

E & P.H.

(1947) Department.

Ms.

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G.O. NO.

2417 R.Education.

Dated

8th November, 1947.

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[Despatch Abstract.]

Government Servant's Conduct Rules - Sri P.S. Sundararaja Iyyanger
- Clerk - Government Press, Madras - Permitted to Broad - cast a treatise.

Back Papers.

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Madras,
dated:- 16-7-1947.

To
The Superintendent,
Government Press, Madras.

Sir,

28 OCT 1947

I beg to submit that I have taken Music as a hobby, as a result of which I have made some research, the full text of it is put in the form of a Treatise, enclosed for your kind reference.

As I have learnt music as a liberal science, and consider that the principles explained in the Treatise might be useful also to the lovers of Music, I request that the Superintendent will be pleased to permit me to ~~take~~ ^{read} the matter contained in the full text through the All India Radio, Madras in portions.

I also request, that I may be allowed to receive the remuneration that is permissible for the ~~reading~~ ^{reading}, so as to enable me to defray the incidental charges viz. conveyance, and tiffin etc.,

Thanking you in anticipation,

I beg to remain,
sir,

Your most obedient servant,

P. Sundararaja Iyer
Clerk, Govt. Press,
Madras.

Government Press.

Encl. No. Forms/SBC dated 21-10-1947.

Forwarded to the Secretary to Government, Education & P.H. Department, for consideration. Permission to read or broadcast the "Treatise on Music" may be given to the petitioner as it has no connection with and is not detrimental to his official duties.

Madras.
To The Secretary to Govt., Edn. & P.H. Deptt.

3

A Treatise on Music.

What is "Sruthi or Keynote" and what is "Music".

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Sruthi (Keynote) is the offspring directly born from the everlasting Universal Sound "Aum", (Pranava) and a derivative from the Root "Sru", the meaning of which is "to hear". Therefore the word "Sruthi" is applicable to all audible sound in general. However, it is the most subtle and phenomenal object in Music. Indeed, it is a larger subject than the sky consisting of Ether, that makes all sound capable of being heard. Therefore, it follows that sound is audible wherever there is Ether. So, broadly speaking, Sruthi also is as large as that of the sky.

In Music, Sruthi is not easily comprehensible, but only by the intelligence. Though Sruthi is very minute in its inceptive stage from "Pranava" it expands gradually without limit when developed like the tiny Banian seed, that grows unlimitedly and remarkably in due course.

So, expanding the most delicate beginning sound, viz. Sruthi, capable of being heard is called a "Swaram" and to produce through it a melodious and sweet sound which gives a calm pleasure to the mind and ecstasy indescribable as well as to the ears and a kind of charm and occult power to the soul, more Swarams are required.

Thus combining more "Swarams" with the aforesaid expanded melody and making them audible to others through the respiratory organs is called "Raga". Mixing words or phrases called "Sahityas" in the expanded Raga; and singing the melodiously is commonly called "Music". In order to illustrate "Music" scientifically and also the differences among sound, we have fixed as media seven "Swarams" to sing the "Fine Art", through these. These "Swarams" though in reality are one, they are so properly made up, so as to employ and to set their relative melody singly or doubly or with their combination and permutation well explained by singing, and seven alphabetical substitute letters viz. "Sa, Ri, Ga, Ma, Pa, Dha and Nee" are used as otherwise their variations cannot be clearly understood or distinctly and practically shown. Expansion at length of the so of necessary "Swarams" as aforesaid is called "Entire Raga".

And singing, making a point of their combination and permutation by substituting properly "Devotional Poem, or Verse" for the seven Swarams is real "Music". It can therefore be asserted that no sound is produced without "Sruthi" or Keynote; and much less "Music" can be. So, it follows that every sound present in the Cosmos has a "Sruthi or Keynote" of its own as base without which no can exist and be audible.

P.T.O

A Treatise on Music.

What is "Sruthi or Keynote" and what is "Music".

Sruthi (Keynote) is the offspring directly born from the everlasting Universal Sound "Aum", (Transva) and a derivative from the root "Sru", the meaning of which is "to hear". Therefore the word "Sruthi" is applicable to all audible sound in general. However, it is the most subtle and phenomenal object in Music. Indeed, it is a larger subject than the air consisting of ether that makes all sound capable of being heard. Therefore, it follows that sound is audible wherever there is ether. So, broadly speaking, Sruthi also is as large as that of the sky.

In Music, Sruthi is not easily comprehensible, but only by the intuition. Though Sruthi is very minute in its inception stage from "Transva" it expands gradually without limit when developed like the tiny Zenith seed, that grows unobscuredly and remarkably in due course.

So, expanding the most delicate beginning sound, viz. Sruthi, capable of being heard is called a "Swarana" and to produce through it a melodious and sweet sound which gives a calm pleasure to the mind and ceasesly indescribable as well as to the ears and a kind of charm and occult power to the soul, more Swarana are required.

Thus combining more "Swarana" with the erstwhile expanded melody and making them audible to others through the respiratory organs is called "Miksha". Mixing words or phrases called "Vachana" in the expanded stage; and singing melodiously in a commonly called "Raga". In order to illustrate "Miksha" and "Vachana" and also the differences among sound, we have fixed as words seven "Swarana" to sing the "Vachana". Through these, these "Swarana" though in reality are one, they are so properly made up, so as to employ and to suit relative melody singly or doubly or with their combination and permutation explained by singing, and seven alphabetical substitute letters viz. "Sa", "Re", "Ga", "Ma", "Pa", "Dha and Nisa" are used as otherwise their variations cannot be understood or distinctly and practically shown. Expansion at intervals of necessary "Swarana" or otherwise is called "Miksha Raga".

And singing, making a point of their combination and permutation and singing properly "Devotional form, or Vachana" for the seven Swarana is called "Miksha". It can therefore be asserted that no sound is produced without "Sruthi" or "Keynote"; and much less "Music" can be. So, it follows that every

For example, blended songs of birds and children etc., sound of quadrupeds, speeches of people, Music, Sonorous sound of metals, waterfalls, running water, waves, Musical instruments, thunder and so forth have a Sruthi, separately peculiar to each or of its own respectively. This can be confirmed if each of these is verified in reality in its own merit, and consequently Sruthi or Keynote is indispensable for "Music". Music sung however melodiously without Sruthi will not be equal to that with Sruthi. This can be illustrated as follows:-

The fastidious and dainties like sugar-plum prepared for a dinner will not be elegant and worth while, if piquant or sugar respectively is not mixed and mingled to them in just proportion.

Hence a Singer, if sings with the help of Sruthi or Keynote of his own, can sing best in all the three Octave, viz Bass, Interval and Tenor for any duration exhibiting accent.

By reason of, it is inferred that expansion of Sruthi" i.e., beginning sound viz. the fundamental note is "Music" and contraction of the long and short of it is "Sruthi". As Sruthi is Music, it cannot be sung without it.

For example, blended songs of birds and children etc., sound of
 gurgling, speeches of people, music, musical instruments, thunder and so forth have a *Sruthi*,
 running water, waves, musical instruments, thunder and so forth have a *Sruthi*,
 separately peculiar to each or of its own respectively. This can be confirmed
 if one of these is verified in reality in its own merit, and consequently
Sruthi or *Keynote* is indispensable for "Music". Music some however melodiously
 without *Sruthi* will not be equal to that with *Sruthi*. This can be illustrated
 as follows:-

The fastidious and delicate like sugar-plum prepared for a dinner will
 not be elegant and worth while, if pleasant or sugar respectively is not mixed
 and related to them in just proportion.

Hence a singer, if sings with the help of *Sruthi* or *Keynote* of his own
 can sing best in all the three Octave, viz Bass, Interval and Tenor for any
 duration exhibiting accent.

By reason of it is inferred that expansion of *Sruthi*, i.e., beginning sound
 viz. the fundamental note is "Ma" and contraction of the long and short of it
 is "Srauthi". As *Sruthi* is Music, it cannot be sung without it.

What is the significance of "Sruthi Matha".

"Matha" is a Sanskrit word which signifies the birth place of anything.
 It has been illustrated in the foregoing paragraphs that "Sruthi" is the
 Offshoot ^{not} sprang forth directly from "Pranava" and that "Sruthi" is "Music".
 Therefore that which had produced "Sruthi" or *Keynote* is "Pranava". It has
 also been stated that the commencement of "Sruthi" is not capable of being
 understood; and "Pranava" is unthinkable.

In god's creation, infants mostly resemble mothers in form, feature and
 character inevitably. Similarly the Music child will unavoidably resemble the
Keynote used for singing. For, the voice of a singer, with an accompaniment
 consisting of the Swarams (1) "Sa, Ri and Sa" or (2) "Sa, Ga and Sa" or (3) Sa,
 Ma, and Sa" will throughout and undoubtedly be an imitation of the timbre and
 compass produced through the Swarams contained in one of the three kinds cited
 above and none of them is the Harmonic mean but semitones and will not be on
 the *par* to the timbre and compass produced in the voice of a singer using the
Keynote called "Panchama *Sruthi*", consisting of Swarams "Sa, Pa and Sa". This
 is due to the fact that the interval produced in the number and in the note
 between "Sa, Ri and Sa", and "Sa, Ga and Sa" is distinct, so also between "Sa
 Ga and Sa" and "Sa, Ma and Sa" and similarly between "Sa, Ma and Sa" and "Sa
 Pa and Sa", the interval produced in the number and in the note respectively is
 distinct. This is explained in detail that the Swaram "Pa" being the Harmonic
 Mean, contains the whit of the Swaram "Ri, Ga and Ma" also.

The "Note" of ^{the} *Keynote* "Sa, Pa and Sa" is ~~Scientific~~ and the "Note"
 produced therefrom and followed in ~~strict~~ coincidence with it while singing is
 "Artful and Scientific, Music", the effect of which has been fully explained in
 the preceding paragraphs.

It is most difficult to set the "Sa, Pa and Sa" *Keynote* throughout while
 singing the "Fine Art" yet in the every day occurrence, we here the natural
 melodious note of Birds, Animals, Insects etc. coincided with a *Keynote* of
 their own even when twittering, which of course is pleasing to the ears.
 Therefore, real music is the complete agreeing of the Harmonic mean *keynote* in
 the voice or vice versa.

So, it is deduced that "Sruthi (*Keynote*)" is the "Mother (Birth place) o
 Music.

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In God's creation, infants mostly resemble mothers in form, features and character inevitably. Similarly the Hindu child will undoubtedly resemble the Teynote used for singing. For, the voice of a stranger, with an accompaniment consisting of the Swaras (1) "Sa, Ri and Ga" or (2) "Sa, Ga and Pa" or (3) "Sa, Ma and Sa" will throughout and undoubtedly be an imitation of the timbre and compass produced through the Swaras contained in one of the three kinds cited above and none of them is the Teynote mean but semitones and will not be on the par to the timbre and compass produced in the voice of a singer using the Teynote called "Tanchamsa Ruchi", consisting of Swaras "Sa, Pa and Ga". This is due to the fact that the interval produced in the number and in the note between "Sa, Ri and Ga" and "Sa, Ga and Pa" is distinct, so also between "Sa, Ga and Pa" and "Sa, Ma and Sa" and similarly between "Sa, Ma and Sa" and "Sa, Pa and Ga", the interval produced in the number and in the note respectively is distinct. This is explained in detail that the Swaram "Te" being the Krimodic mean, contains the whiff of the Swaram "Ri, Ga and Ma" also.

It is most difficult to set the "Ba, Pa and Ca" Keynote throughout while singing the "Nine A's" yet in the every day occurrence, we have the natural melodious note of birds, animals, insects etc. combined with a Keynote of their own even when twittering, which of course is pleasing to the ears. Therefore, real music is the complete agreeing of the Harmonic with Keynote in the notes or vice versa.

So, it is deduced that "Kruppi (Keynote)" is the "Mother (Birth Place)"



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"Pitha" is a sanskrit word which signifies "Father", i.e. male parent. The correct meaning of the word "Pitha" may be stated as one, who is not only a parent, but also one, who takes care of a child in all the possible good ways and means for its healthy growth. Likewise, "Thala" or "Measure" acts as father to the Music child, so that the prescriptive principle and methodology of time could be maintained while singing.

For this purpose, the numeration of the Temp has been divided into five main heads in general, viz. (1) Chathusram, (2) Thisram, (3) Misram, (4) Khandam and (5) Sangkeernam; and each head further sub-divided into seven parts, thus making a total of thirtyfive kinds of thalas.

Each kind of "Thala" is so strict as to indicate the particular degree of musical progression in respect of its main head, i.e. the time or measure requisite for (1) songs and chants like "Samaveda", (2) Spondee; (3) Quartel, (4) Verse and (5) Combination and permutation of Swaras, viz. (a) Arohana, (b) Avarohana, (c) Dal, (d) Spuritha (e) Kampitha, (f) Auhatha, (g) Prathyahatha, (h) Thripucha, (i) Aundhola and (j) Murchana or syllabus used. It also exists music as a "Father" by accommodating a composition in one of the Thalasa mentioned above according to its construction and stage; and also demarcates the respective beginning time and gradual ending of it; and thus helps the singer to advance besides.

As the formation of "Tempo" is factitious, it accompanies music in every part of it like the Keynote, and makes the melody more pleasant; and various kinds of Drums to be performed by hand or hands or beaten by drum-stick are used as an accompaniment or accompaniments to Music and other Musical Reed-instruments etc. played by mouth. But, the Keynote of each Drum or Drums used should be adapted to that used for singing; otherwise there will not be concord. Since there is no other mean to exhibit the Science and Art of Music, Tempo proves them by accompanying music as a "Father. This is, because, "Iaya" adjusts itself to the "Sruthi" and "Bhavam" (i.e. the correct idea) of the songs sung and thus makes music to give real pleasure; and could be said the "Iaya" or "Tempo" is as absolutely necessary to Music as Sruthi.

So, it follows that "Laya" (Tempo) is the "Pitha" (Father) of Music.

"What is 'Jeevan'?"

"Jeevan" is the term used in India to denote the Author's true idea; i.e. the source for the pleasure derived therefrom and it is inseparably contained in the songs scientifically sung.

This pleasure can be compared to the discernible feelings attained, viz. satisfaction, fully, expanded face, and over joy due to its complete gratification of the senses by a hungry young baby after suckling in full the life giving delicious milk from its mother and be motionless for a short while. Through the child's senses are very keen to express the feelings received therefrom, it could not reveal them due to its tenderness and gladness.

In the same manner, songs sung with "Jeevan" i.e. with the consciousness of the Author's true idea will have the same effect on the hearers, as it will purely make them wake and steady like the young baby; since the music and the true "Jeevan" contained not as fully to the wide opened senses during the period and consequently the pleasure derived becomes indescribable. It is of course follows that the songs are so sung containing in them the Jeevan and the combination of the Harmonic mean keynote and Thala sustained as well. The resultant music is styled as "Tannadika".

So, it can be said that songs devoid of Author's true "Jeevan" will not be as pleasurable as that with true "Jeevan".

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"Jeevan"

What is "Jeevan" or "Life of Music".

"Jeevan" is a Sanskrit word which means "to live" and is also the Root of "Jeevan", a "Living being". Hence the term "Jeevan", can be said to denote all the living or moving beings. But the correct signification of the word may be stated as "Life", without which the living system gets destruction. Likewise "Jeevan" is one of the important items to melody without which the latter would be lifeless. Therefore to sing tunelessly, the voice should be lifeless.

And to make the voice lifeless, the Keynote should be full of life, i.e. should contain the full blown musical sound. It is generated from the four thin wires viz. Panchama, Saranai, Anusaranai and Mandhara used to produce a proper tune in the past time accompaniment, viz. "Thambur" of which full details are given in a separate article.

"Thambur" is an inanimate object, and to bring about in itself the spontaneous generation, i.e. "Jeevan", the wires should be set proportionately; and no sooner a small piece of thin woolen or sendal thread is in contact with each wire, "life" begins to resound from them owing to repeated and very gentle pulsation of the wires by the forefinger in an orderly skilful manner. If the pulsation continues in progression with the synchronisation of the expanded sound from each wire, a final tuneful sound becomes audible, which shall be the elementary Harmonic mean Sruthi or Keynote and it being the offshoot of "Pranava", is the proper accompaniment to music. The advantage gained by the Keynote is, since our brain being comprehensive, copies the final audible tune through the Mucous membrane; due to concentration or being univocal and has the capacity to set; and is also capable of singing in an exact coincidence throughout with the "Sruthi" generated in the "Thambur".

The reason for such an attainment may be stated that an unknown interchange power is caused, whereby the singer, who uses an accompaniment said above transmutes his own tone, adopting easily within himself the fully expanded sound generated from "Thambur". And as the appropriated tone is the minimum Keynote, it is fit for singing excellently in all the three Octave making the singer to forget himself and also making the hearers filled with rapture.

It, therefore, follows "Music" sung with "Jeevan" or with voice full of the generated but natural and full blown melodious sound in the accompaniment is the best.

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What is "Teevan" or "Life of Music".

"Teevan" is a Sanskrit word which means "to live" and is also the root of "Teevan", a "living being". Hence the term "Teevan" can be said to denote all the living or moving beings. But the correct signification of the word may be stated as "life", which the living beings have. Therefore "Teevan" is one of the important items to melody without which the latter would be lifeless. Therefore to sing tunelessly, the voice should be lifeless.

And to make the voice lifeless, the notes should be full of life, i.e. should contain the full blown musical sound. It is generated from the four thin wires viz. Sancharam, Sancharam, Sancharam, Sancharam, which are used to produce a proper tone in the best and appropriate manner. "Teevan" or "Life of Music" details are given in a separate article.

"Teevan" is an abstract object, and to bring about in itself the spontaneous generation, i.e. "Teevan", the wires should be set in motion and no sooner a small piece of thin wire or string is in contact with each wire, "life" begins to resound from them owing to repeated and very gentle pulsation of the wires by the finger in an orderly manner. If the pulsation continues in proportion with the synchronization of the expanded sound from each wire, a final musical sound becomes audible, which shall be the elementary harmonic note (Sri) or Teevan and it being the chief of "Teevan"; is the proper accompaniment to music. The advantage gained by the Teevan is, since our brain being comprehensive, catches the final audible tone through the nervous system; due to concentration of being in unison with the Teevan and has the capacity to set; and is also capable of standing in an exact coincidence throughout with the "Teevan" generated in the "Teevan".

The reason for such an attainment may be stated that in unison with the expandable power is caused, whereby the finger, who uses an accompanying wire above transmits his own tone, adding easily with himself the fully expanded sound generated from "Teevan". And as the synchronized sound is the minimum keynote, it is the finger exactly in all the three cases making the finger to forget himself and also making the finger lifeless.

If, therefore, follows "Teevan" with "Teevan" or with voice full of the generated but natural and full blown melodic sound in the "Teevan".

15

What is "Swarasanchara" or "Movement of Swarams".

"Chru" is a Sanskrit word, and it is the "Root" of "Sanchara" which denotes the act of waking or the actual movement of beings. So, "Swarasanchara" is the term used in Music to mean the actual movement of Swarams.

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It has already been said that the expansion of most delicate beginning sound, viz. "Sruthi", capable of being heard is called a Swaram; and to produce a Tune, more Swarams are required; and that seven Swarams, i.e. "Sa, Ri, Ga, Ma, Pa, Dha and Nee" have been fixed for singing Music scientifically; and instead of the Swarams, words or alphabets are substituted in the compositions etc., It has also been explained that Music is lifesome.

So, to show clearly the "Combination and permutation of Music", i.e. the exact Sciences contained in the Art, which cannot be described in any other way, the Swarams are repeated in a scientific manner to produce movement by regulating the ten kinds of Gamakhas or sources of continuity both in the ascending and descending orders, and also confining the Swarams at the same time to the particular nature of the Melody and Thala suitable to each bar is called "Swarasanchara". The Swarams, so repeated onwards and backwards for the sake of the aforesaid movement should be lifeful to be melodious otherwise, the voice, in other words, the Melody will simply be insipid, and lifeless.

The purpose gained by repeating the Swarams in the originals of the particular tune with Teevan is that they clearly show, that the Fine Art is so beautiful, lifesome like living beings and also extensive.

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"Keynote of Thambur" or "Thambur Sruthi", the best. ⑨

It has already been set forth, that though "Thambur" is an inanimate object, yet it is invariably used as an accompaniment for Music; after generating therefrom the necessary Keynote by the proper setting and gentle manipulation of the four wires. Thus the arising final audible tuneful sound would serve as the Keynote. It has also been pointed out that Jeevan, which is most indispensable for singing is contained in that Keynote.

Thambur had been in use as a common accompaniment for Music from very long ages; and it is very difficult to fix or even trace its Era of origin, nor its originator.

The construction of Thambur with the necessary parts joined is artistic and it is so air-tightly and peculiarly made of wood containing vacuum all over, so as to produce tune through wires fastened to the four special adjusting keys at the narrow end on the one side and the broader end on the other.

It is a known fact that the Music child will exactly resemble its preparatory mother Sruthi, if the latter is followed correctly, and this has already been explained. So, if the tuning of Thambur is not as accurate as it ought to be, the resulting music will not give the necessary maximum pleasure. And so, it follows directly how to set the wires with care to produce the correct tune. The answer is simple, i.e. the setting of the wires should be in such method, that all the seven Swarams; including also the eighth Swaram ~~"Saa"~~ (not mentioned so far; since, it is only the highest level of the sound of the lower "Sa") are generated from the four wires; and the conclusive sound shall become the Harmonic mean Tune, conducive to all the voices.

So, it can be said, that "Thambur is the real receptacle of the Art" and hence, serves as the fundamental object - lesson for Music.

By tuning it, as often as possible, the benefits gained are multifarious; and in addition, the tune contains also, viz.

1. Knowledge of Sruthi is improved day by day;
- 2) Facilitates easy understanding of the correct positions of the Swarams;
- 3) The very life of Music is produced therein;
- 4) All the necessary Gamakhamas are in it;
- 5) It furnishes the rare spirit, concentration and liveliness required for singing;
- 6) ~~Has~~ the captivating force, creating an immense joy due to combination of the voice, with a liking to hear more and more;
- 7) All the Swarams are in it and they are audible;
- 8) Gives room for exhibiting the science within the limits of the tune;
- 9) Is so lithe to adjust any composition; and,
- 10) Being an off-spring of the sempiternal "Pranava" the Music that follows the tune would be akin to "Yoga".

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16
What is "Thambur" or "Thambur Sruthi", the best.

"Thambur" is a Sanskrit word, and it is the "Foot" of "Thambur" which denotes the act of setting or the actual movement of being. So, "Thambur" is the term used in music to mean the actual movement of the wires.

the

It has already been said that the expansion of most delicate beginning sound, viz. "Sa", is capable of being heard in a Swaram, and to produce a pure, more Swarams are required; and that seven Swarams, i.e. "Sa", "Re", "Ga", "Ma", "Pa", "Da", and "Ni", have been fixed for singing music. Scientifically, and instead of the Swarams, words or alphabets are substituted in the compositions etc., it has also been explained that music is

So, to show clearly the "Thambur" and permutation of music, i.e. the exact science contained in the art, which cannot be described in any other way, the Swarams are repeated in a scientific manner to produce movement by repeating the ten kinds of Swarams or courses of continuity both in the ascending and descending orders, and also containing the Swarams at the same time to the particular nature of the melody and the notes. The Swarams, as repeated, are repeated in the same order, and the notes, as repeated, are repeated in the same order. The purpose of the Swarams is to produce a pure, more Swarams, and the notes, as repeated, are repeated in the same order, and the notes, as repeated, are repeated in the same order.

The purpose gained by repeating the Swarams in the order of the notes, is to produce a pure, more Swarams, and the notes, as repeated, are repeated in the same order, and the notes, as repeated, are repeated in the same order.

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and hence, serves as the fundamental object - London for Paris.

1. Knowledge of French is improved day by day;

- 3) Facilitates easy understanding of the course

- 3) The very life of music is produced therein;

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To.
The. S. & P.
Station Director
A. I. R. Madras.

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10

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Ref: From the S. of P. Encls. No. Forms / s.B.e.d. 21.10.4

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