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Ourselves.

IN accordance with the usual practice we are perhaps expected to explain the circumstances that give birth to this Journal as well as indicate the purpose and objects thereof. The need for it, however, is so well recognised all round that if in the present case we follow the custom it is more for the sake of conformity to tradition than for justifying a cause well capable of sustaining itself.

In the Autumn of the Year 1928, The Music Academy, Madras was inaugurated for the promotion of higher learning and practice of the science and art of music. Though much good work has been done, it was felt that the Academy can function more effectively and further extend its sphere of activities by maintaining a journal of its own. It is a matter for some surprise that except for certain occasional and sporadic efforts there has not been in this country a single periodical exclusively devoted to music though the subject is of sufficient importance to claim a legion for itself. It is common knowledge that music is one of the most ancient of all arts. It has charm for the highest as well as for the lowest order of beings. Its power and potentiality are so immense that it will continue to please, inspire and elevate us for ever. In India owing to its close association with the spiritual life of her people who believe God is where music is, it has attained a higher level of excellence than any other art. From this point of view alone, India's contribution to the progress and civilization of the world entitles her to the regard of all culture loving nations. We therefore, owe it to ourselves that we not only maintain so rich a heritage unimpaired, but transmit it improved and enlarged.

The present era is witnessing a great revival of interest in Indian Music. There is an earnest desire to know what the great sages and master-minds of India have said about it. All over the country music conferences are held not only for the exposition of the art but also

for the discussion of principles and problems connected with it. The cleavage between theory and practice is becoming so wide that if a gradual drift into chaos is to be avoided, a reconciliation based on natural and fundamental laws is imperative. Music having been made part of the official system of education new problems connected with the imparting of instruction therein, have arisen and are awaiting solution. For focussing discussion on all these and other matters and for embodying the results of experience, research and scholarship of experts in theory and practice, a Journal like this cannot fail to be of use.

We hope also in due course to invite contributions dealing with systems of music other than Indian, so that our readers may be enabled to make a comparative study of the different systems prevailing in the world.

With regard to the contents of the Journal we may state that all subjects relating to the theory and practice of Music in the most comprehensive sense of the term will come within its purview. In particular we propose to publish select portions from classic literature with translation if necessary. Original contributions will deal with the following heads:—History of Music and Music Literature; Sruthis and Swaras; Ragas; Thalas; Compositions, their history, description and classification; Musical Instruments; Bharatanatya; Notation and questions connected with the teaching of music; Biography of composers, musicians and authors; Music Institutions; Reform of Music and Music Performances; Miscellaneous articles on various connected topics; Reviews; Notes and Comments.

The success of the Journal depends in a large measure upon the encouragement which the public gives and the co-operation which the scholars and musicians offer. We eagerly hope that the response from all will be generous and worthy of the great art.

HISTORY OF KARNATAK MUSIC.

BY

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The Music of Karnataka has a very long tradition which even reaches back to the pre-historic period. The Deccan was at one time covered with a thick forest, called the Duntaka inhabited by the original Dravidians in certain places. One of these, Rishkindha, the capital of King Vali was situated in the area of the holy Kshetra of Hampi or Vijayanagar on the banks of the Thungabhadra. In the far South, the kingdom of Ravana, the Demon King, is stated to have been established in Lanka, the present Island of Ceylon. Ravana was often trying to put down the power of the Dravidians in the Deccan and even the Aryans of the north. His invasions on Vali and Dasharatha are both mentioned in the Puranas. The Ramayana mainly speaks of the three kingdoms, that of the thoughtful Aryans of the Solar Dynasty of the north, that of the cultured and the brave race of Dravidians of the Deccan and that of the savage demons of the far south beyond the Peninsula.

In Ramayana, there are references to Music in the courts of all the three kingdoms mentioned above. Lava and Kusa were taught to sing the Ramayana and they are described as having sung it in the court of their father. When Rama and Lakshmana entered the court of Sugriva, they heard music played in the harem of Sugriva, to the accompaniment of the various musical instruments, such as the Vina, Mridanga, Adambar, (the Flute), etc.. Ravana is said to have pleased Siva by his vocal and instrumental music besides which, he is mentioned by many Sanskrit writers as having been a Master of Music.

In Mahabharat, many references to Music are found in different places. Arjuna in the disguise of Brahannala was engaged by the Karnatak King of Virata, (Modern Hangal) as a teacher of music to his princesses among whom was Uttara, the daughter of the King.

From the above facts, it is evident that there had been an independent culture of music among the Dravidians of the Deccan which even surpassed the Aryan culture in many respects. This in course of time, incorporated in itself the simple and grave melody features of Aryan music. This is the most important point in the history. Later on, almost the whole learned class of the Aryan race, rushed towards the Deccan to reap the fruit of their masterly intellect, as this country was safe from foreign invasions, having the sea on three sides and the mountain wall of the Vindhyas on the north; while only the warrior class settled in the North which was invaded by foreign powers from time to time. So Northern India became the stage of numerous battles, fought with foreigners while the Deccan became the school of great thinkers and scientists who were quite safe from foreign oppression until the year 1565, the date of the fall of the greatest and last Karnatak kingdom of Vijayanagar. Thus having developed in isolation for a long time, Karnatak Music has an individuality of its own, and is based on sound scientific principles.

The development of Karnatak Music begins some centuries before Christ and reaches its zenith with the work of great saints like Purandaradasa and others of the Dasa-kuta and Thyagaraja and his successors.

We may distinguish three important periods in the history of Karnatak music.

I. Arsha kala or the ancient period in which the art was elaborated by the native Dravidians, conjointly with the Aryan Rishis like, Agastya, Galava, Dattila, Kohala, Matanga & Bharata, who came from the north and settled in the Deccan.

II. The middle age or the historic period beginning from the fifth century A. D. down to the nineteenth century.

III. The modern period.

Of Dravidian culture, no classical work is available, except a few references, which are found in the earliest Tamil literature. The nomenclature in these treatises is quite different from that of Sanskrit treatises but the type of theory mentioned is the same as that in the Natya Shastra of

Bharata Muni. This is the only ancient treatise of musical theory, which describes the experiment of obtaining 22 possible musical intervals, the shrutis or microtones. It mentions the three voice registers, Mandra, Madhya, & Tara saptakas or the lower, middle and higher octaves respectively. Each octave contains seven notes, the maximum number of intervals in an octave for producing an agreeable melody. Seven modes are produced by successively taking each note of the octave as the fundamental note. It also mentions two kinds of tuning as Shadja and Madhyama Gramas and also many other melodies derived by using different microtones. It treats of many jatis which in ancient times served the purpose of modern Ragas.

As Tamil theory corresponds to that of the Natya Shastra with the only difference of language and terminology it is clear that both the Aryan and Dravidian arts must have fused into one common art long before the time of Bharata. No trace is available at present as to how and when this fusion was effected as many other arts and sciences to-day are the result of the fusion of Aryan and Dravidian cultures. Later writers cast their theory in a simpler form and left altogether the complicated system mentioned in the Natya Shastra. So Music as developed in the comparatively peaceful conditions of the Deccan under the patronage and encouragement of Karanataka Kings partook both of the Dravidian love of elaboration and the Aryan fondness for simplicity and dignity of manner. During this period we might say there was only one style of Music in India and this was assiduously cultivated in Karnataka which thus set the fashion in Music to the whole of India, just as religious reformers of Karnataka led the whole of India in religious inspirations. With the advent of the Persian art in India there was a cleavage and Northern India developed its own system now known as the Hindustani system while Southern India more or less kept its system intact. Damodar Pandita of Sangita Darpana, Somanatha of Ragavibodha, Ahobala of Parijata and many more came from Karnataka.

Their works are still extant and show the great service they have done to preserve their country's art even outside Karnataka. Since the invasion of the Mohamadans, the art of Music in North India was disappearing from the courts of rulers; but it had a new lease of life given to it by contact with the Persian art. In consequence of this there grew up a new and mixed style in Hindustan which had not been known in India before.

This style is the style nowadays known as the Kawali style. Hindustani Music being thus the hybrid growth of several cultures, a certain want of system came to be its regular feature. This fact was noticed by the later Mohamadan rulers who were able to appreciate both Persian and Indian styles as years went by and they felt that there should be some authoritative work written to put the existing Music on a scientific basis. Pundarika Vithala bears witness to this fact and he has given in his work an exact picture of the situation. The Verse 'Santyasmin Bahudha' in the introduction of his work Sadragachandrodaya testifies to the fact that there was no authoritative work in Sanskrit for the Northern system. This fact was noticed by King Burhankhan (1590-1599) who ordered Pundarika Vithala to write a book welding the old and new systems into one with citation of accredited authorities for the principles and their application to practice.

Another piece of evidence of the same type is found in Ragamanjari which the same author wrote (See verses Aganitaganaka and Shuskangidhan) when he was in the service of two great Rajput noblemen in the court of Akbar namely Madhavasinha and Manasinha.

Bhava Bhatta wrote three volumes on Music entitled Anupa Sangita Ratnakar, Anupa Sangita Vilasa and Anupankusha. He was attached to the court of Anupankusha son of Karna Sinha. His father Janardan Bhatta, alluded to below, was a court Muscian of Shajahan (1628-1666). Bhava Bhatta used the Southern terminology and reduced the Northern system to order.

The above facts go to prove that Karnatak Music has comparatively maintained its purity. It had already in it harmoniously fused together the peculiarities of of Dravidian and Aryan civilization. High class Hindustani as sung by great artists and Ustads does not very much differ in manner and style from the Karnatak system. It is the lighter side of Hindustani Music which seems to present such a contrast to the spirit of Karnatak Music. If any one wants to hear Indian Music in its classical purity as it existed before its admixture with the Mohamadan element he must go to the Karnatak system for it. It has produced numerous Pandits who were honoured even in foreign courts.

In modern times Hindustani Music has ceased to grow and has positively suffered through lack of system and organization. As Karnataka was far away from foreign

influence and as peace prevailed in the Deccan, Music was patronized by many Rajas. Musical theory was worked out in a systematic way and popularised throughout the Deccan. In so doing, the principles laid down by classical Sanskrit writers were observed and respected. It was for this reason that even northern Scholars adopted the standardized Karnatak method for constructing their system. The Tamil nomenclature has altogether disappeared from the land and musical terminology is entirely Sanskrit as used at present.

The most important writers on Music, of the historic period, are Sharangadeva, Kallinath, Ramamatya, Somanath, Venkatamakhi and Tulaja Rajendra. Of these Sharangadeva is the most ancient. The rest may be regarded as authorities to the current practice of the Karnatak system.

This period is remarkable for the enormous amount of literature produced by many great writers. The first, the greatest and the most important work, was written somewhere between 1227 A. D. and 1240 A. D. This is Sangita Ratnakar by Nisshanaka Sharangadeva. He was employed in the courts of a Yadava King named Singhana who ruled between the dates shown above, in Deogiri (modern Doulatabad) the then capital of the Karnataka Kingdom. His grand-father was a native of Kashmir who came to the Deccan to seek patronage for his learning in A. D. 1187. Sharangadeva was occupying the post of his grand-father in the Raja's court when he wrote the Ratnakar. He is the greatest authority on Music and all succeeding writers have tried to follow him.

His essential principles were adopted from Bharata, though by his masterly intel-

ligence he developed a coherent system of theory which once for all laid securely the basis of natural laws on which the art of Music must rest. This theory, in essential outlines, is almost as we find it to-day. This fact shows that he appreciated the beauty of the system of Music that prevailed in the Deccan and evidently had a long tradition behind it. He does not make any mention of the Northern style of Music. After him there came many authors who have left a rich literature on Music and most of them seem to belong to the Deccan. Among the Musicians of Karnataka who went to the North are Gopal Nayak from Doulatabad (Deogiri) and Pundarika Vithala who were entertained as court musicians by Alla Uddin Khilji and Bruhankhan respectively. Akbar maintained in his court a great many Southern musicians. Janardana Bhatta was one of the court musicians of Shajahan. His son was Bhava Bhatta who wrote some books on Mnsic. To-day wherever Karnatak Music is loved and practised it has worked a huge revolution in refining the tastes of millions of common folk. There is hardly a person in the South who is not delighted to hear a composition of Thyagaraja or Purandardas and who cannot follow it quite easily. It is the land where there is an extensive spread of the taste for Music and where good Music is not a rare commodity.

The movement of Bhakti initiated by Madhva singers in the beginning of the 16th century produced great composers. Of these Purandardas (1560-1550) was the most illustrious. His 'Gitas' form the first exercises in the systematic learning of the South Indian system. By the labours of this saint and singer, art became as Dr. Coomarswami has described "an integral quality inhering in all activities, entertained by all in their environment and produced by all in proportion to the vitality of their activity."

If it is true that Purandardas systematized the Music of his day, his system might possibly have come down to us as the 'Hanuman Mata.' He it was who popularized the teachings of Madhwacharya who is believed to be an avatar of Hanuman. No work written on Hanuman Mata is however at present available.

Karnatak Music reached its zenith at the time of the Vijayanagar Kings. The great commentator Chatur Kallinath who wrote his Kalanidhi on Sangita Ratnakara and Ramamatya the author of Swaramela-kalanidhi were in the court of Vijayanagar. Vyasaraya Swami the Guru of Purandara was a tutor to the King of Anegundi.

All these Pandits went to the South for safety when Vijayanagar fell in the hands of the Mohamadans and continued their work amongst the Telugu people. Then came out Vidwans like Venkatamakhi the author of Chaturdandi Prakashika the most valuable authority on Karnatak Music. Tulaja Rajendra the king of Tanjore wrote Sangita Saramritoddhara. The compositions of Thyagaraja have materially enriched the Karnatak Music. Many other composers such as Muthusamy Dikshithar, Syama Shastri, Subramanya Iyer, Sadasiva Rao and others have ably maintained the tradition of the Karnatic system up to the present day.

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INTRODUCTION TO THE STUDY OF BHARATIYA SANGITA SASTRA.

BY

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PART—I

The tradition of Indian Music goes back to the pre-Christian era. That it starts from the Vedic period may be shown by quotations from the vedic literature i. e. Brahmanas, Upanishads and Prati-Shakhyas. This of course does not mean that it then existed in the same highly developed form as at present; but that the dim beginning of the art can be traced from that period. Since then upto the present it has undergone many changes and improvements.

The Rigveda does not always seem to have been recited with Udatta and Anudatta swaras as we now know it, but was once recited plainly. Some of the Vaidikas later began to recite the passages with a uniform sound as their tonic and even used some graces of high and low notes. These were afterwards fixed and this helped a group of reciters to recite the hymns in a uniform and agreeable manner. These Vaidikas were called Sa-ma-ga-hs. By virtue of their mode of recitation they had an advantage over the rest, and thus all in course of time came to adopt the accentual method of recitation. This process was still further continued. A single tonal recitation was called Archika, and a 3-tonal recitation was called Gathikia. This mode of recitation was thus in its turn universally adopted. In this way came the differentiation of functions of the "Hotru", and "Udgatru" who helped in the performance of sacrifices. This improvement was specially called Samika which used more than three notes. Rigveda was confined to three notes only, while the Samikas developed their system by adding additional notes and hence arose "Chatuswari, Panchaswari, Shatswari and Saptaswari gayana" (Tetratonic, Pentatonic, Hexatonic and Heptatonic music.) The seven notes in the last mode were at first known as "Utkrushta or krushta, Prathama, Dwitiya, Tritiya, Chathurtha, Mandra, Swarita or Atiswara." While this process was going on it was probably noticed that at a certain degree or pitch the tretrachord with a drone was very pleasant to the ear and this effect encouraged them to take further notes to make 2 tetrachords complete, one high and one low which in other words means the completion of a scale of 7 notes.

Besides this, sama has certain graces (from 7 to 10) which correspond roughly to our Gamakas ("Vikara, Visiesha, Vikarshana, Abhyasa, Virama, and Stobha).

A few relevant observations may here be made.

At an early stage it was noticed that a recitation combined with a note as drone made a very agreeable effect (This is the principle of "Vaditva").

A tetrachord of settled pitch is sufficient for securing harmony with the drone in different relations and creating melody, (Anuvaditva and Samvaditva, Gana or Alapa).

The highest and lowest notes of the tetrachord are the chief notes of the scale to constitute consonance.--(Samvadi).

The two extreme notes are equally harmonious with the drone (and its Octave) and still they have no quality of unison and so they are different. ("Samvadadvaya or Shadja panchama bhava"=swarantara).

If one interval of a fixed pitch higher or lower is added to both tetrachords, unison takes place, ("Dwigunabhava") with the extreme note or vice verse.

Two tetrachords and one tone make a complete unit called the musical scale and the tetrachords agree with each other when sounded together—"Vadi."

The effect of this phenomenon proves that one can experience the same sense of harmony by using both drones instead of one, the lower or the higher separately or still one more octave lower or higher together. (This means "Avarta and Mandratara Vyavastha").

It is clear from the above that the two intervals of consonance of the tetrachord are of the same value and effect when they are tested reversely because "P" is of the same value with "S" above, or "S" of the same value with "M" above, and hence "M" is of the same value with "S" above or "S" of the same effect with "P" above. Therefore the following equations may be put down.

Sa ma+Pa sa+Ma pa=1 octave
Sa ma+Ma pa sa=1 octave
Sa ma pa+Pa sa=1 octave

In other words, two Chatuswaras and Swarantara=1 Octave.

Notes tested by the observation of effect on the ear of sounding them together were named "Vadi" for the relationship of an octave or unison, and "Samvadi" for consonances of the fourth and the fifth in the scale.

By a progression of notes tuned by the "Samvada-dvaya", 22 Shrutis were obtained later on within the limits of an octave excluding one of the two fundamental notes forming a unison and thus musical scales were settled. This progression is not clearly mentioned in any ancient Vedic Literature. It starts with "Rukpratishakhya" and "Yagnavalkyasiksha" and "Paninisiksha" where it is stated that "Sa, Ma, Pa," are Swarita, which means that they are sympathetically related. Further development and application of this idea of "Samvada-dvaya" are not found in any writer until the time of "Bharata".

Bharata gives a complete theory of intonation and of scales. No later writer has contradicted the theory and tradition of Bharata-Mata which is now prevailing throughout India. A complete Science was established by Bharata with the Melodic principle of "Swarasamvada" for Ragalapa".

Later on the same theory was justified by Nisshanka Sharangadeva in his Sangitaratnakara" and by his learned ommentator Kallinath.

All the succeeding writers have committed many mistakes in explaining their own theory of Music using Bharata's and Sharangadeva's terminology. If the works of Bharata and Sharagngadeva are neglected through inability to interpret them, it will be a difficult task to provide works of similar merit in these days. There is no hope of any work which will create the same reverence on the part of the public as these books have done for many centuries.

The neglect of such works for want of proper interpretation has created as many styles or Matas as there are individuals; and this is more felt in the North than in the South where Bharata's system has stood steady although it has ceased to exercise any very brilliant influence on the rest of the Country for the last three centuries. The Southern style though it professedly follows some classical authority and believes that it alone has got the sanction of true tradition behind it, has not acted up to its great idea and tried to popularise the system throughout the whole of India. Hence it has remained as if confined to some conservative people living in a corner of the Country. Though the Northern Music has not developed on the traditional lines yet it has influnced and is influencing even South India.

Many Southern Pandits like Gopala Nayaka, Ahobala, Bhavabhatta and Pundarika have written treatises on Music and upheld the name of Karnataka in the field of musical learning, though they served under Mohamadan or Indian Rajhas of the North Even Bharata, Sharangadeva and Kallinath who helped to preserve the purity of ancient Music by their works belong to Karnataka. It is a most regrettable fact that although every musician from Karanataka claims that his tradition has come down from these people, he nevertheless unblushingly admits that he is ignorant of the theory set forth by those writers.

If Music is to be made equally agreeable to both the schools of the North and the South, the literature on the subject should be carefully gone through and a thorough-going study of both systems should be made to acquire the ability of exhibiting the art in its proper spirit and to show the defects and merits of each. This must be done with a mind free from bias and in liberal spirit and every statement should be backed up by reason and sound principles.

The chief points to be considered are:—the current musical compositions and their nature, the ideal or goal of both systems, the principles on which the art is based and the lines on which it should develop, the support of musical literature and learning, and the changes due to contact with foreign Music and Musical Instruments.

The present Hindusthani Music has three styles and they command different degrees of respect partly on account of greater or less degree of purity with which they maintain the ancient tradition and partly on account of the greater or less precision and definiteness characterising them. These may be described as the Dhrupad style, the Khyal style and the Kavali style.

The Dhrupads are poetical and musical compositions of the oldest type. Thumries also are compositions of the same period. Taranas, Chaturangas, Lakshanagitas and Swarawartas all belong to Dhrupad style. The subject matter of Dhrupad is usually of an exalted type, such as the praise of God, Bhakti and so on. Thumries sing of the pure love of the Gopies of Brindavan and Gokul for Krishna. Dhrupads have a tradition which reaches down to Bharata.

The Khyal style dates from the 16th century. The Tappa style also dates from about the same time. This style is a combination of the Khyal and Tumari styles. Then an altogether new style came into existence and was called the Kavali

style which gave rise to the very popular compositions called Gazals mostly in Urdu. Dhrupads possess all the characteristics of careful and methodical composition according to the rules in musical treatises and the Music of these compositions is of the highest class. They bear the qualities of the Shuddha and Vikruta Jaties described in Sangitaratnakar which Jaties came afterwards to be called by the name of Ragas; and Thumries possess all the characteristics of the Sankirna Jaties which fact will be established in the last part of this article.

Before the Khyal style came into vogue, the Dhrupad singers used to do alapa of Ragas as is done now-a-days on instruments like Veena, Sitar or Sarangi. This alapa has the same appealing effect on the audience as Khyal singing has. It was not devoid of Laya. Jnst as a Khyal develops in time, so the Dhrupadiya's alapa used to pass through three stages of timing, Vilambita, Madhya and Druta and sometimes even to the accompaniment of the Mrudanga or Tabala. When the Khyal style reached its full development, the alapa system known as "Nom,Tom" disappeared; but musical nstruments like the Bina have still kept up the system.

The Kawali style is an admixture of Persian melodies with Indian ones. The language and poetry are of a peculiarly new type. They are composed in a language in which Urdu and Persian are mixed while the language of Thumries is purely Indian. The Gazals are particularly appreciated by the Mohamadan public as the music in them is subordinate to the philosophical and moral truths expressed in them. In the last century many Kavalis and Gazals were composed by Hindi poets in Hindi language. This style has greatly grown in popularity in North India, Bengal, the Punjab, Gujarat and even in Maharashtra; and it has had an unfavourable influence on the spread of classical music.

One reason why Hindustani music has been able to preserve its excellence is because foregin instruments have not had a damaging effect on it. That however is becoming a thing of the past. The universal introduction of the harmonium for dramatic music may be said to mark the commencement of the degeneration of our music. It bids fair to oust all our indigenous instruments—which would mean the complete destruction of our music with all its delicacy, grace and melody. Another defect is the want of a good scientific work fully treating with the theory and practise of music which could give an authoritative lead to the country. However much the taste of the common people has been spoilt by the harmonium and other causes, the cultured class will not surrender its love of the highest type of music, the Khyal and Drupad style of classic tradition which is still the ideal music of to-day.

Let us now cast a glance on the state of South Indian Music to-day. Its ideal is the same as that of the Hindustani system; it loves the same excellence and beauty as its sister art. But the environing conditions and circumstances in which it is placed are not the same. Its Alapa system is somewhat different from that in the North. It is impatient of the slow movement which characterises the initial stage of the Northern Alapa. It develops ordinarily in Madhya and Druta Laya. It wants musical composition in Vilambita Laya like the Khayls and Drupads of Hindustani music. All its richest compositions called Kirtanas and Kritis have been composed in the last two centuries most of them being sung in Madhya laya and Druta laya. They are sung in particular set variations and are not used for mixing the skill of the Alapa or the art of melody.

The pallavi however offers some chance of fulfilling these deficiencies and for combining the art of Alapa with that of Laya. But its advantages are not utilised in that way. Besides, it is not sung in all the numerous Ragas in which it might be sung, because Pallavis are not the product of the skill and inspiration of any "Vaggeyakaras".

On the whole it should be understood that Raga singing, the art of mixing the Alapa with Laya is the most perfect form of the Karnataka as well as Hindustani system of music. It may be noticed that the Pallavi system has got the same features as the Khyal system but the delicacy and the grace of the latter have yet to be incorporated into the former.

The compositions called Varnas are agreeable to both the systems and possess all the technical features suitable for the development of the Alapa besides being the most ancient of the compositions.

The Southern system will do well to adopt all the 10 or 12 features described in texts as the characteristics of Ragas, such as the "Vadi" and "Samwadi" notes, "Alpatwa" and "Dirghatwa," the "Ansaswara," "Purvanga" and "uttaranga", as thoroughly as it adopts "Arohavaroha" and "Varjya-Avarjya."

Another less obvious factor in the development of any system of music is the kind of musical instruments it invents and uses. It ought to be well known that instrumental and vocal music react on each other.

All musical instruments may be divided into four classes. "Tata" stretched (stringed instruments) "Vitata" extended (drums and the like,) "Ghana" solid (cymbals and the like) and "Sushira" holed (flutes and the like). They may also be divided into "Shuska and Snigdha". The "Shuska" sort is a rough and ready made thing for temporary use. The latter "Snigdha" is again divided into three classes "Gitanuga, Nrittanuga, and Dvayanuga". This was the ancient classification and it will help us in our present discussion.

Singing is chiefly the art of combining musical sounds in a pleasing manner. Dancing expresses the rhythm of movement by beats or measure of time. A combination of both these arts came to be called "Sangita." The term as understood now does not necessarily mean a combination of dancing and singing but expresses the twofold nature of music, namely melody and rhythm. Hence the classification of instruments into "Gitanuga," "Nrittanuga" and "Dwyanuga." The Mrudanga and Tala instruments (cymbals) are Nrittanuga. Instruments like the flute and stringed instruments played by a bow are Gitanuga. These have no arrangement or strings or other means whereby the time of the music could be marked. Vina, Satar etc. are "Dwayanuga." Hence the excellence and respect which these instruments have always even in Vedic times, possessed. Vinas too may be further divided into "Sakala and Nishkala." Sakala are those which have the arrangement of a drone and also sympathetic strings. This is the ideal

form of musical instruments and an instance of such is the Satar. Sarangi is a rich toned musical instrument intended for accompanying vocal music. It has from 24 to 50 sympathetic strings including the drone, and the timing strokes are very skillfully made by means of the bow. Its popularity is amply justified. It is not a new invention but a form of the ancient Vana of Vedas or the Mattakokila of the historic age of Sarangadeva which had 21 strings. There are some more species of instruments like Rabab, Sarod, Swaramandala, and surisingara in North India.

The history of musical instruments is very interesting and it cannot be written in a few lines. Instruments played by plucking were called in former times "Aghati" and those played with a bow were "Dhanvi." The instrument described as the Vana which had hundred strings is supposed to have been like our Swaramandal but it is mentioned as having been played with a bow (Dhanu or Kona). This means that as it is not possible to play all the strings with a bow some of them must have been used as playing strings and the rest intended for sympathetic resonance. The ancient Vina was called Saptatantri, as it had seven strings. The present Satar is a corrupt form of Saptatara or Satatara as it too has the same number of Chanting strings. The Vina had some other names too i.e., "Chitra" with seven strings and "Vipanchi" with nine strings. The corrupt forms of Chitra are Chitara, Sitara and then Sitar. Chitra became Sitara and Sapta tara became Satar, both meaning the same. Formerly the Vina or the Satar had no sympathetic strings. But in recent times there is a great demand for instruments with Taraf (set of sympathetic strings) which is an improvement in the right direction. The form of Vina called "Rudravina" described in Sangita Ratnakara in the 6th canto corresponds exactly to the present Bina. In 1550 Ramamatya wrote his Swarmela Kalanidhi. His description of the Rudra Vina corresponds to the description in Ragavibodha of Somanatha. The only difference consists in the tuning which during the time of Bharata was done by means of seven chanting strings tuned in succession to the 7 notes of the Gamut. This fact may be proved by the description in Ratnakara.

Sharangadeva while explaining the construction of the Rudravina requires us to adjust 14 frets to Shuddha notes in all, to complete two Swarasaptakas and states that any number of intermediate notes required for playing may be adjusted with proper mark of division i.e. according to the number of Shrutis and the pitch of the Shrutis required by the player. This fact means that during the time of Bharata the Ragas (with their mode of definition as at present) were not in force; but that their purpose was served by Shuddha, Vikrita, Sansargaja and Sankirna jatis. Sharangadeva explained the ancient Grama-Murchana method of Bharata and also showed the way to a new method called "Mela-padhati" or (Jatisadharana) which was taken up and worked up into a simple form by Venkatamakhi in his "Chaturdandiprakasika". There will be an objection raised by some people here that instrumental music was not in a perfect form at the time of the Ratnakara. This is absurd. Sarangadeva has very ably and skillfully linked the ancient and the then current theory and practice together and his work

is a complete exposition of principles and a thorough going application to practice as is done in the case of the 72 Melas by Venkatamakhi. In the case of the Rudravina he has provided only for 14 frets and, by means of them all the melodies could be played perfectly by adopting Bharata's system of tuning. This strikingly contrasts with the present practice where we have 12 notes in one octave and so 24 frets in all on the soundboard. How they managed only with 14 frets has been upto now a mystery. Remembering what was said above about the Saptatantri we can now easily understand how it was done.

We know we get different scales or Thats if we start with different notes of the octave as our tonic or "Sa" and repeat the succeeding notes to complete an octave; the very same process was followed by the ancients, to get the proper Murchana, and the seven strings were tuned to the exact pitches of the 7 notes of the Sudhasaptaka of Bharata which produced exactly the 7 Murchanas. The seven strings above the frets completed one scale and the last string had to produce two higher octaves on fourteen frets thus making in all 22 notes for three octaves. This arrangement of the ancients has, to my knowledge, not been brought to light by modern writers who are naturally put off the scent by the present system of tuning with its fewer playing strings and the 12 frets chromatically fixed.

The difference between the ancient and the present arrangement ought now to be clear. The ancient arrangement had seven playing strings and 14 frets. The modern arrangement has 4 playing strings and 24 frets. There were three more strings in the old method and there are 10 more frets in the new one. The ancient system required a delicately trained ear; the modern requires delicately trained fingers. This knowledge will help us to solve many problems some of which will now be considered. We have sufficient evidence in the Ratnakara to show that the present system of tuning has come down to us through the labour of that great author.

Indiginous stringed instruments have not very much developed in South India both in point of variety and complexity. The present Veena used in the South is a modified form of the ancient Kachchapi Veena. This must be a later form of the Rudra Veena as it is not mentioned by Bharata and Sarngdeva but is mentioned by later Writers like Somanatha. Accompaniment to Vocal music is done by the Violin which is not an indigenous instrument but imported from the West not possessing all the qualities mentioned in the previous paragraphs. It uses the Kampa (a kind of tremolo) form of grace much too frequently. The quality of its tone is described as rather hard and small than soft and loud. It has no drone strings nor sympathetic ones. When and why it began to be used for Indian Music are not definitely known and the great popularity which it possesses with Music lovers in the South is extraordinary. It is usually the accompaniment of vocal Music in South India.

A word now may be said about the Saraswati Veena. The notes on this instrument are not so prolonged as on the Rudravcena or the Bina of Hindustan but die out comparatively quickly. Gamakas are to be produced by tension of the wire and certainly not by the use of frets; and Alankaras by the use of

the notes proper to the raga only, not by the substitution of any other adjacent frets that come in handy while playing. Both these rules are frequently disregarded by Vainikas; and since the gamakas are represented in notation by the constituent notes a further evil results in the misapprehension that the reproduction of these constituent notes forms the gamaka. In modern practice the distinction between these two modes of playing (Gamakas and alankaras) is not understood. Both are alike represented in notation in music books. The notation in turn leads to false rendering of the music.

Continued practice on these lines will affect Indian Music. True Music cannot be learnt from books. It must be studied at the hands of a Guru who alone can impart practically the manner and spirit of the Music. Music in notation may however serve a student or a teacher partly as an aid to memory and partly for purposes of general reference.

The Flute has kept its original form and continues to be as useful as it was in the past. It is more zealously cultivated in the South than in Northern India.

As drumming is an art by itself like dancing, a complete criticism of all important points in conection with it should be taken up by experts; and suggestions pointed out by them should be carried out and in this way the art should be advanced.

All Musicians and Scholars are of one opinion with regard to the Harmonium, that it should not be used because the notes on it are of the tempered European scale. Even if they are tuned to the natural chromatic scale of 12 notes, yet as they are fixed they are quite useless for Indian Music which cannot subsist without gamakas of various kinds. As soon as the playing finger is removed from the keys one note stops and another begins. It is wanting in that device of continuous blend and gradual shading which is the life of our Raga system.

For further improvement of practical instrumental Music both the Northern and Southern forms of veena are recommended for independent professional instrumentalists, the Dilruba for amateurs and ladies, the flute for young people, Sarangi and Israj for accompaniment, Swarmandala and Jalataranga etc. for variety entertainments.

I have tried to trace the beginnings of Music, described its antiquity and pointed out the stages through which it has passed. Then I have endeavoured to give a comparative view of the Northern and Southern systems, the history of the development of Instrumental Music and the bearing of this on Modern Music in the foregoing paragraphs.

INTRODUCTION TO THE STUDY OF BHARATIYA SANGITA SASTRA.

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PART—II

I have already referred to the prehistoric age; I will now deal with the basis for our current practice. The first work of acknowledged authority is the Natyashastra of Bharata muni. It contains 38 chapters of which the 28th is the most important for us. It begins with the 22 sruthis and 2 gramas and 7 notes of the Shuddha scale, and 14 shuddha Murchanas; variations of these scales by means of the 2 vikritis known as the Antara and Kakali, then it gives the sadharanas of both gramas and then the pentatonic and hexatonic scales numbering 84, then the modes derived by Pravesha and Nigraha which give us all possible scales as Janaka Melas as well as their Janyas, then the 7 melodies called the jaties and the 11 melodies called the Sankirna Jaties.

All this system has been completely explained by Sarngadeva in his Sangitaratnakar, which has been commented on later by Kallinatha. This theory is the Science of our current Music but unfortunately it has lost its reverence in later times as during a period of 2 centuries following it, people were not able to study its theory or rather were not willing to think so minutely as described in the Ratnakar. They wanted some easy and direct method for their practical Music. Ramamatya in his Swara Melakalanidhi has put this fact into the mouth of his patron Ramaraja, the guardian and guide of the King Shri Rangaraja of the Vijayanagar Empire in A. D. 1550.

The commentory of Kallinath who was Ramamatya's grandfather (mother's father) was written between 1412 and 1425 and it seems that he had a fair knowledge of the ancient theory. After 125 years Swara Melakalnidhi was written which employs all the terminology of previous writers but understands and interprets it in quite a different way. The method propounded by him was practically very easy and so it became popular very soon; but later researches of Venkatamakhi brought to light his misinterpretations and there is a lengthy criticism on Ramamatya in his (Venkatmakhi's) Chaturdandi Prakasika. Since his time no author has come forward who has thrown any further light on the ancient literature and practice. Venkatamakhi's system however is not adequate and satisfactory as it has in view not the revision of all literature prior to him but only the setting right of the practical Music of his time and giving it one definite style and this was practically achieved.

The arrangement and the terminology found in Bharata and Sarangadeva are very interesting, and all the most important characteristics found in current Music

prove that it is in accordance with the tradition of Bharata Mata alone; and this fact is not known to us. We are unconsciously following Bharata who is praised by many Vaggeyakaras (Musical Composers) and even by early Poets like Kalidas. (See Vikramorvasiyam)

Some Scholars have tried to interpret the values of the 22 Shrutis in their own way but the result did not help them to understand the succeeding chapters of the Ratnakara. Their results were therefore not accepted by the public, and some hurriedly went to the length of condemning Sarangadeva's treatise as an impossible science, I am now going to take up the interptetation of Bharata and Sarangdeva's texts of Natyasastra and Sangita Ratnakara, to show you how the present system is derived from it and to draw your attention to places where the text has not been properly interpreted.

The theory of Ratnakara starts from the 22 srutis and all the later development of the theory depends on the sruti system. How to tune the 22 srutis exactly to their respective pitch is the problem. The author's own idea as to how this is to be done has never been sufficiently brought to light and hence all the conclusions based on assumptions have been invalidated. And the later system of the Ratnakara too has remained a sealed book for the same reason; nor have the errors of succeeding writers been exposed.

Sarangadeva has described the simple arrangement of Dhruva Vina and Chala Vina by means of which the 22 srutis could be properly tuned, tested and maintained for reference like standard tuning forks in modern laboratories.

All music may be divided into 2 classes one an essentially harmonic system and the other—an essentially melodic system The first is the art of simultaneously combining different musical sounds bearing simple ratios with the successive notes of the melody. The second has regular scales of 7 successive notes and the skill of the artist consists in making varied melodic combinations with the aid of Gamakas and alankars to form a Raga Alapa. The maximum number of notes in the western system depends on the choice of the composer to bring in any note to fit into the harmony which he is contemplating, and this practically includes the unlimited series of partial tones, a discovery of Western science which is later than the Aryan art which is based on a system of a fixed number of 22 musical notes in the octave.

The theory of Western musical intervals is a difficult study requiring the aid of mathematics and involving many experiments to illustrate the properties of partial tones. If one is to use this knowledge for composing one has to be conversant with all this which is impossible for an ordinary musician or an amateur. To make a compromise between theory and convenience, the universal scale of 12 tempered notes became popular in Europe and the musical compositions composed and played all over the western world in accordance with this tempered system lack the charm of the system based on the use of the natural principle of partial tones.

The Aryan sages who founded the system of the 22 srutis noticed, to an extent possible to the human ear practically, both the principle of melody or consonance (Samvadi) and harmony or the principle of the simple ratios of notes (Anuranana).

For the Raga Alapa system both the principles are essential. For melody, consonance is the principal thing and for the satisfaction of the ear (Ranjakatwa or Rakti) the harmony of the simple ratios of notes is necessary. Both these requirements have been fulfilled by the process of tuning the Sruti mandala. Then the use of certain choice srutis for the 7 notes of a scale has been very skilfully done and all possible musical scales have been ascertained with mathematical exactitude. By their efforts the art of musical intonation and scale building and the Raga system have reached the zenith of their development.

The phenomena of consonance as explained in the previous paras, which struck them have been the chief basis for the fixing of the 22 srutis. Working by a progression of fourths from one "Sa" of the octave we reach a note which differs by a very minute interval (not in itself fit to be an interval between two adjacent notes in a scale) from the fifth in the scale or working with fifths we get a note differing by this strange minute interval from the fourth, the other note of consonance. This fact was noticed by the ancients. So to utilise both series of 11 srutis for "Samvad" in melody, they made use of this interval, called by them the "Pramanasruti" for bringing the intervals in a scale to correct intonation by means of the device of "Grama" in which this interval plays an important part.

The Shudda Murchanas or scales of these Gramas are 14, 7 in the "Shadjagrama", and 7 in "Madhyamagrama", which is obtained by lowering the 13th sruti (Samvadi Pa) the consonantal fifth of the scale by a Pramana Sruti interval. This lowering of "Pa" changes the intervals of the Shadja Grama to those of the "Ma" Grama in which "Ma becomes the fundamental note "Sa" and "Sa" becomes "Pa" to the fundamental.

The object of the Grama contrivance is to get all its Murchanas to represent one melody each, which is a Janka Mela and thus they arrived at the maximum number of all possible scales by the change of an important note in the Saptaka (Pa) to low or high pitch. There are 8 forms of such Gramas including 2 Shudda Gramas of "Sa" and "Ma" and Sadharana Gramas of Antara, kakalee, shadja and Madhyama the latter 4 being used in two ways of Pravesha and Nigraha and altogether 56 Murchanas were thus selected as being fit for Ragalapa and almost all of them are to be found in the 72 Melas of Venkatamakhi except a few melodies which have no place in the 72; at the same time some melodies which are unfit from a melodic point of view have been counted in those 72 Melas.

Some scholars of the South who are followers of Venkatamakhi have admitted that except 32 out of the 72 Melakartas, the rest are impracticable and are included only for systematising the process of scale building and Venkatamakhi himself has not used all his Melas.

Such melas have rightly been left out of account by Bharata as he has minimised the number of possible Melas by the principle of Ranjakatva. The number of real Janaka Melas which are thus fit to constitute melodies following the system of

Venkatamakhi will be 48; whereas, as pointed out above, he has only 32 true Melas in his system while 16 more which do constitute good melodies are not to be found in his system nor have they a place in the current music of South India. Of these 16 scales, 10 have been enumerated in the Grama Murchana system of Bharata; and some instances of such Ragas are to be found in the present Hindusthani music which is one evidence of its anticuity and faithfulness to Bharatamata.

Out of even the 32 practicable Melas of Venkatamakhi only 22 are congruent with Bharata intonation, i. e. fall in the 22 śruti system of Bharata and the rest 10 have not much melody as they use order of intervals which are not recognised by Bharata. Replacing these 10 of improper intonation by 10 others exclusively of Bharatamata, the number of Janaka Melas comes to 32 which can serve as the common basis of scales for both the North and the South. And now if 10 melodies which have been excluded as wrongly intonated and 6 more exceptional Ragas which are true to Bharatamata are added on to the 32 Melas, the total number of Melas then comes to $16 \times 3 = 48$, instead of $36 \times 2 = 72$. This will be the future basis of Melachakra of all Indian music. The 32 scales of Bharatamata are scientifically and practically correct and hence fit to be called Margee, i.e. Scientific, having tradition behind it and practical and not, as interpreted by some modern scholars, strange, disagreeble to the ear, impracticable, or too rudimentary for present practice. The 10 exceptions from Venkatamakhi and the 6 of the Bharata system are fit to be called Deshee as provision can be found for them in a particular form of Gramasadharana. But this means taking away from Venkatamakhi's and adding to Bharata's Melas which prevents the use of the mathematical Melaprastara of the Chaturdandiprakashaka. The 22 Melas concurrent in Bharata's system and Melaprastara and 4 Melas current in the Hindustani music and 6 to be added making 10 in all are to be given place in the Mela prastara which are Margi according to its proper meaning and are thus 32 in all.

Following the method of Venkatamakhi and restricting ourselves to the 12 Chromatic notes only, the Melaprastara can be further expanded by 36 more Melas so as to bring the number to 108 Melas by providing for scales in which Shuddha Ma and Prati Ma (Teevra Ma) are both to be found leaving out Shuddha Pa altogether in these scales. This number of 108 is the maximum of Melaprastara. The Melaprastara of Venkatamakhi lacks this group of 36 Melas of "Kaishika Panchama" (Prati Ma) and Shuddha Madhyama. If he had noticed the fact that some melodies of the North were thoroughly practical and exact traditional forms of Bharata's melodies he would not have left them in the enumeration of his prastra but brought his number up to 108 (Ashtottarashata raga) and not stopped at 72. This shows that he did not posses a thorough knowledge either of Bharata's system or of the Northern style. Without the addition of these 36 Melas the mathematically maximum number 108 will not be reached and there will be no place in the Melaprastara for such pure melodies of the North as Lalita, Panchama, Hindolabahara, Hindolapanchama, Bangala Bhairavee, Vasantapanchama Etc., which are very popular Ragas fit for Alapa of the best kind.

This may be managed very easily by using the literal device of "Ma" and "Mi" for Sudda Ma and Prati Ma respectively. The total number of the Melaprastara will be 108; the number of scientific and practical Melas will be 32, and 16 Melas will however be allotted to the Gramasadharana group as Deshi Ragas for which exceptional cases Bharata has made provision.

The current practice of 12 Sthayis (represented by 12 frets on the Vina in one Saptaka) is supposed to be a new invention of later writers, but this is not true. Any change in the tradition of practical music bears all the signs of its historic continuity and is already implied in the previous forms and the same existing fact comes to be interpreted in a slightly different way and seems to take on a new meaning.

This arrangement of 12 Sthayis has been provided for by Bharata in what is styled in the Natyashastra as the "Jatisha-darana" where no considerations of Grama Murchana or Ansaswara are necessary. This means all scales could now be regarded as going from Sa, to Sa^2 uniformerly. The method was purposely introduced by Bharata with the intention of classifying all his scientific scales as well as providing for the corrupted melodies or Deshi Ragas which generally are not found to satisfy the test of Srutis and intonation.

I have so far set forth the history of the development of our music; and now before giving out the theory of Bharata and Sarangdeva's texts proper, I wish to deal with some of the prevailing misconceptions on the subject and to answer some of the commonest objections. The objections are:—(1) That Bharata and Sarangadeva never had any process of fixing the 22 srutis; and then building the scales from them. (2) That they did not use the exact harmonic intervals that we now use; their music was unnatural and had irrational intervals. That they had no necessity for microtonic intervals; that some of the 22 Sruti names are only substitute names for other notes of the same value; that they adopted this method to make their science look grand and important; that the number of notes in common use in Bharata's time at the most was 9 and in Sarangadeva's time 12. (3) That they used only 7 notes which they called Shuddha and they occasionally used other intermediate intervals when they were impelled to do so. So their number is not certain. (4) That their Shudda scale had certain fixed intervals and they divided each interval exactly into as many notes as the number of Srutis assigned for it. (5) That the whole scale from "Sa" to Sa^2 was divided into 22 equal intervals and the sounds at the assigned number of srutis represented the 12 Shuddha and Vikrita notes and the rest were regarded as mere shades of these notes. (6) That the sruits were only a convenient device of roughly measuring the pitches of the notes used and did not represent the exact notes, but were close enough to them, within the limit of a sruti. (7) That tradition is the chief authority for music; and the practical music of artists violates established rules, and these departures should be recognised by science (8). That authors like Ahobala, and Sreenivasa Pandit have fixed their notes giving lengths of wire on a Vina Dunda which produce these notes and hence their conclusions being definite all music must follow them. (9). That the exact physical significance of consonance was not known to Bharata and

Sarangadeva. In other words their "Sa" and "Pa" were not in the ratio 2:3 nor their "Sa" and "Ma" were in the ratio of 3:4. (It is not of course contended by me that these mathematical ratios were known to them; But I do contend and no man can contradict me when I say that the harmonious relations of the notes "Ma" and "Pa" with the basic Shadja were felt, appreciated and noted by them.) That their "Ma" and "Pa" did not make the same beautiful harmony with "Sa" as ours do; that their Shuddha "Ma" and "Pa" were altogether different from ours. That if they used any drone like the Tambura, the Panchama and Shadja strings of that instrument did not produce that beautiful harmony which they now produce. That when they tuned two strings to "Sa" and "Pa" Shuddha these did not stand to each other in the same way as they do now. (This is taken as a perfectly serious proposition by some modern Pandits.) That the term Anuranana has nothing to do with the phenomenon of harmonies. That it simply means the continued and prolonged character of a musical sound and has no scientific or technical significance about it.

I will now try to remove the above misconceptions and misinterpretations.

(1) How can we account for the number 22, the number of the srutis, rather than any other number? This question can only be answered by the supposition that the ancients Bharata and Sarangadeva used three kinds of intervals. Taking the ordinary Swarasaptaka they must have noticed that some 5 intervals were big and two others were comparatively small. If they had treated or regarded the 5 intervals as of equal value, say as roughly represented by fret distances on the Veena and such that each could again be divided into intervals of the two latter kind they would then have arrived at the same tempered Chromatic scale as that of the Europeans. And continuing the division still further these 12 notes would have given rise to 24 still more minute intervals. It should be noticed that this mode of argument leads us to the number 24 and not to the number 22. The 3 intervals they used were called the Chatusruti, the Trisruti and the Dwisruti. The Sapataka, they observed, contained three large intervals of Chatusruti which makes it $3 \times 4 = 12$ srutis (the sruti is not here a unit of measurement), two medium intervals of Trisruti, i.e. $2 \times 3 = 6$ srutis, which brings the number to $12+6=18$ srutis and 2 small intervals of Dwisruti i.e. $2 \times 2 = 4$ srutis, thus making up the number 22. Another experiment described in the Ratnakar gives us the order and value of the microtones (Srutis) that enter into the composition of a Chatusruti. This experiment is known as the Saranachatustaya. There is also a description of a progression by a Chatusruti interval from Sa to Sa beginning at either end and reaching the other end. From these facts we can safely conclude that they had an accurate idea of a Chatusruti interval or the interval of a tone between say Shuddha Madhyama and Shuddha Panchama. If in this steady interval more microtones are put in it is possible we can get 29 srutis in place of the 22; but in this case the notes of one register will not coincide with the notes in another higher or lower register, which is a serious evil. But this case was ruled out as all the resulting notes were tempered and not harmoniously related to each other. It causes great differences between notes of one register and those of another from the point of view of the recurrence system (Avruti Paksha) though it causes a very slight difference in the middle register. The notes Ma and Pa were very accurately known; they were able to distinguish two notes which differed from each other only by 5 cents (Ellis's cents) or so. What is known as the just major tone is of 204 cents and this interval will be 206 cents. The test of a scale which is in just tune is that the srutis must coincide with the notes of a Shuddha scale when they are rotated (murchana) in the higher or lower registers.

(2) The series of 22 notes is harmonic (Anurananatmaka) while the series of 29 srutis will be non-harmonic (according to my interpretation of the terms harmonicand non-harmonic).

(3) The 22 srutis are coincident with the Murchanas in Tara and Mandra. Bharata and Sarngadeva's system contained neither more nor less than just 22 srutis.

(4) From the Sarana Chatustaya we know the interval Ma to Pa to be a Chatusruti as already stated above. Arranging progressions of Chatusruthi statting from both tonics we get the following scales. We may represent them thus;--1,4,4.4,1,4,4 and 4,4,1,4, 4,4,1. Any 2 corresponding notes in these series are the lowest and the highest notes bearing that solfa name respectively, and any 2 notes taken simultaneously (within an interval as shown above) to represent 2 different notes of the scale will destroy the melody, as the 4th sruti is the note of the highest or maximum pitch bearing the name Ri, 8th the highest for Ga; 17th the highest for Dha, and 21st the highest for Ni. In the same way the first sruti is the note of lowest pitch bearing the name of Ri, the 5th the lowest for Ga, 9th the lowest for Ma, 14th the lowest for Dha, and 18th the lowest for Ni. If any note represented by any sruti (beyond the maximum and minimum number indicated above) the scale becomes unnarural and the melody is spoilt. In these progressions Pa is left unchanged (Avikruta) as it is in Samvada with Sa in Shadjagrama, Sa being the tonic or drone. The same case is seen in the Madhyamagram. Ma is the tonic of that grama where the minimum of Pa will be 10 srutis and maximum 13; and Sa^2 proper is treated as its Samvadi, i.e. in this gram Ma is the Sa and Sa^2 is the Pa. Hence the terms Shadjadi and Madhyamadi, Sa and Ma being the drones of these grama scales respectively and the Pa in both remains unchanged and just. But in modern practice we have converted both scales to the same tonic; so Pa is avikruta and its vikruta is regarded as the vikruta of Madhyama which had no vikruti in Shadjagrama because the preceding swara was Antargandhar and the following swara was Pa (Kaishik). Hence Pa was regared as Avinashi. This fact will further be explained in the definition of Jatisadharana.

(5) Scholars who have maintaied that the 22 sruties were of equal pitch, while of course implying thereby that none of the musical notes used were in harmonic or simple-ratio-relation with the tonic Sa (forinstance Pa was not in true consance with Sa nor Ma with Sa) have at the same time justly assumed that the tonic Sa of the next higher register was in perfect consonance (Vada) with the base or the fundamental note; or to speak in modern phraseology that Sa to $Sa^2 = 1:2$;

in other words they assumed that the same notes recurred in successive higher registers or the notes in any register always bore the same relation to one another; this is the stand point of what is known as the Avruttipaksha. They assume then, and they rightly do so, that Vaditwa and Dwigunatwa convey the same meaning of perfect consonance which is mathematically now represented by the ratio 1: 2. These Pandits grant that the ancients knew that starting with any musical note, and gradually raising our pitch we soon must pass through a note of a certain pitch which is harmonically related to the staring note; so perfectly is it one with the starting note that it is given the same name and thus the recurrence of notes in different registers occurs. Is it not strange that these same Pandits should deny that the ancients knew that enroute to Sa 2 from Sa were 2 other notes also which had relations of very evident harmony with the fundamenal note? These consonant notes were observed and named by them as Samvadi. Is there any doubt that the term Vadi, Samvadi and Anuwadi came into vogue to mark and identify these gradually less and less perfect relations of harmony which in modern music subsists between Sa and Sa 2, Sa and Shuddha Madhyama and Sa and Pa etc?. Is it not also evident from the names Raja and Amatya, and Bhritya and Shatru which they gave to the notes bearing diverse relations?. They explain that Samvada simply meant with the ancients that the notes between which this relation subsisted were separated by an interval of 8 or 12 srutis, no matter what degree of concord or discord there might actually be between the notes concerned. Failing at the very beginning of their study to understand what Samvada meant it is no wonder that some Scholars and Pandits have asserted that the srutis of Sarangadeva are absolutely useless for modern music.

Some Scholars have held that the equalised sruti intervals served as measure for the number of srutis to be assigned to any note in a musical scale and as a rough approximation to its pitch. It will however be easily seen that they are quite useless for this purpose because their difference from the actual pitches will be considerable at many places.

If we depend entirely on practice, every artist or singer may maintain his own musical notes to be correct; and if an exhaustive collection of the actual notes used by Musicians were made, it would go very little way to solve the perplexing question of the srutis, for, at this rate there would be no limit to the number of srutis we would have to newly admit into our music; and hence there will be Anavastha.

Some writers like Ahobala, Hridaya Narayan and Shrinivas have given lengths of wire to fix frets on the Veena. These are only for 12 notes. Some Scholars have translated these wire length values in terms of vibrations of which however the Shuddha notes only turn out to be correct while the remaining values are far from bearing harmonic relations with the drone. They differ from the right Chromatic notes. Another point which should not be missed is that the measurements given pertain to a playing Vina and not a Sruti Vina or a demonstration Vina.

Samvada is exact consonance. Out of the 22 notes only 2 were styled as Samvadi the rest were all styled as Anuvadi; and

two notes of an acute interval were termed Vivadi. It should be remembered that these relations of Samvada and Anuvada of all the notes were in the Saptaka with the fundamental note Sa. This means that Sa does not have an adjacent note with which it bears an interval unfit for singing. Again just as we use three values or kinds of intervals, the Chatusruti, Trisruti and Dwisruti the smallest interval as compared with the other 2 has less harmonic effect with Sa than the others. So the smaller the interval the lesser the harmonic effect. This fact establishes that the ancients had an idea of the harmonic series or partial tones. Hence, as I have pointed out above, the names Raja, Amatya, Bhrutya and Satru. Notes with too close an interval were called Shatru. The smallest interval in Bharata and Sarangadeva's system (the first sruti) was 90 cents from Sa. A note of any smaller interval than this sruti is vivadi just as in a scale of 4, 3 and 2 srutis, only the smallest Dwisruti roughly conveys the idea of Vivada or dissonance.

(10) According to some writers Anurananа means the continuity and prolongation of sound. But Sharangadeva's meaning is something more than this.

'Abhivyanjaka means distinct. Shravanat means Shravanayogyattwa, because it is agreeable to and perceptible by the ear and harmonic. Anurananatmaka means (1) continuous (in general) (2) harmonious, bearing a simple ratio to the tonic (3) starting and flowing in a uniform tone uninterruptedly. (4) which can be heard after the impact of wind etc. continuously for a time.

Putting together all these shades of meaning we arrive at a sensible interpretation. In the first place it is not an ordinary continuous sound; it is not any sound whatsoever; it is not a prolonged Vowel sound; it is not a trembling sound as in the Kampa form of embellishment. But it is sound heard both at the impact moment and thereafter in the same uniform manner, which is spoken of as Anurananatmakadhwani. In other words, it is a technical term used with reference to the Mandala of 22 srutis and demonstrated on a sruti Vina.

Excluding the fundamental note or the octave, the 9th and 13th srutis, the remaining 19 are all classified as Anuvadi to Sa. This fact proves that the 9th and the 13th bear the simplest ratio to Sa as compared with the ratios which the other notes bear to it. This is the true meaning of Samvada. If the 22 srutis had been of equal division there would be no meaning in mentioning only two of the notes specially as consonant and the rest as less consonant. There is no difference of opinion among later authors about the mutual harmonious relations of the notes Sa Ma Pa and Sa ^{2}. This conclusion is also justified by the measurements of lengths of wire which some later authors have given in their works. Somanath in his Ragavibhodha has established beyond doubt the peculiar harmony of these notes by styling them as Swayambhu Swaras. The device this author uses makes the meaning of Anurananа clear. Sa Pa Sa Ma Swaras are Swayambhu because they are clearly audible being the sounds produced at the nodal points by lightly touching the wire at specified places which cannot but be at $\frac{2}{3}$ of the whole length. At this point the Sa wire produces Pa and the Ma wire Sa ^{2} both the relations Sa Pa and Ma Sa^2 being similar.

Tuning the wires to Sa 2 Pa Sa and Ma and taking the corresponding notes given out by pressing these wires against a fret it will be noticed that resulting notes will bear to each other the same ratios as the above Sawyambhu Swaras do. The srutis in the Sruti Mandala are said to possess, by virtue of their mutual relations what Somanath calls Swayambhu-Swara-Pankti-Pra manya and what in other words Bharata and Sarngadeva have styled as Samvada, for tuning the 22 strings of the Sruti Vina by the help of the 2 relations mathematically represented by the ratios 2:3 and 3:4 for Sa Pa and Sa Ma respectively.

These facts have been extracted from Bharata's and Sarangadeva's work. Hence our music has rightly the tradition of Bharatamata; all succeeding writers have agreed in this, and have appreciated the value of these works, but not possessing the key to the understanding of these works they have made some mistake or other in interpreting the same. We have all the necessary texts and their right interpretations and the applications of their principles to modern music duly worked out. This knowledge is the only means of saving our modern music from the chaos in which it at present finds itself. The theory of music known as Bharatamata which I have explained above should be taken as standard and in the light of that, current practice should be regulated, as it makes adequate provision for all possible future changes in our system of music and as it is a most thorough going and complete grammar of music that could possibly be devised. Ancient ways and modern practice should be comparatively shown side by side and reconciled to each other, so that no room for doubt will be left.

This first step being taken, a happy blen of the Northern and Southern styles will possible at no distant future.

I will now put forth may own views this behalf in the form of suggetions pr suming there is an agreement about th chief shortcomings in our Indian Mus today. The present Northern and Southe styles do not materially differ as the bas natural principles and goal of both are on and the same. Hence my suggestio apply to either style without distinction.

The only striking distinction between th 2 styles is the differing proportion in whic certain graces and embelishments are use in each, and the nature of the vocalizatio which depends on the language, habi and temperament of the people. This indi vidual temparament and taste too tend disappear in course of time due to greate and constant contact with other systems.

The Shruti system is the basis of ou Musical scales or Melas and so the Shruti should be recognized. The Melas shoul be carefully examined taking in each cas Shruti intervals by the help of what spoken of in the texts as Avritipaksh which is the method of testing whether scale is in just intonation or not.

The frets of Musical instruments shoul be correctly adjusted so that they are capa ble of rendering accurately and perfectly all the essential features of Vocal Music. Musical Instruments which do not stand the test described in previous paras should be discarded and those recommended as ideal should be retained.

Forms of musical composition in which either style may be lacking should be freely

borrowed from the other together with all the graces, gamakas and other details essential to the proper rendering of them. If Vaggeyakaras or authoritative Musical Composers are not at present found in the North or the South, there is no harm in adopting compositions that are current, be they in what language they may, in their original pure form as far as possible, as is seen in the case of Kannada, Tamil and Maliyali people who take the Telugu compositions of Tyagaraja for their Music and never dream of their being composed in their own langauge for fear of losing the original melody if they are translated in other languages and never feel that Music is separate for each of them. The system should further be extended to cover both the North & the South. The Northern people, the Gujratis, the Bengalis, the Sindhis, the Kashmiris and even the Nepalis take all the available collection of compositions in Hindi or Vraja dialect to their Music.

Instrumental Music has got some advantages over Vocal. The distracting influence of a strange language and words that seem harsh and unmeaning to our ears is absent in this case. There is greater uniformity in the Instrumental Music of the North and the South than there is in the Vocal Music of both the parts. The Music on instrument depends on many factors like the nature of the Instrument, the modes of Vocal Music, the quality of public taste and so on. A thorough knowledge of ragas and of the alapa Paddhati is all that is essential for an Instrumentalist. He is comparatively independent of language and words. Instrumental Music appeals to people speaking all kinds of languages. Its language is universal; its appeal is universal. Hence Instrumental Music is Music of the purest kind, and what is not the least important point, no human voice has generally so sweet a quality as Instruments.

Vocal Music is the combination of Music and Poetry. If being a combination it is superior to pure Music then the theatrical art being a combination of so many arts, Music among others, ought to be considered superior to Vocal Music—which no one makes bold to say. This is a reply to people who would make too much of musical compositions and think that Music is identical with Musical compositions. The latter have their own place and value which the present writer does not not wish to underrate.

Both the Hindustani and Karnataka styles have the same goal. If the two mutually cooperate the result no doubt will be something grand. Indian Music will be enriched considerably; instrumental and vocal Music being regulated by one style throughout, our Aryan Music will be considered as the finest and the most ancient of all the Musical systems in the world.

THE ORIGIN OF MUSIC * 26

BY

MR. M. S. RAMASWAMI AIYAR, B. A., B. L., L. T., MADURA.

Usually, music is associated with man. But has there been no music prior to him? Has there been no *nature*—made music prior to *man*—made one?

All along from creation, nature has been singing; and she sings even today. The elements of music exist all around us; as, for instance, the humming of bees, the warbling of birds, the sighing of leaves, the rippling of water, the wailing of the sea, and even the roaring of thunder. That is why Byron sang:—

> "There's music in the sighing of a reed,
> There's music in the gushing of a rill,
> There's music in all things, if men had [ears;
> Their earth is but an echo of the [spheres."

That is, again, why Shakespeare observed:—

> 'There's not the smallest orb which thou [behold'st,
> But in his motion like an angel sings,
> Still quiring to the young-eyed cherubins;
> Such harmony is in immortal souls;
> But while this muddy vesture of decay
> Doth grossly close it in; we cannot hear [it."

That is, further again, why our own poets invariably described the forests to be full of the bee's drone, the cuckoo's song, the squirrel's rhythm, and the peacock's dance.

On further consideration, nature herself is found to revel in rhythm; and, in the words of Dr. Whitehead, "the whole life of nature is dominated by the existence of periodic (rhythmic) events." The rotation of the earth, for instance, produces day and night; the path of the earth round the sun leads to the periodical (rhythmic) recurrence of the seasons; and even our bodily life with its recurrent breathings, pulses, and heart-beats, is essentially rhythmic.

It was this nature-made music that Narada called, in his *Sangithamakaranda*, "Anabathasangitha," which he described as "the sound that emanates (directly) from the sky"* An inquiry into the origin of this kind of music will, I fear, be futile; for, logically, any sound of definite pitch is a musical sound; and such sounds preceded the human race, "In one sense," wrote Sir John Lubbock, "music is far more ancient than man". How, then, can man know the origin of music which is far more ancient than himself? Again, the author of *Music and childhood* wrote: "There is good reason to believe that music is older than the human race. It has its roots even in sub-human sources; for, many animals give evidence of enjoying soft, harmonious sound and rhythm. The war-horse will prance at the sound of martial music; some cats and dogs plainly enjoy listening to the piano; and the influence of the eastern snake-charmer's music is well-known." How then, I ask again, can man know the origin of music which is older than the human race?

* A Lecture delivered under the auspices of the Music Academy Madras on December 2, '29.

* Cf. आकाशसंभवोनादोयः सोऽनाहतसंज्ञितः —*Sangithamakaranda*

We may, as well, ask what is the origin of the atmosphere. I fear we cannot but borrow the language of the Bible and state that, in the beginning, God created the atmosphere and music. To be precise, I shall quote from the very Bible: "In the beginning was the word; and the word was with God; and the word was God."* This exactly tallies with our Vedic line: "The Universe depends on sound."§

It might be the divine will that no one mind should be saddled with the responsibility of inventing a matter so weighty and so illimitable and unbounded. Just as, then, the laws of respiration existed, even before you and I were born; and just as they will persist to exist for ever, even though you and I may be ignorant of them; so too, music (I mean, the nature-made music) existed, even before you and I were born; and it will persist to exist for ever, even though you and I may be ignorant of it. Since, as the Bible and the Vedas proclaim, the very world depends upon, and came into existence long after, Sound; and since the other fine arts. viz., architecture, sculpture, painting, and poetry cannot be conceived without the world; we may fairly conclude that, in one sense, music is the most ancient and oldest of all the fine arts.

Prof. Blaserna, however, explains how in another sense, music can be regarded as the most modern and youngest of all the fine arts. Says he: "Music is certainly the least material of all the fine arts. There is no question in it, as in sculpture and painting, of uniting to the study of nature the geometrical idea of perspective and the optical idea of colors. Even architecture has a larger basis in nature itself. The trunks of trees and their branches, the grotto, the cavern, have suggested to the architect the first principles of his art, dictated to him by the wants of man and the condition of the strength of materials. But, in music, nature offers scarcely anything. It is true that it abounds in musical sounds; but the idea of musical interval is but little suggested by the song of birds, and the idea of simple ratios is almost entirely wanting. And without these two ideas no music can exist. Man has therefore been obliged to create for himself his own instrument; and this is the reason why music has attained its full development so much later than its sister arts."

Again, Herbert Spencer's theory of "Progress" affords another explanation for the comparatively *later* appearance of music in the galaxy of the fine arts. Just as the twin arts of sculpture and painting were at first united with each other and with their parent, architecture; so too, the twin arts of poetry and music were at first united with each other and, with their common factor, dancing. Again just, as, with the advancement of time, the first three became separated from one another; so too, each of the last three became independent of the rest and learned to stand on its own legs. Poetry and music, for example, though still united, came to have an existence separate from dancing. And still later on, music declared its independence even of poetry. Look, for instance, at the extraordinary development of Instrumental Music in Europe and of *Raga-alapa* in India—in both of which music alone shines apart from words.

* Cf. St. John. I, 1. § Cf. शब्दनिष्ठंजगत्

Let music be the most ancient of the fine arts; the question with which we are now vitally interested is: Is the origin of, at least, man-made music knowable? It is said that, to exhibit the exhuberance of his joy, man shouts or claps or bounces. Can, then, the *shout* be said to be the origin of the vocal music; the *clap*, the origin of the instrumental music; and the *bounce*, the origin of dancing?

Be its kind what it may, what indeed is the origin of music, as a whole? This problem, no doubt, our ancients made an attempt to solve; and they had even a lucky hit at its solution. But a systematic search about it, they did not perhaps care to make.

Narada chose to record, in his *Sangithamakaranda*, as early as the 7th century,* an aphorismic line on the point, which was merely copied by Sharngadeva, in the 13th century, and was thenceforward handed on, like gospel truth from author to author, down to our own day. Unfortunately the line in question does not solve the problem; nor does it at least furnish us with a key, however rude and primitive, towardsits solution. It only savours of a legend. Here is the line:—

सामवेदादिदंगीतंसंजग्राहपितामहः ।

which means "this vocal music, Brahma drew (or received) from Sama Veda." This line, coupled with another, in the Bhagavad Gita, viz:—

वेदानांसामवेदोऽस्मि

which means "of the Vedas I am Sama Veda," goes to show that the vocal music was derived from Sama Veda and that Sama Veda was Lord Sri Krishna himself. The syllogistic conclusion is that the origin of vocal music is Lord Sri Krishna.

Will any of you be satisfied with this conclusion? the orthodox devotees of Lord Sri Krishna may; but the modern devotees of the scientific inquiry may not. Hence the same Narada opened another line of solution which, as I shall show, contained a "lucky hit" thereat, and which ran as follows, in the form of a full verse*:—

आत्माविवक्षमाणोऽयंमनः प्रेरयते मनः
देहस्थंवह्निमाहन्तिसप्रेरयतिमारुतम् ।
ब्रह्मग्रन्थिस्थितः सोऽथक्रमादूर्ध्वंपथेचरन्
नाभिहृत्कंण्ठमूर्धास्येष्वाविर्भावयतिध्वनिम् ॥

the meaning of which is:—"the soul, desirous of speaking out its intention, excites the mind; and the mind operates on the vital heat of the body by setting the air in motion; and the air, remaining in the Brahmagranthi, rises up and produces *Sound* through the navel, the heart, the neck, the head, and the face."

The author of *Abhinavaragamanjari* alone, of all others, ventured to modify this time-honoured verse and brought it in line with the modern conception of sound. For instance, ब्रह्मग्रन्थि (Brahmagranthi) was substituted by वक्षस्थल (chest) and देहस्थंवह्नि (the vital heat of the body) by श्वसनेन्द्रिय (the Respiratory Apparatus). Again, the last line of the verse was wholly omitted; and, in its stead, ran the following line:—

हृत्कण्ठास्यादिगात्रोत्थोलक्ष्यनादोऽभिधीयते

which means "Arising from the chest, the neck, and the face, it is called *Nada* (Sound)."

Even this modified form of the second solution will, on close examination, be found to refer to the human cry or *shout* which is but a reaction of the self on experience. How this theory of "human cry" or *shout* happened to be a *lucky hit* at the solution of the problem, we shall be able to understand and appreciate, only after a careful study of the European attempt to tackle the samo. That study we shall now pursue.

Darwin, in the first place, proceeded to trace the origin of music to the sex-feeling and pointed, by way of illustration, to the male birds singing in competition with the female ones. This 'sex-theory' was, however, given up; since the birds were found singing even in a season other than that during which they invariably experienced the sex-feeling.

The anthropologists, on the other hand, ask us to study mankind as a whole, rather than man as an organism and also require us to see what the primitive people did, as they even now do, to express their feelings. One of those selfless pioneers who took upon themselves the arduous task of entering into the feelings of the primitive people, with a view to trace the origin of art, was Jane Ellen Harrison. In her *Ancient Art and Ritual*, she traced the art from the ritual and, again, the ritual from man's primary feelings of hunger. How food, the primary want of man, gave rise to th of the ritual and how the ritual, in its yielded the conception of art—the surely interesting questions which, if discussed, will—I trust—enable us to solve the problem we now have on ha

There can be no two opinions on th that the primitative food of man con of animals and plants; and that natu ordained that those animals and appeared largely in a certain season year and disappeared in other seasons ordainment of nature, the primitive did not, as indeed he could not, k much less, appreciate. At the disa ance of the season which gave him f only thought that that season was de he yearned to revive and get it bac did not pray for it; in fact, he co For, as a savage, he was a man n action. The worship of gods and th ing down to "wood and stone" bulk in the mind of the hymn-writer th that of the savage. The hymn-writ under such circumstances, go to the and pray. But the savage was, as said a man of action. Instead of asking a do what he wanted to be done; he did, or tried to do, it. Instead of p he uttered spells and practised When, for instance, he wanted sun or rain; he would not go to a god a strate before him but would summ tribe and dance a sun-dance or a dance or a rain-dance, hoping, in faith, that such dances would procu sun, wind, or rain, as the case might again, he wanted to hunt a bear, he similarly dance a bear-dance.

In his *Anthropology*, Mr. Tylor giv good description of a buffalo-dance. he, "Among the Mandan Indians.

* Even this verse was copied by Sharagadeva and passed on, from writer to writer down to our own day.

* This is a North Indian Work of the early part of the 20th century.

the hunters failed to find the buffalos, on which the tribe depended for food, every man brought out of his lodge a mask made of a buffalo's head and horns, with the tail hanging down behind, which he kept for such an emergency; and they all set to dance buffalo. Ten or fifteen masked dancers formed at a time the ring, drummed, rattled, chanted, and yelled. When any one of them was tired out, he went through the pantomime of being shot with bow and arrow, skinned and cut up; while, another stood ready with his buffalo-head on and took his place in the dance. Thus it would go on for two to three weeks, till at last these persevering efforts to bring the buffalo succeeded; and a board came in sight on the prairie."

Such dances, or dances similar to them, we see even in our own country. Throughout the whole of the Tanjore District, for instance, what is called *Kodumpapiadi* (ಕೊಡುಂಪಾಪಿಯಾಡಿ) used to take place periodically in the summer season; and its object was no other than to procure rain. The people of the lower classes prepared a huge female figure, made of clay and straw; put it in a lying posture; dragged and forged it right through the several streets of the town; burnt, at the distance of every furlong, a bundle of hay in its front; and chanted, yelled, or danced for rain.

When all these dances rose from being vague and emotional, into regular periodical ones; they caught the fancy of the people, attracted the whole tribe into their magical circles, and converted the individual into tribal dances—which involved a very large number of persons dancing under the sway of one common emotion.

Since the collectivity of persons and the intensity of their common feeling were the two elements that turned an ordinary dance into a sacred ritual* the said tribal dances, which contained both the elements, assumed in the course of time the dignity of a ritual, as for instance, the Spring Festival in Greece and the Kodumpapiadi Festival in South India, the singing and dancing in both of which were calculated primarily to induce the return of food-supply.

We have thus learnt that the idea of the ritual arose from the emphasis of emotion felt mainly about food. Out of this ritual, it is said, arose art. How?

In the various kinds of dancing we spoke of, there was, at first, no division between the dancers and the spectators; all were dancers. As time went on, there arose a new element, called the spectators; and the dancing came to be, thenceforward, not only danced but also watched at from a distance. Whereas, at one time, all (or nearly all) were worshippers, actors, or dancers; at another time, many (indeed most) were spectators—watching, feeling, thinking, but not doing as once they did. It was in the new attitude assumed by the spectators that the difference between the ritual and the art lay.

The dancers of the ritual had in their minds nothing except the food-supply, to induce the return of which they danced. But the spectators, who cut themselves loose from the immediate action of dancing and had therefore time enough to think

*A ritual is a *thing done*. But all "things done" are not rituals. Whatever, for instance, is done alone is not a ritual; and whatever is done without emotion is again not a ritual. Hence, the correct conception of a ritual is that it must be done by a large number of persons feeling the same emotion.

about, and even entertain a doubt regarding, the efficacy of the ritual, learnt to look through the dancing and began to appreciate it, not as food-supplier, but as an art in itself. Hence the moment—that psychological moment—when the dance ceased to be merely ritualistic and came to be enjoyed as a dance without any extraneous idea about it, may fairly be deemed to mark the origin of art. The transition of the dance as a *means* to the dance as an *end* in itself, shows the way how the ritual evolved itself into art.

In his *Scope of Music*, Mr. P. C. Buck came to the same conclusion in another, yet quicker, way. The central thought, he elaborated, was that man must have expressed his feelings, in the first stage, most unconsciously; that, when he fumed and fretted, his tone involuntarily rose high; that, whenever he was swayed by strong feelings, he generally forgot himself and did not know what he had said or done; and that, in short, his acts savoured, under such circumstances, more or less of reflex action. But when, during his calm moments, he contemplated how the outward expression of his feelings affected other people and when he consciously made the same expression with no other view than to produce the effect in others, as he once noted; then and there the art began.

To the self-same conclusion, again, came both the illustrious writers, Emerson and Herbert Spencer. While the former wrote, in his essay on *Art*: "The sucking child is an unconscious actor; the man in an ecstasy of fear or anger is an unconscious actor; and a large part of our habitual actions are unconsciously done, and most of our necessary words are unconsciously said. But the conscious utterance of thought, by speech or action, to any *Art*;" the latter observed, in his *Orig Function of Music*: "The expressive the various modifications of the v innate. Each of us, from babyhoo wards, has been spontaneously m them, when under the various sens and emotions by which they are pro Having been conscious of each fee the same time that we heard ou make the consequent sound, we acquired an established associat ideas between such sound and the which caused it. When the like s made by another, we ascribe the like to him; and by a further consequen not only ascribe to him that feeli have a certain degree of it aroused selves: for, to become conscious feeling which another is experienci have that feeling awakened in consciousness; which is the same t experiencing the feeling. Thus these modifications of voice become not language through which we und the emotions of others, but also the of exciting our sympathy with suc tions." Have we not here, then, a data for a theory of music?

To sum up the European view. Ex of joy and sorrow, doubtless, singing. But the singing was, at voluntary and served merely to u the singer of his feelings. He w long time unconscious of the corres response which he unknowingly p in the minds of his hearers. I moment he became conscious response produced; a new delight in his mind and, thenceforward, h not to unburden himself of his feeli to express them in such a way as to a corresponding response in the

was, therefore, with this conscious desire express one's feelings with a view to produce a particular response, that mus orginated.

We shall now compare the European with the Indian view of the problem.

EUROPEAN VIEW.	INDIAN VIEW.
A person, desirous of expressing his feelings and producing a particular effect in his hearers, excites the mind; his mind operates and causes him to sing; and he sings and produces Music.	The Soul, desirous of speaking out its intention, excites the mind; the mind operates on the vital heat of the body and sets the air in motion; and the air rises up and produces Sound (or Music).

As between these two views, there is no practical difference. Hence it is that I said the Indian view had a lucky hit at the solution of the problem of the origin of music. While the Europeans evolved their conclusions after an elaborate research, our ancients straightaway stated them.

BHARATA NATYA.

BY

(Mr. V. Venkatarama Sharma, University of Madras.)

The term 'Bharata natya' means an elaborately discriminative and expressive action, which creates a responsive feeling in the human sensation, and the term is also applicable to the Science of Music, Scenic Art or Dramaturgy. Among the different interpretations of the word 'Bharata' two deserve consideration, of which the first is—the Scenic art or action-modes founded by 'Bharata', and the second is the Scenic art with the description of 'Bhava' (Emotion), 'Raga' (Musical mode), and 'Tala' (Clapping of hands or any other thing prescribed in the 'Taladhyaya' of music sciences according to music measurement). From these two different interpretations, it becomes obvious, that the word 'Bharata' holds two senses, the one is the name of a sage, and the other is, it seems to me, an imaginary ascription rendered by a process of syllabification, given by later authors and commentators, because every syllable of the word 'bha', 'ra' and 'ta', it is stated, denotes, 'bhava', 'raga' and 'tala', respectively. The latter explanation is plausible and quite relevant to the context, because the 'bhava', the 'raga' and the 'tala' are inevitable to dancing. Scholars have not been so fortunate as to procure the very works of the ancient sages Nandi, Kohola, Dattila, etc., on scenic art, as to facilitate a scientific study of all their works and consider their comparative merits.

We have heard and seen from the extracts, that there existed different schools on this art by name 'Nandibharata',

'Dattilakohaliya', 'Umapatiya,' etc. The words "Natya", "Nrtya", "Nrtta", "Nartana" and "Abhinaya" are synonims. In course of time the word 'Bharata', the origin of which was the name of a particular sage, has also been used to mean the Science of Music, Dramaturgy, or dancing; for example, Nandibharata, Balarama-bharata etc.

The opinion of some that the Hindus had no originality and proficiency in the modes of dancing, and that they adopted them from the Greeks who were proficient in many Sciences and arts even before the birth of Christ, when some of them settled in India after Alexander's invasion, has no firmer basis than certain points of similarity between the Scenic art of these two ancient nations. The art is at least as old as the vedas. The dialogues in the Rigveda between 'Pururavas' and 'Urvasi' and 'Yama' and 'Yami' testify unmistakably to the existence of this art in the Rigvedic period. According to Phonetic—Grammatical aphorisms (pratisakhya works), at the time of the recitation of Yajurvedic hymns, the acute (Udatta), the grave (anudatta), and the circumflex (svarita) accents, are to be shown by the different postures of the hand. The great Grammarian Panini also speaks of the existence of some of the scientific works on 'Natyasastra' in his time, by the sutra 'Parasaryasilalibhyam bhiksunatasutrayoh." These evidently prove that the 'Natyasastra' was extant in India long before Alexander and there were also some old works on the subject, other than Bharata's Natyasastra. The religious sacrifices and other rites and ceremonies, which are prescribed by the authors of 'Smarta' and 'Srauta' works, to be observed by Hindus, have, by the lapse of time, by social customs of the middle periods, and reactionary influences, lost their spi and ethical significance and are s observed by the Hindus, though these criptions are observed even now amon set of people called the Nambudiri Bra who are supposed to be the early s on the Malabar coast. Similarly the of Natyasastra also through the la time, assumed different and ludicrous due to carelessness, ever-changing customs, a proverbial antipathy to w old, and many other causes, and is deplorably a decaying art, despit efforts of a small minority on the Ma coast, who still preserve and cheris older traditions and try to stem the ward course. For, in Kerala the dance finds its expression in three (i) Kuthu; (ii) Ramanattam; (iii) Krishnanattam; and to their credit it said, that they are marvellously id with the standard founded by Bh Among these three, the first 'Kuthu' heriditary profession of a set of people called the Chakyars. The Cha from the early time were much lear Sastras, and 'Sahitya' works, and esp in the scenic art, in which they had high degree of proficiency. At f times in the halls of Hindu temples, used to stage Puranic stories stories related to 'Itihasa' from Dra compositions. In compensation the G ment and the trustees of the temples them lands, and other emoluments. G ly they staged the 'Anguliyanka,' 'Se kanka' 'Asokavani kanka' 'Swapna 'Kalyana-saugandhika', 'Mallanka' others. The Chakyars on account of wealth of learning and high order of h nic talents, went into minuter details to show different gesticulations ov 'vibhakti' (case), 'vachana (numbe

'linga' (gender). With a view to teach their children several Chakyars have composed elementary works on this art which are a brief summary of the chapters of Bharata's 'Natyaveda.' These works are "Attaprakaram," "Krama Dipika," "Hastalakṣanadipika." etc. Unfortunately they have not been published. What with the lapse of time and want of encouragement and patronage, to this ancient Hindu culture, the art of dancing is fast losing its grip on these chakyars even. As the other two, the 'Ramanattam' (Kathakali) and Krisnanattam are prevalent and familiar even now, and they do not need any description here.

I have already mentioned that the words 'natya,' 'nrtya,' 'nrtta,' 'narttana,' and 'abhinaya,' are synonims. But among these as the word 'abhinaya' is more denotative and expressive, it is fit to be used comprehensively for the whole art. The derivation of the word is from the 'nin,' preceded with the preposition 'abhi' and it means 'the invisible things and subjects are made visible,"

Among the works in the Sanskrit Literature which deal with 'abhinaya,' Bharata's 'Natyasastra' and 'Balaramabharata' deserve special mention. Even these works which are mostly devoted to 'abhinaya' only, make incidental references to other subjects.

Just as the name 'Manusmrti' is given to 'Bhrgusamhita,' 'Charakasamhita' 'Agnivesantantra,' 'Susrutasamhita' 'Dhanvantarisamhita,' the name 'Bharatanatyaasstra' is given to 'Brahmasamhita.' Brahma took vocal substance from 1 'Rigveda,' musical substance fr 'Samaveda' and gestural substance fr 'Atharvaveda,' and composed this 'Nat sastra' alias 'Natyaveda.' This 'Natyaved is regarded as the fifth vedic text. T second work, 'Balaramabharata' is a la composition of Sribalaramavarman, one ther Chera Kings who ruled over Trava core. This is a lucid and systematised wo on this art yet unpublished. Besides the all the standard works on Sangitasast devote a portion, to define the modes abhinaya.' If we analyse the gener subject-matter of the available Sangi works in the Sanskrit Literature, we shou be able to arrange them into the follow seven prominent heads, of which 'abhinay or 'nartana,' also is one. (1) 'Svara,' ('Ragaviveka,' (3) 'Vadya,' (4) 'Tala,' 'Nartana,' (6) 'Prabandha,' (7) 'Prakirnak

Sarngadeva, the author of Sangitaratn kara, who flourished in the middle age describes the God Siva as 'Natyasvarupi the world in which we live as the gestur substance, the veda, purana, sastras, etc as the vocal substance, the planets, th moon, etc., as the extraneous substanc of God Siva,

This Natyaveda is given by Brahman his pupil Bharata who after an exhausti study of it, staged the play "Amrtaman thana-samavakara '2 before God Siva an Goddess Parvati. The stage was erected o the back of the mountain Himavan. Siv and Parvati were much entertained by th play. Then Siva commanded the chief his 'Gana,' by name 'Tandu' (a sage) teach Bharata the modes of 'Tandava' als which is used mainly on worship-occasions. Goddess Parvati also taught 'Lasya' (a kind dancing) to the daughters of 'Bana' and they to the Gopis, who were inhabitants of Dvaravati, and they to the ladies of Surastra country and it became familiar the ladies of several countries. The Lasya' is an erotic dance, full of sringara.

As acting is the imitation of worldly conditions, its proper theme will be subjects like battle, sport, amusement, murder, destruction of evils, preservation of goods, calamity, etc. The use of this art is of two kinds (1) 'Aihika,' (of this world), and (2) amusmika belonging to the next or the other world). Among these two, the second brings 'salvation or 'moksa.' The uses included in the first are, happiness, worldly knowledge, acquirement of 'dharma,' etc.

The uses of the 'abhinaya' are stated in the works as follows :—

"Kirtipragalbhyasaubhagyavaidagdhyanam pravartakam.

Audaryasthairyadhairyanam vilasasya ca karanam.

Duhkhartisokanirvedakhedavicchedakaranam.

Api brahmaparanandad idam abhyadhikam dhruvam.

Jahara Naradadinam chittani katham anyathal.

Na kinchid drsyate loke drsyam sravyam tah param."* (Sangitaratnakara. 7—10 to 13).

The occasions for conducting 'natya considered to be the coronation ceremo of Kings, festivals in the Temples, s occasions, a procession, marriage, en into capitals and palaces, birth of a s And the same is stated as follows :—

"Nrttam tvatra narendranam abi mahotsavel.

Yatrayam devayatrayam vivahe sangame.

Nagaranam agaranam pravese put manil.

Brahmanoktam prayoktavyam m yam sarvakarmasu."

(Sangitaratnakara, 7-15.

The representation of the conditi the world, which is mixed with hap and sorrow, by means of the acti the primary and secondary limbs o body, is called Natya.

"Yo'yam svabhavo lokasya suk khasamanvitah.

Sangadyabhinayopeto natyam it dhiyate."

(Natyasastra.

According to Sarngadeva, the 'natya' stands on rasas in its main and the meaning described above, is subsidiary one. Visvanathakaviraj author of Sahitya darpana has defi classified 'abhinaya' as follows :—

"Bhaved abhinayo'vasthanukar chaturvidhah.

(1) "Jagraha pathyam rigvedat samabhyo gitam eva ca. Yajurvedad abhinayam rasa atharvanad api."

(2) "Samavakara is a kind of Drama."

* Compare this with Bharata's following verses :—

"Hitopadesajananam dhrtikridasukhadikrt. Dukhhartanam samarthanam sokartanam tapasvinam.

Visrantijananam kale natyam etanmay. Dharmyam yasasyam ayusyam hitam vivardhanam.

Lokopadesajananam natyam etad bhav (Natyasastra, 1--79

Angiko Vadikas haivam aharyah satvikas thall"

Acting is the imitation of condition. It is of four kinds. (1) gestural, conveyed by bodily actions, (2) Vocal, conveyed by words, (3) extraneous, conveyed by dress, ornaments, decorations etc., (4) internal, conveyed by the manifestation of the feeling, such as porspiration, thrilling etc. The word 'abhinaya' has its own meanings which are as follows — acting, gesticulation, any theatrical action (expressive of some sentiment, passion etc., by look, gesture, posture, etc.). According to Sarangadeva, the 'abhinaya' and 'nartana' are the general terms, and the 'natya' 'nrtta,' and 'nrtya' are their subdivisions. He also defines the difference, between 'natya' and 'nrtta,' 'nrtta' and 'nrtya' and 'natya' and 'nrtya.' Thus the 'abhinaya' is of three kinds.

'Natya' is the name of a dance which consits of four kinds of 'abhinaya'—'angika' (gestural), 'vachika' (vocal), 'aharya' (extraneous), and 'satvika' (internal). Nrtya contains the first three alone, and it manifests the 'bhavas' (emotion) alone. Among 'natyavedin' (who knows 'natya') the 'nrtya' is known by the term 'marga' also. The above four kinds of 'abhinaya' could not be observed in 'nrtta' but it contains the actions of the limbs of the body alone. In accordance with the traditional prescriptions that something should be done by the actors and audience (itikartavyata or prakaraniyama) in connection with the dance, each of these four kinds of 'abhinaya' falls under two varieties, by name 'natyadharmi' and 'lokadharmi.' These two are each divided into two 'chittavrttyarpika', 'bahyavastvanukarini' and 'lokopajivi', 'lokasobhakara'. These are the minute divisions of the 'abhinaya' and hence it will be out of place to describe them in a general treatment of the subject and they are dry and difficult for an ordinary student. I have mentioned these here simply to exhibit the method of division. The other 'natya' and 'nrtya' are also of two kinds 'tandava' and 'lasya'. In view of clear exposiiton, the above divisions of Sarngadeva are shown in an annexure which is in the form of a table.

The author of the commentary Jayamangala and Vatsyayana's Kamasutra extracts the following two verses, without mentioning their source.

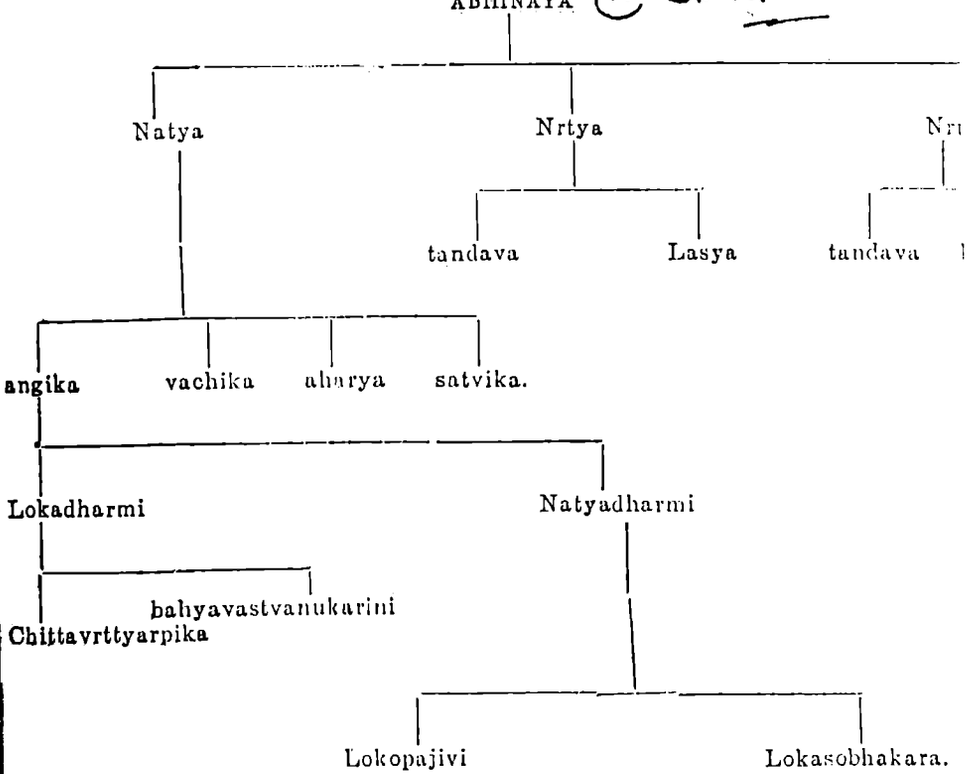
"Karananyangaharas cha
vibhavo bhava eva cha.
Anubhavo rasas choti
samksepan nrtyasamgrahah.
Tad dvividham 'natyam' 'anatyam'
choti. Tatha Choktam—
Svarge va martyaloke va
patale va nivasinam
Krtanukaranam natyam
anatyam nartakasritam."
(Page 33, Benares Edition, 1912).

Here the first verse defines the general characteristics of 'nrttya,' and the second classifies it into two, 'natya,' and 'anatya' with their definitions.

The treatment of different rasas (sentiment), postures of the body, gesticulation of limbs, bhavas (emotion), dress, ornaments, qualities of different actors, colour, construction of 'natyamantapa' or 'natyasala' (dancing hall) and many other details connected with 'abhinaya' will be more appropriate in an detailed study.

ANNEXURE

NARTANA.
or
ABHINAYA



THE TWENTY-TWO SRUTIS OF THE INDIAN GAMUT.

BY

PANDIT S. SUBRAHMANYA SASTRI OF TANJORE.

'सामवेदादिदं गीतं संजग्राह पितामहः'

So says the author of Sangitaratnakara and therein implies that the Suddhasvaras recognised in the Indian Musical Scale are those pertaining to the chanting of Samaveda. The self-same notes have been referred to by the great Tyagaraja, in one of his famous Krtis, in the following terms 'सयोजा तादिपञ्चवक्त्रजसरिगमपधनिवरसप्तस्वर-विद्यालोलम्' and demonstrated as such. Savants of Indian Music have with one accord accepted the view propounded by Bharatamuni in the following couplet:—'चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः। द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतौ॥' which means that Sadja, Madhyma, and Pancama notes have each of them four Srutis (musical intervals), while Nisada and Gandhara have two Srutis, and Risabha and Dhaivata three each. If we should play on a Vina the notes of the Samaveda, which occur in two Octaves, in a single Octave, adopting the method of Tyagaraja, we will find that the Suddha Sadja is produced by the whole chord, while Suddha-Risabha is produced by the vibration of 9/10 of the chord and similarly Suddha-Gandhara, Suddha-Madhyama, Suddha-Pancama, Suddha-Dhaivata, Suddha-Nisada and Suddha-Sadja (of the next higher Octave) result from the vibration of 27/32, 3/4, 2/3, 3/5, 9/16, and 1/2 respectively of the chord.

Again, in accordance with the following passage from Sesalilavati—'तन्त्रीतन्तुस्वरो ह्यंगस्तद्ध्येयस्तमानतः' we can determine the frequency ratio of the several notes by adopting the reciprocals for their respective chord lengths viz. 1,/1, 10/9, 32/27, 4/3, 3/2, 16/9 and 2/1. From these it will be apparent that the interval for a Catuhsruti is 4/3÷32/27 or 3/2÷4/3 or 2/1÷16/9=9/8; for a Trisruti, it is 10/9÷1/1 or 5/3÷3/2=10/9 and for a Dvisruti, it is 32/27÷10/9 or 16/9÷5/3=16/15. Similarly the frequency ratio of Dvisruti-Risabha will be found to be 1/1×16/15=16/15, that of Dvisruti-Dhaivata, the fifth note therefrom, will be found to be 16/15×3/2=8/5, that of Catuhsruti-Risabha will be 1/1×9/8=9/8 and of Catuhsruti-Dhaivata, the fifth note thereof, 9/8×3/2=27/16.

Further, every one will admit that the frequency ratio of Sadharana-Gandhara is 6/5 and of Antara-Gandhara 5/4. Hence it follows that the frequency ratios of Kaisika-Nisada and Kakali-Nisada, the fifth notes respectively of those two notes, are 6/5×3/2=9/5 and 5/4×3/2=15/8.

According to the time-honoured view held by writers on Indian Music, the fifth note (Pancama) of the Madhyama-grama is a Trisruti one and consequently Suddha-Dhaivata of Sadja-grama is a Catuhsruti one. Hence it follows that the frequency ratio of Trisruti-Pancama, which may be designated Tivratama-Madhyama, is 4/3×10/9 or 5/3÷9/8=40/27, and that of Dvisruti-Pancama, which may be designated Tivratara-Madhyama, 4/3×16/15=64/45.

In this connection it may be noted that certain modern theorists fix the Tivra-Madhyama and the Tivratara-Madhyama (relating to Pancama) respectively as the fifth notes of Kaisika and Kakali Nisada (relating to Sadja). By adopting this method we get frequency ratio of Tivra-Madhyama, the first of the four Srutis of Pancama, as 9/5×3/4=27/20, and of Tivratara-Madhyama, the second Sruti thereof, as 15/8×3/4=45/32. Of the two ratios thus obtained, even though 45/32 may, in a way, be taken to determine Tivra-Madhyama, the other ratio of 27/20 cannot by any means be considered as acceptable. On the other hand, that these ratios correspond to those of Risabha is borne out by Venkata-makhin who says 'शुद्धर्षभेण संवादी वराली मध्यमस्तथा'. By adopting this process we arrive at the conclusion, that the frequency ratio of Tivratara-Madhyama, which is the second Sruti of Pancama, is 16/15×4/3=64/45 and of Tivratama-Madhyama, the third Sruti of Pancama, is 10/9×4/3=40/27.

Further, these modern theorists start from Antara-Gandhara as their basis, in finding the measure of Ekasruti and thence fix the Antara-Gandhara of the same and arrive at the frequency ratio of 5/4×5/4=25/16, which turns to be that of Ekasruti-Dhaivata and arrive at 25/16÷3/2=25/24 as the measure of Ekasruti. According to their calculation, the frequency ratios of Ekasruti-risaba, cyutamadhyamagandhara tivra-tama madhyma, Ekasruti Dhaivata and Cyutasadja-Nisada will respectively be 1/1×25/24=25/24, 4/3÷25/24= 32/25, 3/2÷25/24=36/25, 3/2×25/24=25/16 and 2/1÷25/24=48/25

But if we follow the method enunciated by the author of Sangita-parijata, when he says 'षड्जपञ्चम भावेन श्रुतीद्वाविंशति जगुः' and start from 40/27, the frequency ratio of Trisruti Pancama, and proceed according to his Sadja-Pancama-bhava method, we will obtain 10/9 as the frequency ratio of Suddha-Risabha and thence 5/3 as the ratio of Suddha-Dhaivata and arrive similarly at the following results:—Antara-Gandhara-5/4; Kakali-Nisada—15/8; Tivra-Madhyama—45/32 or 1024/729 which is a little lower but very nearly equivalent thereto; Ekasruti-Risabha—256/243; Ekasruti-Dhaivata—128/81; Suddha-Gandhara—32/27; Suddha-Nisada—16/9; Suddha-Madhyama—4/3; Suddha-Sadja—1/1 or 2/1; Suddha-Pancama—3/2; Catuhsruti-Risbha—9/8; Catuhsruti-Dhaivata—27/16; Cyutamadhyama-Gandhara-81/64; Cyutasadja-Nisada—243/128; Tivratara-Madhyama—64/45 or 729/512, which is a little higher but very nearly equivalent thereto; Dvisruti-Risabha—16/15; Dvisruti-Dhaivata—8/5; Sadharana-Gandhara—6/5; and Kaisika-Nisada—9/5.

Now, if, to the seventeen Sruti-Sthanas (ratios) we add the following five viz., Ekasruti-Risabha, which has its ratio 1/1×256/243=256/243 obtained by adopting 256/243 (and not 25/24 of the modern theorists referred to *supra*) as our measure for Ekasruti, Cyutamadhyama-Gandhara with its ratio of 4/3÷256/243=81/64, Tivra-Madhyama with its ratio of 4/3×256/243=1024/729, Ekasruti-Dhaivata with its ratio of 3/2×256/243=128/81, and Cyutasadja-Nisada with its ratio of 2/1÷256/243/=243/128, we get the ratios of twenty two Srutis. By adopting 25/24 as the measure of Ekasruti we obtain as the frequency ratios of the latter five 25/24, 32/25, 25/18, 25/16 and 48/25.

From actual observation in vocal music or in playing on stringed musical instruments, such as the Vina, one may occasionally note in the same Raga, varying frequency ratios for the same Svaras, during Arohana and Avarohana, while they are shortened in contiguity with other

Svaras. The Risabha and Gandhara notes of Todi may be cited as instances in point.

Starting on the basis of the twenty-two Srutis arrived at according to the calculations set forth above, if we try to note the functions of the Svaras, from Ekasruti-Risabha to Tivratama-Madhyama, in the several Ragas, one may not be confronted with any difficulty in dealing with the remaining Svaras and their functions in the several Ragas: In this connection the author of this short note may cite the considered opinion, arrived at after laborious research, of the late lamented Brahmasri Pancapagesa Bhagavatar of Tanjore with whom he collaborated for the purpose, and which may be summarised as follows :—

Names of Svaras.	Ragas.
5 Ekasruti-Risabha	Gaula.
6 Dvisruti-Risabha	Mayamalava-gaula.
7 Suddha-Risabha	Bhairavi.
8 Catuhsruti-Risabha	Sankarabharana.
9 Suddha-Gandhara	Bhairavi and Kharaharapriya.
10 Sadharana-Gandhara	Saveri.
11 Antara-Gandhara	Jhanjhoti and Kambhoji.
12 Cyutamadhyama-Gandhara	Saurastra.
14 Tivra-Madhyama	Byakata, Gaulipantu and Hamir Kalyani.
15 Tivratara-Madhyama	Kalyani.
16 Tivratama-Madhyama	Varali.

Lovers of Indian Music who want to pursue the question of twenty-two Srutis are referred to the several notes contributed by the author of this note to the Tanjore Sangitavidya-mahajana-Sangha Annual Conferences between May 1912 and October 1914 and which are printed with the reports of those conferences.

The table appended to this note will serve further to elucidate the views set forth above as distinguished from those of others on the same subject.

No.	Symbols.	Names of Svaras.	Frequency ratios according to Sastraic tradition.	the author's calculations.	others' calculations.
4	S	Suddha-Sadja	1/1	1/1	1/1
5	R1	Ekasruti-Risabha	256/243	25/24	25/24
6	R2	Dvisruti-Risabha	16/15	16/15	16/15
7	R3	Suddha-Risabha	10/9	10/9	10/9
8	R4	Chatuhsruti-Risabha	9/8	9/8	9/8
9	G1	Suddha-Gandhara	32/27	32/27	32/27
10	G2	Sadharana-Gandhara	6/5	6/5	6/5
11	G3	Antara-Gandhara	5/4	5/4	5/4
12	G4	Cyutamadhyama-Gandhara	81/64	32/25	32/25
13	M1	Suddha-Madhyama	4/3	4/3	4/3
14	M2	Tivra-Madhyama	1204/729	25/18	27/20
15	M3	Tivratara-Madhyama	64/45	64/45	45/32
16	M4	Tivratama-Madhyama	40/27	40/27	36/25
17	P	Suddha-Pancama	3/2	3/2	3/2
18	D1	Ekasruti-Dhaivata	128/81	25/16	25/16
19	D2	Dvisruti-Dhaivata	8/5	8/5	8/5
20	D3	Suddha-Dhaivata	5/3	5/3	5/3
21	D4	Catuhsruti-Dhaivata	27/16	27/16	27/16
22	N1	Suddha-Nisada	16/9	16/19	16/9
1	N2	Kaisika-Nisada	9/5	9/5	9/5
2	N3	Kakali-Nisada	15/8	15/8	15/8
3	N4	Cyutasadja-Nisada	243/128	48/25	48/25
4	S	Suddha-Saja	2/1	2/1	2/1

MELADHIKARA-LAKSHANA

A CRITICAL REVIEW

BY

MR. T. L. VENKATARAMA IYER, B.A., B.L.

This is a rare treatise on Music, rare not merely because it is not easily available to the general reader, but also because its contents are altogether different from those of the other standard works on Music. There is a copy of it in the Tanjore Palace Library, Manuscript No. 11604, and so far as I have been able to enquire there is no other copy of it to be found anywhere else. This is all the more regrettable as the Tanjore Manuscript is imperfect and does not contain the whole work. But the work appears to have enjoyed considerable reputation and some authority, and a close study of it reveals some original traits, which are sufficient to redeem it from oblivian.

It was my idea originally to translate the entire treatise but on going through the whole of the manuscript I have come to the conclusion that it will be sufficient if I give an idea of its contents now, leaving the work of translation to wait until a complete manuscript is available.

The name of the author of the work is not known. The manuscript does not mention it. Tradition is also silent on it. The date of the author is also likewise unknown. But there are features from which we can approximately fix the date of the composition. The work follows the Karnataka-system of Music in the classification of Ragas and not the northern system. It may be necessary for this purpose to state how the two system differ in the matter of the classification of Ragas. The northern system divides Ragas into Purusha Ragas, Bharya Ragivis and so forth. In the Carnatic system Ragas are classified according to the different scales of the component notes. The value of the swaras is the basis on which the Carnatic system classifies its ragas. This differentiation seems to be now about thousand years old.

Thus, though the Carnatic system, with its distinctive features, is fairly old, the classification of the Ragas into 72 Melakarthas and their Janya-ragas does not appear to be older than the 17th century. It is said that Govinda Dikshitar was the person who first invented that system, and the present names of the 72 melas were really given by him. His work Sangitha-sudhanidhi is not available and therefore, the extent of Govinda Dikshitar's contribution must be a matter of uncertainity. Sangita-sudha of Raghunatha Naick of Tanjore copies of which are, however, available is a valuable work and in the preparation thereof it is not unlikely that the author derived considerable help from Govinda Dikshitar. What we do know is that Venkata Makhi the illustrious son of Govinda Dikshitar, wrote about 1660 A.D. a

work called Chatur-dandi-Prakasika wherein he propounded the theory of 72 melas scientifically. The names by which he distinguished them have not been adopted, but otherwise the Carnatic music to-day is not much different from what it was in the days of Venkata Makhi. In a word his system has since ruled without question.

Now if we take Maladhikara-lakshana it is obviously later than Chatur-dandi-Prakasika. The author takes the system of Venkata Makhi and simply enlarges it. It was intended by this work to make a further advance on the system of Chathur-dandi-Prakasika, as will be clear at the conclusion of this article.

It appears to me that the author deliberately took up the challenge of Venkatamakhi that even god Siva could not add to the 72 melas. "न हि तत्कल्पने भाललोचनोऽपि प्रगल्भते". It is further not improbable that the very idea of 24 srutis which the author adopts was suggested by the Lakshana Githa of Venkatamakhi for the Raga Gundakriya in the 15th mela, where the author enumerates the 72 melas and adds that the srutis are 24. The innovation made by the author of the Meladhikara-lakshana is to adopt the 24 srutis, and make them swarasthanas, and build up a system of melakarthas, altogether different from the one adopted by Venkatamakhi.

From the very nature of the treatise, I am of opinion that it is a comparatively recent work, not earlier than the 18th century.

The chief feature of this work lies in this that it classifies the swarasthanas into 24, instead of twelve of Venkatamakhi. The following chart will explain the scheme of Venkatamakhi:

(1) Shadja
|
(2) Shuddha Rishabha
|
(3) Chatusruti Rishabha= Shuddhagandhara
|
(4) Shatsruti Rishabha= Sadharana Gandhara
|
(5) Anthara Gandhara
|
(6) Shuddhamadhyama
|
(7) Pratimadhyama
|
(8) Panchama
|
(9) Shuddha Dhaivata
|
(10) Chatusruti Dhaivata= Shuddha Nishada
|
(11) Shatsruti Dhaivata= Kaisika Nishada
|
(12) Kakali Nishada

The point to be noticed about this sche is that with these twelve sthanas, allot two for Ri, Ga, Ma, Dha, and Ni, we have only 32 melas in all; and in fact position has been taken by some of musicians of the present day. But Venk Makhi intended to provide for both the or Gas, or Dhas, or Nis, occurring in same mela and so he classified the s sthana both as Ri, Ga; and as Dha o Thus we get shuddhagandhara Shats Rishabha, shuddha-Nishada chatusrati Dh vata. Thus the seventy-two melas made up.

The position taken up by the author the Meladhikara-lakshana is this. T swarasthanas are twenty four and twelve. On that principle he has wor out the scheme with the result that chakra contains 34 Ragas instead of 6

the system of Venkatmakhi and there are 34 chakras in the Shuddha-madhyama group instead of 6 chakras as in Chathur-dandi-Prakasika. Unfortunately, the manuscript breaks off with the 31st chakra with the names of the first two melas therein, and so even the Shuddha-madhyama group is incomplete. This is a matter for regret as it leaves us with a guess as to how the author dealt with the Madhyamas. It appears to me to be plain from to general scheme of the work that it was intended to mark four madhyamas and not merely two and their names were shuddha-madhyama, aprati-madhyama, Parati-madhyama, chyutha-panchama madhyama. It must further be that there were 34 chakras in each of the four madhyamas, thus making up a total of 136 chakras or 4624 mela karthas.

The following chart will elucidate the position:—

(1) Shadja.
|
(2) Prati-Shudda Rishabha.
|
(3) Shudda-Rishabha.
|
(4) Prati-Chatusruti Rishabha= Prati-Shuddhagandhara.
|
(5) Chatusruti Rishabha= Shudda Gandhara.
|
(6) Prati-Shatsruti Rishabha= Prati-Sadharana gandhara.
|
(7) Shatsruti Rishabha= Sadharana gandhara.
|
(8) Pratyantara Rishabha= Pratyantara gandhara.
|
(9) Anthara-gandhara.
|
(10) Chyuta-madhyama-gandhara.
|
(11) Shudda-madhyama.
|
(12) A-pratimadhyama.
|
(13) Pratimadhyama.
|
(14) Chyuta-madhyama-Panchama.
|
(15) Panchama.
|
(16) Prati Shuddha Dhaivata.
|
(17) Shuddha-Dhaivata.
|
(18) Prati-chatusruti= Dhaivatha= Prati-shudda Nishada.
|
(19) Chatusruti Dhaivata= Shuddha Nishada.
|
(20) Prati-Shatsruti Dhaivata= Pratikaisika Nishada.
|
(21) Shatsruti Dhaivata= Kaisika Nishada.
|
(22) Prati-kakali Dhaivata= Prati kakali Nishada.
|
(23) Kakali Nishada.
|
(24) Chyuta Shadja Nishada.

I shall presently explain the arrangement of melas. As in the system of Venkatamakhi, in the same chakra, Rishabha and Gandhara are unchanged. Only the Dhaivata and Nishada are changed. In the chart it will be seen that following Venkatamakhi the author has given to several Swara-Sthanas both a Ri and a Ga notation; or a Dha and a Ni notation. Rdshabbha extends from sthanas 2 to 8: Gandhara extends from sthanas 4 to 10; Dhaivata extends from sthanas 16 to 22: and Nishada from Sthanas 18 to 24. It will be noticed that swarasthanas overlap. The author has adopted the idea of Venkatamakhi and elaborated it thus: In each chakra only the Dha and Ni vary. In the first seven melas in a chakra the Dha is

"प्रतिशुद्धधैवत" (No. 16) the nishadas being respectively प्रतिशुद्धनिषाद, शुद्धनिषाद, प्रतिकैशिकनिषाद, कैशिकनिषाद, प्रतिकाकलिनिषाद, काकलिनिषाद, and च्युतषड्जनिषाद (Nos. 18 to 24). The next seven melas begin with "शुद्धधैवत" (No. 17) the nishadas being respectively Nos. 18 to 24. Melas Nos. 15 to 20 bear "प्रतिचतुश्रुतिधैवत" (Nos. 18) and the Nishadas are respectively Nos. 19 to 24. It will be noticed that in this group there are six melas, and not seven as in the two previous groups, because the basic Dhaivata for this group is sthana No. 18 which is also a Prati-shudda Nishada sthana; so in the Nishada group of 7 one is lost to Dhaivata. Thus it will be seen that as Dha successively rises up to Sthana No. 22, the Nishada combinations decrease. Then we come to melas No. 21 to 25. Here the basic Dha is chatusruti (No. 19) and Nishadas Nos. 20 to 24 constitute the respective variants. Then in melas Nos. 26 to 29 the Dhaivata is No. 20 "प्रतिषट्श्रुतिधैवत" and the Nishadas are respectively No. 21 to 24. In melas Nos. 30 to 32 the Dhaivata is No. 21, Shatsruthi Dhaivata; and the Nishadas are Nos. 22 to 24. Finally in melas Nos. 33 and 34 the Dha is No. 22, प्रतिकाकलिधैवत "and the Nishadas are respectively No. 23 and 24. Thus the chakra is complete with 34 melas. The relative position occupied by the Dhaivatas and Nishadas are the same in all the chakras. While the chakras differ among themselves as regards Ri and Ga, the relative position of Dha and Ni in any mela in any chakra is the same as those of the corresponding mela of any other chakra. Thus the Dha and Ni will be the same in melas Nos. 1, 35, 69 and so forth; so also the Dha and Ni in Nos. 2, 36, and 70, will be identical and so-forth.

We must next take up the position of and Ga in the various chakras. I h stated, that for each chakra Ri and Ga fixed; and I have also stated that there 34 chakras for the shuddha-madhy group. This number of 34 for chakra deduced in a manner similar to the nu of 34 melas in a chakra, already expla In the first seven chakras the Rishabh प्रतिशुद्ध (No. 2), only the Gandharas from प्रतिशुद्धगान्धार (No. 4) to "च्युतम गान्धार" (No. 10) In chakras Nos. 8 t the Rishabha is "शुद्ध

"No. 3 and the gandharas vary re tively from Nos. 4 to 10. Chakras 15 have prati-Chatusruti Rishabha No. Common, the Gandharas changing Nos. 5 to 10. Chakras 21 to 25 bear ch sruti Rishabha (No. 5) the Gandharas ing from Nos. 6 to 10. In chakras No to 29 the Rishabha is, "प्रतिषट्श्रुति" N and the gandharas vary from Nos. 7 to In chakras 30 to 32 the Ri is shatsh No. 7 and Ga is Nos. 8 to 10. Finally chakras 33 to 34 we have for instance Pratyantara Gandhra (No. 8) and Pratika Nishada (No. 22), which are the extra n to be found in certain sancharas in Sa For the chakras 32 and 33, the Risha is "प्रत्यन्तर ऋषभ" (No. 8) and the Gand ras are respectively Nos. (9) and (10). T 34 chakras are made up.

As I have already observed, the man cript breaks of at the beginning of the 3 chakra. But there can be no doubt t the constitution of the other chakras m be as set out here. In the sthana No. 8 have not got the swara-name but on analogy of sthana No. 22, I think that Ri should be called "प्रत्यन्तर ऋषभ." Li wise the names of sthanas Nos. 12, 13, &

are not available in the portion of the manuscript. No. 13 is retained in its original name like sthanas Nos. 3, 5, 7, 9 and so forth. No. 14 is named after the analogy of No. 24. There remains No. 12 for which it is probable that the name of A-pratimadhyama was given. With the fragment of the manuscript now in our possession, it is possible only to reconstruct the scheme as above.

The main feature of this scheme is, as will be apparent, the bifurcation of the twelve swarasthanas as ordinarily accepted. Between each interval, there is one more sthana interposed, thus yielding 24 sthanas. The question at once arises as to whether the author was right in adopting twenty-four srutis, as he undoubtedly does. It is beyond the scope of this article to enter upon this vexed question fully. But the point to be observed is that in practice all the 24 srutis are in vogue. It can be easily demonstrated that the 24 srutis are actually in use, and therefore ought to be scientifically recognised, and the merit of the present work appears to me to lie in having done this.

It may be asked at this stage as to why each Swarasthana should be divided into two, and why not into four or eight, and it may be said with considerable force that every vibration can be regarded as a sruti, and thus we can have endless mela-karthas. Chatura-Kalinatha, in his commentary on the Ratnakara quotes the following apposite verses as from Kohala:—

"द्वाविंशतिकेचिदुदाहरन्ति, श्रुतीः श्रुतिज्ञानविचारदक्षाः षट्षष्टिभिन्नाः खलुकेचिदासां, मानन्त्यमेव प्रतिपादयन्ति ॥" and

"आनन्त्यं हि श्रुतीनां च सूचयन्ति विपश्चितः।
यथा ध्वनिविशेषाणां, ममानं गगनोदरे".

While there is considerable force in this reasoning it must be conceded that the progress of musical science has been in the line of an increasing evolution of srutis. From the sapta-swaras which originally took probably the 'karaharapria notes, we have the evolution of the twelve swarasthanas; and it is only natural that further developments should be in the direction of evolving more srutis. And if the music as actually in vogue has outgrown the 22 srutis and requires a more amplified classification it is but legitimate that science should respond. Only it must be understood that the srutis should have a distinctness, which will be capable of being appreciated by the ear, and reproduced by the voice, with adequate training. Further it must be also remembered that they should not be mere artificial points falling right in the middle of the swarathanas, without reference to melody. But if the new notes are actually in use and are melodious there is no reason why they should not be recognised.

I shall quote what Kallinatha says on this point:—

"यद्यपि श्रवणयोग्यस्य ध्वनेरिन्द्रियग्राह्यत्वाक्षि प्रसावयवत्वेन, त्रसरेणुवदवयवाः सन्तु, तथापितेषां श्रोत्रप्रत्यक्षमूलेन अनुमानेन अर्थापत्त्या वा अन्यतरे णैव त्रसरेणुगतपरमाणुवद्गम्यताः श्रोत्रग्राह्यत्वाभावात्। स्वतः स्वराभिव्यक्तिहेतुत्वाभावेन, अश्रुतित्वादिति".

In my opinion, therefore, a case has been made out for the recognition of the 24 srutis and the merit of Meladhikharalakshna lies in furnishing the scheme.

But it is a matter for regret that the author has not chosen to emunicate the principles on which his system is founded. He merely gives the names of the additional notes in describing the various melas without any explanation and gives a catalogue of the names of the various melas. The names of the melas which form part of the 72 system as it prevails now, are adopted and it is noteworthy that those names are not those given by Venkatamakhi in his Chaturdandi Prakasika but the names which are actually in use, and which were probably given by Govinda Dikshitar. As regards melas other than these 72, the author freely gives names according to his own fancy. Thus the names of over 1,000 melas are to be found in the fragment of the manuscript which we have got. It would have been more useful if the author had taken up the various Ragas which are in actual vogue, and determined which of the twenty four srutis they take. Thus a Raga like Saveri might have been taken, and it might have been shown that its "Ga" is not No. (9) but possibly (8) in his chart, and its 'NI' is not No. (23) but possibly be (22) therein. The work has lost much of its practical utility by reason of the fact that the author has not illustrated his system with the actual Ragas which are in use.

The author does not give any lakshana githa for his melas as Venkatamakhi does. It would have been better if Venkatamakhi's example had been followed in this respect, because then we would have had the melas and their Janya ragas w all their Lakshanas.

In my opinion the work as it stands i comparatively little practical value but idea is there and it would be useful to w it on proper lines.

Before concluding, I shall translate opening portion of the work so that one form an idea of its general characteris

SALUTATIONS TO SRIGANESA

MELADHIKARA

Victory To Rama

Meladhikara Lakshana.

1. The first mela is called "Adi" its features will be mentioned. Risha is Pratisuddha, Gandhara is Pratishud The Madhyama and Panchama are Shudd The Nishada is styled Pratishuddha. Th (swaras) are (reckoned) in order fr Shuddha shadja. Shadja is the gra Nyasa and Amsa and this is a Sampur mela.

2. The second mela is called "Sugun and its form is here mentioned. Madhyama, Panchama, Nishada, and sha are shuddha swaras. The other swaras prati-shuddakas. Shadja is graha, Ny and Amsa, and it is a sampurna-mela."

It only remains to add that the Sansk of the author is not of a high order and manuscript has made him worse.

MUSICAL INSTRUMENTS OF SOUTHERN INDIA. 47

BY

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India is perhaps the *one country* in the world, wherein we come across innumerable varieties of musical instruments. There are at least a five hundred of them, each with a distinct name, shape, construction, technique and quality of tone. The varieties are thoroughly representative of the stringed, wind and percussion groups. Many western instruments are of eastern origin. Instruments, in which it was not possible to produce the 'gamakas' (graces or embelishments) by any amount of skill on the part of the performer fell into disuse long ago. The 'gamakas' are the life and soul of Indian Music, and in the words of a classic writer, 'Music without gamaka is like a moonless night, a river without water, a creeper without flowers.' The practical disappearance of the Swaramandala and the Harp in Southern India is to be accounted for only in this way. The Swaramandala had a hundred strings and was played by striking the strings with two felt-covered sticks. This instrument was the forerunner of the modern piano of the West. From an archaeological specimen of the 1st cent. B.C., preserved in the Madras Museum, containing the harp, one can conclude that the harp is one of the old Indian Instruments. Since both the Swaramandala and the Harp were played on open strings and there was no provision to stop them, the production of gamakas became an impossibility and their use came to be discouraged. For the same reason key-board instruments did not develop in India.

The average person in Southern India at the present day, is perhaps familiar only with the concert instruments like the *Veena*, *Rudra Veena* (Bin), *Sitar* (also called *Sundari*, the beautiful) *Dilruba*, *Sarangi*, **Gotuvadyam* (Mahanataka Veena) *Tambura* *Gethu Vadyam*, *Flute*, *Jalatarangam*, *Mridangam*, *Thabala* and *Baya*, *Dolak*, *Moursing* *Kanjeera*, *Nagaswaram*, *Mukhavina* (Indian Oboe) *Otthu*, *Thavil* (Dhol) *Jalra* (Cymbals) and *Chipla* (Castanets). The credit of having popularised for concert purposes, the following instruments goes to the persons mentioned against them:—

Balasaraswati (*Mayuri* or *Tawoos*)	... Jagannatha Bhutgoswamy of Tanjore.
Gotuvadyam	... Gotuvadyam Srinivasa Rao
Swarabath	... Swarabath Krishnier

* I have omitted to mention the Violin here because it is a western instrument. It was brought to Southern India, just over a century ago by an Italian. The instrument soon attracted the attention of the South Indian Musicians. Bowed instruments are not however foreign to Indian Music. *Rabañastra* mentioned in the old treatises, is only a bowed instruments. The Violin was soon adapted to the needs of Karnatic Music and its possibilities were demonstrated by a successive line of musicians like *Vadivel Nattuvanar*, *Fiddle Ponnuswamy*, *Fiddle Subbarayar*, *Narayanaswami Pillai* of Shiyali, *Mahadeva Iyer* of Malabar, *Tirukodikaval Krishnier*, *Narayanaswami Iyer* of Pudukota and *Karur Devudu Iyer*. Note that the Violin is tuned in 5ths and 4ths here and not in 5ths only as in Western Music.

(Swaragath however seems to be the more correct name)

Flute	... Sarabha Sastrigal
Ghatam	... Polagam Chidambara Iyer
Sarinda	... Sarinda Naidu
Dolak	... Dolak Nannu Mia
Kanjeera	... Mamundia Pillai

But there are countless varieties of instruments of absorbing interest used in temple rituals, religious music, royal processions, the establishments of Princes and Heads of Mutts, rural parts and martial music. The instruments used by the wandering mendicants, jugglers and gipsies are also of interest. In this article, I shall deal with a few of the more prominent varieties of this class of instruments.

TEMPLES:

Stringed Instruments were rarely used in temple rituals for the simple reason that their tonal volume dwindled into nothing when played along with the wind and percussion instruments. The temple instruments were used on the occasion of temple services and the processions of the Deity. In some institutions like the local Sri Kanyaka Parameswari Temple in George Town and the famous Shrine at Kunrakudy, bands of musicians, consisting of a vocalist, a violinist, a vaineeka, a mridangam player, a tambura player and a person for keeping time are engaged to give music on special festive occasions. These musicians are either paid monthly salaries or are given inams of temple lands in lieu of their services.

The Indian band of wind-instruments, drums, cymbals etc. is called a *Melam*. The Melam in which the nagaswaram is the principal instrument is known as *Periamelam* or *Peddamelam*. This Periamelam is popularly known at the present day as the Tanjore Band. Besides the *Nagaswaram* (there are generally two players) the *Otthu* (drone) *Thavil* (drum) *Tal* (cymbals) and sometimes *Sankhu* (conch) are also included in the Periamelam. The nagaswaram (called also as *Nayanam* [illegible]) is an ideal musical instrument in every sense of the term and within recent memory there have lived adepts in the instrument who have demonstrated its tremendous possibilities. The *Bari* and the *Ti*[illegible] are the two varieties of the instrument. Every temple in Southern India, whether rich or poor has invariably a Periamelam in its establishment. On a quiet night, the nagaswaram could be heard at a distance of more than a mile. The conch is sometimes used to play the jatis. The Periamelam is also heard at wedding and royal processions and other festivities.

Contrasted with the Periamelam is the *Chinnamelam*, which is the Nautch Party consisting of the dancing woman, the male musicians who play at the back, the *Sruti Upanga* (a kind of bag-pipe which serves as the drone) the *flute*, (now substituted by the western clarionet) *Mardala* and *Tala*. The dancing woman wears on her legs *ankle-bells* (*Gejjam*, or *Gaj* *Kinkini* or கிங்கிணி) and *Silambu* (hollow circular rings of silver with metal pieces inside) both of which give a sweet tinkling sound as the dancer moves to and fro. The talam used in the Chinnamelam consists of a pair of small basin cymbals of bell-metal. This kind of talam is also used in Theva Bhajana Parties and in Harikathas. In larger bands, where more than the usual number of instrumentalists take part, a pair of cymbals larger than the ordinary variety, known as *Jhanj* is used.

The *Mukhavina* (known as Alguja in the North) is a miniature nagaswaram and has nothing to do with the Veena, as its name is likely to suggest. This instrument is played in temples to the accompaniment of drone and Maddalam on the occasion of certain minor services, late in the nights. Those who have heard the Mukhavina music on such occasions, will bear testimony to its soft, soothing and pleasant effect. *Dhanki* is a small side-drum used as an accompaniment to Mukhavina.

The large metallic cymbals of bell-metal used in temples is known as *Brahma Talam*. It is probably *Brihatalam*.

The metallic horns that precede the temple processions are of various kinds and could be heard at long distances. They are either of brass or copper. Rajahs and noblemen of rank used to have in their establishments horns made of silver and drums, the shell of which was of bell-metal. Two large silver-horns which formed part of the paraphernalia of the Maharatta Rajahs of Tanjore are still to be seen in the Tanjore Fort. The curved horn known as *Kombu* (called *S'ringa* in the North) consists of four or five tubes fitting into one another. They are either crescent-shaped or *S*. Shaped. The *Kalam*, *Ekkalam* *Gaurikalam* and *Tutari* are other types of horns. *Tiruchinnam* is the name given to two thin brass trumpets each of about 2½ feet in length. *Siruchinnam* is a smaller variety of the same.

Of the *avanaddha* (skin-covered) *vadyas* used in temple processions, the *Damarum* is the conical drum (a pair generally) placed on a bullock and struck with two sticks. The *Raja vadyam* (large tambourine) and the *Pot-drum* precede the procession. Following the Deity is a huge kettle-drum placed on a carriage and drawn by a man. This is known as *Nagara* and it is generally from 2½ to 3 feet in diameter. It is covered with hide and beaten with two curved sticks. Sometimes the *nagara* is carried on an elephant. Frequently the approach of temple processions is announced earlier in the day by a person who passes through the mada streets beating the *Tamuku* (தமுக்கு) and loudly proclaiming the approach of the procession, cautioning the devotees to be ready with the usual offerings. The *Sannadhol* (சன்னதொல்) or the *Othai kottu* (ஒதைக்கொட்டு) is the name given to the drum preceding the Soolapani procession. The sannadhol is also used in the temple natanam or dance. The *Gongs* and *Bells (Ghantamani)* are in use in all the temples. *Vandiyam*, *Suddha Maddalam* *Dhanka* (the two conical drums on horseback) *Dekki* and, *Panchamukham* (five-faced drum) are other rare drums found in certain old shrines in Southern India. The *Udal* (உடல்) is a long cylindrical drum used on special ceremonial occasions. The Tiruttani Shrine has a good specimen. It may be of interest to note that when the ancestors of Syama Sastri, the great composer, left Kanchi with Bangaru Kamakshi, they carefully concealed the temple riches and jewels in the temple *Udal* for fear of the wayside marauding plunderers and started on their journey. *Idakkai* (இடக்கை) is a large double-headed drum used in Malabar. *Idakkai Melam* (இடக்கை மேளம்), another variety, is also known as *Thirigai* (திரிகை). In some old shrines the practice of sounding the thirty-two time-honoured instruments of the wind

and percussion groups on the occasion of temple services, continues even now.

In Mariamman Temple and in the templer of Village Deities, the chief avanaddha vadyas used are the *Udukkai* (உடுக்கை), *Davandai* (தவண்டை), *Pambai* (பம்பை) and *Thappattai* (தப்பட்டை). The *Udukkai* is a small hour-glass shaped drum. The name is probably derived from the sanskrit *Dhikka* denoting a similar instrument. In Tamil, it is known as *Tudi* (தடி) and *Idai Surungu Parai* (இடை சுருங்கு பறை) on account of its peculiar shape. *Davandai* is a larger *Udukkai*, but the skin is different. Further, *Udukkai* is played with the right-hand fingers but the *Davandai* is played with a stick. *Pambai* is a pair of cylindrical drums played with two sticks. The *Sooryapirai* (shaped like the sun i.e. circular) and the *Chandra Pirai* (shaped like the crescent-moon) are two small percussion instruments. They are tied on to the forehead and played with a stick.

The *Sankhu* (conch), *Bhuri* (a small trumpet), *Kombu*, *Veynkuzhal* (வெய்ங்குழல்) a long joint flute and crude Nagaswaras are the other wind-instruments used in such temples. The time is kept with rude cymbals made of iron.

The *Dandai* (தண்டை) is an oval-shaped hollow ring of about an inch in thickness, inside which there are thin metal pieces. A pair of them, one in each hand, is held between the fingers and moved to and fro. This instrument is seen in a Karagam Procession.

The *Damaru*, the instrument associated with Lord Siva, the instrument in the Sacred Hands of Sri Nataraja, is like *Udukkai* in shape, but has a string with a knot or pea at the end, which strikes against the two faces alternately when moved to and fro.

Rural Parts:

With the exception of the *Kinnari* (cocoanut-shell *ektar* played by a single bow of horse-hair), *Veena Kunju* and *Pulluvankudam* of Malabar, we do not generally come across stringed instruments in rural parts. The string in the two latter instruments consists of crude twine or wire. Bamboo flutes of the *Murali*, *Kuzhal* (not the ordinary flute), *Veynkuzhal* (Cross-joint flute) and *Flageolet* types are very common. A kind of reed instrument called *Kural*, besides the usual rustic drums and metallic horns, is also seen. *Kanja Thappattai* is a circular tambourine of wood covered with skin and is used by chuckle-boys at their festivals and marriage processions. They have also a crude miniature nagaswaram called *Sekkili Nayanam*, *Gajjakol*, *Villukottu*, *Kartal*, *Chittikai*, and other kinds of castanets and rude cymbals are also to be seen. The Kotas and Savaras use large tambourines. The sorcerers among the Veders and Kuruvars of Travancore use an instrument in their worship known as the *Kokkara*.

In former times, when there was no powerful central government, innocent villages were frequently exposed to the tyranny of marauding robbers. By way of protection, the villagers kept in the Village Look-out, a huge kettle-drum known as *Bheri*. At the sight of robbers at a distance the man keeping the watch beat the drum loudly which awakened the people of the village and they got ready to resist the robbers' attacks.

Instruments used by Wandering Mendicants etc.

Mendicants, Dasaris, Andis, jugglers, ballad-singers and Gipsies use peculiar instruments. The *Ektar* and the *Tuntina* are two common stringed instruments of the drone class, used by beggars. Both of them consist of only one string and the resonators are simple and cheap. The ballad-singers of the Andhra Desa, who sometime singing the 'Bobbili Pata' and other historic songs use a crude *tambura* of four strings. The *Conch* and the *Thiruchinnam* are used by the Dasaris and Andis. The *Chakra-Vadya* (a small tambourine made of iron and covered with skin); *Kanjeera* and *Mukkittu* (conical drums) and *Tikiri* and *Thattai* (castanets) and small cymbals are used by some mendicants. As they have to wander from place to place to eke out their livelihood, they necessarily are forced to resort to the easily portable instruments like the ones mentioned above. The Pan-rams, as also Dasaris, use a small bell-metal gong known as *Somakalam* on account of its being shaped like the moon. It is beaten only with a stick of the caltrop plant. They also use a small skin-covered instrument known as *Dasari Thappattai*. The *Magudi* or the *Pungi* is the snake-charmer's instrument, in which two pipes are inserted at the bulbous end of a bottle-gourd. One of the pipes has finger-holes for playing the music, and the other pipe serves to give the drone note. The player by blowing from the other end of the gourd is able to play the music as well as the drone at the same time. *Budu-buduke* is a small hour-glass shaped drum having a thread with a knot at the end, which strikes against the two faces when rattled. This is used by gypsies and jugglers. *Karanai* is another instrument used by the jugglers.

Martial Music.

The principal avanaddha vadyas used in martial music were the *Dundubhi* (very large kettle-drum) *Parai*, *Murasu*, *Kherigai*, *Damari* and *Peria Vandiyam*. The chief wind instruments used were the *Conch*, *Tarai* (தாரை), *Kombu* and other loud-sounding horns.

The Heads of Mutts and other Spiritual Gurus have also various wind and percussion instruments in their establishments according to their rank.

Nahabet.

Certain Hindu and Mahomedan Chieftains and Zemindars have in their establishments, bands of professional musicians who perform at stated hours of the day or night. This is found also in some important shrines. This peculiar institution of Indian Music is known as the *Nahabet*. It is so called from the instrument of Nahabet (the largest kettle-drum) associated with it. The players usually sit in balconies over the gateways of cities or palaces or in other elevated places. Such places are known as the *Nahabet Khana*. The music when heard at a distance has a charm all its own. We learn from the * *Ain-i-Akbari* that the Nahabet was held in great esteem in the time of the Mogul Empire and that Emperor Akbar was even a performer. The performances of the Nahabet occupied a prominent place in the daily palace routine. A small Nahabet Party is even now engaged in rich Indian marriages and they are seated on an elevated place near the entrance in accordance with custom.

* See Blochmann's translation of the same Vol. I.

GHATA VADYA*

BY

THE LATE GHATAM SUNDARA IYER OF UMAYALPURAM.

Many have been the works written and followed in music from ancient times in our country. Most of them contain elaborate treatises on sruthis, swaras, Ragas and the like. But only a few of them have dealt with thala; and even in these few very little is to be found about the origin, construction and method of playing the Mridangam, Ghatam, Dolak, Kanjeera and the like instruments intended to display Thala and its elaboration. It goes without saying that of these Mridangam is the best. Perhaps many have written about it and know about it but too well. I will only take up another of these instruments namely Ghatam which I have been practicing and deal with its origin, the manner of handling it, the experts that practised it, and the variations in the nature of the instrument in different times.

Unlike some of the thala instruments which are of recent origin, Ghatam appears to be one of the ancient instruements. Mention is made of it in Sangeetharatnakara. Again unlike other instruments Ghatam is said to be made of the 5 elements of Nature as follows: *Prithivi* (earth) is mixed with *Appu* (water) and made into a pot. It is baked in *Thejas* (Fire). All pervading *Vayu* (air) is to be found in it also. As for the 5th element *Akasa* (space) I need only quote the ideas of ghatakasa and mahaakasa mentioned in our Vedanta works. According to our shastras it is from this Akasa that sound perceived by the 1st of our five senses is produced. That sound can be produced even in substances made of clay can be shown by another instru called *Uddukku*.

There have been some methods of pla the instrument with the mouth of the closed with leather or by the hand. must say that in my experience, the me followed by the vidwans mentioned be which I have follwed, was found to be only one suited for high class art as played in a music concert—namely th pressing and adjusting the mouth of th with the abdomen of the player.

SPECIAL FEATURES IN GHATA VADY

Though time-measures, jatis, are the same in all thala instruments, th is one special feature in Ghatam which not found in others. In other thala ins ments good and proper musical sounds be produced only in specified places specific methods of fingering. In Ghat wherever and in whatever manner touch it, you can produce good mus sound, as the material is not mere raw ea (prithivi) but baked clay (Mric).

Moreover the instrument resembles earth in its globular shape. Just as the ea has got different climatic conditions f the north pole to the south pole, the so differs in various places in between the poles of the pot. Just as all along Equator or in the same latitudes the sa climate prevails so also in the pot there the same kind of sound along the same la tudes. In other instruments some of fingers and the palm of the hand only sed. In Ghatam all the ten fingers of the and, their nails, the palms and wrists of e hands are also used. Hence it is possible to produce in this instrument more teresting varieties of sound than in the her instruments. Further it is also feasible to develop and display thala in the stest kalas in such a manner that is not dinarily possible in other instruments.

All thala instruments are but accompanients and unless a thala instrument is a oper and fit musical instrument, it cannot an accompaniment. Otherwise instead of ing a pakka (ಪಕ್ಕ) Vadyam (an accomniment) it wil be considered a pakai ಪಕ್ಕ) Vadyam (enimical or discordant strument). The purpose of a thala instruent is to follow closely and embelish e principal vocal or instrumental usic by producing suitable and resonant usical sounds.

Considering the time-measure of an verage musical piece, I have already entioned that in this instrument, it is posble to develop its variations in very fast alas. It might be noted that the *humkara* und in leather instruments, acts as it were ke a spring and adds a special resonance nd richness. This *humkara* sound is proced in different varieties in ghtam also adjusting the proportion of space etween the air inside the pot and that utside at the mouth of the pot. All the inds of *humkara* that are played in instruents like the Mridangam can be produced ghatam also. I have myself very often own by means of this *humkara* the 12 otes of an octave in relation to the adhara ruthi of a music performance. If only we ave the *thambur* instead of the harmonium r the sruthi, everyone can distinctly hear e said notes.

EXPERTS IN GHATA VADYAM.

Though Ghatam is an ancient instrument, just like other ancient instruments, it was brought to prominence only a few decades ago. Though we do not know very much about the earliest pioneers, there were some experts whose fame has been such that we cannot easily forget them. The first man to my knowledge who developed the instrument so as to be an accompaniment in a music party was Vidwan Chidambara Iyer of Polagam. He lived about 50 years ago. Even during his last days my paternal uncle the late Narayana Iyer of Umayalpuram had attained high proficiency in this instrument, and began to display great skill and art in it. Chidambara Iyer himself appears to have said after hearing him play "I have developed this instfument so as to make it fit for a music concert. When I hear you I feel, that it is left to you as the proper person to further develop and advance it so as to give it a prominent place worthy of the instrument." As a result of playing in a highly refined and beautiful manner, in musical concerts, the instrument in his hands was very often included as an accompaniment to such famous Vidwans as Maha Vaidyanatha Iyer (Vocal), Saraba Sastri (Flute), Patnam Subramania Iyer (Vocal), and Thirukodikaval Krishna Iyer (Violin Solo). That is enough to show that it was given an honourable place among thala instruments.

The next important person who cultivated it, was Krishna Iyer of Palni. In his days, in addition to the methods of play followed by his predecessors he delighted the audience by new and interesting ways of playing. After him there have been many to practise this art. So far as I am concerned, I have been following

*Translated from Tamil by Mr. E. Krishna Iyer, B.A., B.L.

the methods of the earlier vidwans in addition to some of the new ones of the late Krishna Iyer.

VARIATIONS IN THE NATURE OF THE INSTRUMENT.

In the days of Polagam Chidambara Iyer no special pot appears to have been made for purposes of music. The players seem to have taken and made use of any pot that was available in the locality of the performance. This was not quite satisfactory as sometimes four to five pots used to crack during a performance. Though my uncle Narayana Iyer followed in the wake of his predecessors for some time, in his later days, he began to have special pots made in Panruti in South Arcot District, with special instructions. Even then, it was only occasionally and by accident that the sruthi of the pot agreed with the adhara sruthi of a performance and there was no guarantee for their agreement in most of the then performances. It was the skilful and delightful manner of playing, combined with close knowledge of the various songs of a concert and humility in keeping the instrument strictly as an accompaniment, that enabled the earlier players to earn the regard of the public.

In my experience I found that the pots made in Manamadura were much better than those of Panruti in hardiness, durability, and tonal value. Further in order to make it more and more popular, I have had made different varieties of pots so as to suit the different sruthis of various musicians. Mostly, the sruthi of the pot would be the adhara sruthi of a performance or its *Panchama*, *Antharagandhara* or *Chatu-*

with regard to Sruthis the quality the performances was greatly enhan

There is one further thing that has t said. As the instrument is made of and as in earlier years many a pot found to crack during a performance, th may be a doubt whether it is safe to inc it in a performance. But do we not other instruments, occassionally eve thambura or violin having its strings dently snapped, or the leather or material of a Kanjeera or a Mrid giving way? To go further, do we find the principal vocalist himself sudd losing his voice hopelessly? These after all to be considered as unfor accidents. Moreover it is the experien experts, that, after attaining proficie they begin to enjoy their own play, w they inwardly feel the niceties and delic of the instrument and its handling. I has attained high proficiency in gha playing there is no reason why any should crack at all. I will even go to extent. Give me a pot cracked but broken, I will still find out its strong resonant points and display all the beau of the instrument without in the le spoiling a concert. Now that I have caus to be made pots of such special quality are strong, durable and resonant a also suitable to different sruthis firmly believe that there is absolutely chance, by the Grace of God, of any them being made useless in a performanc In conclusion I must say that this instr ment cannot be successfully handled mere with the knowledge of technique of musi As one has to produce good and audib musical sounds out of clay, one must ha the necessary health, physical strength a energy. He who practises it must alwa

I would close by appealing to all those ho have instinct for and knowledge of hala and who want to practice Thala struments, to take up the instrument of hatam also and to add to the pleasure of a music performance by handling it properly as an accompaniment and thus to give this ancient instrument an honourable place worthy of it among accompaniments.

THE MUSIC OF SOUTH INDIA AND GOVINDA DIKSHITER

BY

MR. P. S. SUNDARAM AYYAR, B.A., L.T.

At the time when all the things connec- d with the Indian culture are subjected scrutiny, it is but proper that we should ndle South Indian Music as we have it practice. One has however to guard eself against the danger of the 'Spirit of eform' riding roughshod over the accepted uths long connected with the art. These uths have, unfortunately been noted down *Sanskrit*, a language next to unknown the Modern University product in the eculiar circumstances of the System of ducation over which our own men have solutely no control.

Without digression, let me begin with an t quotation from *Bekara Rama Amatya* of ijayanagar, the author of *Svara-Mela-K alanidhi* (written in 1550 A. D.). *Bekara* is abbreviation of *Ubhayakara* i.e., *Vag- eyakaraka (a composer and Singer Combined one)*—a term commonly met with in nskrit works on Music. The words of *ama Amatya* are highly valuable in that ey are the mature opinions of no abstract eoriser but a practical musician. He has queathed to us his immortal work, the रागमेलकलानिधि. It was for reviewing this ork that the illustrious *Venkata Makhin* ote his चतुर्दण्डिप्रकाशिका. *Rama Amatya* ng a practical musician, has ably attemp- to reconcile in his work the theory of usic with practice—just as all the thors of works on music have usually done in their respective works. In the passage that I propose to quote he has declared that *'a theory of Music, if enunciated, should necessarily conform to the Music facts found in practice.'*

The passage reads asfollows:,

तत्र लक्ष्मानुरोधेन गान्धर्वं संप्रयुज्यते ॥
यत्र लक्ष्यपरित्यागे प्रत्यवायो न विद्यते ॥
तस्माल्लक्ष्यप्रधानं तन्नतु लक्ष्यप्रधानकम् ॥
परित्यागेऽस्य लक्ष्यस्य रञ्जनं नैव जायते ॥
तस्माल्लक्ष्यप्रधानेन गानं लोकेप्रवर्त्तते ॥

Svara-Mela-Kalanidhi

Which means: "Music has its theory: and it has to abide by it. But, in cases where the theory appears to be violated, it is found that the sweetness suffers nothing thereby. Practical music, the basis, is certainly more important than its theory. Give it up for the sake of the theory: then you lose the pleasant effect due to the art side. Therefore it is, that sweet music has lived in this world as an art."

This Statement by the author is an invaluable Guide to those that have to deal with any discussion on Music: especially, in these days when too much of theory—much more than quite necessary—is seen in the newspapers, lecture-halls and other places. Sometimes these new-fangled ideas however deserving of congratulations for their originality, are subversive of the current ideas of music that have been sanc-

tioned by time-honoured practice and immemorial usage and have been handed down to our generation through the professional *Guru parampara* musicians. They are unfortunately closetted in corners for want of encouragement: but hold places of honour in the world of music even in this business-like sceptic world. Let me substantiate by a few instances.

THE MELAKARTA

The Melakarta came into systematic existence during the time of *Raghunatha Nayak's* Minister, *Govinda Dikshita* and his son, *Venkata Makhin* has immortalised its existence. The late *Maha Vaidyanatha Ayyar* has left us his *Mela-Raga-Malika* in 72 modes and has left his indelible name and fame with us. In the face of these hard facts, it is a wonder that the necessity for the very 72 modes has come to be publicly questioned by the modern sceptic reformer for queer individual reasons. [I shall, in a separate paper, deal with this question, as it is a big subject by itself.]

That there are in practice twelve notes (and half notes) in the Indian scale and no more, *from a cursory point of view*, as noted down by Govinda Dikshita is a matter of common knowledge to all those that have a pretension to know Music. The *Vina*, an instrument fixed with twelve frets is a living monument to prove it. It is the *Raghunatha-Mela-Vina* found in *Sangita Sudha* of Govinda Dikshita. It says:—

स्यादच्युत श्रीरघुनाथ भूप—
मेलाख्यवीणा कथिताऽतृतीया ॥

Sangita Sudha.

Which means, "the third vina is the grand Raghunatha-Mela-Vina." It has to be stated here that it was Govinda Dikshita that provided the Vina with the twelve frets: and besides, it was he that modified and arranged the *Aroha Avaroha* list of the *Janaka-Ra* and *Janya-Ragas* which is the valuable rary treasure in the library of every pr sional musician of the South even to da

It is, therefore, the duty of every rist of South Indian Music to see that Melakarta is not tampered with. I am in that case the encouragement to the c of South Indian Music, so loudly advoc would not be welcomed by the 'P opinion'! The Melakarta is really the needed for systematising the scienc music as it exists in practice. So far about the Melakarta.

TWENTY-TWO SRUTIS.

The next important subject is the tw two Srutis. That *Raga*-singing is pecul South Indian Music is a fact known t What is *Raga*? *Raga* has been de thus:—

रञ्जकः स्वरसन्दर्भो राग इत्यभिधीयते ॥

Sangita—Par

Which means, "a grouping of music producing a pleasant effect on the ear you a *Raga*." What makes a Raga is ou question. It is the *concord* or *harmony* pertains to such a combination of notes found in a group. *Concord* or संवाद as opp to विवाद or *discord* has been defined th

श्रुतयो द्वादशाद्यौवा ययोरन्तर गोचराः ॥
मिथः संवादिनौ तौस्तः सपौ स्यातां पसौ त

Sangita Par

Which means, "where, between two no there lie twelve *Srutis* or eight *Srutis*, notes are concordant to each other i.e. *samvadins*—e.g., स & प; and प & *(octave)*." From the above statement might be inferred that the scale consis 22 Srutis in all as follows:—

Sa, 12 Srutis, Pa, 8 Srutis—Sa (the oct Bharata further says in his *Natya Sastr* "द्वाविंशतिः श्रुतयः—". "There are srutis." *Narada, Saranga-Deva, Ahob*

Venkata Vithala and all the other recognised writers on Music have uniformly mentioned only 22 sruti's as occurring in scale. *Adiyarkku-Nallar* in his commentary on the historic Tamil work தொல்காப்பியம், mentions only 22 Srutis.

But None are so blind as those that will not see. It is a wonder that a novel theory of *24 Srutis of equal intervals* has been propounded. It has no support in any of the above Sanskrit works accepted as standard works by those that know music. The western science vouchsafes that the Indian Music provides us with the best example for the Natural scale (as opposed to the tempered scale) with unequal intervals. That great authority on 'Sound'—Helmholtz has said that 'equal temperament is equal nonsense.' It has been observed in the laboratory that the Indian Music scale is the best example for showing that there occur unequal intervals in all music worth the name of *melodiousness*. I fear the advocates of this new theory are indeed doing a disservice to the cause of Indian Music in placating such meaningless ideas without scientific demonstration.

In this connection, a spurious work *Sangita-Sara-Sangraha* by name by an unknown author, in Telugu verses, was unearthed from the library of a private musician of Tanjore and it is now lying with me. It was this unknown author that first mentions the names of 24 srutis and talks curiously of the mystic connection between 24 srutis and the number of syllables in *Gayatri*. There is no fixing of notes: nor anything of importance deserving of study by the Musicians in that curious work.

The Meladhikara Lakshana is another work found in the Tanjore Palace Library. We find in it a list of Melas with notes thereto, with curious names of svaras quite unknown to and so never adopted in practice by the professional musicians of the South. I shall write about this work in a later issue.

I propose to produce, in the following pages, parts of the *Sangita-Sudha* of *Govinda-Dikshita* for the benefit of the public with a translation of the same wherever necessary with the assistance of Pandit S. Subrahmanya Sastri of Tanjore.

SANGITHA SUDHA

[The following extracts are from a copy of the manuscript supplied by Mr. P. S. Sundaram Iyer, B.A. L.T., and Pandit Subramanya Sastri of Tanjore.—Ed.]

Introduction.

Sangita-Sudha, of Raghunatha Nayak of the Tanjore Nayak dynasty is now to be placed before the public—in part. The author is Govinda Dekshita his minister and the father of Venkata Makhin of 72 Melakartas fame as propounded in his *Chaturdandiprakasika* well known to the music world. The two Chapters—*Swaradhyaya* and *Ragadhyaya* that are to be placed in possession of the Readers of this Journal are the two important portions giving a critical summary of all the works in Music. The references to several *Samhitas* in Music by Bharata and others and the *Sangita-Sara* by Madhava Vidyaranya are extremely valuable. The Historical Introduction is an authoritative document and is published first in original.

॥ श्रीः ॥

रघुनाथभूपविरचिता ॥

सङ्गीतसुधा

॥ चरित्रम् ॥

श्रीचोलदेशाभरणं चकास्ति तञ्जापुरीति प्रथिताभिधानम्।
रमानदीनर्तनरङ्गशाला पुरी दरी भूपरिणी हरीणाम् ॥ १ ॥
मणिस्फुरन्मन्दिरवृन्दहृद्या सामन्तभूपालकुलैरमेद्या ।
भद्रादिदन्तावलभद्रवन्द्या वर्णाश्रमाचारविधानपद्या ॥ २ ॥

अजस्रमाकल्पितसर्वकामा रामाभिरामा रमणीयधामा ।
सौभाग्यभूम्ना हसितान्यसीमा सौधावलीसंभृतरत्नदामा ॥ ३ ॥
शार्दूलकण्ठीरव शौर्यसंपत्समुद्भटैर्वीरभटैः समग्रा ।
विचित्रवर्णैर्विविधैस्तुरङ्गैः खुराङ्कित क्षोणितलैः समग्रा ॥ ४ ॥
विनिर्जितैरावतपुण्डरीकमुखाखिलाशाद्विरदैर्द्विपेन्द्रैः ।
कपोलनिष्यन्दिमदाम्बुधारा जम्बालित क्षोणितलैः समेता ॥ ५ ॥
निरन्तराघासिरमावलोकसमागताम्भोनिधिचारुखेया ।
प्राकाररेखोच्चलचक्रवाल परिष्कृताविष्कृतसैन्यलक्ष्मीः ॥ ६ ॥
तस्यां नगर्यां तरुणार्कबिम्बद्विरुक्तिसौधाग्रसुवर्णकुम्भम् ।
उत्तुङ्गसालैरुपशोभमानमनन्तकक्ष्याञ्चितमस्ति धाम ॥ ७ ॥
लक्ष्मीविलासोऽपि च भद्रशाला श्रीरामसौधोऽपि च हेमकूटः ।
अन्याश्च यत्राच्युतरङ्गमुख्या सभा सुधर्मोपमिता जयन्ति ॥ ८ ॥
सम्भावनीयादतशातकुम्भस्तंभावलीसम्भृतनूलरत्नैः ।
रम्या विशेषेण सभा विभाति तत्रेन्दिरामन्दिरनामधेया ॥ ९ ॥
यस्याः समीपे शतशो विभान्ति नृपाङ्गनारत्ननिवासयोग्याः ।
गृहा विचित्रोपवनविहारप्रासादकेलीसरसीसमेताः ॥ १० ॥

तत्रेन्दिरामन्दिरनामधेये सभाविशेषे सह मन्त्रिवर्यैः ।
कर्णाटसिंहासनमुख्यराजकुमारवर्गैरुपसेव्यमानः ॥ ११ ॥
मदावलाश्वप्रकराधिनाथैर्धौरेयवर्गैरपि पार्श्वभागे ।
निषादिभिः सादिभिरप्यनेकैः खेलूरिकाकेलिविशारदैश्च ॥ १२ ॥
चिरन्तनैर्नैगमवृद्धवर्गैरन्यैश्च धन्यैर्विनयावनम्रैः ।
षट्दर्शिनीसागरपारगैश्च महीसुरैर्भूषितपार्श्वभागः ॥ १३ ॥
कविप्रवेकैरपि कालिदासमयूरसौमिल्लमुरारिदेश्यैः ।
कर्णाटकान्ध्रद्रविडप्रबन्धनिर्माणविद्यानिपुणैश्च कैश्चित् ॥ १४ ॥

वाग्गेयकारप्रमुखैरनेकैर्विचित्रगीतादिकलाप्रवीणैः ।
तथैव वीणादिमवाद्यविद्याविचक्षणैः क्वापि निषेवमाणैः ॥ १५ ॥
नानाविधाशानरपालवर्गैः सन्देशकृद्भिः समुपास्यमानः ।
आस्तेऽपि भद्रासनमच्युतेन्द्रतनूभवः श्रीरघुनाथभूपः ॥ १६ ॥

द्वाःस्थस्तदा सत्वरमभ्युपेत्य विनम्य विज्ञापितवान्विनीतः ।
दिदृक्षमाणा विबुधा भवन्तं द्वारि स्थितं मां त्वरयन्त्यभीक्ष्णम् ॥१७॥
इतीरितं तस्य वचो निशम्य समुत्थितः प्राञ्जलिरित्यवोचत् ।
आनीयतामन्तिकमादरेण वैतानिकार्यप्रमुखो बुधौघः ॥ १८ ॥

आज्ञप्तिमेनां शिरसा प्रगृह्य प्रावेशयत्सोऽपि बुधान्समस्तान् ।
मन्त्राक्षताळङ्कृतपाणिपद्मान् फलोपहाराञ्चितपूर्णकुम्भान् ॥ १९ ॥
विलोक्य दूरे विबुधान्प्रणम्य मन्त्राक्षतान्मूर्ध्नि मुदा विधाय ।
विकीर्यमाणान्बहुमानपूर्वमादाय तेषां सफलोपहारान् ॥ २० ॥
अभ्युक्ष्य तीर्थाम्बुभिरुत्तमाङ्गं न्यवेशयत्तानुचितासनेषु ।
यथोचितं स्वानि समर्चयन्तमस्तावि पुस्तं विबुधाः समस्ताः ॥२१॥
यथा मुनीन्द्रान्यमुनोपकण्ठनिवासिनो दाशरथिः पुरस्तात् ।
अपूजयत्तद्वदिह त्वमस्मानाराधयस्यादरपूर्वमेव ॥ २२ ॥
एवं ब्रुवाणान्विबुधाग्रगण्यान्व्रते स्म मोदाद्रघुनाथभूपः ।
क्षोणीसुरा वः कुशलानि कच्चित्पुत्रेषु दारेषु तपोभरेषु ॥ २३ ॥
अप्यग्निहोत्रव्रतसाधनानि सुखानि किं सम्प्रति गोधनानि ।
प्रवर्तते वः किमु पञ्चयज्ञक्रियान्तरायं पुनरन्तरेण ॥ २४ ॥

इतीरितं वाक्यमिमे निशम्य मुदावदन्भूमिभृदाशयज्ञाः।
आसेतुभागीरथि भूमिभागादभ्यागतानामवनीसुराणाम् ॥ २५ ॥
अन्नैः सुवर्णैरपि वस्त्रजालैः स्तनन्धयानां च पयः प्रदानैः।
आतन्वतो रक्षणमादरेण तवैव राज्ये वसतां चिरं नः ॥ २६ ॥

भवत्कटाक्षैरभिरक्षितानां क्षेमं समस्तीति किमत्र चित्रम्।
पितामहस्ते चिनचेव्वभूपः समृद्धतेजाः सकलानरक्षत् ॥ २७ ॥
कर्णाटसिंहासनकार्यधुर्यः पराक्रमाक्रान्तपरावनीकः।
शोणाद्रिनाथस्य स चेव्वभूपो निर्माय चत्वार्यपि गोपुराणि ॥ २८ ॥

प्राकारषड्कोर्नवमण्टपानि तडागदिव्योपवनानि भूयः।
प्रामाननेकानुपकण्ठसीम्नि दत्वा विचित्राणि च भूषणानि ॥ २९ ॥
रथाननेकान्विरचय्य रम्यांश्चक्रे महाराजविभूतिमस्य।
न केवलं शोणगिरीश्वरस्य कैङ्कर्यमेवं कृतवान्स भूपः ॥ ३० ॥

एकाम्रनाथस्य च दीर्घशैलनिवासिनश्चापि रघूद्वहस्य।
वृद्धाचलेशस्य समस्तमेतत्प्राकारमुख्यान्व्यतनोद्विशेषात् ॥ ३१ ॥
श्रीशैलनाथस्य च वेङ्कटाद्रिनिवासिनः पद्मविलोचनस्य।
हैमं विमानं विरचय्य हर्षादत्यच्च कैङ्कर्यमसावतानीत् ॥ ३२ ॥

चोलेष्वयं किं बहुना नरेन्द्रः स्थानेषु सर्वेषु हरेर्हरस्य।
प्राकारसौधप्रमुखाननेकान्निर्माय धर्मान्मुमुदे नरेन्द्रः ॥ ३३ ॥
महीसुराश्चिन्त्य महाग्रहारैरहर्निशं सादरमन्नदानैः।
दानैरनेकैरपि भक्तिपूर्वं संप्रीणयामास स चेव्वभूपः ॥ ३४ ॥
तत्तादृशैर्धर्मभरैरमुष्मादाविर्बभूवाच्युतभूमिपालः।
मूर्त्यम्बिकायां जगदम्बिकायां बालेन्दुमौलेरिव बाहुलेयः ॥ ३५ ॥
आरभ्य बाल्यादतिभक्तिशाली मुदा सदाऽसेवत रङ्गनाथम्।
अवाप्य तज्जापुरमप्रतीपः कौमार एवाऽहृतराज्यभारम् ॥ ३६ ॥
गजैरनेकैस्तुरगैर्भटैश्च निर्जित्य सामन्तनृपालवर्गम्।
सम्पाद्य दत्ते स्म समस्तमर्थं श्रीरङ्गनाथाय तथा द्विजेभ्यः ॥ ३७ ॥
रङ्गेशितुर्दिव्यसभौ विमानं हिरण्मयं रत्नमयं किरीटम्।
मणीमयं वर्म च निर्मिमीते सिंहासनं स्म क्षितिपाल एषः ॥ ३८ ॥

तस्यैव पूर्वोत्तरपश्चिमानि सगोपुराण्यप्रतिमप्रभाणि।
प्राकारमप्यष्टममातनिष्ट महानसं चापि महीमहेन्द्रः ॥ ३९ ॥
लक्ष्म्याश्च सर्वाण्यपि मण्डपानि दिव्यानि रत्नाभरणान्यतानीत्।
आरोहमार्गं च मरुद्भुधायामलङ्क्रियाभावमुपेयिवांसम् ॥ ४० ॥

आरामसीमामपि रङ्गभर्तुर्ग्रामाननेकानपि संव्यतानीत्।
दानं तुलापूरुषमच्युतेन्द्रो हिरण्यगर्भं प्रतिवर्षमेव ॥ ४१ ॥
हेमाद्रिकल्पे कथितानि सम्यक् सर्वाणि दानानि मुहुर्व्यतानीत्।
रामेश्वरस्यापि च गोपुराणि तीर्थानि सर्वाणि नवीचकार ॥ ४२ ॥

सन्दर्शनं किञ्च स रामसेतोरसावकार्षीदनुवर्षमेव।
दिने दिनेऽभोजयदेष लक्षा(न्नोसायि) कानच्युतभूमिपालः ॥ ४३
माथूर मध्यार्जुन कुम्भघोण श्रीचम्पकारण्य मुखस्थलेषु।
महत्तरं मण्डपमाततान भक्त्या महत्या परमच्युतेन्द्रः ॥ ४४ ॥

अन्याननेकानपिचाग्रहारानसौ व्यतानीद्वनीसुरेभ्यः।
धैर्ये च शौर्येऽपि च दानकेल्यां समो न कश्चिद्धरणीभृदस्य ॥ ४५ ॥
पार्थश्च कर्णश्च परे नरेन्द्राश्चिरन्तना एव तुलां लभन्ते।
एतादृशैः पुण्यभरैरमुष्य पुत्रत्वमासीद्रघुनाथभूपः ॥ ४६ ॥

अजाद्यथा पङ्क्तिरथश्च तस्माद्रघूद्वहोऽजायत रम्यकीर्तिः।
श्रीचेव्वभूपाच्च तथाऽच्युतेन्द्रस्तथाऽभवस्त्वं रघुनाथ भूप ॥ ४७ ॥
पूर्वं समेता वयमत्र युष्मत्पितामहं चेव्वमहीमहेन्द्रम्।
आशीर्भिरानन्दयितुं तदग्रे त्वय्यादधाने खुरलीषु केलिम् ॥ ४८ ॥

तदा भवन्तं स विलोक्य हर्षादस्मान्मुदा वाचमिमामवोचत्।
अस्माकमेतेन भवत्प्रतिष्ठा धर्तुं समर्थश्च स एव राज्यम् ॥ ४९ ॥
आशीर्विशेषाच्चिनचेव्वनेतु रासीरिदानीमधिकस्ततोऽपि।
प्रीतिप्रकर्षं चिनचेव्वभूमीपतेरकार्षीः स्वगुणप्रकर्षैः ॥ ५० ॥

पितुस्तथैवाच्युतभूवलारेः कृतानुवृत्तिश्चिरमादधास्त्वम्।
मदावलारोहणकौशलेन तुरङ्गधाटीष्वपि पाटवेन ॥ ५१ ॥
कृपाणिकाखेटकनैपुणेन शार्ङ्गस्यचाकर्षणचातुरीभिः।
सङ्गीतसाहित्यकलाविलासैर्भाषाप्रबन्धेषु भृशं पटिष्ठा ॥ ५२ ॥

चित्तानुवृत्त्या चिरमच्युतेन्दुरमन्दमानन्दभरं बभार ।
तदीयधर्मान्परिपालयंस्त्वं चोलावनिं पालयसि प्रकर्षात् ॥ ५३ ॥

श्रीरामसेतावपि कुम्भघोणे श्रीरङ्गधामन्यपि रामभद्रम् ।
देवं प्रतिष्ठाप्य तरामतानीः प्राकारसङ्गोपुरमण्डपानि ॥ ५४ ॥

रथोत्सवादिं महतीं विभूतिं रसादकार्षीरघुनायकस्य ।
जल्पेशितुः पञ्चनदेश्वरस्य श्रीधेनुनाथस्य महेश्वरस्य ॥ ५५ ॥

श्री श्रीनिवासस्थलसीमि विष्णोः श्रीरङ्गनाथस्य वरप्रदातुः ।
महत्तरं मण्डपमादधास्त्वं श्रीकुम्भघोणेश्वरगोपुराख्यम् ॥ ५६ ॥

हेमाद्रिकल्पप्रतिपादितानि मुहुस्तुलापूरुषपूर्वकाणि ।
सर्वाणि दानानि महान्ति तन्वन्महीसुरान्पालयसे विशेषात् ॥ ५७ ॥

दत्तैस्त्वयार्थैः परितृप्तचित्ताश्चोलेषु काश्चामखिलेऽपि देशे ।
भवज्जयस्तम्भनिभा द्विजेन्द्राः कृताग्निहोत्राः कृतिनो जयन्ति ॥५८॥

क्रमेण दत्तानपि तातपादैर्नानाग्रहारानतिशय्य भूष्णून् ।
एकत्रचैकत्र पुरस्सहस्रकुटुम्बभाजः कुरुषेऽग्रहारान् ॥ ५९ ॥

एवं प्रकुर्वन्स महाग्रहारान्पूर्वैः कृतान्पालयसे च सम्यक् ।
नित्यान्नदानं कुरुषे द्विजानामसङ्ख्यकानामनिवारितस्त्वम् ॥ ६० ॥

सम्पाद्य सेनां बहुधाऽत्युदग्रां जित्वा सपत्नानपि भूमिपालान् ।
समुद्रमध्याश्रयणैः समस्तान्क्षुद्रं निराकृत्य सुखं विधत्से ॥ ६१ ॥

श्रीपारिजाताहरणप्रबन्धं चित्रं च वाल्मीकिचरित्रकाव्यम् ।
तथाऽच्युतेन्द्राभ्युदयं गजेन्द्रमोक्षं चरित्रं च नलस्य चित्रम् ॥ ६२ ॥

श्रीरुक्मिणीकृष्णविवाहयक्षगानप्रबन्धानपि नैकभेदान् ।
निर्माय वाग्भिर्निपुणार्थभाग्भिर्विद्वत्कवीनां विदधासि हर्षम् ॥ ६३ ॥

जयन्तसेनादिमरागरामानन्दादितालान्रचयन्विशेषान् ।
सङ्गीतविद्यां समुपादिशस्त्वं विपञ्चिकावादविचक्षणानाम् ॥ ६४ ॥

किंच त्वमश्वत्थवदीयनाममेलान्तरं सम्प्रति कल्पयित्वा ।
मेलान्तरे तत्र समस्तरागान् प्रकाशयेरन्सुलभान्करोपि ॥ ६५ ॥

वक्तव्यमस्यच्च वयं वदामस्तदेतदाकर्ण्य सादरं त्वम् ।
सदाशिवाद्यैः सकलैः प्रणीतं सङ्गीतशास्त्रं हि सपादलक्षैः ॥ ६६ ॥

ग्रन्थैर्निबद्धं तदिदं गभीरं विस्तीर्णभावादपि दुर्विगाहम् ।
तत्सङ्ग्रहे कैश्चन सम्प्रवृत्तैर्दुर्बोधमेतत्सुतरामकारि ॥ ६७ ॥

लक्ष्यस्वरूपे हि विचिन्त्यमाने नानाप्रभेदः परिदृश्यतेऽत्र ।
नैकोऽपि शास्त्रानुगुणो विभाति कथं प्रवृत्तिः किल वैणिकानाम् ॥

यथाहि लक्ष्यस्य च लक्षणस्य कश्चिद्विरोधो न भवेत्तथैव ।
यथैकवारश्रवणेन बोधः सम्यग्भवेद्गायकगायकीनाम् ॥ ६९ ॥

यथा च सङ्गीतरहस्यबोधो जायेत सद्यः सुमनोज्ञनानाम् ।
तथैव सङ्गीतसुधाप्रबन्धं विधेहि हृद्यैरुपजातिपद्यैः ॥ ७० ॥

सङ्गीतमात्रेऽत्र कथं नियोगो ममोचितः स्यादिति मैव मंस्थाः ।
प्राधान्यतः प्रस्तुतमेतदेव रामायणे राघवसद्गुणेषु ॥ ७१ ॥

गान्धर्वशास्त्रे भरताग्रजातः श्रेष्ठो बभूवेत्यवदन्मुनीन्द्राः ।
अतो भवेद्दाशरथेः प्रकर्षः सदाशिवस्यापि भवेत्प्रमोदः ॥ ७२ ॥

सर्वोपकाराय ततो विधेहि शास्त्रेन्दुसङ्गीतसुधाभिधानम् ।
पुरा सुरार्थं भगवान्मुकुन्दो मन्थानशैलेन महाम्बुराशिम् ॥ ७३ ॥

विमथ्य सङ्गृह्य सुधां व्यतानीत्तेभ्यः प्रमोदं चिरजीवितं च ।
अथापि वैषम्यकथा बभूव सर्वेश्वरस्यापि च पक्षपातात् ॥ ७४ ॥

भवानिदानीं रघुनाथ एव वैषम्यवार्तामपनुद्य विष्णोः ।
सुरासुराणामवनीसुराणां राज्ञां विशां चैव तथेतरेषाम् ॥ ७५ ॥

सङ्गीतशास्त्राम्बुनिधिं विमथ्य धीमन्थरेणाकृतपक्षपातः ।
प्रदेहि सङ्गीतसुधामतस्ते श्रेयांसि भूयांसि भवन्ति नित्यम् ॥ ७६ ॥

आकर्ण्य तद्वाक्यमतीव हर्षात्कृताञ्जलिः श्रीरघुनाथभूपः ।
श्रेयस्करेऽवेव नियुञ्जते मां भवादृशा इत्यभिधाय भक्त्या ॥ ७७ ॥

॥ श्रीगणेशाय नमः ॥

रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

उपोद्घातः ॥

सीतासहायं हृदि रामचन्द्रं भक्त्या कुलस्वामिनमाकलय्य ।
कीर्त्यै च धर्माय च शाश्वताय तनोति सङ्गीतसुधां तदग्रे ॥ १ ॥

वक्ष्यामि गन्धर्वमतप्रणेतृनामानि शास्त्रप्रचयाय सम्यक् ।
उच्चारणेनैव भवन्ति येषां श्रेयांसि भूयांसि जनस्य नित्यम् ॥ २ ॥

सदाशिवः शैलसुता विरिञ्चिः शिलादसूनुर्भरतश्च दुर्गा ।
शक्तिश्च शार्दूलककोहलौ च समीरणः काश्यपमारुती च ॥ ३ ॥

रम्भाङ्गनौ नारदतुम्बुरू च पौलस्त्यविश्वावसुदत्तिलाश्च ।
पुरद्विषत्कुण्डलकम्बलाश्वतरावुभौ याष्टिकदेवराजौ ॥ ४ ॥

एतैस्समस्तैरपि च प्रणीतं सङ्गीतशास्त्राम्बुनिधिं मथित्वा ।
धीमन्तरेणाखिलमानवेभ्यः सङ्गीतसाराख्यसुधां ददामि ॥ ५ ॥

नृत्ते च वाद्ये च निरूप्यमाणे सङ्गीतमात्रस्य कथं प्रतिज्ञा ।
अत्रोच्यते नृत्तमिदं च वाद्यं गीतं च सङ्गीतमितीरयन्ति ॥ ६ ॥

मार्गश्च देशीतिच नामभेदात्सङ्गीतमेतद्द्विविधं प्रतीतम् ।
विरिञ्चिनाद्यैरिह मार्गतो यः सम्यक्प्रयुक्तो भरतादिभिश्च ॥ ७ ॥

देवस्य शम्भोः पुरतश्च नित्यं श्रेयस्करश्चात्र स एव मार्गः ।
देशेषु देशेषु भवेज्जनानां रुचा मनोरञ्जनकारणं यत् ॥ ८ ॥

नृत्तञ्च वाद्यञ्च तथैव गीतं देशीति शब्देन निगद्यते तत् ।
नृत्तं तु वाद्यानुगतं वदन्ति वाद्यं तु गीतानुगतं तथैव ॥ ९ ॥

अतः प्रधानं भवतीह गीतमादौ तदेव प्रतिपादयामः ।
उद्धृत्य धाता किल सामवेदात्सङ्गीतशास्त्रं विशदीचकार ॥ १० ॥

यज्ञेन दानेन तपोभिरन्यैर्न प्रीयते यो न चिरान्महेशः ।
स रावणे रावणहस्तगानादृष्टेप्यतारीदचिरादभीष्टम् ॥ ११ ॥

स ज्येष्ठसाम्ना च रथन्तरेण संस्तूयमानो हरिणा विधात्रा ।
वृषध्वजः प्रीतमना व्यतानीदभीष्टमाप्यायमचिरात्क्रमेण ॥ १२ ॥

वृन्दावने तत्र च नन्दसूनोराकर्ण्य वंशध्वनिमादरेण ।
गावः सवत्साः सकलाश्च गोपा गोप्यश्च सन्तुष्टहृदो बभूवुः ॥ १३ ॥

वाणीव वीणां परिगृह्य नित्यं गानेन मोदं कुरुते सुराणाम् ।
यक्षाश्च नागा अपि किन्नराश्च गान्धर्वमुख्या अपि गानलोलाः ॥

बालोऽपि डोलाशयने शयालुराकर्ण्य गीतं रुदितं जहाति ।
नकेवलं मानवमोदमात्रं तनोति गीतं प्रमदं तिरश्चाम् ॥ १५ ॥

अतश्च गीतं भवति प्रधानमित्येतदादौ प्रतिपादयामः ।
सङ्गीतसारस्य वदन्ति सप्ताध्याय्यां क्रमेण प्रतिपाद्यमर्थम् ॥ १६ ॥

पदार्थसङ्ग्रहः ॥

1. आदौ शरीरप्रभवोपभेदौ नादस्य तस्मादथ सम्भवश्च ।
स्थानानि चैव श्रुतयश्च पश्चात्ततः स्वरास्सप्त च षड्जमुख्याः॥१७॥

स्वराः पुनर्द्वादशवैकृताश्च कुलानि तेषामथ जातयश्च ।
वर्णाश्च तत्सम्भवहेतुभूतद्वीपाश्च तेषामृषिदैवतानि॥ १८ ॥

छन्दांसि तेषां विनियोगभेदास्तत्तत्स्वराणां श्रुतिजातयश्च ।
ग्रामावथ द्वावपि मूर्छनाश्च शुद्धास्ससंख्या अपि कूटतानाः॥ १९ ॥

प्रस्तारभेदोऽपिच खण्डमेरुरुद्दिष्टनष्टप्रतिबोधहेतुः ।
ततश्च साधारणकं स्वराणां तज्जातिसाधारणमित्यथैकम्॥ २० ॥

अपि द्वयोः काकलिनोऽन्तरस्य सम्यक्प्रयोगोऽपि च वर्णलक्ष्म ।
त्रिषष्टयलङ्कारभिदा च जातेस्त्रयोदशैतानि हि लक्षणानि ॥ २१ ॥

ततः कपालानि च कम्बलं च चतुर्विधास्तत्र तु गीतयश्च ।
एवं स्वराध्यायनिरूप्यमाणवस्तूनि सङ्गृह्य समीरितानि ॥ २२ ॥

2. द्वितीयके रागविवेकनामाध्यायेऽथ वस्तूनि निरूपयामः ।
ग्रामादिरागाश्च तथोपरागा रागाश्च भाषाश्च विभाषिकाश्च ॥ २३ ॥

ततः परं त्वन्तरभाषिकाश्च रागाङ्गभूतानखिलान्क्रमेण ।
तथैव भाषाङ्गमुपाङ्गकञ्च क्रियाङ्गमेतत्किल वस्तुजातम् ॥ २४ ॥

3. प्रकीर्णकाख्येऽपि ग्रहभाषाङ्गक्रियाये निरूपयाणि निरूपयामः।
वाग्गेयकारः प्रथमं निरुक्तो गान्धर्वनामा च ततः स्वरादिः॥२५॥
स्याद्गायनो गायनिका च पश्चात्तयोश्च सम्यग्गुणदोषभेदाः।
शब्दाश्च ते बाहुलजाम्बलाद्या भेदाश्च तस्यैव गुणाश्च दोषाः॥ २६॥
शारीरमेतस्य गुणाश्च दोषाः स्वरस्य कम्पा गमकाभिधानाः।
स्थायीस्तथा लक्षितश्च वृन्दमेतन्निरूप्यं किल वस्तुजातम्॥ २७॥

4. तुर्ये निरूप्याणि तथा प्रबन्धाध्याये समस्तानि निरूपयामः।
उद्ग्राहमेलापकनामधेयो ध्रुवस्तथा भोग इति प्रसिद्धाः॥ २८॥
तथा तपोऽङ्गानि च षड्विधानि स्वराभिधानं विरुदं पदं च।
तेनश्च पाटोऽपि ततश्च तालप्रबन्धकानामपि जातिभेदाः॥ २९॥
स च प्रबन्धस्त्रिविधश्च शुद्धः सूडस्तथा साळकसूडगश्च।
आळीकमाश्वेव ततः प्रकीर्णा गीतस्य तस्याथ गुणाश्च दोषाः॥
तत्तत्स्वरूपाणि च तत्प्रभेदास्त्वेतच्चतुर्थे किल वस्तुजातम्।

5. ततःपरं पञ्चमके तु तालाध्याये निरूप्याणि वयं वदामः॥ ३१॥
चञ्चत्पदाद्याः किल मार्गतालाः भेदान्विताश्चेष्वथ वक्ष्यमाणान्।
कराभिघातेन विना तु संज्ञा निश्शब्दनामा तु कलोपदिष्टा॥ ३२॥
कराभिघातप्रभवा सशब्दनामक्रिया तालगतिप्रभेदात्।
ध्रुवश्च चित्रोऽपि च वार्तिकश्च सदक्षिणश्चेति चतुर्विधोऽयम्॥
मार्गश्च तस्यैव कलाष्टकंच गुरोर्लघोरप्यथ मानभेदः।
तालास्तथैकद्विचतुष्कलाश्च प्रोक्तेषु तालेषु च पातभेदाः॥ ३४॥
तालेष्वथो पातकलाभिधानं तालेऽङ्गलीनां नियमश्च पश्चात्।
चञ्चत्पुटादेरपरेऽथ भेदास्तथावृत्तयो गीतविभाजिकाश्च॥ ३५॥
द्रुतश्च मध्यश्च विलम्बितश्च लयाश्च विच्छेदविवेचकास्ते।
लयप्रवृत्तेर्नियमो यदि स्याद्गीतान्यहो मध्यकपूर्वकाणि॥ ३६॥
द्रुतो लघुश्चापि लघुप्लुतश्चेत्येते तु तालाश्रयजाः समस्ताः।
उल्लोप्यकादीनी च मध्यगादी गीताङ्गजातानि च देश्यतालाः॥३७॥
शतं च विंशत्यधिकं तथाद्यतालादिमाः प्रस्तुतिपूर्वकाश्च।
प्रस्तारसंख्ये कथिते च नष्टमुद्दिष्टपातालकमेखकश्च॥ ३८॥

द्रुतश्च मेलश्च लघोर्गुरोश्च प्लुतश्च तेषामपि योगमेरुः।
प्रस्तारकः खण्डपदादिमश्च प्राचस्तथा मेरुचतुष्टयस्य॥ ३९॥
नष्टं तथोद्दिष्टमितिक्रमेण ते प्रत्यया विंशतिरेकहीना।
एतावदेवात्र निरूपणीयं निरूपितं पाञ्चमिके च जातम्॥ ४०॥

6. षष्ठे च नानाविधवाद्यजातं निरूपणीयं सह तद्विशेषैः।
7. तत्सप्तमे नर्तनभेदजातं रसाश्च भावाश्च निरूपणीयाः॥ ४१॥

॥ इति पदार्थसङ्ग्रहः॥

गीतञ्च नादात्मकमित्युपेतं वाद्यञ्च नादानुगतं भवेत्तत्।
एतद्द्वयेनानुगतञ्च वृत्तं नादस्त्रयाणामपिहेतुरस्मात्॥ ४२॥
न केवलं तत्रितयञ्च नादमपेक्षते किन्तु जगच्च सर्वम्।
नादेन वर्णाः स्फुटतां प्रयान्ति वर्णैः पदं तेन च वाक्यमेव॥ ४३॥
वाक्येन सर्वो व्यवहार एष नादेशितं तेन जगच्च सर्वम्।
नादो यदि स्यात्तु तदादि गीतं नादात्किल स्यात्स्वरसम्भवोऽपि॥
सव्यञ्जनं चापि तथैव नादादिदं मतङ्गेन समीरितञ्च।
सनादरूपोहि भवेद्विरिञ्चः सदाशिवश्चैव जनार्दनश्च॥ ४५॥
स एव शक्तिश्च परा जगत्यां तदेष सर्वात्मक एव नादः।
द्वेधा हतानाहतभेदतः स त्वनाहतो योगिभिरेव गम्यः॥ ४६॥
स्याद्दाहतः सर्वशरीरवर्तीऽत्यतः शरीरं पुरतो निरूप्यम्।
नादोपलब्धिस्तु यतः शरीरात्तस्याभिमानी खलु जीव एकः॥४७॥
तस्यापि तत्त्वं परमात्मरूपं यतो भवेद्ब्रह्म निरूपणीयम्।
शरीररूपे च विचार्यमाणे चत्वारि भूतानि विना नचान्यत्॥४८॥
तदेव चात्मेति वदन्ति केचिच्चार्वाकमुख्याः सकलानुभूत्या।
मानान्तरस्वीकरणेन केचिद्विज्ञानमात्रं क्षणिकं वदन्ति॥ ४९॥
सन्तानपत्यादि च लोकयात्रां नीलादिकं संविदभिन्नमाहुः।
तेष्वेव केचित्प्रवदन्ति शून्यतत्त्वं परे माध्यमिकाः समस्तम्॥५०॥
स्यादस्ति नास्ती च वादिनोऽन्ये तां सप्तभङ्गीं प्रतिपादयन्तः।
आम्नायमार्गप्रतिरोधकेषु सौत्रान्तिकाख्यप्रमुखेषु सत्सु॥ ५१॥

जात्रस्तु जीवो भवतामभीष्टः कथं तथा ब्रह्म च पञ्च सिध्येत् ।
अत्रोच्यते किं न कुमारिलेन निर्जित्य सर्वानपि बौद्धमुख्यान् ॥५२॥

प्रामाण्यमाम्नायगिरां निरूप्य तदर्थजातानि विचारितानि ।
वेदानपेक्षश्च कुतर्कमार्गो निराकृतश्चोदयनाध्वनिष्ठैः ॥ ५३ ॥

नादानुमानैरनुकूलतर्कसमन्वितैः साधित ईश्वरश्च ।
एवं कणादेन च गौतमेन गङ्गेशमुख्यैरपि शास्त्रविद्भिः ॥ ५४ ॥

निराकृता एव कुयुक्तयस्तत्कौमारिलोक्तिर्जयदुन्दुभिः स्यात् ।
अतश्च सिद्धे सति वेदमार्गे जीवस्तिरोभूतचतुष्टयान्यः ॥ ५५ ॥

स एव जीवो व्यवहारकाले भवेज्जनैर्विश्व इति प्रतीतः ।
स्वप्नोपलब्धे तु.....सन्नारतस्तैजस एष जीवः ॥ ५६ ॥

सुषुप्तिकाले सकले विलीने विक्षेपशक्त्यावरणैकशेषे ।
प्राज्ञः प्रतीतो हरविश्रुतेस्सत्संपन्नभावं भजते सदासौ ॥ ५७ ॥

व्रीहिस्तुषेणोपहितो यथास्यान्निर्मोकतःस्यात्स तु तण्डुलाख्यः ।
अज्ञानतत्कार्ययुतस्तु जीवः समूलकाषङ्कषिते तु तस्मिन् ॥ ५८ ॥

भवत्यसौ ब्रह्म परं स वेद ब्रह्मैव चेद्ब्रह्म तदेति वाक्यात् ।
ब्रह्मस्वरूपे च निरूप्यमाणे सर्वस्वरूपं च निरूपितं स्यात् ॥ ५९ ॥

विवर्तरूपस्य भदेत्प्रपञ्चजातस्य चाधिष्ठितमात्रहेतोः ।
ब्रह्माप्युपादानमिदं तु सृज्यकर्मानुरोधेन भवेच्च कर्तृ ॥ ६० ॥

वैषम्यनैर्घृण्यमतोऽस्य नैव भवेदुपादाननिमित्तमेकम् ।
जीवस्य तत्त्वप्रतिपादनाय ब्रह्मस्वरूपं प्रतिपादयामः ॥ ६१ ॥

सत्यं चिदानन्दमयं विशुद्धं स्ववोधसंसाधितलोकतन्त्रम् ।
श्रुत्यन्तवाक्यैः प्रतिपाद्यमानं स्वयं प्रकाशं च चकास्ति वस्तु ॥६२॥

जातेश्च जीवात्कमलासनाच्च वेदाच्च यत्स्याद्विनिवृत्तरूपम् ।
साजात्यवैजात्यविहीनरूपं महत्तरं ब्रह्मपदाभिधेयम् ॥ ६३ ॥

तत्प्रत्यगात्मैकरसस्वरूपं तदेव जिज्ञास्यमिति प्रकर्तुम् ।
प्रायुङ्क्त सूत्रे भगवा 'नथातो ब्रह्मे' ति यत्सत्यवतीतनूजः॥ ६४ ॥

चराचरस्यास्य तु नामरूपद्वयेन तु व्यक्तरूपभाजः ।
युक्तस्य नानाविधकर्तृभोक्तृगुणैरचिन्त्यस्य च मानसेन ॥ ६५ ॥

सृष्टौ तथा वाप्युपसंहृतौ च ऋक्सामवेदादिमशास्त्रकल्पौ ।
अणोस्तटस्थस्य तथेश्वरस्य शक्तिः प्रधानस्य न यद्विनास्ति ॥६६॥

क्षेत्रज्ञरूपं च तदेव सर्वे वदन्ति वेदाः पुनरैककण्ठ्यात् ।
अनाद्यविद्योपहिताश्च जीवा नानाविधोपाधिवशेन भिन्नाः॥ ६७ ॥

वह्नेः सकाशादिव विस्फुलिङ्गाः स्फुरन्ति तस्माच्च तदंशभूताः ।
एवं च जीवा न पराद्विभिन्ना नजन्मवन्तश्च न नाशवन्तः ॥ ६८ ॥

अथाऽपि सोपाधितयाऽत्र जीवा देहद्वयं प्राप्य तु जन्मवन्तः ।
अनादिजन्मार्जितपुण्यपापफलानुरोधेन भजन्ति सर्वे ॥ ६९ ॥

सुखं च दुःखं च तथैव चायुर्विचित्रनानाविधजातिजन्म ।
आमोक्षमेकं त्वनुवर्ततेऽमुं लिङ्गं शरीरं किल सूक्ष्मरूपम् ॥ ७० ॥

जरायुजं स्वेदजमण्डजं च तथोद्भिदं स्थूलशरीरमेषाम् ।
चतुर्विधं तेषु जरायुजस्य नादोपयोगाज्जननं वदामः ॥ ७१ ॥

पुरा नराः पुण्यफलोपभुक्त्यै चन्द्रस्य लोकं समवाप्य सम्यक् ।
क्षीणेषु पुण्येष्वथ भोगयोग्ये लीने शरीरे निपतन्त्यधस्तात् ॥ ७२ ॥

अथैतदाकाशमनुप्रविष्टं ततोऽपि वायुं तत एव धूमम् ।
अभ्रं ततो मेघमथो विशन्तो महीतलं वर्षमुखाल्लभन्ते ॥ ७३ ॥

प्रविश्य भूमिं पुनरोषधीश्च वनस्पतीनप्यभिधाय सम्यक् ।
तदौषधीनां लवनावघातप्रदाहनिष्पेषणशोषणाद्यैः ॥ ७४ ॥

जनस्तु नाशं लभते स जीवः संश्लेषमात्रेण यथान्तरिक्षम् ।
तत्तत्फलाकारतयाऽदनीयवेषं प्रपन्नाः प्रविशन्ति कुक्षिम् ॥ ७५ ॥

कुक्षिप्रवेशादथ रेतसस्ते रूपं प्रपन्नाः निजकर्मपाकात् ।
विशन्ति पुण्याद्रमणीययोनिं कपूयपयोनीनथ पापयोगात् ॥ ७६ ॥

द्रवत्वमादौ भजते स जीवः स्यादेकरात्रे कललात्मकोऽसौ ।
स्यात्सप्तरात्रेण तु बुद्बुदात्मा स्यादर्धमासेन तु पिण्डरूपः ॥ ७७ ॥

मासे चतुर्थेऽपिच कुक्षिभागकटिप्रदेशं लभते स जीवः।
स पञ्चमे मासि च पृष्ठवंशं षष्ठेऽक्षिनासाश्रवणं लभेत ॥ ७८ ॥

स्यात्सप्तमे मास्यसुभिः समेतस्ततोऽष्टमे मासि च पूर्तिमेति ।
प्रयाति सर्वैरपि लक्षणैश्च संपूर्णभावं नवमे हि मासि ॥ ७९ ॥

आरभ्य मासादथ सप्तमात्स्म स्मरेत्स्वकर्मार्जितकर्मभेदान् ।
स्मृत्वा पुनर्योनिशतत्रयं चाप्याहारभेदान्विविधास्तनूश्च ॥ ८० ॥
जरायुमध्ये विनिपात्यमानो विक्षोऽत्र सम्मर्दविभग्नगात्रः ।
अत्यम्लकट्वोदनभक्षणादप्युपोषितान्मातुरुपैति दुःखम् ॥ ८१ ॥
पुरा मया पुत्रकलत्रहेतोः कृतानि कर्माणि विनिन्दितानि ।
गतास्समस्ताः फलभोगिनस्ते वसाम्यथैकः पुनरत्र गर्भे ॥ ८२ ॥
मयाऽनुभूता यमचोदितेन ते रौरवाद्या नरकप्रभेदाः ।
तेभ्योऽधुना कोटिगुणाधिकानि दुःखानि पश्याम्युदरे वताहम् ॥८३॥
गर्भादमुष्मात्पतितो यदिस्यां ततश्च गर्भे न विशेय भूयः ।
कथं चरिष्याम्यहमद्य दुःखपरंपरामम्बुधिवदुरापाम् ॥ ८४ ॥
इतः परं यद्यपतिष्यमस्माद्गर्भात्स्ववर्णाश्रमधर्मयुक्तः ।
द्वेषादिदोषानपहाय पत्नीपुत्रार्थमित्रादिषु वीतरागः ॥ ८५ ॥
भक्त्यादियोगेन च तोषयिष्ये महेश्वरं सर्वजनैकसेव्यम् ।
विचिन्तयन्नेवमनन्तमन्तः पूर्णे तु मासे दशमे तदानीम् ॥ ८६ ॥
प्रसूतिवातैः परिपीड्यमानस्त्वधोमुखोऽसौ भवतीऽह सद्यः ।
निशातधार ऋकचोपमेन सयोनियन्त्रेण निपीड्यमानः ॥ ८७ ॥
निस्सारितोऽसौ पतितो धरण्यां पश्याद्विसंज्ञो भवतीऽह सद्यः ।
वाह्यानिलस्पर्शवशेन वालः कृताकृतं कर्म न वेद किञ्चित् ॥ ८८ ॥
स्तन्यप्रवृत्तिः प्रथमं हि तस्य प्राग्जन्मसंस्कारवशाद्भवेति ।
अतश्च जीवो भवतीहनित्यो जन्मादि चोपाधिशरीरनिष्ठम् ॥ ८९ ॥

Reviews

A Practical course in Karnatic Music, for ginners and for use in Schools, Book I, Tamil *by Mr. P. Sambamurti, B.A., B.L., cturer in Music, Queen Mary's College, adras; The Indian Music Publishing House, T. Madras. Price four annas.*

This book should be useful for those who gin at the beginning. The printing and get-up make it suitable for introduction elementary schools. There is no doubt will make a nice primer.

The Annual Report of the Music ademy, Madras for the year 1929.

The Academy deserves to be congratulat- on the satisfactory record of work as shown in the report. Model performances, scientific and popular lectures, opportunities for deserving amateur talent, the annual conference in March-April of 1929, and the discussions of the select and expert committees, are some of the important features of its activities. It is evident that sound organization, co-operation of the musicians and scholars and the confidence of the public have already made the Academy a power for good in the world of music. It is a pity that certain proposals for starting a college of Music and special classes, have been held up for want of funds. We trust that the public and the munificent donors of public endowments will help the Academy to realize its ideals.

Notes and Comments.

Purandhara Das and Tyagaraja celebra- ns: It is very gratifying to note that uth India has thought fit to celebrate the mory of Purandhara Das and Tyagaraja. rnatic Music as it prevails to-day is y much the gift of these eminent singers. e persons and institutions who organised celebrations in honour of Tyagaraja in uvayar, Madras and other places, deserve thanks of the public. It gives us great isfaction to record that the Music ademy on 29th January 1930, held a very impressive function in honour of the memory of Purandhara Das, the greatest of the kirthana composers. His compositions number tens of thousands every one of which is a jewel. A careful study and comparison of the songs of Purandhara Das and Tyagaraja will reveal that the latter faithfully followed the standards of the former both in sahitya and sangitha. There is another point of view from which both these master-singers deserve even a higher appreciation. It is a pity it is not widely

known that these musicians are great Acharyas who are pre-eminently teachers of men. The musicians and music loving public should take great interest in the sahityk of their songs and learn the meaning thoroughly. Their compositions embody the highest thoughts that are found in the Upanisha ds together with all the liberalising and re fining principles of Budhism and Jainism. They reveal a beautiful reconciliation of the ideal with the practical life in the spirit of the greatest of all books, the Bhagavat-Gita. Further, the songs of both contain high poetic merit. One can find in them the same love of nature, overflowing imagin ation, a wealth of happy similitudes and the haunting beauty of word-melody that one finds in Valmiki or Kalidas, Shakespeare or Shelly. Unspeakable is the joy that one feels in singing the songs of these great masters with a thorough realization of their meaning. At any rate, there is nothing like it this side of life.

Music Classes in the B.A. Course. We understand that arrangements have not been made in the Queen Mary's college for opening music classes in the B. A. course, next academic year. That this will entail great hardship upon the students will be easily realized. We trust the Director of Public Instruction and the Minister of Education will rise above the limitations of departmental and official routine and with their sympathy and imagination help the students out of their difficulty. In this connection may we ask the Governme they think that music is a subject res for ladies only?

The late Ponnuswami Pillai. It i regret that we have to record the p away of Nagaswaram Ponnusami of Madura. He was a musician of a order and took considerable inter the theoritical side of the art. He distinction and reward from the M Samasthanam. He was a member expert committee of the Music Ac always willing to co-operate in any activities. As a man he was uni courteous, kind, generous, hospitab affectionate.

Sruthi and Ragalakshana questic It is somewhat disappointing to that the response to the questionaire the sub-committee on srutis and Ra shana, has not been wide. Such members as have not sent in their will be so good as to send them ea that the report of the committee m available to the next conference. authoritative lead should be given pect of any controversial matter decision of a whole body of musicia scholars is more likely to find acce than the expression of opinion of i duals however eminent. It is the necessary that in the next conferenc our experts should gather and contrib the discussion and find solutions for outstanding problems.

Greetings and Messages.

We tender our sincere thanks to all the distinguished ladies and gentlemen who have been so good as to send their kind greetings and messages which we have great pleasure in publishing below.—The Editor.

Military Secretary, Government House dras:—Her excellency Lady Beatrix nley desires me to acknowledge your ter of the 20th December. She wishes to say that she is very much in sympa- with any effort to bring to the notice of general public any branch of Indian ture. Her excellency is personally very erested in music and is glad to hear of organization of "The Music Academy dras" and its efforts to popularise, study d develop Indian Music. I am to assure u that you have Her Excellency's warm- sympathy in your endeavours.

Private Secretary to Her Highness the aharani Regent of Travancore:—I am to form you that the proposal to start a rnal of the Music Academy has the rm sympathy of Her Highness and her ghness will watch with interest its career. m also to request you to arrange for a py of the journal being regularly sent to r Highness.

Private Secretary to His Highness the aharaja of Travancore:—Her Highness e Junior Maharani sends you her best shes for the success of your endeavour to art a quarterly journal.

The Dewan of Baroda:—It is an excellent idea of yours to start a journal exclusively devoted to music and I trust you will get wide support for your venture. I have issued instructions to the commissioner of Education to subscribe for copies of your journal for the music schools in the state.

Secretary to Dr. Rabindranath Tagore:—Dr. Tagore wishes your endeavour the success which it so richly deserves and conveys to you all his greetings of fellowship.

Dr. Annie Besant, Theosophical Society Adyar:—I have not sufficient technical knowledge of Indian music to admire it as it deserves to be admired, judging by the enjoyment of my Indian friends, nor to write about it. But I am very glad that a journal written by competent musicians is to be published.

Sir P. S. Sivaswami Iyer:—I am pleased to learn from your letter of the 19th Dec. that the Music Academy of Madras has resolved to start a quarterly journal dealing with the science and art of music. I trust that your journal will be a means of stimulating a scientific study of Indian music and encouraging the practice of it as a fine art. I wish every success to your venture.

Sir. C. P. Ramaswami Iyer: -I welcome the inaguration of the Journal of the Madras Music Academy. The finest expression of the genius of a country and its race are to be found in its arts and amongst the arts the appeal of music is at once the most universal and the most individual. Whereas western orchestral music and the opera are intended to appeal to and evoke the emotions of a large number of men gathered together, Indian Music needs for its enjoyment a cultivated taste and a knowledge of the subtleties of musical rhythm and is thus, to a large extent, dependent for its effect upon a small and trained audience. Like Indian philosophy Indian Music is intrinsically personal in character. Music in this country has fallen from its high estate and to effect a renaissance, careful study of its past and its possibilities is required. I, therefore, consider the Journal one of the most timely and useful contributions to the New Life that is coming to being.

Mr. M. R. Jayakar, Bombay:—I am in thorough sympathy with the object of your musical journal. Its want has been felt for a long time and I hope you will succeed in your effort. You have my best wishes for its success.

Mr. S. Satyamurthy Iyer M. L. C.:—I am very happy that the Music Academy, Madras is bringing out a quarterly journal dealing with the science and art of music, under the able editorship of Mr. T. V. Subba Rao. I notice with pleasure that the object of the journal is nothing less than to serve as an authoritative medium of expression of their thoughts for the best minds engaged in the study, development may I add, practice of music. I earn trust that every attempt will be mad keep that object always in view so tha journal may soon come to occupy position which high class scientific jou hold in the world of scientific learing to

I believe profoundly in quickening enriching the artistic and particularl musical revival of India and especiall South India, not only for its own sak also for the sake of conserving and de ing the self respect and the patriotis India. Music has always played a larg in helping the achievement of freed other countries. May it not be so i country also?

But music makes a more permanen peal to the elemental emotions of ma woman. There is no artistic pleasur can derive sweeter than that from h our good music. But we must pro great as our heritage is, we cannot af live on that except at the peril of stagn Moreover.

पुराणमित्येव न साधु सर्वं
नचाऽपि काव्यं नवमित्यवद्यम् ।
संतः परीक्ष्यान्यतरद्भजन्ते
मूढः परप्रत्ययनेयबुद्धिः ॥

I look forward to the journal conque fresh fields and pastures new in the of music. I wish the journal a long, perous and epoch-making career.

मंगलानि,

Mrs. Margaret E. Cousins.—*Bachelor Music, Royal University of Ireland.* TURAL NATION-BUILDING:—There is more authentic evidence of the In national revival than the enthusi with which Indian Music and paint- are being restored to the place of onour which they occupied in the past, t from which they had been dethroned r the past two hundred years. Thirty ears ago I lived amongst an exactly milar revival of national art and art-crafts Ireland. I heard and saw the ancient lk-songs and dances, the poetry and rama of the Irish soil being brought to memberance of a people from whom a reign system of Anglicised education and vilisation had hidden their Celtic national lf-expression.

That Gaelic movement for the art gave lance and emotional inspiration and out- t to a resurgent nation. The work of the ndian Music conferences and Indian usic Academies and Sanghams as well as t schools and exhibitions will do the me valuable service in India in this itical time of nation-building for national dministration.

I congratulate the Madras Music Aca- emy on the way it is moulding public ought regarding the revival of Indian usic on a basis of common-sense, reform nd popular organisation. Madras Presi- ency has reason to be proud of the celerity ith which it has secured the inclusion of ndian Music in the curricula of schools nd the university. This though imperfect n details ensures Academical honour for e art of Saraswathi. It also safeguards he scientific aspect of Music. The publica- ion of a quarterly Music Journal will mmensely strengthen the whole move- ent for the advancement of Music India. It will also prove a bridge over hich Western and Eastern musicians may ss to view one another's musical king- oms.

Without mutual understanding of the souls of nations how can there be true friendship? Music is the laguage of the soul, of the emotions. We may hear the music of other nations, such as the Japanese, the Chinese, the Russian, the African, as we may hear various spoken languages, but unless we have had some instruction in them, their beauty, their message eludes. In addition to hearing we must have also intellectual understanding of the matter. Indian Music has notable rich gifts to bestow on the music lovers of the world—its rhythms, combinations of sounds (raga as contrasted with scales), psychological valuations, unexplored by other systems of music. This Music Journal will be a valuable factor in supplying missing links of explanation needed for inter-national appreciation of aesthetical and spiritual music expression. Thus it may fulfill a necessary and honourable share in both national and inter-national Peace, Purity and Prosperity.

I consider it an honour to be connected with the initial number of the Journal and I wish it and every activity of the Madras Academy of Music ever-increasing influence and success.

Mrs. Ethel Rosenthal F.R.G.S., A.R.C.M. *Author of 'The story of Indian Music and its instruments', 'Polish Music and its composers' etc*:—With a thrill of artistic satisfaction I learnt the decision of the Music Academy Madras to inaugurate a quarterly musical journal. With its soul-stirring beauty and elaborate science Indian music merits universal appreciation and of a certainty, the proposed journal, with its noble aims, will become known outside the confines of India proper. The new publication therefore can look forward to the time

when it will have the satisfaction of furthering the Cause of India's Divine Art in the West as well as in the East.

I esteem it a great honour that I a foreigner should be permitted to greet the musical quarterly at birth. Filled with affectionate admiration for Indian Music I sincerely wish the magazine the great measure of prosperity and success that it deserves and congratulate the Music Academy Madras upon the progressive and enterprising spirit demonstrated by this, its latest venture.

Rev. H. A. Popley. *Calcutta*:—I am glad to hear from the President and Secretary of the Music Academy Madras that it has been decided to start a quarterly journal dealing with the science and art of Music. Since the demise of the Indian Musical Journal some years ago we have had no magazine whatever in India with any special interest in music. During the past few years Indian music has been receiving very much greater attention from both its friends and its critics, and has come to have a recognised place in the education of the young. It is therefore only right and proper that a journal should be started devoted to this subject.

I am quite sure that this journal will help music scholars in different parts of India to get into touch with one another and will also be very valuable in bringing before peoples of other countries something of the meaning and value of Indian music. It is only fitting that this Journal should be started by the Music Academy of Madras and I trust it will come to have a recognised place among the music journals of the world.

Bahmasri Vidwan Swaminatha Iyer, Umayalpuram:—I am extremely deli ed over the Journal of the M Academy Madras. I shall write musical matters in the Journal.

Brahmasri Vidwan Tiger Varadachar *Madras*:—You have undertaken task of editing, a journal in the of Music for which I beleive, music loving public and also pr sionals should be thankful. I very important and it should be po because it is a long felt want among general public especially in the field South Indian Music. I promise that be giving you every possible help I can.

Brahmasri Vidwan T. S. Sabesa *Principal Rajah Sir Annamalai C of Music. Chidambaram*:—I am glad to hear of the proposed Jou and I shall heartily give it all help that I can. May God bless journal with long life and prosper career so that it may bring out fresh k ledge and be a source of immense plea to the public.

Brahmasri Gayakasikhamani L. Muth Bhagavathar:—I am glad that a mu Journal is to be started by the Academy. am sure it will be welcomed by the publ May it prosper.

Brahmasri Mahakathaka kanteer Chidámbara Bhagavathar:—I fully app ciate your idea of starting the Journal long felt want, and a good medium to sha the benefit of the best minds engaged in t

search work of music in its theoritical d practical side.

Brahmasri Vidwan Vedantha Baga thar, *Kallidaikurichi*:—May God bless e Journal of the Music Academy adras with long life and success and ing to it the whole hearted and loving pport of all patrons of Art and Sangitha dwans. I shall help it to the best of my ility.

Brahmasri Keerthanacharya C. R. Sree vasa Iyengar, *Mylapore*:— I heartily mpathise with the objects of the quarter and wish it godspeed and a bright ture.

Brahmasri Vidwan Ariyakudi Ramanuja engar, *Karaikudi*:— I am delighted to ar of the arrangements made for the blication of a journal from the Music ademy which I think is an absolute cessity. I will help the journal by con buting articles to the best of my ability.

Brahmasri Vidwan Venuganam Sanjee Rao *of Palladam*:—All professions have their respective journals. But till now re has not been any journal devoted to usic. It is a matter for great delight that e Music Academy Madras has come for rd to undertake that task and fill up the nt. But writing about Music and put g into practice what is said and written very difficult things. All the same, ficulties must be faced and trouble must taken. If trouble is taken there is bound be pleasure. I shall give what help I n to the journal.

Professor D. Venkataswami Naidu, *Violonist and professor of music Vizyanagaram College*:— **I heartily commend** the idea to start **a journal devoted** exclusively to our **music and I** feel highly honoured **when you call** upon me to make contributions **to it and I** shall help you to the best of my **ability.**

Brahmasri Vidwan Hulgur Krishnacharya, *Bharat Sangeetha Sala, Hubli*:— You have my full sympathies with the activities of the Academy and I shall continue to help it in whatever manner possible for me. I wish every success to the journal and hope it will have a long life of useful service to the public.

Brahmasri Vidwan Musiri Subramanya Iyer, *Madras*:—I am extremely delighted to hear that the Music Academy is starting a journal of Music. When, owing to various causes, our glorious heritage of Music is apparently being affected by adverse forces, the establishment of the Music Academy in Madras with a view to preserve and improve the Art on proper lines is a welcome sign of great relief and hope to the Music world. All are watching with interest the useful activities of the Academy and the proposed journal, a long felt want in the country is a new venture in the right direction and richly deserves the support of all. I wish all success and a glorious future for the journal.

Prof. R. Srinivasan, M. A. *Maharajah's College, Trivandrum*:—Music is a Divine gift to man: it is the finest of the fine arts and enables man to rise from the national to the spiritual regions. India disabled as she has been (and perhaps is still so) for long

has all the time treasured this Divine gift. With life awakening around us in all phases of our national activity it is but natural that a new era of increased vitality should dawn even in the field of music. The proposed journal of Music is a sure indication that the heart of our musical culture is sound and the votaries at the shrine of the great muse are not wanting. May this endeavour be blessed with all success and may the journal be verily a messenger sent from on High to soothe the hearts that are hungering for the nectar of music.

Mr. P. Sambamurti, B. A., B, L., *Lecturer in Music, Queen Mary's College, Madras*:—I look forward with great eagerness to the publication of your journal. A well conducted Music journal has been a long felt desideratum in our country. I hope it will help to collate research work and bring into existence a useful and valuable literature on the subject of Indian Music. I wish the new venture all success and a long life of usefulness.

Mr. Varaha Narasimhacharlu *(Coconada)*:—It gives me immense pleasure to hear, after all, of the long felt want of a Music Magazine being filled up and I will do all the help that I can to the organ of the Academy. It is a laudable attempt of the Academy and I pray to God that it may meet with great success. It is also a boon to Music lovers.

Mr. K. B. Deval of Sangli, *Hon. Secretary, Philharmonic Society of Western India*:—I am very glad to hear from your letter dated 2nd Dec.' that your Music Academy at Madras have started a qua[r]ly journal dealing with the science a[nd] of Music.

Assistant Secretary, the Krishna Sabha, Trichinopoly:—We heartily gratulate the Music Academy, Madra[s] their adventurous enterprise to start January, 1930 a quartarly Journa[l] Music.

Public mind is growing every favour of Musical Education and are insatiably athirst for know[l] Music, as an art, ought to find a pro[per] place in the National life of our co[un] Under its protecting wings, the a[rt] find shelter; in its expansive surfa[ce] acrimony and animosity submerge, th[e] its medium, the jubilant sing their s[ong] triumph.

Every effort, therefore, to arre[st] downward progress on the incli[ne] musical degeneration in our Presi[den] will be hailed with joy as the presen[t] ditions in that respect are appalling [to] conscience. Musical Sabhas as ours presidency are by nature fit for only work. It may be argued they do he[lp] elevate the standard of taste to a de[gree] But the work of pioneering ough[t] rest in such an executive body as Music Academy with a wide field for periment. A Sunday performance pleasantly beguile the afternoon holiday. Only a journal of the kind that appear with the dawn of the "New Ye[ar] we trust, will lift all lovers of Music the rest of a weekly routine to a rel[ig]ing atmosphere of Art and Literature.

We think so far as the keeping maintenance of a high ideal is conce[rned] the journal will be frankly propagand[ist]

[f]ew pamphlets of a highly educative [va]lue we received of late from the Academy [in]spire the confidence that the Journal has [a] great future before it, if it deals with the [co]nstructive side of Music. At such a [cri]sis as at present when there is not [on]ly trading upon Music but also dumping [of] counterfeit goods, one of the said duties [of] the journal shall have to perform would be [to] purge much of the trash that is of late [so] avidly and increasingly devoured by many.

We cherish the hope the journal will [bri]ng Musical literature into quite a historical and critical focus, embracing all schools of thought but converging to a common ideal The journal deserves the sympathy and support of the public in a large measure.

We sincerely join with the Editor of the journal, Mr. T.V. Subba Rao, in praying for a long healthy life to the young and greatly promising magazine.

May "Saraswathi" the presiding Deity of the Fine Arts shower her bounteous blessings on this young baby!

THE MUSIC ACADEMY MADRAS.

(A brief resume of its origin, aims and achievements with an appeal for generous support).

BY

THE HON'BLE DR. U. RAMA RAU.

President

On this momentous and auspicious occa[sion] of the birth of the Journal of the [Mu]sic Academy, Madras, it will be my [pl]easant duty as the President, to give a [re]sume of the origin, aims and achieve[me]nts of the Academy and to urge its claims [for] generous support from the charitably-[mi]nded and music-loving public and musi[cia]ns in India and in other parts of the [wo]rld.

THE ORIGIN OF THE ACADEMY.

The Music Academy was established in [Ma]dras in August 1928, in pursuance of the [re]commendations of the All-India Music [Co]nference, held at Madras in 1927 during [the] Congress Week and was registered in [1929] under the Societies Registration Act.

THE AIMS OF THE ACADEMY

The Aims of the Academy have been clearly set forth in several of its previous publications; but it will not be out of place to reiterate here some of the more important among them. They are (1) to arrange for exposition of the Art by competent artists and to encourage new and deserving talent, (2) to provide facilities for widespread instruction in Music on proper lines by establihing a College of Music and otherwise, (3) to promote the study and practice of music by instituting competitions and scholarships and awarding prizes (4) to form and maintain a Music library and museum, (5) to collect and preserve compositions in Music, (6) to organize

annual conferences and (7) to construct a Music Hall.

SOME OF THE ACHIEVEMENTS OF THE ACADEMY

The Achievements of the Academy even during this short period of its existence have been many and varied. There have been 25 musical performances given under the auspices of the Academy up till now and the best artists in Music have been invited. In addition to the exposition of the Art by leading and well-known professional Vidwans, many a new and deserving talent has been brought out. Amateurs of a high order have also been encouraged and a healthy competition has thus been set up. The University of Madras having included Music in the curriculum of studies prescribed for Examination, the establishment of a College of Music becomes urgent and imperative. At Chidambaram, the patron of our Academy, Raja Sir S. R. M. Annamalai Chettiar, has founded a Music College, and more Colleges are needed in Madras and elsewhere. But that means money and the present resources of the Academy do not permit of its immediate accomplishment. The Academy, therefore, depends entirely for the fulfilment of this object on the generosity and munificence of the Maharajas, Rajas and Zamindars of the land, the merchant princes and wealthy land lords of the country and others who have a taste for and a mind to revive this hoary Art and restore it to its pristine glory. Lectures have been arranged and demonstrations held with a view to disseminate useful knowledge about Music. A library of Music books is being formed. An expert Committee consisting of some of the leading scholars and musicians has been constituted to suggest desirable reforms in music performances, to correlate the theory and practice of Music, to standaraize various srutis, ragas etc., and general advise the Academy in its work. A Conferences are being orgainzed an first Conference held during Easter year was a grand success, though financially but from the point of vie learned discourses held and scholarly p on the technique of music read at the Three competitions in Music were hel medals awarded. Last, but no least, is the launching of this Jour *Journal of the Music Academy, Mad* voice forth the views of the Music and interpret the right kind of Music readers. In consequence of the demand for space, the lay press are t to help us in this direction and a Jo intended soley for the discussion of topics and for the enlightenment of lovers who can be counted in s thousands, is a great desideratum. Journal will be issued quarterly fo present and when it acquires g support, it may be converted into a mo The subscription has been fixed s as to be within the means of even the m class people, it being, Inland Rs. 4; Fo 8 sh. a year; single copy Rs. 1-4 post It is hoped that it will have sufficient onage and prove to be a success.

AN APPEAL

I have enumerated the above activities the Academy in some detail, because, I to impress on the readers that the Acade has commenced well and is growing gathering strength. In order that it reach the adolescent stage, and be a pu for good in the music world, it must be fed and nourished in its infancy. But fu are short and unless more patrons, m

members, and more of other members the Academy and enrich its coffers, its cess cannot be easy. I therefore make earnest appeal to all music lovers and sicians to take an abiding interest this premier institution and contri- liberally to its funds so that may go on doing its useful rk unhampered by considerations of nce. Under the rules and regulations of the Academy, a patron has to pay not less than Rs. 500, a life member Rs. 100, an ordinary member an entrance fee of Rs. 2 and half yearly subscription of Rs. 5 or a monthly subscription of Re. 1. Ladies are admitted as members on a monthly subscription of annas 8 without any entrance fee. The Office of the Academy is at present located at No. 323, Thambu Chetty Street, G.T., Madras.

REPORT OF THE MADRAS MUSIC CONFERENCE 1929

(ORGANISED BY THE MUSIC ACADEMY)

Published by The Music Academy Madras As. 8 per Copy.

SELECT OPINIONS.

'The Hindu':—"The Music Conference ganised by the Music Academy in Easter week tracted considerable attention at the time, not y because of the performances given by emi- t Vidwans gathered for the occasion, but en more because of the scholarly discussions moot points of musical theory and practice hich were held. The Academy has done a nal Service to the music-loving public by esenting in this report a readable and authori- tive account of these discussions which must of great value to the student and to the ofessional alike. The full texts of the presi- ential addresses on the various days of the nference as well as summaries of the papers d are also given. The pamphlet is well rinted and neatly got up."

'The Indian Daily Mail,' Bombay:—"The port of the Madras Music Conference of 1929 organised by the Music Academy contains much food for thought for those intented in the reviva of Indian Music.....".

'Matrimonial Review':—"Only a year ago was formed an Academy of Music in Madras and the Conference that was held in Madras under its auspices is symbolical of the rapid progress that the Academy has made during such a short period, the Conference bringing together all those enthusiastic about the art, the talented musicians, the research workers and the reformers and the patrons, the Zamindar of Seithur and Raja Sir Annamalai Chettiar lending their support in all ways.....A quarterly Review for Music is a serious and urgent necessity and we are sure that such a review will be published without much delay."

The Music Academy, Madras.

(REGISTERED UNDER ACT XXI OF 1860.)

Patrons.

The Hon'ble Raja Sir S. R. M. Annamalai Chettiar.
Mr. S. A. A. Annamalai Chettiar.
The Hon'ble Mr. M. R. Sethuratnam Iyer.
The Zamindar of Seithur.

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(APRIL)

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