोहणम्: सां ध प म ग रि सा	
/4		0	
पल्लवी			
सां सां	सं नि धा	रि प म ग	सा ;
शिव	का . .	मे . . .	. म्य हम्
स रि	स नि धा	रि प म ग री	; री मं गं री
चि .	दा . .	न . . न्द पू . .	. रु हम् . ॥ शिव ॥
अनुपल्लवी			
पा मा	पा धा	सं नि धा	सां री ;
शिव	का	मे . .	. म . नो रम्
री ;	सं रि सं नि	धा पा ध प म ग	री मं गं रि सं री
श्री .	गु . रु .	गु ह म . . .	. . क र म् . ॥ शिव ॥

/4		0	
चरणम्			
पा ;	पा पा ; पा	प म पा	ध प म ग रि स रि म
ना	द बि न्दु	क . ला	म . नि . शम् . .
रि प म ग री	स रि	सा ;	सं नि धा धा पा
न . टे . .	श्व . रं	भा .	स . ह शम्
मध्यमकालसाहित्यम्			
धा प	प म प ध	सं ध रि सां रि सं रि रि	प म री म प ध रि
न न्दि	तुर गा .	रो . द्वितं गु रु गु ह	र पु री विल सितम्
स्वरम्			
सां ,	सं नि ध ध प-	ध प म ग रि स री	स रि म ग रि म प ध
सां ,	सां रि ध सं	रि पं मं गं रि सं री	ध-रि म-स रि म प ध ॥
			॥ शिव ॥

1. “சிவகாயாரோஹணேசாய”

22. சூத்ரப்பியா ராகம்—ரூபக தாளம்

அவை: ஸ்ரீ ப ம க ர ஸ ர

ஆ: ஸ ர ி க ம ப த நி னி ஸ ர

0	/4	0	4
பல்லவி			
ஸ் ர ஸ் ர	ஸ் நி ப ர ம க ரீ	ம ர ;	; க ர ரீ ;
ஸ்ரீ வ	க ர . ய ர .	ரே ர	ஹ ணே
ம ர ;	ப ர ம ர ஸ்ரீ	ஸ் ர ;	; ; க் ரி
ஸ்ர	ய ந ம .	ஸ் தே	ஸ்ரீ .
நி ஸ்ரீ க் ரி	ஸ் நி ப ம நி நி ப ம	ம ர ;	; க ர ரீ ;
ஸ்ரீ . வ . .	க ர . . ய ர . .	ரே ர	ஹ ணே
ம ப த நி	ஸ் நி ப ம க ர ரீ	ரீ ;	; ஸ ர ; ;
ஸ்ர . .	ய . ந . ம .	ஸ் தே	ஸ்ரீ . .

O	/4	O	/4
ஸபஷ்டி சரணம்			
ஸ் நி ஸ் ர	ஸ் நி ப ர ம ர த ர	; நீ	; ஸ் ர ; ஸ் ர
ஸ்ரி . வ	ர ர . ஜ த் ர	னீ	கேஷ . த் ர
ஸ் ர நீ	நி ஸ் நி ப ம ர ப ர	நி ஸ் நீ	ம் க் நி க் நீ நீ
ஸ் தி த்	வ . ர . த் ர .	பு . ய	க . ர ர . ய
மத்யமகால ஸாஹித்யம்			
ஸ் நி ப ம	க ரி - ப ம ப த் நி ஸ்	நி த் நி ஸ்	, நீ ஸ் நி ப நீ ஸ்
பு வ ன .	த் ரய - மே ர ஹி த் ர ய	பே ர . க் மே ர	க்ஷ வி த் ர ன் ன ய
நி ஸ் ரி க்	ம் க் நி ஸ் நி ஸ் நி ப	ம க ரி ம	க ரி ஸ் நி ப ஸ் நி ரி
நீ . ல ர	ய த் ர க்ஷீ ம ஜே . ஹ	ர ர ய கு	ரு கு ஹ மு தி த் ர ய (ஸ்ரிவ)

2. “சிவகாமேஸ்வரம்”

29. ஆராதனம்—ஆதித்யம்

ஆ: ஸரிமபதஸ்ராவ: ஸநிதபமகரிஸா

/4		O	O
பல்லவி			
ஸ்ரீ ஸநிதா மபமகரிஸா	ரிபமகரிஸநி		தாரீஸா;
ஸ்ரீ வகா . மே . . ஸ் வரம்	சின் . . தயா		. மயஹம்
ஸரிஸநிதா ரிபமகரிபாபம	பாதா; ஸா		; ரீ மக்ரீ
சி . த் . ஸந் . . த் . பூ . .	ஜி தாம் போ		. ருஹம் . (ஸ்ரீவ)
அனுபல்லவி			
பாமாபாதா ஸநிதா ஸா	; மக்ரீ ;		ரிஸ்தரிஸா;
ஸ்ரீ வகா மே . ஸ் வரீ	ம . லே		. . ஹ . ரம்
ரீ ; ஸநிஸநிதாபாதபமக	ரிஸரிமபதஸ்		ரீ மக்ரீஸரீ
ஸ்ரீ கு . கு . குஹபூ . க்	த . வஸங் . .		. க . ரம் . (ஸ்ரீவ)

/4		O	O
சரணம்			
பா ; பாபா ; பாபமபா	; பாதபமாபா		தபமகரிஸரிம
நா த், பி ந்து; க . லா	ரு ப		ம . னி . ஸம் . .
ரிபமகரிஸரிஸா; பாமா	பாதா தரிஸா		ஸநிதாதாபா
ந - டே . . ஸ்வ.ரம் பூ .	னு கோ . . டி		ஸ . த்ரு . ஸம்
மத்யமகாணாஸித்யம்			
தாபபமபதஸ்தரிஸா ரிஸரி	மக்ரீ ரீஸாத		பமரீமபதரி .
நந்தி, துரகாசேச . ஹிதம் குருஹ	மஹிதம்-சித்யம் ப		ர - பு ரீ விலஸிதம்
ஹிதம்			
ஸ்ரீ, ஸநிததப - தபமக - ரிஸரி	ஸாநி - தஸரிபத		ஸரிமகரிமபத
ஸ்ரீ, - ஸாநி - தஸநிப்மக்ரீஸரீ	தஸநி - பதஸ்-மப		த - ரிம - ஸரிமபத (ஸ்ரீவ)

A RARE KRITI IN DVIJAVANTI FROM
GOPALAKRISHNA BHARATI'S NANDAN CHARITRAM

Edited by
Sangita Bhushana S. Ramanathan

மேளம் 28]

§ த்விஜாவந்தி—ஆதி

பல்லவி

; ரீ ரீ ரீ ; ரீ ரீ கா | மா ; பா மா | கா கா க மா க ||
சே தி சொல் ல வ ந் தோம் நந் த னா ர்
ரீ-கா* ரீ ஸா ; ஸா ஸ நி த நி | ஸா ; ; ; | ; நீ தா பா ||
சே தி சொ ல் ல வ ந் தோம் நந் த னா ர்

அனுபல்லவி

; நீ தா பா பா பா மா பா | தா ஸா ஸா ஸா | பா ஸா ஸா ஸா ||
சா தி முறைமை தெ ரி யா த வ ன் ந ம க் கு த
நீ ஸா நீ தா பா மா கா ம ரி | ரீ ரீ க* ம கா* | ரீ - ரீ கா ஸா ||
வா தவன் என்ரு ரு மாத மாய் த் தெ ரி ந் து
(சேதி சொல்ல)

சரணம்

; ரி ரி , ரி ரீ ரீ ரீ ரீ ரீ | ரீ கா மா ; | பா மா கா ம ரி ||
உ தட் டை அசைத்து முணு முணுப் பா ன் அ வ ன்
கா* மா கா* ரீ ஸா ; நீ தா | தா நீ ஸ ரீ ஸ | ; ; ஸா ஸா ||
ஊண் உறக் க த் தையும் து ற ப் பா ன் நாங்கள்
; ஸ நி , த பா ; பா த ப மா | ; ம ப , த ஸா | ; ; ; ஸா ||
அ தட் டிப்பே சி னா ல் அடிப்பான் பொ ன்
நீ ஸா நீ தா பா மா கா ம ரி | ரீ ரீ க* ம கா* | ரீ-ரீ , கா ஸ ||
ன ம் ப ல வா ணனைப் ப டி ப் பா ன் ஐ யே

(சேதி சொல்ல)

§ இந்த அரிய உருப்படி ஸ்ரீவல்லாடி கிருஷ்ணையர் அவர்களிடம் பாடம் செய்தது.

Pts. I-IV]

KRITI OF GOPALAKRISHNA BHARATI

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[கோபாலகிருஷ்ணபாரதியாரின் நந்தனார் சரித்திரக் கீர்த்தனை]

முழுப்பாடல்

பல்லவி

சேதி சொல்ல வந்தோம் நந்தனார்

சேதி சொல்ல வந்தோம்

அனுபல்லவி

சாதி முறைமை தெரியாதவன் நமக்குத் -

வாதவன் என்றொரு மாதமாய்த் தெரிந்து

(சேதி)

சரணங்கள்

1. ஏரைப் பிடித்துச்சற்றே உழுவான் — மன -
தேங்கித் தள்ளாடியே விழுவான் — எங்கள்
சேரியைப் பார்த்தே அழுவான் — சிவ
சிதம்பரம் என்றே தொழுவான் — ஐயே

(சேதி)

2. நாத்து முடியைக்கையில் எடுப்பான் — அதை
நடத்தெரியாமலே விழிப்பான் — இதைப்
பார்த்திடும் பேர்களைப் பழிப்பான் — அடே
பாவி என்றெங்களை அடிப்பான் — ஐயே

(சேதி)

3. உதட்டை அசைத்து முணு முணுப்பான் — அவன்
ஊண் உறக்கத்தையும் துறப்பான் — நாங்கள்
அதட்டிப் பேசினால் அடிப்பான் — பொன்
அம்பல வாணனைப் படிப்பான் — ஐயே

(சேதி)

SOME VACANAS OF SIVA-SARANAS

Edited by

Asthana Vidvan N. Chennakeshaviah, Mysore

ராகம் :—ஹம்ஸநந்தி:

1

தாளம் :—ஆதி:

சுத்த ஸாஹித்யம்

என்ன காயவ நுன்டி, கெய மாட்ய்ய-என்ன ஸிரவ ஸோரெய மாட்ய்ய
என்ன நரவ தந்திய மாட்ய்ய-என்ன பெரள கட்டிய மாட்ய்ய-
மூவத்தெடு ராகவ ஹாட்ய்ய-என்ன உரதலோத்தி நின்ன ஜய
காநவ பாரிஸுகடல ஸங்கம தேவ ||

Oh, Koodalasangameswara! Make my body the staff,
Fix on it the gourd of my head,
Make the nerves of my body the strings,
With my fingers as sticks play the thirty-two
Ragas vibrating in my heart, the song of your victory.

Pts. I-IV]

SOME VACANAS OF SIVA-SARANAS

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ஆரோஹணம் :—ஸ ரீ க ம த நி ஸ்

ராகம் :—ஹம்ஸநந்தி:

தாளம் :—ஆதி:

அவரோஹணம் :—ஸ் நி த ம க ரி ஸ்

I	O	O
*ஸா ஸ்	நி ஸ் ரி ஸ்	நி த தா , க நி த மா க ரீ ஸா, ஸா
என்ன	கா . . ய வ	தன்டி கெய மா ட ய்ய
, ஸா நி	ஸ ரி க ரி	கா , க மா த ரீ ஸாநிக் ரீ ஸா
என்ன	ஸி ர வ	ஸோ ரெ ய மா ட ய்ய
, தமத	ஸ் ஸ் ஸா	, ஸ் கா ரீ ஸா ஸ் ரீ த மா தா
என்ன	ந ர வ	தந் திய மா ட ய்ய
, ஸ்ரிக்ரி ஸா ரி ரி ஸ்நி	தமதா	, த ரீ த மா கா, ரீ, ஸா
என் ன பெ ர ள	க ட் டி ய	மா ட ய்ய
, ஸ ரீ ஸ ரீ கா	கா, க கா	, க ம த நி ஸா ஸ் ரி க் ரி ஸா
மூவத் தெர டு	ரா க வ	ஹா ட ய்ய
, நி தா நி ரீ கா	கா க்	, க ரீ க் மா க் ரி ஸ் ஸ்
என்ன உ ர த	லோத் தி	நின்ன ஜய கா ந வ
, ரி கா ரி ஸா	ஸ் நி தா ம த	, ஸ் ரீ த மா க ம த நி ஸா
பா ரி ஸு	கட . . ட ல	ஸ ந் க ம தே . . வ

ராகம் : ஆபேரி

2

தாளம். ஆதி.

சுத்த ஸாஹித்யம்

வசனதல்லி | நாமாம்புத | தும்பி
 நயனதல்லி | நிம்ம | மூருதி | தும்பி
 மனதல்லி | நிம்ம | நெனஹு | தும்பி
 கிவியல்லி | நிம்ம | கீருதி | தும்பி
 கூடல ஸங்கம தேவ | நிம்ம
 சரண கமல தேளா கானு | தும்பி

Oh Koodalasangameswara ! Let every word of mine
 be full of the nectar of your name.

Let your divine form be fixed in my eyes.

Let your remembrances reside in my heart always.

Let my ears hear the echo of your greatness and glory.

I am like a bee taking abode in the lotus of your feet.

Pts. I-IV]

SOME VACANAS OF SIVA-SARANAS

201

ஆரோஹணம் :—ஸ க₂ ம₁ ப நி₂ ஸ

ராகம் :—ஆபேரி

தாளம் :—ஆதி.

அவரோஹணம் :—ஸ் நி₂ த₂ ப ம₁ க₂ ரி₂ ஸ

I	O	O
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|| * ப பா ப பா ப ம பா ம | கா ஸ் கா ம பா | த நி ஸா ||
 வ ச ன தல் லி நா மா ம் ரு த தும் பி

|| கி ரீ நீ ஸா ஸ ம கா க | ஸ் கா ம பா | நி து தா பா ||
 ந ய ன தல் லி நி ம் ம மூ ரு தி தும் பி

|| ம மா மா, மா ம பா கா, | க மா ப நி | நி ஸா நி நீ ||
 ம ன தல் லி நி ம் ம நெ ன ஹு தும் பி

|| ப நி ஸா, ஸா ரி ஸா நீ, | ப நி ஸ் கா | கி ரீ ஸா ||
 கி விய ல் லி நி ம் ம கீ ரு தி தும் பி

|| கா, க் கா ம் க் கா ரி ஸ் | ஸ் ரி ஸ் நீ | த ப பா ||
 கூ ட ல ஸ ங் க ம தே வ நி ம் ம

|| ஸ் ஸா ஸ் ஸா ஸ் ரி நீ தப | மபஸ்நி தப | ம நி ஸ,
 ச ர ண க ம ல தேளா கா து து

ஸ க ம

ராகம் :—கௌட, மல்ஹார்

3

தாளம் :—அதி,

சுத்த ஸாணித்யம்.

நீரிகெ, | நைதிலெ | ஸ்ருங்கார - ஜலதிகெ தெரெயே | ஸ்ருங்கார
 நாரிகெ, | குணவே | ஸ்ருங்கார - குகனகெ | சந்த்ரமனே | ஸ்ருங்கார
 நம்ம | கூடல ஸங்கமன | ஸரணர - நோஸலிகெ | விபூதியே | ஸ்ருங்கார

The Lily is an ornament to water,

Chastity (Virtue) is an ornament to woman,

The Moon is an ornament to the Sky,

And "Vibhooti" (Sacred Ashes) is an ornament to the fore-head of
 the devotees of Koodalasangameswara.

Pts. I-IV]

SOME VACANAS OF SIVA SARANAS

ஆரோஹணம் :—ஸ நி ம ப த ஸ்

ராகம் :—கௌட, மல்ஹார்

தாளம் :—ஆதி,

அவரோஹணம் :—ஸ் நி த ம க ரி ஸ

I	O	O
*ஸா ஸ் ஸ் ஸா ஸ் ஸ் , நி ஸா நிதா ஸா , நீ ரி கெ நை தி லெ ஸ்ருங் கா ர		
, ரி கா ரி ஸா ஸ் நி தா தா த ம க ரி ஸா , ஜ ல தி கெ தெ ரெ யே ஸ்ருங் கா ர		
, மா, ம மா ம ம மா ப ர பா மபதா , நா ரி கெ கு ணவே ஸ்ருங் கா ர		
, ப தா ஸ் ஸா ரி ம் க் ரி ஸா ஸ் நி தா ஸா , க க ன கெ சந்த்ர மனே ஸ்ருங் கா ர		
, ஸ் ரி ம் ம் ம் க் கா ரி ஸ் , ரி கா ரி ஸா ஸ்ரிஸ்நி தத ந ம் ம கூ ட ல ஸங்கமன ஸ ர ணர		
, ரி கா ரி ஸா ஸ் நி தா த ம மா ம ப த ம க ரி ஸா , நோஸ லி கெ வி . பூ தி யே ஸ்ருங் கா ர .		

4

சுத்த ஸாஹித்யம்

ஹேம ஸாஹித்யம்

தாளம் :—கண்டசாரபு

ஹேம ஸாஹித்யம் | கொல ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | துடியலு ஹேம ஸாஹித்யம் |
 ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் |
 ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் |
 ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் |
 ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் |
 ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் | ஹேம ஸாஹித்யம் |

Do not steal ; do not kill ;

Speak not falsehood ;

Do not praise yourself ;

Do not blame others ;

This is purity, inward as well as outward ;

This is the way to please Koodalasanganieswara.

Pts. I-IV]

SOME VACANAS OF SIVA-SARANAS

205

ஆரோஹணம் :—ஸ க₃ ம₁ ப நி₃ ஸ

ராகம் :—பேரஹாக்,

தாளம் :—கண்டசாரபு

அவரோஹணம் :—ஸ் நி₃ த₂ ப ம₁ ந₃ ப ம₁ க₃ ரீ₂ ஸ

|| * ஸ ஸ | கா ம || ப ம | பா ப || , ம க | மா ப நி || த ப | க ம க ||

க ள | பே ட | கொ ள | பே ட | ஹேம ஸாஹித்யம் | துடியலு | பே ட |

|| , க ம ! த ப ம க || கரிமக | ரிஸ்ரீஸா || நி ஸ | க ம ப || ப ம மா | கா , ||

மு னி | ய | பே ட | ன | ய | ரி | கெ | அ | ஸ | ஹேம ஸாஹித்யம் | பே ட |

|| , ம க | மா பா || ப நி | த ப ம ப || , ம க | மா ப நி || ஸ்நிக்ரி | ஸ்நிக்ரிஸா ||

த ன் | ன | ப ண் | ணி | ஸ | பே ட | இ | த | ர | ஹேம ஸாஹித்யம் | பே ட |

|| , நி ஸ் | ஸ்நிக்ரிஸா | ரிஸ் | நி | த | ப || , க க | ம | ப | நி || நி | த | நி | ஸ் , ||

இ | த | எ | அ | ந் | த | ர | ங் | க | ஸா | த் | தி | இ | த | எ | ப | ஹேம ஸாஹித்யம் | ர | ங் | க | ஸா | த் | தி |

|| , ஸ்நி | கா க் || கா | க் | ம் | கா || , ம் | ப் | ப் | ம் || ரிஸ்ரீஸா | நி | த | பா ||

இ | த | எ | ந் | ம | க | ட | ல | ஸ்நிக்ரி | ம | தே | வ | ர |

|| , நிஸ் | கா | ரிஸ்ரீஸா || நிஸ்ரீஸா | நி | த | பா || , க ம | ப் | ஸ்நிக்ரி | த | ப | ப ம | க ம | கரி | ஸா ||

நொ லி ஸா வ ப ரி

ராகம் :—ஸ்ரீ ரஞ்சனி

5

தாளம் :—ரூபகம்

சுத்த ஸாஷித்யம்

தந்தெ₄ நீனு - தாயி நீனு—புந்து₄ - நீனு - புனக₄ நீனு |எனகெ₃ - நீனல்லதெ₄ - மத்தாரு - இல்லவைய்ய |கூட்டல ஸங்கம தே₃வ - ஹாலலத்து₄ - நிரலத்து₄ ||

You and none-else is my father, mother or relation ;

My prosperity and adversity are in your hands,

Koodalasangameswara.

ஆரோஹணம் :—ஸ ரி₂ க₂ ம₁ த₂ நி₂ ஸ்

ராகம் :—ஸ்ரீ ரஞ்சனி

தாளம் :—ரூபகம்

அவரோஹணம் :—ஸ் நி₂ த₂ ம₁ ரி₂ க₂ ரி₂ ஸ்

O	I	O	I
ஸ் ரா	ஸ் நி நித த ம	ம ரி	க க ரி ரி ஸ
தந்	தெ நீ னு	தா	யி நீ னு
ஸ ரி ரி ஸ	ஸா நி த நி	ஸ ரி	க மா ம
ப ந்	து நீ னு	ப ள	க நீ னு
ம க	ம தா,	தா	நி நி த தா
எ ன	கெ நீ	எ ன்	ல தெ
த நி ஸ்	நி க் ரி ரி ஸ்	நி ஸ் நி த	ம க ரி க ம த
ம த்	தா ரு	இ ல்	ல வைய்ய
நி த	நி ஸ்,	நி ரி	நி க் க் ரி ரி
கூ ட	ல ஸங்	க ம	தே வ
ரி க் மா	ம் ரி க் ரி ரி ஸ்	ஸ் ரி ரி ஸ்	நி த ம த நி
ஹா	ல லத் து	நீ	ர ல த் து

ராகம் :—வஸந்தா

6

தாளம் :—மிஸ்ர சரபு

சுத்த ஸாஹித்யம்

ஆயுஷ்ய - தீரிதூல்லதே - மரணவிலை

பாக்ய - தீரிதூல்லதே - தாரித்யவிலை ।

அஞ்ஜலேகோ லோகதி கர்விதரெடெகே

கூடல ஸங்கமதே வ நிம்மாளாகி ॥

There is no death until life ends ;

There is no poverty until wealth is spent out ;

Oh Koodalasangameswara, why should I be afraid

of the haughty and the vain as long as I am

your servant ?

ஆரோஹணம் :—ஸ் ம, க, ம, த, நி, ஸ்

ராகம் :—வஸந்தா

தாளம் :—மிஸ்ர சரபு

அவரோஹணம் :—ஸ நி, த, ம, க, ரி, ஸ்

ஸா ,		ஸா ஸா		மா ,		மா மா	
ஆ		யுஷ்ய		தீ		ரி தல்	
ம மா		ம ம மா		த மா		கா , ,	
ல தெ		ம ர ண		வி ல்		ல	
ஸ மா		கா மா		நி தா		தா தா	
பா க்		ய தீ		ரி தல்		ல தெ	
த நீ		ஸ்ா ஸ்ா		க் ரீ		ஸ்ா , ,	
தா		ரி த் ர் ய		வில்		ல	
ஸ்ா ,		நீ ஸ்ா		ம் கா		ரீ ஸ்ா	
அஞ்		ஜ லே		கோ		லோ	
ஸ் ஸா		நீ தா		நி தா		நீ ஸ்ா	
க தி		கர் வி		த ரெ		டெ கெ	
ஸ் கா		ரீ ஸ்ா		நி தா		நீ ஸ்ா	
கூ ட		ல ஸங்		க ம		தே வ	
ஸ் நீ		தா மா		க ரீ		ஸா நீ	
நிம்		மா		ளா		கி	

THE RAGHUNATHA MELA VINA—A CORRECTION

Sangita Bhushana S. Ramanathan

In connection with the article of the above title in the previous volume of this Journal, Vol. XXXV, 1964, pp. 143-147 the following correction may be noted :

On page 146, in lines beginning with 6th from bottom, the matter may be read as follows :

“ It is preferable to have the latter, for

(1) it is the lower of the two pitches and (2) the *dyisruti* interval 16/15 may be obtained on the *Sarani*.

The difference in pitch between the *Komal Rishabhas* obtained on the *Sarani* and *Panchama* strings will be 2048 : 2025.”

BOOK-REVIEWS

Melody Music of India (How to learn it).
By N. M. Adyanthaya, B. Sc. (Edin.), Sangeeta-shram, Kadri Hill, Mangalore 4 (Mysore State).
Price Rs. 10/-. Published and owned by the author.
Copyright. 1965.

This book is a welcome contribution to music literature and should rank amongst some of the noteworthy books of recent times. It covers a wide field and touches almost every branch of Indian music, both Hindustani and Carnatic in their theoretical and practical aspects.

In its 292 pages, the theoretical portion comprises 8 chapters of Part I and the practical portion covers 10 sections of Part II. Part II contains 43 songs and compositions of renowned Sahitya Kartas with appropriate notations in 3 scripts, viz. Canarese, Roman and Devanagari. The book contains also interesting notes on and assessment of 200 master-musicians of the past and the present including those of Europe and of U.S.A.

In addition there are several tables of Ragas, Scales and Sruti vibrations which are helpful to students of music and to musicians alike. To the casual reader and the general public there are interesting and stimulating disquisitions on Melody and Harmony, music-healing and longevity, music and temperament, difference between Hindustani and Carnatic styles of singing etc.

The author in his preface admits his own limitations and says that what he has recorded is the quintessence of what he has learnt, read and practised during the past half a century. Early history of music however receives scanty treatment and greater emphasis is laid on the scientific side. It is obvious that the author's lack of contact with early Sanskrit literature on the subject has stood in the way of his embarking on the historic developments in the earlier ages. However, it would be but fair to consider the book chapter by chapter such as befitting a

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technical treatise like this so that a fair and correct assessment of its merits may be made available to the reader.

Part I—Chapter 1. This chapter gives a bird's eye view of the entire picture of Indian music; it defines and describes Melody and Harmony and introduces the reader to some of the most misunderstood and confusing technical terms which are somewhat puzzling to music lovers, such as for example—Suddha, Komal and Tivra swaras of Hindustani music, and the corresponding names of Carnatic music and those of the Western system. Besides this, there are also comparative tables of Hindustani and Carnataka Tala nomenclature.

The comparison of the rising notes of an octave to the steps of a ladder is a useful device to enable laymen to understand Swaras and Srutis and how they are used.

The reader is introduced also to names of musical instruments and types of songs and compositions in both the systems of Indian music. There is also mention of Rabindra Sangeet of Bengal and Yakshagana of South Kanara.

Chapters 2 and 3. These chapters deal with the Physics of sound and music and the fundamental theory of harmonic vibration, wavelength or pitch-wave, shape or timber, amplitude or volume of sound and music. There is also the detailed description of the function of the ear and its reaction to musical stimuli through electric potential effects on the brain and its recording called the Alpha Rhythm and Electro-encephelography. Here is a plausible explanation of instantaneous exclamations of a sort of devotional or spiritual delight from the listeners when they hear good music.

Chapter 4. Jatis, Murchanas, Ragas and Gramas of ancient music are dealt with in this chapter. The various controversies and interpretations relating to these are glossed over and the author's own conclusions recorded briefly. His reference to the Gandhara Grama of ancient music is interesting though it may not be acceptable generally.

Regarding classification of Ragas the author is of opinion that Pandit Bhatkande's 10 That classification for Hindustani

Ragas and Venkatamakhi's 72 Melakarta classification for Carnatic Raga stand in need of revision. He suggests 12 That classification for the former instead of 10, and three groups of Ragas instead of two for the latter, the third group to include Ragas taking both Suddha madhyama and Prati madhyama. This suggestion has been made by others also in previous years and therefore deserves further thought.

Chapter 5. This chapter explains the purely mathematical theory of string music and the formation of consonance, dissonance and beats. There is also an elaborate explanation as to why music intervals are reckoned in ratios of vibrations and not in arithmetical additions. The author holds the opinion that sound and light are one and the same at the source and he speculates that some day the one might be converted into the other. His speculation apart, sound spectrum and light spectrum have so many aspects in common that this oneness seems more plausible or probable.

Chapter 6. "Time Theory" of Ragas according to which certain Ragas as associated with certain periods of the day and night is discussed here. The author observes that even modern science recognises the ebb and flow of human energies during certain periods of the day and night and even so is the relevancy in the exposition of the Ragas at stated periods of the day or night. This principle is rarely observed in South Indian concerts, but the Hindustani musicians strictly adhere to this.

Chapter 7. This chapter is very interesting and useful. It devotes itself to the subject of music-healing and longevity. The author refers to the experiments conducted and the results obtained thereon. He says that music has an effect on heart beat, blood pressure, and breathing etc. and exercises a soothing effect. There is also a reference to the reports about the increased milk-yields of cows under the influence of music. He suggests that research may be conducted to obtain conclusive scientific or statistical data to prove that cultivation of music has a bearing on the increased expectation of life and longevity owing to the slow absorption of pent up feelings and frustrations of modern life. This is perhaps wishful thinking but it deserves consideration.

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Chapter 8. This chapter deals with Rasa, Bhava, emotion, and aesthetics induced by Ragas and songs, Gamakas and sound inflexions. While describing them the author explains that their effect is subjective with reference to the impressions already existing in the minds of the singers and listeners in the conscious and subconscious levels. The author gives a list of gamakas and sound inflexions and indicates how to produce them.

Part II—Practical. This part gives very useful hints on voice culture and good voice production. The author has illustrated some patterns of Alankaras, Gamakas etc. very helpful for practice. He suggests that the time-honoured system of teaching Carnatic music with Mayamalava Gowla Raga to begin with—the system introduced nearly 400 years ago by Purandara Dasa—needs to be altered, so as to meet the present day condition in South India. He mentions that Sarali practice of music in Kalyani and Sankarabharana Ragas in addition to Mayamalava Gowla Raga would result in better and quicker understanding of the swaras and srutis. However it is difficult to decide which scale would be the best to begin music practice. Different attitudes of different learners may need different scales for commencing practice. Hence the author's suggestions are worth consideration by Music Institutions and music teachers; time and usage alone can decide its merits or otherwise.

The author's elaborate analysis of Hindustani and Carnatic styles of singing and playing on instrument would be very interesting and useful to musicians and music lovers.

In the last section of this Part II - 'Practical' we find brief life sketches of about 200 master musicians and an assessment of their merits and achievements, including those of the Western countries and of U. S. A.

Part III. In this part the author has chosen to give 43 songs and compositions of famous Hindustani and Carnatic musicians, thirty of which are in three scripts, Canarese, Roman and Devanagari and the rest in Canarese script only, all the above with notations in their respective scripts.

The Kritis of Tyagaraja and other great composers given in the book seem as mere examples, but more well-known and popular ones would have added to the usefulness of South Indian learners. There are quite a few typographical errors which let us hope will be eliminated in the subsequent edition of the book. It could have also been usefully revised in some sections such as on South Indian Compositions (pp. 122-3) where several mistakes occur. Also exception would be taken to the statement on p. 102 on the drone and Carnatic musicians.

Finally, in Tables IV and V names of Hindustani and Carnatic Ragas are exhaustively given with their respective scales. In addition, Appendix I and Appendix II contain names of 700 Janya Ragas. The purpose of this list is not quite apparent, excepting that these names of old Ragas may be of use to musicians who in their enthusiasm to create or invent new Ragas bear in mind what Ragas existed in India in the ancient past.

In conclusion it must be said that this book of Sri Adyanthaya is a useful production and it is bound to find a place in every library of our country.

K. S. VENKATARAMAN
(Sri Ramanasramam)

Bhāgavatula Kūcipūḍi, pp. 25, 1952, 0-50 p.
Kūcipūḍivāri Bhāmākalāpamu, pp. 80, 1964,
Rs. 2-00. By V. Parvatisam, Kūcipūḍi P.O., (via)
Movva, Krishna Dt. (A.P.)

Nāṭyācārya Sri Vedantam Parvatisam is known for his Kūcipūḍi dances in Andhra. He is both a poet and dancer and has had good training in the Kūcipūḍi style from his brother. Of the above 2 books, *Bhāgavatula Kūcipūḍi*, deals with how nāṭya came to be practised by the brahmins of Kūcipūḍi and how they got the village as agrahāra. It is told that Siddhendra, the author of the Yakṣagāna, Pārijātāpaharaṇa, chanced to come to Kūcipūḍi, where he initiated the brahmin boys in the

art of dancing. It appears Tāṇiṣā of Golconda, appreciating their performance granted them the agraḥāra. This is written in Telugu verse and is clear in style.

Kūcipūḍivvāre Bhāmākalāpamu, is the popular Yakṣagāna by Svāmi Siddhendra. The story is woven around the episode of Pārijātāpaharaṇa by Kṛṣṇa. As the text available is corrupt and incomplete, the author tried to complete the story by composing his own *daruvus* and *kandārthas*, and freely incorporates the verses and padas of Mukku Timmana, Muddu Palani and Kṣetrayya.

Bhāmā-Kalāpa exhibits the Sṛṅgāra of Kṛṣṇa and Satyabhāmā; herein the Virahotkaṇṭhitā state of the *nāyikā*, with the attendant anubhāvas is well-portrayed. The text is replete with *hāsyā* of the *sakhī* contributing to its entertainment value.

The author did well in recording the traditionally current story of the *Bhāmākalāpa*. This is in Telugu and enables those interested, to perform the *kalāpa*. This is published with the help of a grant from Sāhitya Akademi of Andhra Pradesh.

M. RAMAKRISHNA SASTRI

SRI K. V. KRISHNASWAMI AIYAR

Sri K. V. Krishnaswami Aiyar became the President of the Music Academy, Madras, in 1935. The Journal of the Music Academy, Madras, started before this in 1930, had become somewhat irregular even in its 3rd Volume and after its 4th volume, it had failed to come out. I was participating in the work of the Journal and the proceedings of the Experts' Committee from the beginning. Through my research work and work in the University of Madras, I had come into intimate contact with Sri Krishnaswami Aiyar who was a great personal friend and colleague in University work of my late Professor, Mahamahopadhyaya S. Kuppuswami Sastri. My work in *Nāṭya Sastra* had led me into the allied fields of music and dance and already my two papers on Sanskrit Literature on Music had been read in the Experts' Committee meetings and published in the Journal of the Music Academy, Madras. One of the things which Sri Krishnaswami Iyer did on assuming office as President of the Academy was to ask me to take up the work of the Journal. I gladly did so and from the 5th volume uptodate (vol. 36), I have been regularly bringing it out.

At the outset I had to clear arrears in its publication. The Proceedings of the Conferences of some years had to be collected. The Journal had to be given a proper format. The *Sangitasudha* in Sanskrit and the *Abhinayasarasamputa* in Tamil, taken up for serial publication in the Journal, had to be continued, completed and issued in book-form; and along with the latter, the publication work of the Academy, which was only at its beginning then, had to be built up. Although, to begin with, for some time, co-operation and appreciation in this department of the Academy's work were poor and the facilities for enabling one to carry it on were non-existent, I on one side, brought to it all my enthusiasm, background of research and contact with scholars and writers and, on the other, Sri Krishnaswami Aiyar, who realised the value of academic work and believed in the growth of the Academy's work on many fronts, placed full confidence in me and allowed me a free hand in developing the Journal and the publi-

cations. The Journal of the Music Academy, Madras, grew into the only journal of its kind in all-India, nay in all-Asia, and gained a position in the international world of music. The Central Sangeet Natak Akademi, realising its importance and standing, has been, for the past several years, completely supporting its publication.

With his standing in the educational field and influence with the authorities, Sri Krishnaswami Aiyar also placed the Teachers' College of Music, conducted by the Music Academy, on its proper foundation; its recognition by the Department of Education of the Government of Madras has enabled its students to obtain appointments as music teachers in schools.

This tribute to Sri Krishnaswami Aiyar will not be complete if his larger educational and academic interests are not mentioned. It was under his stewardship that the P. S. High School, Mylapore, grew to its present stature. He was the founder of the Madras Library Association whose planned development, he directed for a long time as its President. He was also a pioneer in the fostering of Tamil studies; he organised a Tamil Lovers' Conference, the first of its kind in those days, and undertook also a Bibliography of Tamil publications. Above all, in the University of Madras, he was responsible for organising the machinery and expediting the publication of the monumental Tamil Lexicon.

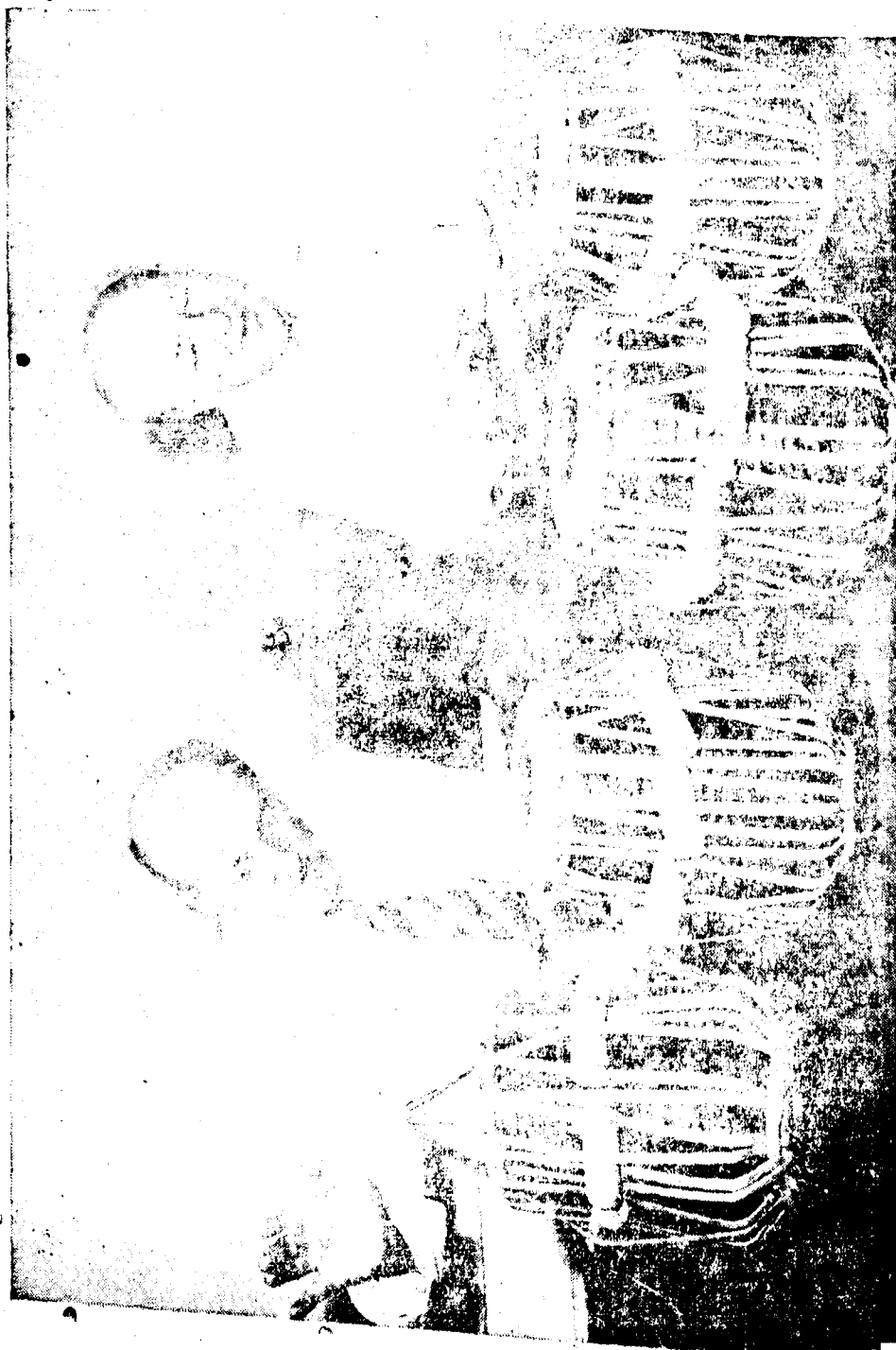
All the work that Sri Krishnaswami Aiyar did during the British times was accomplished through voluntary organisations and the enlisting of public support. It is a pity that in the post-Independence period, when the National Government had begun to patronise and extend financial help to all such work, a person of his dynamic energy, organising capacity, practical ideas and outlook, and wide academic and cultural interests, had fallen ill and fate had deprived us of his active participation in the educational and cultural activities. But the satisfaction is that like a true leader he had the vision to secure the continuity of a cause of work by picking up the proper persons and fostering them in the work.

V. R.

DR. HENRY COWELL

It is with great sorrow that we record the passing away of the distinguished American composer Dr. Henry Cowell, on December 10th at his home, Shady, New York, U.S.A.

It was in 1956 December that Dr. Henry Cowell and his wife Sidney Roberston Cowell came to the Music Academy, Madras to attend the Academy's 30th Music Conference and Festival. Dr. Cowell gave an illustrated talk on the influence of Oriental music on American music and Mrs. Cowell, a specialist in Folk-lore, gave a talk on folk music (Journal of the Music Academy, Madras Vol. 28, pp. 29-32, and 43-44). The Cowells attended the whole Conference and listened to all the performances of vocal and instrumental music, and went back to the States. That was, as it turned out, one of the most significant events in the annals of the Academy as well as in the career of Dr. Cowell. As Dr. Cowell wrote year after year in his message to the Academy, his experience at the Academy's 30th Conference was his life-apex in music. In her communication to the Academy of the passing away of her husband, Mrs. Cowell wrote that the festival of the Academy that they attended in 1956-57 was "the supreme musical experience" of Dr. Cowell's life, "because spiritual heights reached an expression in sound that confirmed what he had always felt the best in music might be. He came away invigorated and inspired, and more deeply indebted to you and the performers than he could ever express." The result was that under the influence of the Indian Ragas and Talas, Dr. Cowell, already a keen student of the different music cultures of the world and a composer noted for experimentation, composed the Madras Symphony, his 13th work, in which he embodied passages of Indian Ragas (Carukesi) and Talas to be played by Indian instruments. This he did "in philosophic love and respect", as he often said. The symphony was dedicated to the Madras Music Academy, and with the co-operation of the All India Radio and the U. S. I. S., Madras, and the State Department of U. S., its world premiere was performed under the Academy at the



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DR. HENRY COWELL

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Congress Grounds in Madras on 3rd March 1959 by Mr. Thomas Scherman and his Little Orchestra Company of New York. It was perhaps one of the most impressive of the musical events in Madras. Mr. Scherman was assisted by Indian artists who played on Jalatarangam and Tabla.

Speaking at the concluding session of the Academy's 30th Conference, Dr. Cowell said that above all he was struck by the Mrdanga and the rhythmic richness of Indian music and announced that he would endow a prize for a young rising Mrdangam artiste taking part in the Academy's annual festivals. Later he assigned the royalties of Madras Symphony for the award of this prize which the Academy is making year after year in the name of this distinguished composer and great friend and admirer of the Academy.

Dr. Cowell's visit and work led to the growth of further contacts with American musicians and composers like Mr. Alan Hovhaness who composed more than one work embodying South Indian Ragas. In fact, through these visits of American musicians and musicologists, the Academy's Conferences have had their good influence in more than one direction; some of them who had not met in their own country although living in the same city and within a few blocks in the same street met and made their acquaintances at the Academy's Experts' Committee meetings! In fact the growth of interest in South Indian music which is now seen in different centres in the U.S. is an outcome largely of the efforts of the Academy at its annual Conferences where the Academy brought together musicians and musicologists from different parts of the world.

Dr. Cowell was attached to the Columbia University upto a few months before his retirement in his home where he passed away. A born musician, Cowell started on the Violin while yet he was five and at sixteen, he had already hundred compositions to his credit. For his compositions he used all sorts of instruments from all over the world: He possessed particularly a good collection of flutes from all over the world.

In 1297, he started the *New Music Quarterly*, was then active in the League of Composers and for four years, was also president

of the American Composers Alliance. In Music criticism, he wrote a book *Charles Ives and His Music* (OUP., New York, 1955). In the obituary notice in the International edition of the *New York Times* of December 13th, 1965, the following quotation was made from Paul Rosenfeld's book '*Discoveries of a Music Critic*': "There is something almost saint-like in this constant hustle and bustle of musical activity in Cowell."

I must add that with no other musician abroad, had I been in closer touch and greater friendship, and it was a great pleasure and privilege to me to have met him at his own residence in New York in 1964 and spent some time with him and Mrs. Cowell and to have been taken to some musicians and music institutions in New York. A reference was made to his passing away at the *Sadas* of the Music Academy's 39th Conference on 2nd January 1966 when the year's prize in his name was given to the best young Mrdangam player of the season. On behalf of the Academy, I pray that with the blessings of the *Nada-brahmam* which he adored, his soul may rest in peace and his mission to promote the understanding and appreciation of Indian music by Western musicians may grow and lead to artistic creations marked by the healthy mutual influences of different musical cultures.

V. R.

THE STRUCTURE, REPAIR, AND ACOUSTICAL
PROPERTIES OF THE CLASSICAL DRUMS
OF INDIA, WITH SPECIFIC REFERENCE
TO MRDANGA AND TABLA

BY

Dennis Murphy

Wesleyan University, Middletown. Conn. U. S.

Part one : Structure

Both the right and left heads of the Mrdanga are actually made up of three layers. According to some writers, the (right-hand) Tabla may be composed of four layers, although I have never seen an example of this practice. In any case, only one layer represents a complete head, the others being partially cut away to form rings more or less near the border of the head. The purpose of these rings will be discussed later.

In Mrdanga, the right head has an outer ring of cowhide, the head proper is goatskin, and the lowest (partial) head is of cowhide, as is the braided rim around the head.

The hide of an old cow must be used, as that from a younger cow contains too much fat. Also, the cow must be butchered, rather than have died a natural death.

The tension-straps are made of buffalo-hide.

As for the left head, the two outside rings, which are of identical size, are of buffalo-hide, as is the braiding. The head proper, lying beneath the two rings, is made of goatskin. Goatskin is chosen for both full heads because it is extremely tough despite its being quite thin.

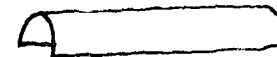
The drum-shell is shaped somewhat like a truncated cigar, being somewhat wider in the center than it is at the ends. The widest point lies closer to the left head. This shell is not made by the same person who makes the heads, but by a carpenter. Jackwood is preferred for drum-shells, but palmyra, coconut, and rosewood are also used.

The right head is prepared by laying the three skins on top of one another in the proper order, after making holes in the centers of the upper and lower skins. Later on in the process, a small slip of metal or other hard material will be inserted between the complete head and the one being cut into a ring, to protect the former during the cutting operation, which is done with a knife following a line laid down by means of a compass. Although I am unable to say so with certainty, this probably takes place

after the heads have been at least partially stretched. The heads are kept wet during cutting and stretching operations, as are the straps in the earlier tightening operations.

Initially, the sandwich of skins is tightened somewhat with four straps and dried in the sun for one day. I would imagine that this is done over a solid mockup of a drum-shell, rather than over an actual drum-shell, considering the amount of puncturing and cutting which is to follow. The 48 holes, each of which travels through all three layers of each head, and which will eventually receive the braiding, are marked out by means of calipers. At each of the marked points, a puncture is made with a nail and hammer, and the braided ring is added.

Once the braiding has been applied, the 16 tension-straps are put on. These are run under and over the rim-laces in such a way that there are three lace-holes lying between each strap at the rim, thus :



The entire procedure is so conducted that the lowest head is slightly tightened, the middle very tight, and the upper fairly tight.

In braiding the rim of the head, the strips of hide are folded once over longitudinally: They are then rubbed with castor oil. Braiding is begun from one pair of holes. It is difficult to say how many strips are used. This probably varies from one manufacturer to another, but in most of the drums I have seen, there appears to be four strips. The procedure seems to be to take the strap furthest to the left of the series and insert it downwards into the open hole immediately to the right of the last-inserted strap. The end of a given strap is then left hanging until the series has been run through and it is time to use that strap again. A separate piece, consisting of one or two strands of leather is run through loops of the main strands which are left at the top. This is done after four or five holes have been run through. From then on, this separate strip is included as a stiffening core to the braiding. As the work proceeds, the braiding is drawn up as tightly as possible.

The lower ring of one of these compound heads is present primarily to prevent damage from friction of the head against the

rim of the shell. The hole cut in the upper ring is of a size appropriate to the sruti, or pitch, of the drum.

When the head is properly assembled and fairly well stretched, the karanai, or "black spot", may be applied. In order to prepare the head for receiving the load, a bit of boiled rice, squashed into a paste, is rubbed into the area of the head which is to be covered by the load, in order to provide an adhesive ground for the paste.

The powdered black mixture to be applied is called "sādam", which is the Tamil word for rice. However, the black powder, before the rice has been added, is called "marundu". It has proven difficult to determine the composition of this material. One informant claims that it is obtained from railroad workshops, and consists of finely powdered coal and iron. T. Ranganathan informs me that it is slag from iron furnaces, containing black iron oxide, coal and various impurities. Visual inspection of this material as obtained from a drum repairman in India indicates that Mr. Ranganathan's analysis is the correct one. Almost every writer on the subject seems to have a different idea of the composition of this powder, and in fact my experiments indicate that its composition could vary widely and yet still give good results. One very important property of this powder is that it is extremely finely divided. A coarse mixture simply will not work.

The powder is mixed with mashed boiled rice in the proportion of four parts powder to one part rice, by weight, or two parts powder to one part rice by volume. These proportions are only approximate; the exact mixture can be arrived at only by knowing how it should feel when squashed under the thumb. (It is the thumb which mashes the rice, mixes in the powder, and applies the resultant paste to the head.) The extent to which the rice is boiled is not critical, so long as there are not hard spots inside the grains. It is better to over-cook the rice than to under-cook it, and all water should be carefully drained from it before use.

The rice is said to be useless within a few hours of its cooking. No doubt this is because, like other gums, it will sour in a short time, unless a preservative, such as carbolic acid is added. Those who have printed photographs by the gum-bichromate process

will vouch for the fact that a soured gum, while retaining all its adhesiveness, will have radically different working properties from a fresh mixture.

The proper consistency of the drum-paste is slightly stiffer than the mixture used in making home-made pastels. This gives a paste which will just barely cohere.

After the karanai is applied, 16 straws are inserted, in line with the straps, between the first and second heads. This will, to a certain extent, overcome the damping effect of the superimposed ring. These straws are made of a grass similar to a common American wild grass which can be found from the east coast to the midwest. The grass is split into four segments with the finger-nail. (While this is the traditional way of splitting the grass experience proves that it is far safer to use a knife blade.) These straws will need to be replaced periodically as they become flattened with time. We have had good results with small bamboo slips.

It is sometimes said that a worn karanai must be replaced in its entirety, as repairs are not possible. This is far from the case, as Mr. Ranganathan and I have done satisfactory "spotting" on several drums. This type of repair should be begun by pressing a considerable amount of rice-paste into the depression to provide a ground for the drum paste itself. Any excess rice will work its way to the surface during application of the sādam.

The more important dimensions of Mrdanga are as follows:

Diameter of the right head: low pitch (sruti one or two) 6 & 3/4 inches. High pitch (sruti four or five) 6 & 1/4 inches.

Diameter of the left head: Low pitch 7 & 3/4 inches. High pitch 7 & 1/4 inches.

Circumference at largest point: Low pitch 36 & 1/2 inches. High pitch 33 inches.

Length: Low pitch 25 inches. High pitch 23 inches.

Size of karanai: High pitch about 3 inches diameter.

Measurement for low pitch unavailable.

Older model drums are shorter and squatter, with relatively larger heads, and presumably with a lighter karanai for given pitch.

A list of the names of the various parts of Mrdanga may be found at the end of this paper.

Two other drums, similar to the Mrdanga, and equally important, are the pair known as Tabla. These are the classical drums of North India. The right hand drum of the pair is known as Tabla or Daya, and the left hand drum is called Baya. The right hand drum (Tabla proper) is much like the right hand half of Mrdanga, with these exceptions: The ring superimposed on the full head is cut so as to leave more of the head free to vibrate than is the case with Mrdanga. The straws used in Mrdanga are not needed because of the smaller ring on top of the head. The overall result is that Tabla has a harder and more ringing tone, richer in overtones, and has an unmistakable snap to the semi-damped strokes, such as Na and Tin, which are equivalent to Nam and Tom of Mrdanga. The Mrdanga is by comparison somewhat duller in tone than the Tabla, although fully as loud or even louder in some cases. I have been told that as a Mrdanga head is used over a period of time, the opening of the top ring will enlarge somewhat, the result being a crisper and more ringing tone, more nearly approaching that of Tabla. Even though this is not deliberately engineered, it is considered a desirable effect.

Part Two: Repair and Maintenance

T. Ranganathan has provided me with the following information on the replacement of the karanai of a Mrdanga.

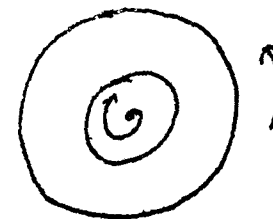
- (1) Remove the straws to prevent buildup of the mixture underneath the ring.
- (2) Soak the old spot with water for some time, and chip it off carefully, adding more water if the material resists easy removal. (The removed mixture, in an emergency, be reground, washed in a cloth sack, and be reused).
- (3) Scrape the skin clean, and wipe with a dampened and absolutely clean cloth, being as gentle but as thorough as possible. Let dry. It will probably be noticed that

a number of skin-fibers will stand out from the surface; this is normal and need cause no concern.

- (4) Put a few grains of well-cooked rice into a piece of cloth, make it into a sack, and squeeze and rub this over the entire surface to which the spot is to be applied.
- (5) Cover to keep off any oils, which will cause subsequent loosening of the karanai. It is also important, for this reason, to be sure that the hands are well washed at all times during the process, as even a slight amount of skin oil will prevent proper adhesion.
- (6) Apply the paste in small quantities, gradually decreasing in size. (One drum-maker uses 30 pellets of the paste, ten of each three decreasing sizes). My experiments indicate that a little less than 1/4 teaspoon of powder is appropriate for the middle-sized pellet.

The stroke to be used in application is as follows:

The paste is applied in a ball at the center, then spread outward in a spiral action with the thumb. For a right handed person:



Rotate drum in this direction
as application proceeds.

The worker must be careful to put into the mixture only as much rice as is needed to make the mixture cohere. It should be rather stiff and difficult to spread. Too much rice will result in a solid and unyielding spot which is totally useless. As the work progresses, tiny interconnected cracks will develop in an unpatterned array across the surface. It is these cracks, breaking the karanai into tiny columns as seen in cross-section, which allow a flexible karanai, which is all important.

On the contrary, too little rice will give a fluffy mixture which will refuse to adhere to the surface.

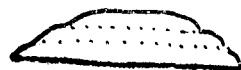
In between the numerous applications, a heavy stone of granite, agate, or similar material, with a slightly convex and

smoothed surface is used to give a slight polish to each successive layer. The object of this is not so much to produce a polish as it is to insure a level surface. Polishing may be begun immediately after the application of each coat. If the coating is thin enough, and the paste properly mixed, nothing will slough off the surface during polishing. The surface of each layer dries almost immediately, due mostly to the friction of polishing. It will however, be several hours before the karanai is dried throughout its depth.

The karanai is built in such a way that there is a gradual pile up of material toward the center, and a shading off towards the edge. The exact degree of shading off will be dealt with in part three of this paper.

For the final polishing *only*, the stone may be kept oiled with skin oil from the face. It must not be forgotten that any oil on the karanai at earlier stages will prohibit adhesion of subsequent layers. This polishing is done with fairly vigorous and rapid strokes straight across the head in all directions. This is most easily accomplished by keeping up a stroke in one direction only, allowing the stone to travel, well over the reppai, and rotating the drum very slowly as the work proceeds.

In some drums, particularly Tabla, it may be seen that the spot is built up in concentric discs of progressively smaller size:



There is no advantage from an acoustical standpoint in so doing. This is merely a refinement for appearance sake, and is quite nonfunctional. The same holds true of the blackening of the mixture through the addition of lamp-black. This does give a shiny and intensely black karanai, compared to the rather brownish one otherwise obtained, but does not affect the playing characteristics of the drum, and as it stains the fingers and the entire surroundings, it is better to avoid using it.

Ideally, the room temperature should be high, to assist in drying. The friction of polishing will also help in this. In this country (U.S.), it is advisable to work outdoors during hot weather. I have attempted to substitute a nearby light-bulb, but this creates

more problems than it solves. The best solution would probably be a drying-box with a more diffuse heating source. During the process of application, a rough estimate of the total amount to be applied can be had by playing Dhim with the left hand while the polishing proceeds, allowance being made for a considerable rise in pitch which will result when the karanai is fully dried. If during the process any material comes off, the entire job is suspect and had better be begun afresh.

A drum is set up for a very specific pitch, and even a slight retuning will cause some discrepancy between Nam and Tom. If it is desired to change the *śruti* of a drum for any length of time, the weight and shape of the karanai must be adjusted along with the tension. If the pitch of a drum is lowered, Tom will go progressively higher as compared to Nam. The difference will be slight and acceptable in retuning by about a whole tone in either direction, if the drum is to be used at this pitch only temporarily.

Overall tuning is done by hammering the braided rim of the head; from the top side to raise the pitch and from below to lower the pitch. The strokes which produce the first overtone, (such as Tom in Mrdanga or Tin in Tabla) are used in testing and adjusting. In Mrdanga, a heavy stone is struck against the rim of the drum, in the appropriate direction. Some times a short peg is used to localize the stroke more accurately, the peg being placed at the point of desired percussion and the stone being struck against its opposite end. The use of the peg is more necessary in lowering the pitch than in raising it, as it is easier to get at the rim from above than it is from below. The stone-stroke is made at a point on the rim in line with the radius drawn from the center of the head, through the point at which the forefinger strikes in playing the Tom, (not at the point in line with the damping finger).

If it should prove impossible to budge the head at a given point, the desired correction can often be made by striking diametrically opposite the ordinary point. Difficulty of this sort may be encountered when the bottom layer of the head sticks somewhat to the rim of the shell.

The best possible balance of tension is important. A perfectly tuned drum is much more clear and resonant than an even

slightly mistuned one, and perfect tuning is the only way to ensure all of the strokes being in tune with one another.

It will occasionally be found necessary to make some adjustments of a different sort. If the stroke Nam produces a tone appreciably higher than the stroke Tom, a little more karanai must be applied at the very center. In actual practice, Nam is generally left a tiny bit higher than Tom. If the karanai is already so heavy that it is unwise to add more material, the same adjustment can be effected by removing a bit of the karanai at the edge. The overall pitch of the drum will rise in this process. If, on the other hand, Chapu is too high, scrape off a bit of material at the very center of the spot.

As has been mentioned, any considerable amount of readjustment of the *śruti* of a given drum will greatly change the balance of the entire instrument. If, for example, the *śruti* is lowered, Tom will produce a higher pitch relative to Nam than it did at the original *śruti*. Therefore it is this overall adjustment of *śruti* which is most often the cause of the necessity for adding or removing portions of the karanai.

At this point I must mention the fact that the name of a stroke is not necessarily the same as the syllable which is applied to that stroke. For example, the syllable "Nam" is a syllable used for a stroke which is actually properly called *Mittu*.

The left head of *Mrdanga* also possesses a central load, but this is not like the semi-permanent load of the right head, being prepared afresh each time the drum is used. This load consists of a paste made of coarse wheat flour, and is not allowed to dry while the drum is being played. In size it is a good deal smaller than the karanai, yet even a small amount of paste will cause a large amount of drop in pitch, as the water included in the paste represents a good portion of its weight. Ideally, the left head has an amount of paste applied to it sufficient to lower its pitch a full octave below the right hand stroke Tom, or at least a fourth below Tom, (thereby giving the perfect fifth of the tonality in use). In actual practice, the head is lowered only to the point at which it still gives a good tone without becoming dull.

Indian drummers in America use Cream of Wheat as their wheat flour. It is important to use the so-called "regular" Cream of Wheat, rather than the "instant" variety, as the latter refuses to adhere to the drum head.

Experiments in Replacing the Karanai:

I have tried several times to replace the karanai, and can vouch for the fact that it is not nearly so simple an operation as it would appear to be.

The main problem seems to center around the rice-paste. In the first place, ordinary American or Japanese rice is too gummy for the purpose, and Indian rice must be used. Also, the usual instructions to the contrary, there never seems to be enough moisture present in the cooked rice, and results seem to be somewhat better if a tiny amount of water is added.

On only one occasion have I been able to produce the required minute fissures in the karanai. In the other cases, either the finished surface presented no cracks at all, or very widely spaced cracks. In either event, the spot was stiff, and therefore useless. The best result was obtained with the traditional material as obtained from India. I have also tried plain black iron oxide, charcoal, and burnt siena. This last mixture was the best of all the experimental ones, and did in fact produce the desired crack-pattern, but there seems to be no way to make it adhere properly. It is also extremely messy to work with, leaving red stains on all surroundings. Part of the problem may be due to the coarseness of the iron oxide which I used. This substance is obtained from potters' supply houses in the form of a heavy black powder with a crystalline appearance. In my experiments, it was recrushed with a hammer and metal plate, rubbing it out as much as possible, yet the particles were still much larger than the traditional material. As it is said that the powder must be as finely ground as possible, this was no doubt the source of much of the trouble.

Various writers on the subject disagree as to the composition of the powder, and in fact there may be more than one satisfactory type. There is no doubt, however, that black iron oxide is the major component, (not "iron filings" as so many have stated; it

would be impossible to get iron filings fine enough for the purpose without heavy machinery and coarse iron filings would abrade the fingers, and refuse in any case to cohere with the rice.)

Tension-Straps:

Over a period of time, the straps of the drum become somewhat stretched, and it is no longer possible to keep the drum up to the desired pitch. Tabla has integral tuning block, which help to take up the slack. In Tabla, the problem is minimized through the fact that the tension is always let down when the drum is not in use. In the case of Mrdanga, 1/2 inch or 3/4 inch doweling can be put under the straps to alleviate the problem temporarily, but it will eventually be necessary to readjust the straps themselves.

For this purpose, find the two ends of the strap, which is actually one continuous piece. Wet all the places where this strap passes around the head-rims. Then, using a pair of hooks if possible, pull the first segment of strap (below the end-knot) firmly outward from the body of the drum, bracing the drum with the bare feet. Take up the slack at the next segment of the strap, and so proceed around the drum to the starting point, adding water as before when needed. Incidentally, this is the only case of which I know in which the feet should be allowed to touch the drum, as ordinarily this would be an act of disrespect, or at least an unintentional impoliteness. Indians, like most people, treat their instruments with much respect, almost as if they were living individuals, not as mere useful tools as we tend to do in this country.

The procedure for tightening the straps of either drum of a pair of tabla is essentially the same.

Should it be necessary, for reasons of low humidity, to loosen the straps, it will usually be found that a certain amount of strap-material has been left as a tag end on the strip. Usually, except in extreme cases, adjustment of the Baya, or left hand Tabla, can be effected with small dowels or lengths of pencil under the straps, inserting, moving or removing them as necessary. In using tuning-dowels in Mrdanga, note that, unlike the case with Tabla, the dowels cause a rise in pitch when pushed toward the head.

Part Three: Acoustical Properties of Indian Drums

The following information consists of extracts from various articles in scientific journals together with information from Professor Robert E. Brown and Mr. T. Ranganathan of Wesleyan University, as well as some of my own observation of results obtained in experiments I have conducted on Mrdanga.

The most complete and readily understandable article dealing with the acoustical properties of tuned drums in C. V. Raman's *The Indian Drums*. Little knowledge of acoustics, and none of mathematics, is required to derive a good idea of the functioning of a so-called "harmonic drum" as described here.

The primary purpose of the karanai, which is the major difference between a harmonic drum and an ordinary one, is to simplify the pattern of vibration of the drum head, causing it to vibrate in such a way that the various tones which can be isolated are of more definite pitch than in a uniform drumhead. A perfect karanai causes the drum head to vibrate in modes closely following the "harmonic series."

It is well known to musicians that a stretched string of uniform diameter is capable of going through several types, or modes, of vibration, thus producing different pitches depending on which of the modes is set up at a given moment in the string. For example, if such a string is set in vibration in such a way that it has a node, or stationary point, at both ends, it will vibrate at its slowest possible rate as determined by its length, tension, and mass, and will give out the lowest pitch of which it is capable. If, however, it is set into vibration while lightly touched at its exact centre, a node or point of non-motion, will be set up at its center, so that the string vibrates in two equal segments. If this string, vibrating in this way, is visualized as moving alternately upward and downward relative to the observer, it will be seen that while one of the two segments is travelling upward, the other is traveling downward, rotating about the node at the centre. Each segment vibrates at double the rate of the same string without a central node, and thus each segment gives out a pitch exactly one octave above the open string.

This process may be continued, dividing the string symmetrically into three, four, five, etc. segments, which are separated by nodal points. Each of these forms of vibration is called a mode.

A uniformly stretched membrane, such as a metal plate or a drum head, if anchored firmly at its outer edge, may be considered as an essentially two dimensional analog of the essentially one-dimensional string described above. Like this string, proper manipulation will cause such a membrane to vibrate in various modes. These will not, in the case of a membrane of uniform thickness, follow the modal organization of a string, but through proper application of a central load, like the *karanai*, such one-dimensional modes can be very closely approximated. It is this effect which will now be our main point of discussion. A secondary effect of the *karanai*, is to lower the frequency of vibration of the head. An unloaded *Mrdanga* or *Tabla* head gives a basic pitch so high as to be quite useless for musical purposes. This can most easily be seen by comparing a *Tympanum* with a *Baya*. Both may produce identical low tones, yet the largest *Baya* has a head not much more than 12 inches in diameter. The main difference between these two drums is one of displacement, and hence of tonal volume.

In a harmonic drum, such as *Tabla* or *Mrdanga*, the first few partials (modes of vibration) of the head may be demonstrated to bear simple harmonic ratios with one another, through an experiment described by Raman. This is a simple visual demonstration often used in instruction in physics classes, and is familiar to every student of physics.

Raman's article begins with a brief description of the *Mrdanga* and *Tabla*, mentioning that there are always 16 strap-connections on both heads, and that he has never seen any exception to this rule.

(The right hand head) "is then loaded symmetrically with a firmly adherent composition which is said to consist of finally (sic.) divided iron oxide mixed with charcoal, starch, and gum." Raman then describes the application and polishing of each layer of the mixture. "In some cases, it is found that the thickness is stepped down by three, five, or seven stages toward the margin. Watching the process of putting it on, it is found that the thick-

ness and distribution are determined by testing the tone of the drum continuously at the work proceeds."

The loading of *Baya*, somewhat different in its effect, is not discussed by Raman in this article. This will be dealt with later in this paper.

Regarding the *Tabla*, Raman states that, as in *Mrdanga*, there are 16 tension-points. Very recently, hooked rods over the rim with screws at the bottom, have been substituted for the straps. There is a wide variation in constructional details of all these drums, particularly in the width of the marginal ring left on top.

Raman then gives the following description of the acoustical characteristics of Indian drums: The sustained tone of this type of drum is due to the loading and to the heavy shell of the drum. (A light frame-drum, such as a tambourine or an Eskimo drum, does not have a sustained tone as the vibration of the head is quickly used up in driving the frame also.) The load greatly increases the total mass of the head, which in turn increases its energy of vibration. Possibly the air enclosed in the drum-shell may help to sustain the tone.

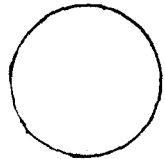
The superposed marginal ring has two effects: on the duration of the tone, and the relative strength of the partials. This ring is a sort of damper. A wide ring gives a short duration and muffled tone, a narrow one a longer duration and a brighter tone. The inference is that the ring primarily acts to suppress the higher partials, which are located near the edge of the head, and are of relatively small amplitude. The contact of the ring with the head is imperfect, and therefore should not be considered as a load like the *karanai*. It has, in other words, little or no effect upon the pitch. I assume that the straws in *Mrdanga* are present in order to help overcome the effect of the large damping ring, which is so wide as to deaden the tone of the drum drastically when the straws are not present.

Raman then goes on to describe "the five tones of the drum," that is, those tones which he was able to produce in his experiments. Tone one is called the "open tone". This mode of vibration is analogous to the mode of vibration of an open string. The only node present is that at the rim of the head, and maximum

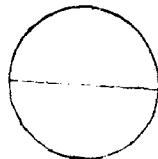
CHART II

Nodal Patterns of a Harmonic Drum from Raman

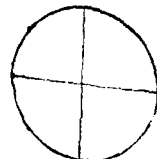
N. B. : In Charts I and II, the first number under an individual diagram is the relative frequency of the mode. The remaining numbers refer to the percentages of the radii as intersected by the nodal circles.



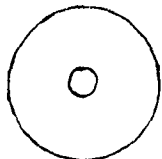
1.00



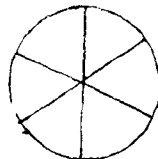
2.00



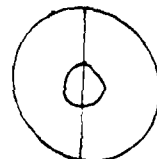
3.00



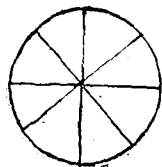
3.00
.25



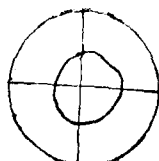
4.00



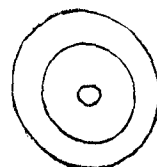
4.00
.321



5.00



5.00
.34



5.00

.162, .413

Partial three is not used in the standard repertoire of drumming, possibly because it requires at least two damping points, and is difficult to produce rapidly. Also, I have reason to believe that its availability is unsuspected by the average drummer. Partial four is available and used in both Tabla and Mrdanga. In Tabla, it is produced by damping at the exact center of the load, and striking on the area between spot and ring. In Mrdanga it is sometimes obtained with the stroke known as "Araichapu", in which case the damping is done in a line straight across the center of the head, using the fourth finger and the edge of the palm immediately below this finger. In both cases, the nodal pattern is probably that of the first of the diagrams below illustrating the 4.00 frequency, that is, the mode with three nodal diameters.

Partial three, as can be seen from the diagrams, gives a fifth above the second partial, or a twelfth above the fundamental. In practice, a little of this tone can be heard when partial two is played, this being more clearly heard in Tabla as is to be expected from the thicker head and the larger and stiffer marginal ring of Mrdanga. It is, however, possible to produce this tone in isolation, using the second finger for striking and the backs of the first knuckles of the first and fourth fingers to damp the head at appropriate points at the edge of the karanai.

R. N. Ghosh, in *Note on Musical Drums*, gives us a mathematical description of the form taken by the karanai, according to his own calculations. Mr. Ghosh worked out the partials of a hypothetical drum head in which the karanai varied inversely as the first and second powers of the distance from the center, (that is, r^1 r^2). He found mathematically that the karanai varying inversely as r^2 fulfilled the necessary requirements of giving partials fitting the so-called "normal harmonic series", and incidentally "disturbing the absolute pitch", that is lowering the frequency of vibration of a loaded membrane as compared to an unloaded one.

B. S. Ramakrishna gives further technical information, in the process denying the validity of the findings of Ghosh, as described above, and those of K. N. Rao. The essence of Mr. Rao's article seems to have been misunderstood by Mr. Ramakrishna.

Rao postulated karanais of various shapes, which, roughly speaking, are finite and infinite cones, covering the entire surface of the drumhead, and proved that such karanais are *not* what is needed to produce the effects actually observed.

N. B. :

Ramakrishna begins by saying: "C. V. Raman has noted (*sic*) that the first nine modes of vibration given only five different (approximately) harmonic overtones, the second, third, and fourth resulting from certain more or less degenerate modes of vibration."

The term "degenerate," as used in acoustical physics, refers to the property of two *modes* of vibration having the same *frequency* of vibration, despite the illusion of dissimilarity one gets when observing the pattern of vibration visually.

The load has a small amount of stiffness, which tends to raise the frequencies of the modes above their theoretically appropriate places. This is particularly true of the higher ones.

Most important of all Ramakrishna mentions the readily observable fact that "The enclosed air in the shell modifies the frequencies of the various modes differently. The fundamental frequency is always raised by the added stiffness of the air" (enclosed within the shell of the drum). As a matter of fact, it can be seen in a Mrdanga or Tabla that the strokes Dim and Di respectively, the open strokes, give pitches a major seventh below the first-harmonic strokes, such as Tom, Tin, etc. This is about 10% too high as compared with a theoretically harmonic drum head.

The calculations of Ramakrishna further indicate that the modes with only nodal diameters are not affected, but one-circle and two-circle modes are affected, if the wave lengths of their frequencies are large as compared to the length of the drum shell. The practical application of this is to make the shell for a low-pitch drum longer than that for a high-pitch drum, as is in fact done.

"The outer ring or flap tends to suppress the modes having appreciable displacement underneath (*i.e.*, those modes which have a number of nodal circles). In practice, this is used to elicit a typical (almost metallic) tone when struck,

Ramakrishna describes his method of generating the various possible modes of vibration in a harmonic drum head as follows: Above the drum, a loudspeaker is suspended, with the possible addition of a funnel shaped tube, which can be used to focus the sound at a given spot on the head, when such careful direction is needed. The speaker is driven by a continuously-variable frequency-generator, and chalk powder is sprinkled on the drum head. The powder will collect along the nodal lines and the circles when the oscillator gives out a frequency at which the head is capable of vibration. By reading the scale on the oscillator, the frequencies producible by the head can be read directly, and the various nodal patterns for each frequency can easily be measured. Photographs of the nodal patterns are given in the article. They are much like those in Raman's articles, although of course somewhat clearer.

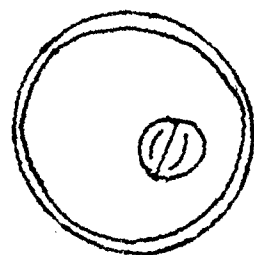
Increasing the tension of a given drumhead forces more nearly perfect harmonicity of the various partials, to a certain extent. Probably truly perfect harmonicity is possible only in a truly two-dimensional membrane, which is of course impossible, or with a rather complex pattern of distribution of the karanai, yet to be discovered.

Ramakrishna has verified his supposition that it is the air trapped within a drum shell which is responsible for the great rise in the frequency of the fundamental, by experiments with a Tabla in which the bottom has been cut out. In the case of such a drum, the fundamental is lowered to its theoretically appropriate place, and the other partials remain essentially unaffected.

I cannot say why a drum of the Tabla type should necessarily be built with a closed bottom but there is no doubt some very good reason. I have not had the opportunity to test such a drum, but it would certainly be worth the attempt, if only for the reason that the stroke Di would automatically be more usable. As it is now, this stroke, since it gives the low seventh, can be used freely in solo work, but in accompanying voice or a melodic instrument it can only be used when "low" Ri or Ni are being sung or played by soloist. Lowering this stroke to Sa, the tonic, would allow its use at any time in the performance, although admittedly removing from the repertoire of drum strokes a pitch otherwise unavailable.

Mr. Ramakrishna has also done an extensive mathematical study of the acoustic of the Baya in his article *Modes of Vibration of the Indian Drum Dugga or Left-Handed Thabala*. Actually, Dugga is a specialized form of Baya; Dugga is not at all the proper name for the left member of the Tabla. However, the remarks below can well be applied to any drum with an asymmetrical load.

The normal mode of vibration, as determined by the chalk-dust experiment described above, is as follows:



As can be seen this pattern consists of one nodal line and two nodal semi-circles. In actual practice, only the fundamental of this drum is used, the frequency being varied by increasing or decreasing the pressure supplied by the heel of the hand, which, in playing, rests upon the unloaded portion of the head, and pushes or slides toward the spot.

This kind of drum is nevertheless capable of vibrating in several modes. The modes are "slightly perturbed versions of the symmetrically loaded right-hand Tabla, the nodal circles becoming slightly elliptical and the nodal diameters slightly curved...", "...the nodal patterns are sharply formed on the loaded region which contains the greater part of the energy of vibration".

Ramakrishna's experiments show that the touch of the heel of the left hand tends to cause the nodal patterns to resume the symmetry of those of the right-hand Tabla, or of the Mrdanga.

Part Four: Addenda

The following information was obtained in informal discussion sessions with T. Ranganathan, Wesleyan University.

Some drummers, in an effort to obtain a more permanent karanai, will lay down a ground coat of hide glue, and mix the drum paste with a high proportion of rice. This, of course, gives a perfectly solid spot, with a very dead tone, but does afford the desired permanence.

Many drummers keep an extra drum nearby during a performance, as there is a great likelihood of their completely shattering the karanai of the first drum during a long performance.

Regarding the straws used in Mrdanga: if they are used entire, that is, not split into quarters as they should be, the tone actually becomes too live, with resulting indistinctness of some strokes in rapid playing. About 30 years ago Mrdanga style was somewhat different from what it is now: not so many "dead" strokes such as Ki ta tha ka, etc. were used, and there was much more use of Chapu and Araichapu. The overall effect of this style was that of more precision and clarity. The more recent style is more "showy", and uses a number of extremely rapid "filler patterns." The drums used in the earlier style were adjusted appropriately, having about 1/8 inch more of the head showing between karanai and reppai (the upper ring). Not only was the overall tone clearer, but it was easier to obtain the fourth partial, (giving high Sa), which is now rather difficult to produce on Mrdanga, although it is quite freely used on Tabla (see chart 2, diagrams of 4.00 frequency). As is to be expected, the more modern style of drumming produces a muddy result if this type of drum is used.

The right-hand head of the Pakhawaj has a comparatively small superposed ring, proportionately like Tabla. As I have never seen this instrument, I judged from recordings that it was very large, but have been told that it is only a little larger than Mrdanga despite its much lower pitch.

In preparing a new karanai, the worker sometimes finds it necessary to add a bit of water to the paste, so as to avoid the necessity of adding more rice, thereby stiffening the mixture too far. My experiments indicate that unless the rice is cooked for an extremely long time, far too much gum will remain, and it will be absolutely necessary to add a tiny amount of water.

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In making the left-hand head of Mrdanga, the two upper layers, which will eventually become rings, are stretched with four ropes, dried in the sun, and cut to proper ring-size. Only then is the full (goat-skin) head attached. This is tied in at four points with short pieces of raw-hide, and the entire assembly re-stretched. In order to prevent the goat-skin from sticking to the shell, its underside is coated at the rim with castor oil. This two-step process is required to keep the full head from being too tight.

Tamil Names for Parts of Mrdanga

VALAN DALAI: Right head.

EDAN DALAI: Left head.

MÜTTU: Skin head.

KARANAI: Black spot (on the right head).

REPPAI: Rim or ring around the black spot; term also applied to the rim on the left head.

PINNAL: The braiding around the heads.

VÄRU: Straps.

PULLU: Wooden peg used for: (1) tuning the head and (2) to tighten head by inserting under väru.

KALLU: Heavy black stone used (1) to hammer for tuning and (2) to polish the black spot during the process of fixing karanai.

SÖRU: Wet compound of cooked rice and slag.

KITTAM: Slag (solid or raw).

KUCCI: Straws under reppai.

RAVAI: Coarse wheat flour.

THANNI: Water.

KATTAI: Shell.

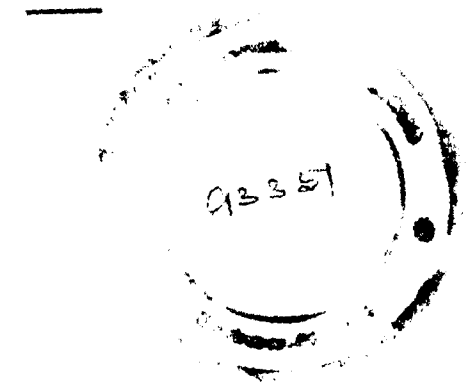
PILÄ MARAM: Jack-fruit wood.

PILÄ KATTAI: Shell turned out of Jack-fruit wood.

MARUNDU: Powdered (fine) slag ("medicine")

f. B. :

J



N. B. :

தேச எண் :

1) எண் :

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