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AND

DR. V. RAGHAVAN

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The Journal of the Music Academy, MADRAS

OPINION

THE ORIENTAL LITERARY DIGEST, POONA, WRITES :—

“ A journal of all-India character, solely devoted to music has been a serious and long-standing desideratum. Though the *Sangita* a quarterly published from the Maris College, Lucknow, and the Journal of the Music Academy, Madras (JMAM) were started in 1930, both had, unfortunately, to be suspended after issuing a few excellent numbers. The reappearance of the JMAM will therefore be welcomed by all thoughtful lovers of Indian music and culture with no small amount of gratification. The volume under review, though dated 1934, was published only a few months ago, and with the promise of soon bringing out the volumes due for each of the years 1934 to 1938, resumes the thread of its publication from where it was broken.

Though naturally it is devoted chiefly to South Indian Music, there are features which make it indispensable for serious students and lovers of music throughout the length and breadth of India. Publication of original articles on music by experts, and of classical works on Indian music are instances in point. Authoritative reports of the annual conferences of the Music Academy, Madras, are to be found only in the pages of this journal, and embodying as they do the discussions on important topics by experts and acknowledged authorities, they cannot be overlooked by serious students of Indian music.

* * * *

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

* * * *

We wish the journal a long and brilliant career of service to the cause of Indian music. Let all lovers of Indian music make common cause with those in charge of the Journal to see its growing prosperity.”

The Journal of the Music Academy,
MADRAS
OPINION

The Journal of the Music Academy, Madras

SELECT OPINIONS

The Indian Express : " The resumption of the Journal is an event of the first magnitude in the musical world. The very capable Board of Editors may be trusted to produce issues of the quality as the one under review."

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

The Madras Mail : " We are glad to note the revival of the Journal of the Madras Music Academy (a quarterly devoted to the advancement of the science and art of music) * * * Fulfilling as it does a real need of music lovers, we are sure all lovers of art and culture will support it."

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

The Adyar Bulletin : " The resumption of the publication of this journal devoted to the promotion of research in the field of music must be welcomed by all lovers of Indian culture. The Journal fulfils a real need as it is the only Journal of its kind in India."

IN MEMORIAM

THE LATE PANDIT S. SUBRAHMANYA SASTRI.

PANDIT S. SUBRAHMANYA SASTRI passed away on the night of Friday, 24th October, 1941 at the age of 75.

A life-long devotee of music and letters, he was correcting proofs till his last hour. Age had not shaken even his handwriting.

As the Sanskrit Pandit in the K. H. School, Tanjore, between the years 1894-1932 and as a resident of Tanjore, he made good use of the Tanjore Palace Sarasvati Mahal Manuscripts Library and put through the Nirnaya Sagar Press, Bombay, and the Vani Vilas Press, Srirangam, numerous Sanskrit works. During his last years, he was regularly working in the Adyar Library, through which again, he brought out a number of publications.

He was simple and unassuming; caring least for publicity and welcoming all ways of seeing manuscripts in print, he had helped many scholars with press-ready manuscripts.

Music had been a life-long interest of the late Sastriar. He was connected with the deliberations and the publications of the Madras Music Academy ever since its inception. Besides writing articles in the Academy's journal, he was connected, singly or with others, with the Academy's publications, Sangita Sudha, Abhinayasara samputa, Caturdandi prakasika and its Tamil translation, and lastly Sangita Saramrita. Through the Adyar Library, he made available to the Music-public the Melaragamalika of Maha Vaidyanatha Ayyar and the Sangraha Cudamani. His edition of the Sangita Ratnakara with the commentaries of Simhabhupala and Kallinatha for the Adyar Library was the last work of his, before finishing which he had been called away.

The Academy records with great regret the passing away of Pandit S. Subrahmanya Sastri.

THE MADRAS MUSIC CONFERENCE, 1940

OFFICIAL REPORT

The Opening Day

22—12—1940

The Fourteenth Music Conference conducted by the Madras Music Academy was held at the Senate House of the University of Madras. His Highness the Maharajah of Travancore opened the Conference and Saṅgīta Kesari Vidvan Vedanta Bhagavatar presided over the deliberations.

His Highness the Maharajah, who arrived accompanied by Her Highness Maharani Setu Parvati Bai, was received by Rao Bahadur K.V. Krishnaswami Aiyar and others and taken to the specially decorated dais at the southern end of the Senate Hall.

The proceedings commenced with prayer.

WELCOME SPEECH

Rao Bahadur K. V. Krishnaswami Aiyar welcomed His Highness and the other distinguished guests. Presenting an address on behalf of the Academy, Mr. Krishnaswami Aiyar said that as the occupant of the throne of one of the oldest ruling families in this ancient land, His Highness embodied that continuity and stability, which were the essential conditions of ordered progress and high achievement in the Fine Arts. The traditional conservatism of our people was not inconsistent with social progress. In fact, it was a necessary condition of all peaceful and permanent advance. The more firmly founded a throne was on the bedrock of history and the affections of the people, the easier was the Ruler's task in carrying out courageous acts of radical reform. Already, His Highness's reign had passed into the more memorable chapters of human history by the inauguration of far-reaching measures of social amelioration and by the founding of a new University. And in the years to come Travancore State and India in general could, indeed, look forward to many more such deeds of active beneficence.

While His Highness thus held a very high place among the great leaders of thought and action, he had an especial claim to the affection and admiration of music-lovers. He came of a dynasty which had contributed a royal composer to the brilliant renaissance which we still acclaimed as the golden age of Carnatic Music. His Highness's predecessor on the throne of Travancore, Maharaja Swāti Tīruṇāl, was a worthy contemporary of Śrī Tyāgarāja, Muthuswāmi Dikṣitar and Śyāma Śāstrī and he too had left us a legacy of songs which South India cherished. His Highness, and his illustrious mother, Her Highness Maharani Setu Parvathi Bai, who were ardent votaries of the art, had rendered distinguished services to the arts in general and to Music in particular. One of their annual conferences was opened by Her Highness and the Academy itself was inaugurated by the enlightened Dewan of Travancore, Sir C. P. Ramaswami Aiyar, who was then Law Member with the Government of Madras.

Explaining the aims and achievements of the Academy, Mr. K. V. Krishnaswami Aiyar said :

“We hold annual conferences and thus bring together eminent Vidvans to discuss among other topics, the rāga-lakṣaṇas and to reconcile the practice and theory of the art. We arrange for specially planned concerts for the correct and pleasing exposition of Saṅgīta in all its branches. We discover talent and give recognition, encouragement and publicity to new as well as old practitioners. We conduct a Teachers' College of Music for maintaining and improving standards of musical instruction. We publish a Journal embodying the results of study and research by reputed Vidvans. We collect and edit rare and valuable works on music as well as the compositions of the masters. We hold competitions for stimulating the study and exposition of our musical masterpieces. We endeavour in all ways to advance the cause of music; we hope that the enlightened patronage of your Highness's family and Darbar will be extended in ever-increasing measure to our endeavours, not the least of which is to provide ourselves with a hall worthy of the finest of the Fine Arts.”

“We are glad to say that the Indian Fine Arts Society are co-operating with us this year in the deliberations of this Conference.”

Extending again a warm welcome to the Maharaja, Mr. Krishnaswami Aiyar requested His Highness to open the Conference.

H.H. THE MAHARAJAH'S OPENING ADDRESS.

Declaring the Conference open amidst cheers, His Highness expressed deep appreciation of the welcome accorded to Her Highness the Maharani and himself and of the opportunity afforded to him for appraising the fine work that is to the Academy's credit towards the common encouragement and progress of the musical art. His Highness continued :

"I am further indebted to you for the very kind remarks that you have made regarding the efforts in my own State for the furtherance of fine arts and of music in particular. As you rightly observe, we are the inheritors of a great tradition and it is no small responsibility to hand on to succeeding generations the torch lit by Maharajah Swāti Tiruṇāl. In the task that we have attempted, we reckon confidently on the support and advice of expert bodies like your Academy which I am glad to note, was initiated by my Dewan as early as 1928. The aims that you have set before yourself and that you have so fully embodied in your Address are precisely those which animate us. In all artistic matters, mutual exchange of thought and sympathetic criticism are of the utmost value and I feel that we shall not ask for these in vain.

"The programme that has been placed in my hands demonstrates the variety of entertainment and instruction which it is the object of the Academy to supply, as well as the high ideals to which you have adhered during the years that have elapsed from the inauguration of the Academy. It was a happy thought that at a time when various disturbing elements were beginning to lower artistic standards, your Academy was founded for the purpose of promoting, in your own language, the higher learning and practice of the art of music, of bringing together artists and savants and of reconciling theory and practice. Depending, as music inevitably must, upon the support of the wider public as well as of discerning patrons, it is essential to educate as well as to satisfy public taste. You have claimed that in the selection of styles and languages, in the proper rendering of Sāhitya and Saṅgīta, you have done pioneer work. No small praise is due to your consistent encour-

agement of rising talent and your lectures and demonstrations, the attempts to stimulate interest in North Indian as well as Carnatic music and the inclusion of the art of dance as an important branch of musical practice.

"I am greatly interested to read about the Teachers' College of Music that you have started for the purpose of imparting instruction in the theory and practice of music. We, in Travancore, with the same object in view and in order to keep up a regular supply of adequately trained teachers for the hundreds of schools in which music is taught, have begun a similar experiment and I have no doubt that we shall derive much assistance from your experience and your methods.

"I am sorry to hear of the suspension of your quarterly journal and hope that it will soon be resumed so that the great storehouse of material that is now available only in rare manuscripts may become the possession of the people at large.¹

"One of the main functions of your Academy is the encouragement of original composition, in addition to the production of the classical works by the great living exponents of the art of music in its various forms. It is very pleasing to hear of your success in both these directions.

"I congratulate the organisers of this Conference and the Governing Body of the Music Academy on the notable record of work already achieved and wish them even greater success in their laudable object of promoting the best interests of a supreme art to which South India has contributed not a little in the way of perfection of vocal and instrumental technique and its combination with poetry and the ideal of Bhakti.

"I have great pleasure in declaring the Conference open."

VOTE OF THANKS

Mr. K. Balasubramania Aiyar proposing a vote of thanks to His Highness and Her Highness, said that His Highness had conferred a great honour upon the Academy by participating in the function. The Academy, he said, might with a just sense of satisfaction regard the day as the proudest in its annals. Their sincere thanks were also due to Her Highness

1. The Academy's Journal is not suspended; it is coming out.
Ed.

the Maharani for gracing the occasion with her presence. In India, from time immemorial, the noble and exalted art of music had been developed to the high level it had now attained not only by the labours of the great masters of the art, but also by the generous patronage and fostering care of India's great and beneficent rulers. The part played in this respect by the royal dynasty of Travancore had been indeed, a notable and memorable one. Born and bred up in such a glorious tradition His Highness, with the inspiration and active co-operation of his illustrious mother had already done great service to the cause of music by generous patronage of many of the leading musicians of South India. Further, the Academy had authentic information that His Highness possessed a fine musical voice and good musical talent, inherited from his illustrious mother, who was an adept in the art of the Veena. The Academy indulged in the hope that at some day—not distant perhaps—they might have the privilege and good fortune to hear a few beautiful *Kīrtanas* and *Rāgas* from His Highness' lips.

In conclusion, Mr. Balasubramania Aiyar thanked Their Highnesses and Sir C. P. Ramaswami Aiyar for their participation in the function.

ELECTION OF PRESIDENT

Gāyakaśikhāmani Vidvan L. Muthiah Bhagavatar proposed Saṅgita Kesarī Vidvān Vedanta Bhāgavatar to the presidency of the Conference and Vidvan K. Ponnaiah Pillai seconded the resolution. It was carried with acclamation and Vidvān Vedanta Bhagavatar took the chair.

PRESIDENTIAL ADDRESS

Vidvān Vedanta Bhagavatar then delivered his presidential address. Thanking the organisers of the Conference for electing him to the chair, Mr. Vedanta Bhagavatar said that it was a matter for great joy that the Music Academy had applied itself so earnestly to the task of promoting the art and science of music. The work done by the Academy in bringing together at such conferences lovers of music, savants, and students of music, was, he said, most praiseworthy and it had helped to fulfil a longfelt want in the realm of Carnatic music. He wished to take the opportunity to emphasise the desirability of all musicians becoming members of the Academy and serving the best interests of Carnatic music.

Great exponents of the art, the President continued, had done honour in previous years to the presidential chair. Their talents and the co-operation of learned musicians had enabled the Conference from year to year to carry on discussions and researches in regard to *rāgas* and *rāga lakṣaṇas* and the record of work of the Academy in this connection was a most valuable one. He hoped that the same co-operation would be forthcoming in the ensuing discussions during the Conference and it would be enabled to make some contribution to the growth of music in South India. That persons versed in the science and exposition of music were members of the Committee of the Academy betokened its strength and good health. Indeed, it was the good fortune of the Academy to have for its chief guide such an able worker as Rao Bahadur K. V. Krishnaswami Aiyar and on its Committee enthusiasts like Messrs. T. V. Subba Rao, T. L. Venkatarama Aiyar, E. Krishna Aiyar and Mrs. Alamelu Jayarama Aiyar. The Conference, he hoped, would record its grateful appreciation of their work. He hoped that Maharajahs, Zamindars and other patrons of music would continue to extend their help to the work of the Academy.

Music was the best part of the world of sound. It originated and grew in the spirit of joy, which was present in every one and found ready expression as a result of some stimulus. Even the lower order of the animal kingdom was susceptible to the influence of music. Great were the traditions which had come down through generations in regard to Carnatic music and its soul-elevating qualities and its potency as a medium through which one could attain communion with the Almighty. The songs of Saint Appar, Saint Aruṇagirināthar and others referred to the qualities of music as a means to "happiness here and hereafter." The great musical triumvirate, Tyāgayya, Dikṣitar and Śyāmā Śāstrī, had revealed to the world the immense potentialities of Carnatic music and left an unparalleled legacy of musical lore in their compositions which were masterpieces satisfying the most fastidious requirements of musical technique. Mentioning in this connection, Tyāgayya's "Nādatanum Anīṣam" in *Cittaraṅjanī*, "Sobhillu Saptasvara Sundarula" in *Jaganmohini* and "Vidulaku mrokkeda" in *Māyāmalavagauḷa* and to similar pieces by Dikṣitar and Śyāmā Śāstrī, Mr. Vedanta Bhagavatar said that it was up to all music-

lovers to examine the inner meaning of these compositions while following their lead in the promotion of the study of the art and technique of Carnatic music. The pieces of Kṣetrajña furnished another storehouse of music which brought out the excellences of Carnatic music in all its purity, technical perfection, nuances and emotional appeal. It was essential that musicians should cherish these.

SAHITYA IN MUSIC

Mr. Vedanta Bhagavata then proceeded to refer to the place of *sahitya* (text of musical pieces) in music. *Nāda*, Mr. Vedanta Bhagavata said, consisted of *śruti* and *svara*; but it was only in combination with *sahitya* that these took a definite form and content, admitting of musical rendering. It was a realisation of this truth that led Tyāgayya and other great composers to render music in the form of *padas* and *kīrtanas*. *Sāhitya* and *saṅgīta* were interdependent and the aid of each was indispensable to the other. It was, therefore, essential that equipment of a musician should embrace a sound knowledge of both, in order that the musician might be able to satisfy and elevate his hearers. Indeed, it was only such equipment that would enable the musician to enter into the spirit of the piece and render it properly.

The word *saṅgīta*, the speaker continued, meant, "that which is well sung." The essential requisites of good music were, therefore, harmony, freedom from jarring notes and variances, and a capacity to attract and hold the hearer's senses and give emotional satisfaction. The singer should adjust the *śruti* to suit his physical capacity—preferably the *tambura*, the traditional *śruti* used by our forefathers and approved by musical treatises—and render the given piece according to *saṃpradāya* (tradition) conforming to the *rāga sañcāras* of the *kīrtanas* of masters. Further, when resorting to *svara* sets in *gamaka*, the singer should steer clear of over-emphasis and monotony. Frequent *sañcāra* on *madhyama* and *vilamba*-rendering with occasional recourse to the *druta kāla* while conforming strictly to the *śruti* and *tāla*—this, in his opinion, would be the right way of musical rendering. For it was the judicious understanding of the relative value of the three *kālas*, combined with perfect adherence to *śruti* and *tāla*, that would please the hearer and satisfy his musical sense. The beauty, greatness and

emotional appeal of Carnatic music lay in the variety of its *rāgas* and a good musician would never lose sight of these in rendering *rāgas*. And, a musician should always make it a point to render the *rāga* first before singing any piece. Even in the *ālāpanas* of *rāgas* one should avoid resort to monotonous repetitions of the same vowel or consonantal note. Whatever the language of a piece, the musician should first master the text properly and in rendering it pronounce the words correctly and clearly. The rendering would be adequate only if the singer had a full appreciation of the meaning of the piece rendered.

The perfection of the *svarajñāna* in Carnatic music, Mr. Vedanta Bhagavatar continued, enabled its votaries easily to cultivate and render non-Carnatic pieces and *varna mettus*. If followers of other musical systems followed a similar practice, they would easily appreciate the superiority and merit of the Carnatic system. It was necessary, he said, that we should follow the methods of instruction which our ancestors employed in the field of music. Besides the traditional pieces and musical compositions that they popularised, it was necessary in modern times to add pieces from such authors as Subrahmanya Bharati.

Referring to the compositions of Tyāgayya, Dīkṣitar and Śyāmā Śāstri, Venkātamakhi, Jayadeva, Purandaradāsa, Swāti Tiruṇāl, Vaḍivelu, Śivānandam, Ponniah Pillai and others, Mr. Vedanta Bhagavatar urged that expert bodies like the Academy should popularise these and musicians should bring them into vogue. Musicians and music-lovers of the present generation owed a duty to posterity and they should help the Academy not only in finding but in fostering new talent in the interests of the continued progress of Carnatic Music.

BHARATA NATYA

Mr. Vedanta Bhagavatar next spoke of the place of *Bharata Nāṭya* in relation to music and the other fine arts. Dance like music, vocal and instrumental, had a definite place in Carnatic Music and to the Academy belonged the credit of taking steps for the revival of *Bharata Nāṭya*. It was up to musicians and lovers of the fine arts to further the efforts of the Academy in this direction. It was essential that they should help the Academy to produce a monthly journal or bulletin in order that the

fruits of discussions in conferences and their results might be popularised and brought into practice. Steps should be taken with the aid of musicians and music-lovers at different centres to spread adequate knowledge of the work of the Academy and its researches in the field of music. Its membership and its financial position should be strengthened.

In conclusion, Mr. Vedanta Bhagavata thanked the Press for their co-operation and assistance to the Academy in the cause of music.

The proceedings of the opening day came to a close with a musical concert by Srimatis Vijayalakshmi Natarajan and Minakshi Ramakrishnan accompanied by Master Gopalakrishnan (violin) and Mr. Jagannathan (mridanga).

THE SECOND DAY

23—12—1940

The deliberations of the Experts' Committee of the Academy began with Vidvān Vedanta Bhagavata in the chair.

The Rāgas of the Aṣṭapadis

The ninth item in the agenda was taken up for consideration. Prof. P. Sambamurti said that the original tunes of Jayadeva had been lost; and wanted that they should be standardised. He sang "Pralaya payodhi" and said that it was debatable whether it was Mālavagauḷa or Saurāṣṭra. After some discussion further consideration was adjourned.

Rāga Lakṣaṇas

Then Rāgalakṣaṇas were taken up for discussion.

SAURĀSTRĀ

Saurāṣṭra was first taken up for consideration.

'Bhāṣāṅga' Again.

Pandit P. S. Subrahmanya Sastri wanted the precise meaning of 'Bhāṣāṅga' and 'Rāgāṅga' to be fixed up. The President stated that 'Rāgāṅga' means 'Melakartā' and 'Bhāṣāṅga' means a Janya Rāga which takes foreign note. Vidvān Muthiah Bhagavata also stated that that was the accepted notion and further discussion would be only of antiquarian interest. This was agreed to.

SAURĀSTRA

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The prior decision of the Academy was that Saurāṣṭra was a janya of the 17th meḷa and that Kaiṣikī Niṣāda also occurred. Discussion then was focussed on the question as to whether Śuddha Dhaivata occurred.

Prof. P. Sambamurti stated that the appearance of Śuddha Dhaivata was too passing to be taken into account.

Vidvān Muthiah Bhagavata stated that the gīta of Venkaṭamakhin recognised it as a janya of the 15th meḷa, and was a Bhāṣāṅga. Therefore Śuddha Dhaivata occurred. Also Catuṣṣruti Dhaivata occurred. Then the students of the Music Academy sang the gīta of Venkaṭamakhin "Raviḷṭiteja" in which Saurāṣṭra was classed as a janya of the 15th meḷa.

Vidvān Tiger Varadachariar stated that both the Dhaivatas occurred in it and being a Bhāṣāṅga, it may be put either under the 15th meḷa or the 17th meḷa.

Sri T. L. Venkatarama Aiyar said that if both the Dhaivatas occurred, there was no reason why the traditional view that it was a janya of the 15th meḷa should be altered.

Vidvān Valady Krishnaier agreed with this view.

Vidvāns T. K. Jayarama Aiyar and *A. Venkatesa Aiyar* preferred to put it under the 17th meḷa.

Sri T. V. Subba Rao stated that Catuṣṣruti Dhaivata occurred predominantly.

Vidvān Paruḷalli Ramakrishna Pantulu was of opinion that it was a janya of the 15th meḷa.

Vidvān Piratla Sankara Sastri agreed with this.

The President sang the rāga with both the Dhaivatas. In accordance with the opinion of the majority it was decided that it was a janya of the 17th meḷa but there were prayogas of Śuddha Dhaivata. Kaiṣikī Niṣāda also occurred.

ĀRĀBHI.

The previous decision was that it was a janya of the 29th meḷa. Its Ārohana and Avarohana were Sa ri ma pa dha sa and Sa ni dha pa ma ga ri sa.

THE THIRD DAY

24—12—1940

ĀRABHI—(continued)

Vidvān Vedanta Bhagavatar took the chair. Discussion of the lakṣaṇa of rāga Ārabhi was resumed. There was a discussion as to whether Niṣāda occurred in the rāga.

Vidvān Tiger Varadachariar sang the varṇa in Ārabhi beginning with the words "Sarasi." It was rendered in full by Miss Sitapati. 'Ni' largely occurred in the varṇa. It also occurred in the Pancaratna kīrtana of Sri Tyāgarājaswāmi, "Sādhinchine."

Vidvān Semmangudi Srinivasa Aiyar stated that it was legitimate to use it, though its absence will not mar the rāga.

Vidvān Venkatesa Aiyar said that no Niṣāda occurred.

Vidvān Tiger Varadachariar gave a demonstration that 'Ni' occurred.

Vidvān Paruṣalli Ramakrishna Pantulu sang a gīta with Niṣāda prayoga; it was a gīta of Purandaradāsa.

The President observed that Kākali Niṣāda did occur.

Pandit S. Subrahmanya Sastri said that Niṣāda did occur.

Prof. P. Sambamurti sang a gīta in Ārabhi without Niṣāda.

Vidvān Rajamanickam Pillai stated that Sa ni dha pa ma ga ri sa was right.

The conclusion arrived at by the Conference was that Kākali Niṣāda was used in the compositions of Purandaradāsa, Veṅkaṭamakhin, Sri Tyāgarājaswāmi, Pallavi Doraiswāmi Aiyar and Muthuswāmi Dikṣitar; and that, therefore, the correct lakṣaṇa is Sa ri ma pa dha sa and Sa ni dha pa ma ga ri sa; it is a janya of the 29th mela. Niṣāda and Gāndhāra should be alpa and should not be long.

SAMA.

The discussion centred mainly on the question as to whether the correct ārohaṇa is Sa ri ma pa ma dha sa or Sa ri ma pa dha sa. Further consideration was adjourned to the next day.

THE FOURTH DAY

25—12—1940

SAMA—(continued)

The proceedings of the Conference commenced with Vidvān Vedanta Bhagavatar in the chair.

Discussion of the lakṣaṇa of Sāma rāga was resumed.

The President stated that the rāga had been placed under the 29th meḷa and its ārohaṇa was Sa ri ma pa ma dha sa.

Vidvān Umayalpuram Venkatarama Aiyar sang “Śānta-muleka” with Ma pa dha and said it was placed under the 28th meḷa.

Another Vidvān sang a piece of Tyāgarāja “Eṭulaina” in Sāma and it had no Ma pa dha.

Sri C.S. Aiyar wanted that the distinction between Ārabhi and Sāma should be made clear.

The President sang some sañcāras in both the rāgas so as to bring out the distinct rāgabhāva of the two rāgas.

Vidvān Umayalpuram Venkatarama Aiyar sang the two rāgas.

Vidvān Valady Krishnaier was for adopting Sa ri ma pa dha sa as the ārohaṇa.

Vidvān Tiger Varadachariar said that he was for adopting Sa ri ma pa dha sa.

The majority was for adopting the ārohaṇa as Sa ri ma pa dha sa and for placing it under the 28th meḷa.

The decision of the Conference was that it was a janya of the 28th meḷa; and its ārohaṇa was Sa ri ma pa dha sa and avarohaṇa sa dha pa ma ga ri sa; Pa ma dha sa is a Rañjaka prayoga.

VARALI.

The discussion was about the place of Śuddha Gandhāra.

Vidvān Tiger Varadachariar sang “Kanakana ruchira” and the Śuddha Gandhāra was slightly higher than the Catus-śruti Rṣabha.

The President referred to a similar prayoga in “Māmava Mīnākṣī” by Dīkṣitar.

“Noremi” of Tyāgarāja was rendered by *Vidvān Umayalpuram Venkatarama Aiyar* and *Vidvān Valady Krishnaier*.

Vidvān Piratla Sankara Sastrī sang “Rāmata” of Lakshmi-kāntayya.

Sri Srinivasa Rao sang "Seṣacalanāyakam" of Dikṣitar. It showed that the Gāndhāra was slightly higher than Catussruti Rṣabha.

The Conference was of opinion that Varāḷi was the same as the 39th meḷa; and that it takes Śuddha Gāndhāra. It was a Sampūrṇa rāga and constitutes the 39th meḷa.

Sri T V. Subba Rao pointed out that the Śuddha Gāndhāra was higher in the ārohana and lower in the avarohana.

THE FIFTH DAY

26—12—1940

VARALI (continued)

Owing to the unavoidable absence of Vidvān Vedanta Bhagavataṛ, Vidvān Tiger Varadachariāṛ took the chair.

Sri C.S. Aiyar stated that the Śuddha Gāndhāra was not higher than the Catussruti Rṣabha.

Srimati Vidya sang the portion pertaining to the rāga Jhālavaraḷi from the 72 meḷakartā rāgamālikā of Mahāvaidyānātha Aiyar.

"Māmava Minākṣi" of Dikṣitar and the varṇa of Ramnad Srinivasa Aiyangar were also sung. It was contended that Śuddha Gāndhāra was not higher than Catussruti Rṣabha.

Vidvān Umayālpuram Venkataramaier stated that Nāda was sometimes Vyakta and sometimes Avyakta; and Śuddha Gāndhāra's place could not be exactly defined; it was variable.

Vidvān Valady Krishnaier stated that Śuddha Gāndhāra was slightly higher than Catussruti Rṣabha.

Vidvān Muthiah Bhagavataṛ agreed with this view.

Vidvān Paruḷalli Ramkrishna Pantulu was of opinion that Śuddha Gāndhāra is higher than Catussruti Rṣabha.

Vidvān Piratla Sankara Sastri sang Varāḷi and stated that Śuddha Gāndhāra was a bit higher than Catussruti Rṣabha.

Vidvān Musiri Subrahmanya Aiyar sang "Ne pogada gunte;" *Vidvān Budalur Krishnamurti Sastri* sang "Noremi".

THE SIXTH DAY

27-12-1940

ĀHIRI

Vidvān Vedanta Bhagavatar took the chair.

Rāga Āhiri was taken up for discussion. The President mentioned that the particular meḷa under which the rāga had to be placed and the particular sañcāras which were admissible were matters of controversy from time immemorial. The Vidvāns were requested to elucidate the points by singing compositions in the rāga; and the rāga itself.

A LECTURE

At this stage Gāyakaśikhāmaṇi Sri Muthiah Bhagavatar delivered a discourse on Mahārājā Swāti Tiruṇāl's compositions.

This was followed by a recital of the Kīrtanas of Sri Swāti Tiruṇāl. *Mrs. Alamelu Jayarama Aiyar* sang the piece "Pahi parvata" in Ārabhi.

Vidvān G. N. Balasubrahmanyam sang a piece in Śaṅkarābharāṇa "Bhaktaparāyaṇa."

Sri T.L. Venkatarama Aiyar sang "Māmava Ananta-padmanābha."

Vidvān Hariharaiyer sang "Sri Kumaranagarālaye" in Athāṇā.

Vidvān Srinivasan sang a piece "Kīrticheyu" in Malayalam.

Vidvān Musiri Subrahmanya Aiyar sang "Smara Janaka" in Behag.

The President Vedanta Bhagavatar thanked the lecturer, Muthiah Bhagavatar, and the musicians who sang the songs and with that the proceedings came to a close.

THE SEVENTH DAY

28-12-1940

ANOTHER LECTURE

Vidvān Vedanta Bhagavatar took the chair.

Vidvan Tiger Varadachariar then gave a lecture on "The compositions of Sri Tyagarāja, Sri Śyāmā Śāstri and Patnam Subrahmanya Aiyar." Bhāva is of the essence of music; and in rendering the compositions of the great masters we should see that Bhāva is adequately brought out. The saṅgatis should be so rendered as to enhance the Bhāva and not so as to break it.

He illustrated the point by many manodharma sañcāras in "Addhambu chekkilla", in "Kaddanavāriki," and "Nidhi tsālā sukhamā." Śyāmā Śāstri did not compose kīrtanas in thousands, or in Apūrva rāgas. But he was inspired by Bhakti of Ambā; and his kīrtanas bear the impress of his Bhakti. The lecturer then rendered "Birānavara" in Kalyāñī. The bhāva of the rāga Kalyāñī is prominently brought out in the piece. He then sang a piece of Patṅam Subrahmaṇya Aiyar in Kalyāñī "Nija-dāsa." He then sang "Bhaja re re citta" of Muthuswāmi Dīkṣitar.

Then he took up the rāga Kharaharapriyā. Śrī Tyāgarāja Swāmi has composed a large number of kīrtanas in this rāga. Patṅam Subrahmaṇya Aiyar has composed one kīrtana. He sang "Korisevimpā" and "Sankalpame." Then he sang "Idi nyāyamā," of Patṅam Subrahmaṇya Aiyar in Mālavi; and explained the varying bhāvas of the several saṅgatis in the pallavi of that piece.

Then he took up Pūrṇacandrikā. He sang "Telisi Rāma cintana" and "Nāmakusumamula." He sang the piece "Ne chesina" of Patṅam Subrahmaṇya Aiyar in Pūrṇacandrikā.

Then he took up Harikāmbhoji. He sang "Canitodi" of Śrī Tyāgarāja.

Lastly he took up Begada. It is a chāyā rāga. He sang "Tānavāri" of Śrī Tyāgarāja; "Tyāgarājāya Namaste" of Dīkṣitar; and "Manasuna nera" of Patṅam Subrahmaṇya Aiyar.

Gāyakasikhāmaṇi L. Muthiah Bhagavatar thanked Vidvān Tiger Varadachariar for his inspiring lecture.

THE EIGHTH DAY

29—12—1940

THE PRESIDENT ON DIKṢITAR.

The President, Vidvān Vedanta Bhagavatar gave a discourse on the kīrtanas and style of Śrī Muthuswāmi Dīkṣitar. He began by saying that just as Tyāgarājaswāmi was an avatār of Vālmiki, so also was Dīkṣitar an avatār of Subrahmaṇya; and he worshipped the Mother-goddess, Paradevatā. He sang "Vamśavati Śivayuvati" where the Devī is described as of the form of the 22 śrutis and as of the form of Subrahmaṇya. As one who was an initiate and a Siddha in Śrī Vidyā, Dīkṣitar is to be revered as much, if not more, than a Sanyāsin. He sang

"Mānasa Guruguha"; Ānandabhairavī is stated to have affinity with the Sāmagāna; and quoted "Sāmagānaśiraḥkūṁpinīm" from Dikṣitar's song.

He characterised Dikṣitar as the composer of composers.

He took up Kalyāṇī, sang "Bhaja re re citta" and "Kama-lāmbām Bhaja re" and compared "Nidhi tsālā sukhamā" of Śrī Tyāgarāja.

He sang rāga Śaṅkarābharāṇa and the kīrtana "Sadāśivam." He sang and showed how "Chintitsunnade" and "Śankaram abhirāmi" brought out the same bhāva.

He then sang "Trilocanamohinīm" in Bhairavī. He sang Bhairavī and expounded the phases of the rāga according to the Carnatic saṁpradāya.

Pandit Subrahmanya Sastri, in thanking the President, emphasised that five great composers have contributed to the richness of South Indian Music—the trinity *and also Purandara dāsa and Kṣetrajña*. Our music would be incomplete without the compositions of all these composers. He referred to the sāhitya of Dikṣitar and grammatically explained some perplexing prayogas in the sāhitya.

Vidvān Tiger Varadachariar also thanked the President, Vidvān Vedanta Bhagavatar, for his very learned and spirited discourse.

THE NINTH DAY

30—12—1940

The proceedings were begun with the President, Vidvān Vedanta Bhagavatar, in the chair.

Srimati M. A. Saradambal then gave a discourse on "Our forgotten compositions" on the basis of her own study of the subject as a Research student of the Madras University.¹

Tamil Compositions of Nīlakaṇṭha Sivan

She then gave a recital of the Tamil kīrtanas of Nīlakaṇṭha Sivan, of whom she is a descendent, to the accompaniment of Veena.

The President thanked her on behalf of the Academy.

1. For a summary of her thesis, see Journal of the Madras University, Vol. XI, No. 2, pp. 213—260.

Rāga Lakṣaṇas—Āhiri.

Then discussion of the lakṣaṇa of the rāga Āhiri was taken up.

Vidvān T. K. Jayarama Aiyar stated that Niṣāda was low, and occurred generally in the sañcāra Ni dha pa. In Ārohaṇa the Niṣāda takes a Karpita gamaka. In Avarohaṇa there is no Karpita. The gāndhāra is higher than Sādhāraṇa Gāndhāra and lower than Antara Gāndhāra.

The President sang "Ādayaśrī" with a predominance of Sādhāraṇa Gāndhāra. He also sang two pieces of Dīkṣitar, "Śrī Kamalāmbā" and "Kusumākara." Both the Gāndhāras occurred. Kākalī Niṣāda and Catusruti Ṛṣabha also occurred.

Vidvān T. R. Venugopal Naidu sang a piece of Śyāmā Śāstri in Āhiri "Māyamma" and said that both Antara Gāndhāra and Kākalī Niṣāda occurred.

Vidvān Parupalli Ramakrishna Pantulu sang a varṇa showing a large prayoga of Sādhāraṇa Gāndhāra. He was not for Kākalī Niṣāda. Even the Gāndhāra was not Antara. It was a janya of the 8th meḷa.

Vidvān Nallūr Bharatam Narayanaswami Aiyar said that he was for Sādhāraṇa Gāndhāra and Śuddha Dhāivata. In avarohaṇa an Antara Gāndhāra prayoga occurred.

Professor P. Sambamurti was for retaining the 8th meḷa as Antara Gāndhāra did not come out distinctly.

Vidvān Piratla Sankara Sastri sang "Ādayaśrī" with a predominance of Sādhāraṇa Gāndhāra. Antara Gāndhāra occurred. The ārohaṇa was Sa ga ma pa dha ni sa.

Sri T. V. Subba Rao was strongly for placing the rāga in the 14th meḷa, as Antara Gāndhāra occurred prominently.

At this stage the conference was adjourned to the next day.

THE TENTH DAY

31—12—1940

Vidvān Vedanta Bhagavatar took the chair.

Demonstration of New Tamil Songs.

Vidvān T. R. Visvanatha Satri then gave a recital of his original compositions in Tamil, called "Murugan Madhura Kīrtanaī". Baby Yamuna rendered two Padas of the vidvān in Abhinaya, to the accompaniment of veena.

The President thanked Sri T. R. Visvanatha Sastri for his exposition of his songs and complimented Baby Yamuna on her excellent demonstration.

Āhiri.

Then discussion of rāga Āhiri was resumed.

Srimati Vidya sang "Māyamma" kīrtana of Śrī Śyāmā Śāstri. She also sang the "Vakulābharāṇa" portion from Mahā Vaidyanātha Śivan's Melakartā composition.

Dr. Srinivasaraghavan said that Āhiri was an ancient rāga and referred to in the Śilappadikāram. The rāga would be a janya of Todi. He sang "Eṭula" of Śrī Tyāgarāja with a large prayoga of Antara Gāndhāra. He sang "Tsallare."

Vidvān Tiger Varadachariar said that Āhiri took all the notes except Pratimadhyama. The pada "Mosamāye" of Kṣetrajña was sung by Miss Sitapati Aiyar.

Vidvān Tiger Varadachariar sang Āhiri with a large prayoga of Antara Gāndhāra.

The conference was of opinion that it was a janya of the 8th meḷa and that it took several foreign notes; and was a Bhāṣāṅga rāga and should be rendered with a knowledge of the chāyā.

THE LAST DAY

1—1—1941.

Vidvān Vedanta Bhagavatar occupied the chair.

The President stated that the lakṣaṇa of Āhiri having been determined they could conclude auspiciously with a determination of the lakṣaṇa of Śrī rāga. The President stated that Śrī rāga was a janya of the 22nd meḷa, and its ārohaṇa and avarohaṇa are Sa ri ma pa ni sa—Sa ni pa dha ni pa ma ri ga ri sa. Pa dha ni pa is a rare prayoga.

Vidvān Tiger Varadachariar agreed with this view and sang the rāga.

Sri C. S. Aiyar remarked that Pa dha ni pa occurred as a special prayoga only towards the close; and need not form part of the regular avarohaṇa lakṣaṇa.

Vidvān Tiger Varadachariar sang the rāga and made reference to the varṇa of Patṇam Subrahmaṇya Aiyar.

The decision of the Conference was that it was a janya of the 22nd meḷa; that its lakṣaṇa was Sa ri ma pa ni sa—Sa ni pa ma ri ga ri sa; and Pa dha ni pa is a viśeṣa prayoga.

The discussions came to a close with this.

Then *the President, Vedānta Bhagavataṛ*, delivered the concluding address. He gave a resume of the proceedings and thanked the Vidvāns for their co-operation.

Then *Vidvān Tiger Varadachariar* speaking on behalf of the Vidvāns assembled, observed that the President being a great musician and composer, brought to bear great light on the discussions; and the proceedings were conducted ably, pleasantly and without a hitch.

Prof. P. Sambamurti mentioned that in spite of indisposition, the President discharged his duties ably out of a sense of duty. He stated that he was a great composer. He suggested that during the Conference, they might allot a day each for the exposition of the Kīrtanas of the great composers—including contemporary composers.

Dr. Sankaranarayana Aiyar associated himself with the previous speaker and pleaded for a day being assigned for the demonstration of contemporary compositions.

Pandit S. Subrahmanya Sastri said that the Conference was like a yajña; that the knowledge and experience of the President was unlimited; and his voice was unique and travelled up to the Pañcama in Tāra sthāyī with ease.

Śrī Dikṣitar's song in rāga Śrī "Śrī Kamalāmbike" was then sung as Mangalam.

The Conference then came to a close.

10
கோபாலகிருஷ்ண பாரதியார் க்ருதி
ஸ்வரப்படுத்தியது—ஸ்ரீமதி கனகம்மாள் ஸீதாபதி

பல்லவி.

எங்கே தேடிப்பிடித்தாயடி மானே

இந்த வடிவோணை! (எங்கே)

அனுபல்லவி

பங்கமாக உடல் முழுதிலும்

எலும்பணி வாண்டி,

பாம்பைத் தூக்கும்

சிற்றம் பலத்தாண்டி. (எங்கே)

சரணம்—(1)

மெய்யிலெங்கும் வெண்ணீறு சூசி

வீதியிலெங்கும் வருவான் பரதேசி

தூய வேணி தனிலே யொரு வேசி

சுமக்கும் தலைவனே என்று பேசி (எங்கே)

* * * *

சரணம்—(2)

பாலகிருஷ்ணனைக் கேட்டு நி தானம்

பண்ணவேணும் அவன் காலொரு ஊனம்

ஆலகால விஷமே அதி பாணம்

அடுத்துச்சொல் லக்கூடாதபி மானம் (எங்கே)

24

இராகம்—தேவகாந்தாரி.

29-ம் மேளத்தில் ஜன்பம்.

தாளம்—ஆதி.

64 அக்ஷரகாலம்.

சூரோற்றணம்—ஸரிமபதஸர.
அவரோற்றணம்—ஸரிதபமகரிஸ.

ப.—(1)

;; தாரீஸா;—;—ஸா, திதா; பா;—;—தா
;; எங்கே ;—;—தே டி;—;—டி
;; தாரீஸா;—;—ஸரிஸரி; விஸதரபா;—;—தர
;; எங்கே ;—;—தே டி;—;—டி
;; திஸரி ஸரி—ஸஸதர; ; ; ரீ; ; மர, க
இ.....க் த.....; ; வ; டி; வேர
;; பா ததி—பதரப பா;—;—நஸ ஸா—
ஸரிதரீ; ஸா;

(2)

அ.

;; பங்க — மா க, உடல் முழுதும்
;; தாதரி—ஸா; ; ; திஸரி—ஸரிதா—தரிபா; தா
;; பாசம் பை ; ; ; த்தா.....க்தும்—கி

ஆ.

;; பாதரி—பா;—;—மரகாரி; ரிமரகரி;
;; மெய்யிடுவம் ; ; ; ன்றும்; வெண்;
;; ரிமிமர; கரி; ஸாரிக—ஸரிஸ;—ஸந்தரிஸ
;; ஸீ தி சிலை; ன்றும்.....வகுனா

மபதப—மா; கரி; மபதர ||
மா — ; னே..... ||
பதரித—மபதப—மா, கரி; ||
மா — — னே; ||
ஸரிஸ — ஸா;—;—; ||
..... ||
நிஸரிஸ—நிஸதா—தர; தரிபா
வா.....ண் ; ம
பதரித—மபதப—ரிமிமர—கரி;
த்தர.....ண் ம.....
(எங்கே)
பதரித—மபதப மா கரி;
க்.....கி ; ||
ரி மா பா;—;—; ||
தே...கி.....

பா; பா; ; ; பா பா;
டி; த்தர; ; ; யடி;
பா; பா; ; ; பா பா மா
டி; த்தர; ; ; யடி
ரி;—;—; ; ஸாரிக
நீ.....
; ; தர தரி—ஸா ஸா;
; ; எலும் பணி
பா;—;—;—; ;
ந்றம் பல
; ; ரிஸா—ரி மா பா;
; ; னீ.....கு
ரி;—;—; ; மா கா
ன்.....ப, ர

துப வேணிதனிலே பெரகு வெதி
சமக்கும் தலைவனே என்ற பேதி—அனுபவலகையிப்பெரல் பாடவும்.
இரண்டாவது சரணத்தை முத்தல் சரணத்தைப்போல் பாடவும்.

KARNĀṬAKA COMPOSERS¹

BY SRI T. V. SUBBA RAO, B.A., B.L.



Indian Music has not evolved a more beautiful, simple and elastic type of composition than the Kīrtana. It unifies in the highest degree the three fundamentals of Sangīta, Bhāva, Rāga and Tāla. It is the finest synthesis of Poetry, Melody and Rhythm. It is the medium for expressing the highest aspirations of man. It is the richest tribute that spirituality and aesthetics can lay at the lotus feet of the Lord of the Universe. In its present form it is very much the contribution of the composers of Karnāṭaka, known as Dāsakūṭa. In the main it consists of a Paḷavi with or without Anupallavi and caraṇas one or more in number. It may be in any rāga and generally in one of the well-known tālas. The tāla āvartanas of the caraṇa are twice or four times those of the pallavi. The anupallavi has the same or twice the number of tāla āvartanas of the pallavi. The pallavi has prāsa correspondence with anupallavi only. Each caraṇa has prāsa correspondence between the pādas of it. The prevailing emotion in it is that of Bhakti the largest components of which are Śṛṅgāra and Śānta. There may, of course, be subordinate rasas. The theme is usually in praise of the Lord directly or indirectly by referring to His great Bhaktas who obtained His grace or it may be a prayer or invocation to a deity. These elements of the Kīrtana are mentioned here to point out the compositions of the Karnāṭaka composers, some of which are nearly a thousand years old, contain all of them.

In its rudiments, however, it is most ancient and may without hesitation be attributed to the greatest musician-sage, Nārada, that indefatigable exponent of Bhakti and Sangīta. Whoever praised the Lord in words set to music or rāga and tāla sang the kīrtana. Prahlāda, Sanaka, Sanatkumāra and Hanūmān were great kīrtana composers and singers. In spirit as distinct from form, it is as old as humanity itself and universal in its sphere of influence. When man, whatever his religion or race

1. Being the Readership Lectures delivered during 1940 under the auspices of the Madras University.

or stage of civilisation felt the power of the Great Unseen and exclaimed in words as near as possible to the Expression "Lord be praised," or "God is great", he was reflecting the spirit of the kīrtana. It is, however, in India that it developed as a definite musical form of concrete melody. As the easiest and the best means of worshipping God it attained immense popularity. It has been tending to displace the ceremonial side of religion. The formalists who still cling to rituals as essentials denounce the bhakti-singers as dissenters and heretics. Nevertheless the musician-saint has prevailed and his influence is spreading. There have been great Vāggeyakāras and Kīrtana composers like Jayadeva, Tulasi Dās, Kabir Dās, Sūrdās, Haridās, Tukārām, Caitanya, Samārtha Rāmdās and Bhadrācala Rāmdās. It was, however, Tyāgarāja who perfected the kīrtana as the most artistic form not only of emotional exuberance, but of the finest musical expression with potentialities for infinite expansion. Yet when all has been said, the highest praise for having crystallised, refined and popularised the kīrtana as the most effective means of conveying the grandest teachings of the Vedas and Upaniṣads with all the charm of exquisite melody and rhythm must belong to the glorious and selfless band of Dāsa Kūṭa singers, the greatest of whom is Purandaradāsa, the father of the Carnatic system of music. The service they have done to the cause of Indian Music is inestimable. Some of them were Ācāryas, great teachers of Vedānta and Bhaktimārga. We are for the present interested in them primarily as composers and only incidentally with their teachings. The lives of the more important of them will be treated from an historical point of view.

ACALANANDADASA

The first of these Karnāṭaka composers in so far as authentic tradition and record are available, is Śrī Acalānandadāsa. He belonged to the 9th century A. D. It is probable his ancestors were also dāsas and composers, but he is the best known of them. He was a Karnāṭaka Brahmin who lived in the district of Bangalore and it seems his descendants are, to this day, living in Thumkur in Mysore State. His name before he took the Āśrama was Narasimhadāsa. He was a devout worshipper of Śrī Narasimha whose vighraha was always carried in a palanquin while he himself walked on foot on his pilgrimages. It is said that the palanquin was carried by persons of semi-divine origin

who were invisible to the human eye. The planquin accompanying him without apparent bearers used to inspire awe and respect wherever he went. He visited Pandharpur, stayed there for some time and worshipped Purandara Viṭṭhala. It is believed one day Lord Viṭṭhala appeared before him and blessed him. That to him was eternal unchanging bliss and he was from that time known as Acalānandadāsa. He dedicated his compositions to Śrī Viṭṭhala with the mudrā of Acalānanda Viṭṭhala. He himself records the event of God-vision as having taken place at noon on Caitra Suddha Daśami in the year Vilambi of Śālivāhana era 801 or 879 A. D. He went to Nepal where he is said to have brought back to life the prince who had been bitten by a venomous snake. When he was offered gold and precious stones by the king he declined to accept them and contented himself with taking twelve sāligrāms of twelve sacred places. He then established his mutts in six centres of India with six of his Sāligrāms and returned to his native home in Karnāṭaka with the other Sāligrāms.

The chief of the Raṣṭrakūṭa dynasty who was then ruling Karnāṭaka became his disciple and granted twelve villages and agrahāras for the support of 96 families who were his dependants and followers and other twelve villages for the maintenance of himself and the conduct of worship of his deities Narasimha, Viṭṭhala and the six sāligrāms he had brought with him from the north. Of his descendants these are well-known; Muddu Viṭṭhala, Gopīnātha, Haridāsā, Timmadāsa and Pāṇḍuraṅga. Though all these saints were smārtas they followed the Vaiṣṇava sampradāya. Even to this day there are followers of Acalānandadāsa who maintain the tradition and worship according to usages centuries old, laid down by the founder. Their mutt is still the repository of rare and valuable works. During pūjā it is customary to sing devaṅgams of Acalānanda as well as those of others.

Vijayadāsa, one of the renowned composers of the 18th century in one of his classic sūlādis gives a fairly long list of composers and Haridāsas who flourished before Purandaradāsa. He mentions Acalānandadāsa and several Ādya or Ārādhyā dāsas, many of whom were śaivites or līngāyats at first, but later took to Vaiṣṇava sampradāya. After the time of Śrī Madhvācārya they became regular followers of his siddhānta. It is recorded that on one occasion at that period, a group of

sixty śaivites went on a pilgrimage and on their way they halted at Pandharpur. They did not however care to enter the temple of Viṭṭhala. While they were bathing in a tank near by they found themselves suddenly transported to the sanctuary of Viṭṭhala's temple. They who had not so much as uttered the name of Viṣṇu marvelled at the change and began to sing His praise. They are said to have composed many Kīrtanas the most familiar of which is "Enu madide manabhānga jaya Panduranga." It must be noted that most people of those times and for centuries afterwards were smārtas. When however any of them took to Harikīrtan they adopted the Bhāgavata sampradāya. When Madhvācārya preached his doctrines these Bhāgavatas became his adherents. In the compositions of Śrī Acalānanda there is always the mudrā of Acalānanda Viṭṭhala.

NARAHARI TIRTHA

The next composer of note we come across is Śrī Narasimha Tīrtha who later became the third occupant of the Pīṭha of Śrī Madhvācārya. He lived in the 13th century and his life is very interesting. In his pūrva āśrama he was a smārta and was known as Svāmi Śāstrī. He was adviser to the Gajapati Kings of Orissa. He was a great scholar of Sanskrit and knew several Indian languages. Śrī Madhvācārya on his return from Badari halted in the capital of Orissa. Svāmi Śāstrī was so greatly impressed with the learning, simplicity and spirituality of the Ācārya that he easily became the latter's disciple, and even desired to leave the State in order to be in the company of his new guru. But the Ācārya who was eager to obtain the Mūla Sitā Rāma vighraha from the King of Orissa advised him to remain with the Gajapatis till he succeeded in acquiring the idols. Thereupon he continued in Orissa, when an event of great importance to the State occurred. The then King of Orissa died leaving his wife enceinte. There was a dispute among the cousins of the late King as to who should succeed. It was finally decided that he round whose neck the state elephant put the garland should govern the kingdom. To the surprise of all, the elephant avoiding those in front of it, sought in a remote corner the adviser Svāmi Śāstrī and elected him. All, however, acquiesced in the wisdom of Providential choice, for Svāmi Śāstrī was well known for his learning, ability and character. A few months later the queen was delivered of a son and heir to the throne. When the Prince came of age

Svāmi Śāstrī, whose only thought all along had been to join his guru, entrusted the administration to the prince and sought permission to go to Udipi where the Svāmi was. Declining all the proffered gifts he accepted only the vigrahas of Sītā Rama as the only fee for all his services.

It was just then that Śrī Madhvācārya was contemplating retirement and was proposing to install Śrī Padmanābha Tīrtha in his place. He was only waiting to possess the vigrahas of Sītārāma from Orissa. At that opportune moment Svāmi Śāstrī arrived in Udipi with the idols. The Ācārya received them with boundless joy, performed pūjās to them for eighty days consecutively and entrusting them to his chosen successor Padmanābha Tīrtha went away to Badarikāśrama. In due time Svāmi Śāstrī succeeded to the Pīṭha as Śrī Narahari Tīrtha.

It is indeed he who can truly be said to be the precursor of Purandaradās. It was his most ardent wish to convey the truths of religion in the form of simple kīrtanas set to appealing music and thereby spread the principles of Bhakti broadcast among the masses, a task which Purandaradās carried to perfection in a later century. Of the Padas or Kīrtanas of Śrī Narasimha Tīrtha, one in Ānandabhairavī beginning with "Entu marulade" and another in Śrī rāga beginning with "Hariye idu sariye" are well known. It is remarkable that the division of a kīrtana into Pallavi, Anupallavi and Carāṇa was common even during the time of Śrī Narahari Tīrtha. The piece in Ānandabhairavī has pallavi, anupallavi and seven carāṇas. The pallavi is "Entu marulade na nentu marulade". The anupallavi is "Entu marulade bhavadolu balide santata pure Raghukulatilaka." The first carāṇa is "Matinalli haridāsātana, nitiyalli prabudāsātana, pritiḍhanadi visayadalli Nirbhiti daiva gurudroha dalli." You will find the prāsa correspondence between the pallavi and anupallavi. Similarly the padas of the carāṇa have prāsa correspondence. The thoughts contained in the song are similar to those found in the kīrtanas of Tyāgarāja like "Teliya lera Rāma" in Dhenukā and "Etula brōtuvo" in Cakravāka. In fact if the extremely simple Kannada words are literally translated into Telugu, these devanāmās will easily be believed to be the compositions of Śrī Tyāgarāja. The ideas, diction, rhythm and telling similes have an extraordinary resemblance to those of the saintly bard.

of Tiruvayār. Though the language employed is in the form of prose, yet in beauty of style and richness of imagery it has high poetic merit. His kīrtanas bear the mudrā of "narahari".

ŚRIPADARAJA

None before the advent of Purandaradāsa did greater service for the cause of Bhakti and Saṅgīta and particularly in the development of the kīrtana than Śrīpādarāja. The story of his rise to greatness is as interesting as it is romantic. His father was Seṣagiri Ācār and mother Giramma. They lived in Abbur in Chennapatna taluk of Mysore province. His pūrvāśrama name was Lakṣmīnārāyaṇa. He tended his father's cattle. He acquired the rudiments of learning from his father. He was, however, too poor to pursue higher learning and was obliged to remain at home to help his father. Even when yet a child his personality was masterful. All the shepherd boys with whom his early lot was cast regarded him as their leader never to be disobeyed.

One day late in the afternoon as he was in company with other boys, gathering up his cattle to return home, an event happened which changed the entire course of his life. Svāmi Suvarṇa Varṇa Tīrtha in his palanquin was passing near the field where the boys were. He called out to them to come near. The shepherd boys fled in fear. Lakṣmīnārāyaṇa, however, approached the Svāmī who asked him how far the village of Abbur was from where they were. He answered smiling that the Svāmiji had only to note where the sun was and also where he and the cattle stood and the answer would suggest itself. The yati marvelled at the extraordinary shrewdness of the boy and made enquiries about his parentage and residence resolving in mind to adopt him to the mutt.

When Lakṣmīnārāyaṇa returned home he told his parents of the incident who, oblivious of the exceptionally favourable impression he had created in the mind of the Svāmī, feared that the reply of the lad which they conceived to be insolent would have provoked the saṁnyāsīn. It was, therefore, with a beating heart they repaired to the mutt with their son when they were sent for. They were over-joyed, however, when they found the Svāmiji delighted with him and expressed a desire to make him the principal chela who was next to succeed to the pīṭha and that his parents too might join the band of śiṣyas of

the mutt. The parents willingly handed him over to the Svāmi and joined the company of disciples.

The young boy under the tutelage of the Svāmi became one of the most famous scholars of Sanskrit and Vedānta. In due time he was installed in the Pīṭha. His learning, faith and devotion shone to the great wonder of all around. His travels with Vibhudendra Svāmi not only brought him greater renown, but as time went on, the headship also of other important mutts like Mulubagal.

Once a Svāmi by name Raghunātha Tīrtha wished to test the scholarship of the young Svāmi and selected a particularly difficult passage in the famous work of Madhvācārya, "Sudhā" for exposition. The commentary of Lakṣmīnārāyaṇasvāmi was so brilliant that the entire crowd of listeners burst into a chorus of unrestrained admiration. The Svāmi showered compliments and blessings on him. The young scholar in utter modesty protested against the flattering language used by the Svāmi whom he termed Srīpāda." The Svāmi at once observed that the young Svāmi could indeed be termed Srīpādarāja." It was from that moment that Lakṣmīnārāyaṇa Svāmi came to be known to the world as Srīpādarāja."

His assumption of spiritual jurisdiction over large classes of disciples was marked by a genuine desire to bring home to the common people the highest truths of religion. At that time Maṭhādhipatis and Pandits disdained the study and cultivation of any but the language of the Gods. They did not care for the language of the masses. They could not in any sense be regarded as spiritual or cultural leaders of the people. It was not their unwillingness to share their knowledge with others that was responsible for this attitude, for they were ready to teach Sanskrit to any person who was willing and competent to sit at their feet; but their utter disregard of prakṛt dialects. And even as regards Sanskrit itself their outlook was narrow. They valued it less as a means to knowledge than as an end in itself. Study of Grammar was considered most fashionable among pandits. Perhaps it is to this class of people that Srī Sāṅkara administered his famous rebuke that when the end draws near it is not the participle that saves them. It can then be easily imagined how great the obstacle should have been for any person however eminent, who laboured to popularise works and compositions in the spoken languages of the common people.

It is to this hard and most difficult task that Śrīpādarāja set his hands. None of less eminence in spirituality or scholarship could possibly have accomplished it. Śrīpādarāja with his exceptional insight found at once that if even the unlettered masses had to be benefited it is compositions more than literary works that would serve the people. In Kannada, therefore, he composed kīrtanas in the most simple style and enshrined in them the best part of Hindu dharma and religion. He got others to compose likewise. What is more, he went further and ordered that at the time of worship in the mutt every day a number of these devarnāmas should be sung. What moral courage, strength of purpose and force of personality were required to carry out this innovation can easily be fancied when it is known that at the time of pūjā in the mutts all speech must only be in Sanskrit and that the use of any other language was considered a sacrilege. It will be no exaggeration to say that the experiment, simple as it seems to us to-day, could not in those days have been introduced by any who had not the irresistible influence, profound learning and masterful mind that Śrīpādarāja possessed. Needless to say that this step released at once the immense potentialities for good within it. The plain and simple worshipper now took an interest in pūjā. The mystification of complex rituals no longer oppressed him. He was content to await the moment when the kīrtanas were sung whose meaning he understood and whose music he drank in with delight. In time he learnt the pieces himself and then for ever they were his solace and hope. The kīrtana thus performed the miracle. What the pomp and ceremony of elaborate ritual could not accomplish, the simple music and the simpler words of the kīrtana did. Here was the most effective instrument for the spiritual, cultural and social advance of the people. Popularised under the ægis of the greatest religious head of the times, the kīrtana as the finest type of composition was broadcast throughout the land and its future in music and in religion was assured for ever. Contemporary and successive mathadhīpatis vied with one another to encourage the composition and singing of kīrtanas which became a regular and unalterable feature of worship. The group of Dāsa kūta singers came to possess an honoured place in the mutts. It was most impressive to hear them sing to the accompaniment of the tambura and cymbals. The tran-

sition from the loud and clamorous gongs and bells to the soft and sweet tones of choral singers was a welcome relief. Indeed, the kīrtana came, it sang, it conquered. It has maintained itself for ever. Its kingdom, even as the Kingdom of God, will prosper with ever increasing glory.

Thus it will be seen that the supreme credit, not indeed of having invented it, for that distinction must really belong to Prahlāda and his predecessors, but of having given it the impetus of higher status by making it an integral part of the daily routine of worship, undoubtedly belongs to Śrīpādarāja. Those interested in music cannot but cherish his memory. His achievement is all the greater for he conquered the most violent prejudice and introduced Kannada as the language of the compositions. Śrīpādarāja was the greatest Sanskritist of his age. If he had cared only for pride and prestige and the plaudits of his fellow pandits, he too would have neglected the tongue of the people. His love for the masses and burning desire to serve them made him overcome his strong predilection for Sanskrit. He had not the least difficulty in understanding that it was easier for the leaders of thought to appeal to the populace through the medium of Kannada than to get the latter to learn Sanskrit. How far-sighted he was will be evident when it is remembered that even to this day the educational authorities have not succeeded in adopting the Indian languages as the media of instruction. It is said of Milton, the greatest of English poets, that when, after a strenuous life of political struggle and tumult, he settled down to write or rather dictate his great epic poem he seriously debated within himself whether he should adopt Latin or English for his work. If he had chosen Latin the world of classical learning would have admired and idolised him. But his love for his own countrymen was so deep and the desire to enlighten them so strong that he preferred the less pompous English and produced the grandest epic of the modern age and laid the English knowing world under the deepest debt of gratitude. Imagine how much poorer the literature of England would have been without the incomparable "Paradise Lost", the grandest creation of the human intellect after the Rāmāyaṇa and the Iliad! Imbued with a similar spirit, Tyāgarāja, scholar as he was in Sanskrit, chose Telugu for his compositions to benefit the masses. The example of Śyāma Śāstrī is even more remarkable. He at

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first composed only in Sanskrit. Then finding his songs would have greater appeal if he wrote in the spoken languages, he deliberately adopted Telugu. He went even further and composed Telugu s̄ahityas for his Sanskrit compositions. This circumstance accounts for the existence of "Hemātri sute" and "Birāna vara" in Sanskrit and Telugu respectively in the same varṇa-metṭu. If I do not mention the illustrious example of Śrī Purandaradās in this connection, it is only for the reason that I propose to describe his services to the cause of music at some length later. It must, therefore, be said to the eternal glory of Śrīpādarāja that this heroic act inspired by the courage of strong conviction, of having sanctified the kīrtana, gave it a power and beauty that have invested it with an ever growing popularity with the result that most other types of composition have been displaced.

Śrīpādarāja was himself a composer of songs of high order. His "Bhṛmaragīta," "Veṇugīta" and "Gopīgīta" are the best known. He caused the songs in them to be sung at pūja time. The diction he employed was very simple, easy and flowing and the language was, of course, unsophisticated Kannada free from all traces of pedantry. In the evening, during the time of maṅgala hāraṭi, there was again the impressive service of Bhāgavatara standing in front of the deity and singing devaṛnāmas. It is said that on many such occasions Śrīpādarāja would go into ecstasy and compose or rather pour out songs to the infinite wonder of the disciples and worshippers present. Thus the practice of singing kīrtanas during pūjā became a common feature not only in mutts but in homes also.

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In the third quarter of the 15th century Śāḷuva Narasimha was the ruler of Candragiri. He had subdued many a Muslim chief and extended his power and dominions. He was in name a vassal of the kings of Vijayanagar, but in practice he never did anything to acknowledge the overlordship of Vijayanagar. There was, therefore, constant friction between them, resulting in many acts of vindictive crime and homicide on each hand. Śāḷuva Narasimha, though he believed he was justified in his acts, felt remorse for "Brahmahatyā" and desired to perform expiatory acts to be freed from sin. He requested Śrīpādarāja to come to his palace, and by sacrifice, gifts and worship conducted under the ægis of the Svāmī, he felt himself liberated from the evil consequences of his sinful deeds. He did not, however,

stop there. He was so struck by the learning, character and the radiant spirituality of the *saṁnyāsīn* that he was resolved to have his throne sanctified by the accession of the *Svāmī* to it. He put the saint in his place, performed the *kanakābhīṣeka*, set the *kirīṭa* and paid homage. That these were actual facts are testified to by *Srī Vyāsarāya* in one of the *Kīrtanas* and in the *Srīpādarājāṣṭaka*.

Srīpādarāja then started ostensibly on a pilgrimage to the sacred places in the north, but really to bring home to the people the message of *Bhakti*, of love and music, in other words, of the *Kīrtana*. When he visited Benares a large assembly of *pandits* gathered to hear him. When he expounded the merits of *Kīrtana* as the best means of attaining eternal bliss, there were smiles, suppressed laughter and sneers of contempt. It was some time before the *Svāmī* could know that the circulating whispers were derisive of his teachings which, not merely did not display but set at naught learning and scholarship. Some of the haughty *pandits* even went to the length of remarking that a person who lacked learning became a *kavi*; he who had no *kavitvā* became a *Purāṇabhāṭṭa*; he who could not expound the *Purāṇas* turned into a cultivator of the soil and lastly he who could not even cultivate, turned *Bhāgavata*. Insult could not go further. The *Svāmī* resolved to teach the insolent *pandits* a lesson they should never forget, offered to discuss with them any question they should choose. The *pandits* with the contempt they generally had for the Southerner and in view of the fact that he expounded the *Bhaktimārga* which they set down to his ignorance and absence of scholarship, accepted the challenge. The *Raja* of Benares was requested to be the umpire and his graceful conduct in presiding averted unseemly situations, for, as the debate went on, the *pandits* contemplated physical reinforcements to their arguments. It was made a condition before the debate opened that the defeated party should forego their or his *āśrama*. Then the most difficult passages of *Vedānta* were chosen. The *Svāmī* not only routed the *pandits* in argument but displayed such wealth of learning that even the proud *pandits* of Benares hid their heads in shame. The *Raja* of Benares unhesitatingly declared the *Svāmī* victor in the combat of learning and all the *pandits* who opposed him gave up their *grhasthāśrama* and became *saṁnyāsīns*. Then all over the north, *Srīpādarāja* acquired

adherents to his Kīrtana paddhati. It was then that it was definitely understood by all that the Kīrtana was adopted not as a poor substitute for learning and Jñanamārga, but as a better and easier way to social elevation and spiritual progress. It became the common heritage of the rustic swain and the learned sage.

Śrīpādarāja is credited with having performed numerous miracles, the most notable among them being his causing the waters of the Ganges to rise up in Narasiṃha Tīrtha near his Āśrama at the request of and for the benefit of those unfortunate disciples of his who could not accompany him on his pilgrimage. However great his acts might have been in the phenomenal world, yet the greatest miracle he performed was to exalt and popularise the Kīrtana as a thing of infinite beauty, power and spirituality, by pursuing which alone in preference to all other paths, man was certain of the fulfilment of the great destiny that was in store for him. It is difficult to avoid recalling in this connection the parallel thoughts voiced by Tyāgarāja in his song "Saṅgītajñanam, bhaktivinā, sam-margamu galade," in Dhanyasi raga. Another miracle of Śrīpādarāja was to substitute Kannada for Sanskrit in the songs of worship, thus making the Kīrtana an integral part of pūjā. Yet another achievement was to employ the common colloquial diction in the songs in preference to the scholarly style of the pandits. If the unlettered were to understand, enjoy and sing the compositions there was no object in adopting any but the tongue as spoken by the people. Identical considerations influenced all the great composers who wrote in the Indian languages, like Purandaradās, Thyāgarāja and others. Śrīpādarāja composed the whole of the Daśama Skandha of the Bhāgavata into Kīrtanas. The best known single piece of Śrīpādarāja, however, is the one in Madhyamāvati rāga and cāpu tāḷa. It begins with the words "Durita gajapañcānana". It has a pallavi and nine caraṇas. During worship it is sung as the last song just before the maṅgala. The Kīrtana contains many beautiful ideas simple and appealing like, "If the born child should turn foolish would the parents cast it on the ground without putting it to their bosom?" His songs bear the mudrā 'Ranga Viṭṭhala'. His Bhramara Gīta was composed in Mukhāri rāga and Aṭa tāḷa. The pallavi is "Bhrīṅga Ninnatidane". It has nine elaborate caraṇas. Śrīpādarāja's name stands very high among the composers of the Karnāṭaka.

Srī Vijayadas has composed a suladi on Śrīpādarāja. Madhwapatti dasa, the youngest son of Purandaradas, in one of the Ugābhogas mentions Śrīpādarāja as the avatar of Dhruva. Kirtana composers and singers mention Śrīpādarāja first and then Vyāsarāya, Purandaradas and Vijayaraya before composing or beginning bhajana. Such was the greatness of Śrīpādarāja.

VYASARAYA.

The next great composer for our study is the renowned Vyāsarāya. He was born on Sunday, seventh day in the bright fortnight of Adhika Vaiśākha of the Prabhava year corresponding to 22nd April, 1447 A.D. The facts of his life are gathered from an authentic account given by an eminent contemporary scholar of the name Somanātha Kavi.

In a place called Bannur lived Ballana Sumati of Kāśyapa Vainśa. His wife was Lakshmīdevī of great beauty and high character. As they had no children, with the consent of his wife he married another Akkamāmbā. Even by the junior wife he had no child. All of them were Vyāsamāntra upāsakas. One night Lakshmīdevī had a dream that her wish would be fulfilled. Then she had a vision of their guru Brahmanya Tīrtha who blessed her. Next day she told her husband about the dream and he was overjoyed. Shortly after, their guru Brahmanya Tīrtha actually arrived at their village. They needed little proof that their dream would come true. They received the Svāmī in their house and performed pūjā to him. Ballana related the dream to the Svāmī who caused appropriate homas to be performed. Then the prasāda was distributed to them with blessings. The Svāmī, however, demanded that the youngest child of theirs should be handed over to him. They bowed in obedience. Then in due course were born to them a son, a daughter and again a son. As the last was to be handed over to the Svāmī he was named Yatirāja. It is believed he was born to Lakshmīdevī. His remarkable beauty, even at that early age, his character and intelligence attracted attention. When he was sixteen years of age his scholarship in all the Sāstras and literature was perfect. Brahmanya Tīrtha knowing it was the proper time, sent for the youth. Ballana remembering his promise at once set off with his boy in company with his wives to the presence of the Svāmī and presented his son. The Svāmī admired the learning and character of the

youth and the rectitude of the parents who kept their promise despite the love and attachment they had for so extraordinary a child. The Svāmī took him specially under his care and taught him further the highest secrets of the science of Vedānta. The reaction in the young mind was strange. Yatirāja began to feel discouraged in regard to the vastness of the responsibilities he was to assume and wandered far away from the mutt into the forest. Feeling tired he fell asleep. To his mind presented itself the blessed vision of the Lord who whispered words of faith and courage into his ears. When he awoke, he slowly recovered from the effects of the vision and returned to the mutt. But still the ecstatic state had not altogether passed. The Svāmī who understood the condition of the young man left him quiet for a time. Then the Svāmī initiated him in his new Saṁnyāsa Āśrama and named him Vyāsa Tīrtha.

The young sanyāsin was initiated into the secrets of Mahāmantra and Tapas. He became an Aparokṣa Jñānī. On the passing away of Brahmanya Tīrtha, he came to the pīṭha as the head of the mutt. With the object of making an extensive tour of northern India he started on a long pilgrimage. Possessed of natural talent, wide learning, intense spirituality, extraordinary personality and authoritative headship of a great mutt, he travelled spreading his fame and his teachings wherever he went. In Mithilā he came across Pakṣadharamiśra, a renowned scholar of Tarka and was invited for a debate. The northern pandit having had the advantage of the study of a work called "Cintāmani" had defeated many a Tārkika from the South. But as Vyāsarāya had already an acquaintance with the work, he had no difficulty in meeting his opponent on his own ground and displaying greater skill and ability. In Vedānta, he showed marked superiority. Pakṣadhara was forced to own that Vyāsarāya had studied all that he had studied and many more sciences he had not studied at all and was deservedly the victor in the debate. In all the places Vyāsarāya visited, he spread the Bhaktimārga-Vedānta and gathered many śiṣyas to his teaching. In Bengal in particular his doctrines were familiar, for Caitanya derived his inspiration from one of the successors in the pīṭha of Madhvācārya, Jayadhvaja, and Vaiṣṇavism there received new life from the quickening impulse of the teachings of Vyāsarāya.

When the triumphant tour of the northern provinces was finished, Vyāsarāya turned South and visited Kāñcī where he was received with honours due to his position and learning. At that time Kāñcī was a great centre of learning and Vyāsarāya held discussions with the pandits and rewarded scholarship. Those who came to the mutt ambitious of victory were easily humbled. It was a great sight for scholars to watch these learned discussions only however to find the haughty pandits thoroughly routed by the disciples of Vyāsarāya who intervened only when it was necessary to avoid ugly scenes. The fame of the Svāmī, his character, his munificence and his unfathomable learning came to be admired almost everywhere. But few discontented people who could not bear the triumph of the Svāmī conspired to poison him. They arranged with the cook of the Svāmī that the food to be served to him should be poisoned. The mean-spirited servant under the temptation of gold introduced poison into the food secretly. But when the moment came to serve it, he withdrew and declined to serve. He confessed his crime and begged for forgiveness. The Svāmī without the least agitation asked if the food had been offered to the deity in the poisoned state, and upon having the answer in the affirmative insisted upon eating it as it had been offered to the Lord. All the śiṣyas protested, but the Svāmī ate it and to the astonishment of all did not feel the effects in the slightest degree. He further ordered that neither the cook nor the instigators and abettors of the crime should be punished. This episode only enhanced the reputation of the Svāmī for magnanimity and forgiveness. From Kāñcī he went to Mulubagal to meet Śrīpādarāja and live with him for some time. The conjunction of these two Suns of learning and spirituality were better imagined than described. It was productive of the highest benefits to both. Śrīpādarāja being senior imparted to Vyāsarāya all the secrets he had mastered during his long career and Vyāsarāya showed to the world that there was no man too great to sit at the feet of his senior and learn. It is difficult to say whether the younger worshipped the elder more ardently or the latter loved and admired the junior with greater devotion.

The hostility that existed between Śāluva Narasiṃha of Chandragiri and Virūpākṣa, King of Vijianagar, has already been alluded to. The latter became very unpopular in joining the Arcakas of Tirupati and encouraging them to commit acts of

sacrilege. Śāḷuva Narasimha destroyed the impious priests and to expiate the sin, it will be remembered, had homas performed and even got his throne sanctified by getting Śrīpādarāja to grace it. Later he made war on Virūpākṣa and subdued him. Narasimha professed to rule even the territories belonging to Vijianagar from his own capital of Candragiri. But more than ever he felt the need of strong spiritual personality to live with him in his palace. He sought the presence of Śrīpādarāja from his mutt in Mulubagal. The elderly sage regretted his inability on account of his advanced age to comply with the request of Narasimha, but persuaded Vyāsarāya to go. Vyāsarāya was, indeed, very unwilling to leave the presence of his revered guru, but regarding the advice as command set out for Candragiri. Narasimha who had heard of the great learning and piety of Vyāsarāya was happy beyond measure to receive so holy a person. It is said that on the way the Svāmī by the force of his Tapas was able to revive a young boy who had been bitten by a deadly snake. When the saint arrived he was taken into the palace by Śāḷuva Narasimha who gave a splendid reception. The daily worship, the discourses, the singing of kīrtanas gave a new charm to the life of the city and Narasimha counted himself the happiest of men under the guidance and protection of the holiest person of the times.

The Rājaguru Vyāsarāya was not only the spiritual preceptor of Narasimha Bhūpāla, but also an eminent adviser of state. Since the destruction of the families of arcakas of Tirupati, the worship of the Devasthāna suffered. Narasimha with a view to set right the temple affairs sought the advice of the Svāmī. Quite contrary to the expectation of the chieftain, Vyāsarāya advised the restoration of the arcakas to their customary rights. Narasimha pleaded that none of the family of the arcakas survived the general destruction for receiving back the mirās. The saint, however, observed that a certain woman of the family had recently been delivered of a son and the infant should be recognised as the rightful heir to the hereditary privileges. The prince protested that the proposition was unacceptable as the child was not capable of conducting the worship. Vyāsarāya at once intervened by saying that he himself would personally supervise the conduct of the worship until the boy came of age and forthwith appointed a deputy to

manage the temple affairs on the spot. Narasimha had too much regard for the Svāmi to disregard the advice and therefore readily yielded. Thus for twelve years from 1486 to 1498 Vyāsarāya had the direct charge and management of the temple of Tirupati, its worship and all its affairs. He effected many improvements in the daily and periodical routine and made the service most impressive. From Candragiri he would himself go to the hills every Thursday for offering and personally overseeing worship on Friday and Saturday and descend again on Sunday. It is recorded that he considered the hills so sacred that he not only discarded the palanquin, but did not even use his feet, and humbly crawled on his knees and hands. Here was true faith and devotion! In time, he himself initiated the young arcaka in all the temple rituals and taught him the mantras and equipped him for his tasks, and finally with the approval of Narasimha Bhūpāla entrusted the temple and its management to him. In memory of Śrī Vyāsarāya's distinguished services to the temple it is custom even now for the Devasthāna to receive the head of the Vyāsarāya mutt with temple honours and to offer the key to him in token of recognition that the management of the temple was a gift to the arcakas from Vyāsarāya.

As it was never the custom of Narasimha Bhupāla to travel without Vyāsarāya, it need hardly be said that when the ruler was invited to settle a bitter dispute between the temple authorities of Śrīraṅga and Jambukeśvara, the Rājaguru was in his company. The quarrel related to the exact limits within which each temple should have the right to carry idols in procession. The uncompromising attitude of the temple dignitaries made it impossible for Narasimha Bhūpāla to effect a peaceful settlement. Vyāsarāya was requested to intervene. He agreed to give his award only if the parties signified their absolute willingness to abide by it. Upon their consenting he declared that the jurisdiction of each should be up to the limit to which they could extend their run from their respective Dhvajastambha with their breath held up. In the hesitation displayed by each side Vyāsarāya discovered a nervousness in the selection of the champion who could hold breath longest and therefore offered to run for them. Both the parties accepted, but the votaries of Jambukeśvara requested that the run should begin from Ranga dhvajastambha. The other side consented. All the people

lined the great road-way. Vyāsarāya who was a prince of yogis ran a mile and stopped and marked the jurisdiction. The result was, of course, more favourable to Śrīraṅga temple. The Janibukeśvara people courted it and accepted it without hesitation. There was universal admiration for Vyāsarāya's tact and endurance. Needless to say he was received with royal honours in the Śrīraṅga temple. He worshipped Rāṅganātha and composed a famous kīrtana in Ārabhi rāga, in Jhāmya tāla beginning with the words, "Seridano, Seridano, Jagadisa, Janma narakada bhayavu innu Enagilla, innu Enagilla." This is the pallavi and it has three caranas. It was an extempore production under inspiration. His sisyas wrote it down as it was delivered. It is often sung as a Maṅḡala kīrtana. While still in Śrīraṅga Vyāsarāya wrote a great work called "Candrikā" dedicated to Śrīraṅganātha. He also had a mutt in Śrīraṅga built for the spread of his teachings.

Narasimha Bhūpāla in company with Vyāsarāya reached the West coast and rid the Hindus of Muslim oppression. After visiting Anantaśayana, they went to Udipi where they were given a hearty reception. The eight mutts of Udipi showed great honour to the Rājaguru by presenting him with Vyāsamustika which had been a gift to Śrī Madhvācārya from Śrī Veda Vyāsa. Later when Vyāsarāya learnt that the mutts of Udipi had given up Vyāsa pūja in consequence of their gift of Vyāsamustika to him, he gracefully had it returned to them through Vādirāja. When Vyāsarāya was in Udipi he was known to have composed numerous kīrtanas which are sung even to this day in Udipi. In addition to "Candrikā" already referred to, Vyāsarāya wrote Nyāyāmṛta and Tarka Tāṇḍava. As author of works on Philosophy, he takes his place with Śrī Madhvācārya and Jayatīrtha. It must be said to the credit of Vyāsarāya that he was least sectarian in his outlook. His catholic mind welcomed and appreciated every school of thought. Love of God was his most cherished principle which he laboured to inculcate in his books and kīrtanas. His encouragement of Sanskrit and Kannada was boundless.

The high statesmanship of Vyāsarāya was never more needed than during the youthful reign of Timmarāya who succeeded his father Śāluva Narasimha in 1493. The inexperience of the young king and the necessity of looking after Tirupati temple made it necessary for Vyāsarāya and the King to remain

in Candragiri. But soon after it was found necessary for the royal family to move to Vijianagar with Vyāsarāya as Śāluva Narasimha had died within eight years of conquest and the acquisitions had to be consolidated. In 1498 Timmarāya established himself in Vijianagar under the blessings of Vyāsarāya who was given the Mudrāsana by the side of Simhāsana. Narasa Nayak became the chief administrative officer who took orders from the most respected Vyāsarāya. The distant as well as neighbouring states soon felt the power and wisdom of Vyāsarāya's administrative genius and their rulers vied with each other in honouring and sending gifts to Vyāsarāya. By extreme liberality and munificence, Vyāsarāya gave satisfaction to all in the state.

In front of Cakratīrtha in Vijianagar, Vyāsarāya installed the idol of Yantroddhāraka Māruti. The way the installation took place is interesting. It was the habit of Śrī Vyāsarāya to sit at a particular spot in front of Cakratīrtha and perform his japa and tapas. Whenever he sat there and shut his eyes he had the vision of Māruti; when, however, he sat in the mutt and performed the japa he had not the vision. To learn the reason for this difference he contemplated Hanumān and sang his praise in the Kīrtana "Nine Varaguru mukhya prana, Nirantaravu nambidenu Nikhila guna purna," in Darbār rāga in Cāpu tāḷa. It has an anupallavi and three caraṇas. That same night Vyāsarāya had a dream that at the spot opposite the Cakratīrtha an idol of Māruti should be set up. Accordingly it was done, but not, however, before the actual form of the idol was hit upon by repeated experiment. In due time the idol had a temple built round. It is recorded that in 1500 A.D. alone, Vyāsarāya had set up as many as 732 vighras of Māruti. It should not be supposed that in putting up the vighra of Hanumān Vyāsarāya was aggressively propagating any sectarian cult. As teacher of Bhaktimārga he could not but hold up for the example of the world the greatest bhakta and kīrtanakāra ever known, one who in the words of Tyāgarāja was expert in Gītārtha and Saṅgītānanda.

Vyāsarāya's statesmanship and ability were universally respected. Adilsha of Bijapur and Babar of Delhi sent emissaries to honour him. When Timmarāya came of age and the affairs of state were managed by him, Vyāsarāya took care to see that Narasa Nayak who had been exercising virtual autho-

rity continued faithful allegiance to the young king and served him loyally. Though it was impossible to conceive of greater impartiality or fairness in the administration of the mutt or the state than that displayed by Vyāsarāya, yet he was not free from attacks of the wicked or envious. As Vijianagar was a great centre of learning in those days, many pandits came there and challenged the state vidvans. Among them the most pretentious was one Basava Bhaṭṭa from the Kaliṅga kingdom. He was a very haughty scholar who had defeated the vidvans of many Saṁsthānas and struck terror in the pandits of the places he had visited. On coming to Vijianagar he nailed his challenge to the main entrance to the palace calling upon the state vidvans either to conquer him in debate or to own defeat. Vyāsarāya accepted the challenge and caused the insulting summons of the visitor to be removed from the palace gates. Even the King Timmarāya, aware as he was of Vyāsarāya's super-human abilities, felt a little nervous and overawed by the ostentatious and over-bearing conduct of the Pandit from Kaliṅga. When the disputants met, Basava Bhaṭṭa criticised the three great works which Vyāsarāya had written. There were arguments and counter-arguments and the debate went on for weeks. Vyāsarāya succeeded in establishing that the arguments of Basava were utterly unsustainable from any point of view such as experience, logic, authority of scriptures and commonsense. The Bhaṭṭa acknowledged defeat and expressed high regard and admiration for Vyāsarāya. Though defeated, he received ample gifts and hospitality from the King. How high Vyāsarāya rose in the esteem of the King and the people could be imagined rather than described. The saint in all humility attributed his success to the grace of Lord Kṛṣṇa and sang a song beginning: "Banda Kiruti yalla Sri Kṛṣṇa ninadayya"

It was usual for Vyāsarāya to compose his songs with the Mudrā "Kṛṣṇa". It seems one day Śrī Kṛṣṇa appeared to him in a dream and remarked jestingly that Vyāsarāya was a saṁnyāsīn, but that he himself was not a saṁnyāsī and was married. Thereafter Vyāsarāya adopted the Mudrā of "Śrī Kṛṣṇa". Thus you will find that whereas "Nine Varaguru" has only "Kṛṣṇa", the song "Banda kiruti" has "Śrī Kṛṣṇa" for mudrā.

The principal vigraha which Vyāsarāya had for worship in the mutt was that of Gōpālakṛṣṇa with Rukmiṇī and Satya-

bhāmā. How he acquired them is remarkable. When Brahmaṇya Tirtha and Śrīpādarāja together with Vyāsarāya went to Pandharpur they had a dream wherein was disclosed the place of concealment of a box which contained two caskets with vigrahas in them. When they made a search they found the box and caskets. Śrīpādarāja took the caskets only one of which he could open and it contained the idol of Raṅga Viṭṭhala. The other casket remained unopened. Śrīpādarāja, to mark his discovery of the idol of Raṅga Viṭṭhala changed the mudrā of his compositions from "Gopinātha" to "Raṅga Viṭṭhala". Years after when Vyāsarāya visited Mulubagal, the head-quarters of Śrīpādarāja, the latter desired that Vyāsarāya should perform the pūjā to the idols on a certain day. On that occasion Vyāsarāya, while handling the boxes found that he was easily able to open the other casket which had till then remained unopened. That casket contained a very charming idol of Gopāla Kṛṣṇa with Rukmiṇī and Satyabhāmā. The idol stood up and began to dance. Vyāsarāya abandoned the pūja and he too started singing and dancing. The śiṣyas were puzzled at the strange conduct of Vyāsarāya and reported the matter to Śrīpādarāja who had only to arrive at the spot to join in the dance himself. Śrīpādarāja then handed over the idol of Gopāla Kṛṣṇa with the two consorts to Vyāsarāya who adopted it as the chief deity of his mutt, and composed songs in His honour and with His mudrā. It is believed that the vigrahas of Raṅga Viṭṭhala and Gopāla Kṛṣṇa were originally in the possession of Jāmbavatī Devī who was worshipping them. Then they came into the hands of Arjuna and the descendants of the Pāṇḍavas. It was Cṣemakānta, one of their line, that buried them in the earth.

One of the greatest sacrifices Vyāsarāya thought he made was when he permitted Vijayīndra whom he valued more than anybody else, to be taken away by Surendra Svāmī of Rāghavendra mutt. When Vyāsarāya was glorying in the prospect of making Vijayīndra succeed him as the fittest person by learning, piety and character, he was to be deprived of him by a most unexpected request from Surendra who intended to revive the importance of his mutt by taking over Vijayīndra to succeed him. But no gift was too great for the renouncing temperament of Vyāsarāya, who yielded as Dasaratha gave Rāma to

Viśvāmītra. Vyāsarāya gave sage advice to Vijayīndra and sent him with Surendra.

About this time Narasa Nayak who was minister to Śāluva Narasimha and Timmarāya died. Vīra Narasimha bhūpati, son of Narasa Nayak who succeeded Timmarāya was short-lived. By 1519 Kṛṣṇadevarāya had ascended the throne of Vijianagar. During all the period Vyāsarāya's statesmanship was of utmost benefit to the government. All the prosperity and glory which the kingdom enjoyed during the reign of Kṛṣṇadevarāya is attributable to the wisdom and virtue of the Rājaguru. Art and learning flourished as never before. The people lived in plenty. They never suffered from war or pestilence or famine. Trade, agriculture and industries were at their zenith. Works of public utility were largely promoted. The subjects were god-fearing and religious. Temples, mutts, tanks and gardens sprang everywhere. It was the brightest period in the history of Karnāṭaka and South India. Sanskrit, Kannada and Telugu literature received the highest encouragement. It was also the era of the greatest band of bhakti singers, composers and poets the world has known, for then were living the renowned Vāggeyakāras, Śrīpādarāja, Vyāsarāya, Vādirāja, Purandaradās and Kanakadās whose soul-stirring songs will thrill the world for ever. Their compositions which translate in music the most intense spiritual experience of bards and saints will continue to inspire every composer worth the name.

Kṛṣṇadevarāya's accession to the throne left a good deal of leisure for Vyāsarāya for his spiritual pursuits. After pūja the one thing he liked most was composing and singing kīrtanas. Futile sectarian disputes he always avoided. He honoured pandits from all parts of the country. Vallabhācārya, the great Kṛṣṇabhakta from Gujerat, visited him and received hospitality and gifts from the King on a lavish scale. It was about that time too that Purandaradās and Kanakadās joined him as his śiṣyas. The company of these three saints was joyous, holy, affectionate and most elevating. A nobler and more inspiring association is inconceivable. The supreme eminence of Vyāsarāya occasionally excited envy in the minds of the pandits of other kingdoms. One Vidyādhara, the state vidvan of Kalinga, who had not the courage to face Vyāsarāya in open disputation wrote, however, a work in condemnation of the three works of Vyāsarāya and had it sent to Kṛṣṇadevarāya

challenging the guru to furnish an answer in a given time or acknowledge defeat. Forthwith Kṛṣṇadevarāya took the book and came to the mutt to meet Vyāsarāya. The guru was informed of the challenge and he immediately prepared a reply and caused it to be sent to Pratāpasimha of Kalinga in refutation of Vidyādhara's work. The reply was so crushing in the force of arguments that Vidyādhara not merely felt humiliated but left the state and disappeared like a miscreant. Kṛṣṇadevarāya was so struck by the brilliant success of his guru that he resolved to show him supreme honours. The King performed Navaratnābhiseka on the grandest scale and honoured his guru. Vyāsarāya in true humility gifted away all the wealth to deserving persons without distinction of caste or creed.

There have been occasions in the lives of great men when they suffered under the malevolent influence of a conjunction of evil planets. Rāma, Kṛṣṇa, the Pāṇḍavas, and others have been subject to it; and Kṛṣṇadevarāya was no exception. It was foretold that he was to suffer the consequences of Kuhū yoga, and particularly 8th January, 1521 would be the crucial day for him. It has been verified from the calendar that on that day there was a conjunction of evil planets which cause the Kuhū yoga. Since Kṛṣṇadevarāya's star was exactly the one whereunder the conjunction took place, he took uncommon care to avoid its effects. He not only made large gifts and performed homas, but actually vacated the throne and made it over to Vyāsarāya in all solemnity. Vyāsarāya occupied it to save his friend, the King. It is recorded that at the critical moment when the evil influence was at its climax, a huge flame swept round the throne and it was enveloped in the orange robes of the Rājaguru. The flame destroyed the robes and then became extinct. Kṛṣṇadevarāya who was standing to the right of the throne was awe-struck at the supreme power of Vyāsarāya. When it was certain the danger had passed, Vyāsarāya came down and asked Kṛṣṇadevarāya to ascend the throne. The latter protested that it was not proper to take back a gift. Vyāsarāya, however, succeeded in persuading the King to take back his Kingdom. Vyāsarāya, though glad to have saved the king could not but regret the circumstances which so frequently compelled him to exercise worldly power and envied, of course without malice, the simple and untroubled life led by Dāsas like Purandaradās. In the same Vikrama

year Kṛṣṇadevarāya made large gifts of land to Gopālakṛṣṇa, the deity of Vyāsarāya, in Madanapalle taluk. It is recorded that the śiṣyas of Vyāsarāya caused the rivers of Kṛṣṇa and Tuṅgabhadrā to rise in floods in mid-summer so as to drown the Muslim armies that attacked the Gadwal state. As a result, the Gadwal state respects Vyāsarāya mutt to this day.

To irrigate the newly acquired lands in Madanapalle taluk Vyāsarāya caused a huge tank called Vyāsasamudra to be constructed. It was then that Kanakadās, who was a person of the low caste, met Vyāsarāya. He came to take upadeśa from the great guru, but Vyāsarāya jestingly asked what mantra could be taught to him except the buffalo mantra. He sat in a lonely place and uttered the word 'Kona' meaning a buffalo, in trusting simplicity. Some time later a huge buffalo appeared before him to his great joy. He then returned to where Vyāsarāya was and told him all that had happened and the guru admired the deep faith of Kanaka. In proof of his powers Kanaka got the buffalo to blow up a huge rock that obstructed the progress of Vyāsarāya's work. Kanakadās from that time earned the esteem of his guru. When Vyāsarāya completed his work of building the tank of Vyāsasamudra he returned to Vijianagara.

Vādirāja, a renowned scholar and disciple of Vyāsarāya came to Vijianagar to live with him. There were already with the great guru in his last days Purandaradās and Kanakadās. The conversation of these four supermen was most enlightening. One day Vyāsarāya, Purandaradās and Vādirāja walked out of the city into an open field and were conversing with one another and enjoying themselves, now laughing and now weeping. An old man who was tending his herds stood mystified at their strange conduct. The three sages who missed Kanakadās called out the old man and asked him to bring Kanaka promising to give him anything he desired. The old man went into the city and brought Kanaka with him telling him all that had happened. Kanaka urged the old man to ask of the sages something of the joy and sadness they had experienced. When the strange request was made it was immediately understood that it was inspired by Kanaka whose shrewdness they all admired. The old man was blessed by the sages and he thenceforward became a god-intoxicated man. This same man was re-born, it is believed, as Jagannāthadās.

The greatest service of permanent value that Vyāsarāya has done to the world is his numerous compositions containing high ideas in simple language. He was the source of inspiration to the great composers like Purandaradās, Kanakadās and Vādirāja. The extreme plainness of the language of the kīrtanas which resemble the spoken tongue of the masses untrammelled by rules of grammar has an irresistible appeal to the multitudes. His pada in Mohana in Cāpu tāḷa, "Antaranga dalli Hariya Kānadava huṭṭu kurudano, Santata Sri Kṛṣṇa carite keladam jadamati kivudanō endendiger" is very popular. During the time of Vyāsarāya the fashion of writing what is known as Vṛtta nāmā appears to have been in vogue. Later it was not popular. Vṛtta nāmā is a mixed composition of pada and vṛtta, that is, a musical part and a śloka alternatively. Vyāsarāya composed the Bhagavad Gītā in Vṛtta nāmās. It begins with the words "Kelayya Enna mata Parthame gītārthane". It is in Cāpu tāḷa in the varṇa-mettu of "Pālisu Pandaripurārāya".

The company of the three dāsas was so delightful to him that he burst forth into ecstasy and sang in Kalyāṇī, in Aṭa tāḷa, "Nari dasara sangake sari yunte" When Vyāsarāya was reminded that a certain philosophical work of his still remained to be completed, he said that intellectual work no longer interested him. Nothing, he said, could equal the joy he had in spending his time in the society of Purandaradās and singing kīrtanas and his reply is itself a very touching song of great beauty in Kāmbhoji Rāga and Jhampa tāḷa: "Enna bimba mūrutiya pūjisuve nanu". An extremely simple composition that brings the message of hope and comfort to all is the following: "Kamsari yendu samsāra". His Ugābhoga that will hearten the worst sinner is, "cāratvamu maḍida pāpa gaḷi gella gōpī jana cāra nendare Sāladi etc. The last song that Vyāsarāya sang was in Mukhāri rāga in Jhampa tāḷa; "Puṭṭi nanu bhuviyolage bahudina Haḷeyitu puṭṭa dante madu sr̥ṣṭisa Sri Kṛṣṇa."

The political events during the last days of Vyāsarāya were hurried and disturbing to his peace. Kṛṣṇadevarāya had chosen his son Tirumalarāya to succeed him and even had the coronation performed, but unfortunately the latter pre-deceased him. His son-in-law Rāma Rāya who was eager to grab power proved licentious and wicked. He, therefore, appointed

his brother Acyutarāya to reign after him. Acyutarāya came to power only in 1529 though he had formally assumed kingship in 1526, for Kṛṣṇadevarāya lived till 1523. The passing away of the King of Vijianagar severed yet another link in the slender chain that bound Vyāsarāya still to the earth. The next ten years that the Rājaguru survived were spent entirely in Hari kīrtana. The glorious career which was as eventful as it was holy, which synchronised with the most prosperous era in South India which was responsible for the highest achievements in art, literature and Bhakti mārga, which produced and inspired the production of kīrtanas, the finest fruits of Indian music, came to its earthly end on 8th March, 1539. The last hours were most peaceful, serene and sublime. Purandaradās who was standing by with folded hands in love, sorrow and reverence when the mystic moment arrived when the Lord lifts the chosen child unto His bosom, describes thus:

Cittai sida Vyāsarāya cittaga nanyana Sabhege ॥P॥

Mukta muttai deyallā ratna dārati yetti ॥A॥

Viḷamba vacara vijaya nagaradalli phalguṇa Kṛṣṇa
caturthi Sthiravāradi

Belagoppa jhāvadalli kulita padmāsanadi nalinakṣanā-
rāyaṇa nendu kaimugidu ॥C॥

Bhakuti yukutarāgi mukutimārga pididu akhila bage inda
dhyānisuta

Sakalāgama gaya sadguṇa paripurṇa akalanka Purandara
Vithalana baḷage ॥C॥

Vyāsarāya's life was one of untarnished glory.

The Sutasamhita on Music.

“लौकिकेष्वपि गानेषु प्रसादं कुरुते शिवः ।

किं पुनर्बैदिके गाने ततो गानं समाश्रयेत् ॥

* * * * *

गीतिज्ञानं शिवप्राप्तेः सुतरां कारणं भवेत् ।

गीतिज्ञानेन योगस्स्यात् योगदेव शिवैक्यता ॥”

“God Siva extends his grace even when music that is secular is sung, more so when the music is spiritual; therefore one should resort to music.

* * * * *

Knowledge of music is a great means to the attaining of Siva; through music, there is Yoga and through Yoga alone can one become one with Siva.”

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THE TEACHING OF MUSIC—II.

(Continued from Vol. X, p. 98)

Methods.

BY

P. SAMBAMURTI.

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The music teacher must ever be conscious of the fact that he has got to teach groups of pupils and not individuals. In individual instruction the position is entirely different. Herein, he has ample time to study the psychology of his pupil as also his intellectual and receptive capacity and plan out his lessons and methods accordingly. But in a class he has no such facilities. Each class comes to him perhaps for once or twice a week at the most and he has to teach all the classes of a school. He must strive to achieve maximum results within the minimum space of time thus available. By the adoption of proper and judicious methods, he can accelerate the musical progress of his pupils. Some of these methods are outlined below.

The choice of suitable songs for the different classes and songs which will be within the children's comprehension are important factors in the creation of interest in musical studies. Especially in the lower classes, story-songs, ballads, folk songs, songs of local interest and simple selections from operas will interest the pupils much. Even in the higher classes it is desirable that side by side with examples of pure art music, a few songs illustrative of the above types are also taught.

The teacher can occasionally sing to the pupils some nice interesting song. He can also play to them on an instrument either pieces already taught or new pieces. The children listen to instrumental music with brightened faces. It is a pleasant experience for them to listen to the dhātu part of the songs learnt by them. If the teacher chooses to play a new piece, then after playing the piece he can ask the pupils to guess the rāga of the piece.

The teacher can make the children listen to good Gramophone music and select Radio Programmes. He can take his pupils to other schools and make them listen to the singing of

the children of those schools. Children of boys' schools and girls' schools can listen to the singing of each other and with mutual profit. Boys will gain nicety in singing and girls breadth of tonal volume.

Once a month at least the teacher should give the life-histories of great musicians and composers. The interesting incidents in their lives and the circumstances that occasioned some of their brilliant compositions should be narrated. During a year the teacher can touch upon 8 or 10 outstanding composers in Indian musical history.

Wherever possible, pupils should be taken out on excursions to places of musical interest and importance. Excursions to the following places for example might be arranged for:—

- (1) Places which have been seats of music in the past.
- (2) Places which are associated with prominent musicians and composers.
- (3) Temples containing musical pillars.
- (4) Museums containing musical instruments.
- (5) Picture-galleries containing portraits of great musicians, composers and patrons.

The teacher can make his pupils attend well-conducted children's concerts.

Percussion-bands, choirs, orchestras and music clubs are useful institutions in stimulating interest in music in the school. There is the healthy emulation on the part of the less musically gifted children to reach the standard of their gifted friends. The pupils may be asked by turns to provide the śruti accompaniment (tambura or the śruti-box) to the class singing. Pupils with ringing voices and sound tāla-jñānam may, by turns, be asked to lead the class during the revision of the old songs. The svarajñānam exercises will go a long way to stimulate interest in musical studies.

The teacher can arrange for the celebration of Anniversaries of great composers and organise concerts by pupils on such occasions.

Children are fond of hearing stories. Stories about the marvellous influence of rāgas and of the patronage lavished on musicians in the past, narratives of famous musical contests and spicy musical anecdotes should be told to the class now and then. Pupils listen to these stories with absorbing interest.

The drawing of Kōlams (indigenous designs and figures) on the blackboard to the accompaniment of music is another activity that rouses the enthusiasm of pupils. This can be practised either during the class hours or as an extra-curricular activity outside the class hours. The teacher should plan out a progressively graded series of Kōlam exercises along with appropriate music for the same. Care should be taken to see that the Kōlam is completed exactly when the music concludes. For this purpose the number of component dots of the Kōlam and the number of lines (straight lines or curved lines) needed to complete the figure should be computed and then a suitable piece which will comprise an equivalent number of akṣarakālas should be chosen. The exercise provides scope for team-work and the pupils are trained in co-operative methods. The attempt will not be successful if either the pupils go wrong in tāla or if the pupils' drawing is not in conformity with the rhythm of the piece.

These Kōlams may also be drawn on the floor of the classroom with rice-powder in the indigenous style. While the Kōlam is being drawn either by a single pupil or by a small group of pupils to the accompaniment of music, the other pupils might stand round in a circle and keep watching.

Cutting paper models and card-board models of prominent concert instruments like the Vīṇā, Violin, Tambura, Flute and Mṛdaṅgam on a given scale might be attempted by pupils. They may also be encouraged to make clay models of some of these instruments.

Occasionally in the place of the usual singing lesson, the teacher can arrange for one class to visit another for the purpose of giving a recital of the songs learnt by them.

FORMATION OF A CORRECT TASTE.

One of the important factors in the formation of a correct and refined taste in music is the teaching of proper and suitable songs. The songs should be progressively graded according to the needs of the standards. Wherever possible, songs which have been tried in other schools and found successful and practicable and songs approved by Directors of Musical Education or other competent authorities should be taught. There is no dearth of songs of varying grades of difficulty in the South Indian languages and so the question of the availability of

songs in the different languages does not arise. An excellent selection of songs or even sets of songs in the mother-tongue of the pupil should be made and taught. In the forms it is essential that graded selections from classical composers should be studied. In the Primary classes simple selections from classical composers may be taught at the option of the teacher along with the other songs suitable for such classes.

Listening to good music helps in the formation of a correct taste in music. The teacher can periodically sing or play to his pupils, pieces of high-class music and also pieces bristling with technical beauties. This will help them towards the intelligent appreciation of classical music. He can also make the children listen to select gramophone records and choice radio programmes. He may also arrange for concerts, lectures and lecture-recitals by prominent musicians, for the benefit of children. Pupils of the higher classes may be encouraged to attend concerts by well-known musicians. They may also be induced to note down the songs heard by them in concerts as also other incidental details.

Singing classes of boys or of girls should occasionally, if possible, hear each other sing. Each is sure to learn something from the other.

TEACHING SONGS.

As a rule, songs should be taught by rote, i.e., by the lip-ear method in the Primary classes. When the pupils had gone through the technical course, embracing the preliminary Svara exercises, Alaṅkāras, Gītas and Svarajatis and had also mastered a few Varṇas and are familiar with notation, attempts may be made to teach songs with Svaras. Normally it should be possible to begin the teaching of songs with svaras in the First or the Second Form, provided the pupil had diligently gone through the technical course (abhyāsa gāna) in the earlier standards. It will be a waste of precious time to attempt to teach songs with svaras in the Elementary School. The average pupil will neither relish it nor grasp its full significance. Even in the Forms, when pupils begin to learn the songs with svaras, the repetition of the svaras along with the corresponding sāhitya should continue for three or four lessons only and afterwards the sāhitya alone should be sung. It should be remembered that the teaching of a song with svaras greatly

helps the pupil to easily and accurately master the piece and even after many years, when perhaps the song is partially forgotten, he or she will be able to correctly reproduce it on looking at the notation of the piece.

PROCEDURE.

The *song should be written on the black-board and copied by the students. In the Elementary classes the text alone should be written, and in the Forms the songs should be written in correct notation.

At the top of the song the following details should invariably be furnished:—The name of the Song, its Rāga, Tāla, Composer, the Ārohaṇa and Avarohaṇa of the Rāga and the serial number of its Janaka Rāga, if the chosen piece is in a Janya Rāga. The type to which the song belongs should also be indicated.

After the piece has been copied, the teacher should tell the students the meaning of the song in outline, the circumstances if any, which occasioned it and a few interesting details about the composer. The teacher may now question the pupils and find out if they can name other songs which they might have learnt or heard in the same Rāga and other songs learnt or heard by them, of the same composer.

The pupils should then be asked to read the text of the song like prose, paying attention to the correct pronunciation of the words and proper phrasing, especially if the song happens to be in a language which is not the mother-tongue of the pupils of the class. The words may be read aloud even by one or two pupils.

The teacher should now sing the song twice clearly and slowly, and in as artistic a manner as possible. He must see that during his recital the pupils listen to him attentively. It is desirable that the teacher sings the song in the same pitch as the class Śruti. He may sometimes for the sake of effect sing the piece at a higher pitch and then resume teaching of the song in the class Śruti. If the teacher is skilled in instrumental music

*Wherever possible printed copies containing the texts of the songs along with their notation should be placed in the hands of pupils, as thereby a lot of time that is taken by pupils in copying from the black-board is saved and this time can be used for actual teaching.

he may with advantage perform the song once on the instrument. The pupils will not only benefit by listening to the pure "dhātu" portion (musical setting) of the piece but it will facilitate the quicker learning of the piece. With the musical setting of the piece revealed to them through the instrument they will find it easier to learn the piece.

The pupils should now be asked to sing the Ārohaṇa and Avarohaṇa of the rāga twice. The teacher may sing small phrases or Sañcāras in the Rāga, suggestive of the Rāga-bhāva and ask the pupils to repeat them. The phrases sung should embrace the entire range of the composition touching the highest and the lowest notes.

The teacher should now teach the song part by part to the pupils.

Next the teacher and the pupils should sing the song together. Finally the pupils alone should sing the song. If while singing themselves, they go wrong, the teacher should intervene and correct them. Whenever the teacher notices a decline in the strength of the tonal volume in their singing, it is a sure indication that in those places the pupils have doubts and are not absolutely sure of the music. The teacher in such cases should intervene and sing along with the students and impress them properly.

It is a good plan to teach the song first to the children who imitate readily, the others listening carefully. When this group has learnt, the others may join in singing.

When the composition is well learnt, the pupils should be encouraged to sing the piece reckoning the Tāla with their hands.

When the entire class has learnt the song, smaller groups in the class may be asked to sing the song keeping time. The rest of the class may listen to, keeping time, and criticise the performance at the end. During the later revision lessons, even individuals may be asked to sing the songs separately.

If a short piece is chosen, it can be taught in one single lesson. If a longer piece is chosen the Pallavi and the Anupallavi may be taught in one lesson and the Carana in the next.

If any peculiarity is noticeable in the rhythmical construction of the piece, the pupils may be asked to name other pieces which they might have learnt or heard and wherein

similar features are noticeable. This question may be put to the pupils at the end of the lesson.

The teacher should insist on the pupils' carefully memorising each song. They should not be allowed to look into their books or note-books and sing, especially the older songs. If pieces are not memorised, the artistic and polished rendering of the pieces will become a difficult task. Pupils should sing the songs with distinct enunciation and good tone quality.

Sometimes it may happen that a later easier Saṅgati in a Kṛti is more easily grasped by the pupils than a preceding but difficult Saṅgati. In such cases the teacher will do well to concentrate on those difficult Saṅgatis and teach them well till the class has correctly caught them. This is the only way to ensure the uniform and accurate rendering of the pieces.

In order to help the pupils to correctly start songs which do not have Sama Eḍuppus i.e., which do not begin along with the beat, the following procedure may be adopted. If the song begins at half place, i.e., after the lapse of half akṣarakāla (*Enduku peddala* in *San̄karabharana*) let the pupils hum to themselves the phrase *taka* and begin. If the song begins at three-fourths place (*Mariyāda gādayya* in *Bhairavam*) the pupils may hum the phrase *takiṭa* and begin. If the song is in *Deśādī Tāla*, i.e., beginning after $1\frac{1}{2}$ akṣarakālas, when reckoned in the *Ādi Tāla* style, the pupils may hum *takiṭa takiṭa* and start. It is also useful to tell the students, the duration (in minutes), i.e., the time taken to sing each song once completely with all the saṅgatis and ha'ts. This will help the students during their practice to stick to the normal tempo of the piece. The method suggested for the teaching of a song should be adopted for the teaching of a Gīta, Svarajati and Varṇa as well. In these technical pieces the teacher will first teach the dhātu part and then the mātu part.

In order to test the memory of a technical piece, the teacher can write on the blackboard a piece like the "*Varavīṇā*" omitting certain svara letters and sahitya syllables here and there and ask the pupils to supply the missing letters or syllables. In the examination also, he can give a printed or cyclo-styled version of a composition and ask the students to fill in the blanks.

METHODS FOR THE DEVELOPMENT OF TALAJNANAM.

The development of the rhythmical sense in children is of the utmost importance. A mistake in reckoning time should be regarded as even more serious than a mistake in singing the notes. If proper steps are not taken at the very commencement, the music teacher will find it difficult later on to give adequate training in rhythm. Instances of eminent musicians who are deficient in tālajñānam are not wanting. It is for this reason that in the traditional system of learning music, insistence has always been laid on the practice of the svara exercises (Saralis, Janṭa svara exercises and Alankāras) in trikālas—in three degrees of speed.

Music heard in a concert is either rhythmical or non-rhythmical in character. The former comprises all compositions set in a specific tāla. The latter includes cases like rāga-ālāpana and the singing of ślokas, pādyas and viruttams in specific rāgas in a drawn-out style after the manner of an ālāpana. The teacher will do well to sing a composition first and then follow it up with the recital of a śloka, pādyā or viruttam and impress on the minds of his pupils that in the latter case the music is not set to any time and is sung in a free manner.

A person is said to possess sound tālajñānam when—

(1) he is able to reckon regularly the constituent angas of a tāla in their order;

(2) keeps to the Kāla Pramāna Śuddha, *i.e.*, (constancy of duration between count and count^o);

(3) is able to identify the tālas of unfamiliar songs and pallavis and eḍuppus of phrases in pallavis and intricate compositions;

(4) is able to keep time accurately when a mṛdangam player or a player of some other tāla instrument performs solo.

A person's laya jñānam is said to be *sound* when even in very slow time (ati chauka kāla) he is able to reckon time accurately. There have been instances of eminent musicians in the past who hesitated to count time when a skilled mṛdangam player began to give a solo display (tani vinikkai). Human capacity being what it is, it does take a long time for a musician to acquire the capacity to reckon time accurately, uninfluenced by the tāla-phrases played on the mṛdangam, sometimes

in even rhythm, sometimes in uneven rhythm, sometimes in rugged rhythm and sometimes beginning the series of phrases on fractional points of the āvarta.

The teacher must first impress upon the students' minds that in a tāla, the duration of time for each count should exactly be the same. If, for instance, the duration of each count is one second, then an ādi tāla āvarta must be completed exactly in the space of 8 seconds. The idea of uniform duration (Kāla Pramāṇa) can be impressed on the pupils' minds by drawing their attention to clock ticks. The methods outlined below for the development of tāla jñānam can be taken up as soon as the pupils have been made familiar with long and short notes and have acquired the duration-sense of svaras.

Children should be taught to distinguish between notes of shorter and longer duration. Let the teacher sing the following phrases—s S s. R r r. g g G.—and let the children point out the longer notes in each case. The teacher should impress on the pupils' minds that the total duration of the phrase in each case is the same.

SARVA LAGHU PRACTICE WITHOUT MUSIC.

Pupils should be asked to reckon each count by the clapping of hands or by tapping the desk or by patting the right hand on the right thigh. In order to ensure uniformity in duration between count and count, the pupils may be asked to say one, two, three, four: one, two, three, four, or *ta ka di mi, ta ka di mi*, etc., the clap or the beat coinciding with *one* in the former case and *ta* in the latter case. The duration of each count may be equal to a second.

In the second stage, the uniform clapping might be replaced by the alternate clapping and waving of the right hand, *i.e.*, beat followed by a wave of the hand, beat followed by a wave etc. (This incidentally gives the pupils practice in reckoning the drutam).

In the third stage, pupils may be asked to count time with three beats and a wave, three beats and a wave; (this incidentally gives the pupils practice in reckoning Desādi and Madhyādi tālas.) This practice will also help them to keep the ādi-tāla or the Eka tāla with cymbals.

In the fourth stage, pupils may be asked to count time with a beat and three finger counts beginning with the little

finger and proceeding in the direction of the thumb. This gives the pupils training in reckoning the caturasra laghu and caturasra jāti Eka tāla.

Lastly the pupils may be asked to count time in the manner of the Ādi tāla.

SARVA LAGHU PRACTICE WITH MUSIC.

The teacher can now sing or play a simple song in Ādi tāla with the same eḍuppu wherein there is also the even rhythmic flow of music and ask the students to practise counting time, following the stages mentioned above. A Divyanāma Kirtana like "Pāhi Rāmacandra" in Sankarābharāṇa of Tyāgarāja or a piece like "Rārā Rāma" in Bangālā or Krtis like "Vidamu seyave" in Kharaharapriya or "Sara Sara Samarai" in Kuntalavarāli or any March tune may be taken up by the teacher for this purpose.

The teacher might also attempt the following interesting method. A song like *Bhaktiyāl Yānunai* sung without repetition may be rendered with its first quarter reckoned with mere beats, 2nd quarter as drutas, 3rd as laghus and the 4th as a regular Ādi tāla.

The same song can also be rendered as follows:—

1st line as 4 beats.

2nd line as 2 drutas.

3rd & 4th lines as 2 deśādi tālas.

5th & 6th lines as Eka tāla (Caturasra Jāti).

7th & 8th lines as 1 Ādi tāla āvarta.

The teacher can now sing or play a piece of the same type as *Bhaktiyāl* or *Pāhi Rāmacandra* or a March tune and ask the students to reckon time along the same lines.

When the student has become familiar with the Ādi tāla he can be taught to count the Rūpaka tāla and later the Cāpu and Jhampa tālas. Still later the student can be taught the distinction between Sama eḍuppu and Asama or Viṣama eḍuppu (anāgata and atīta eḍuppus).

The teacher can tap or clap some rhythmic patterns like Khaṇḍa Rūpakam or Miśra Cāpu or 3 beats and a pause or 2 beats and a pause etc., and ask the children to imitate them and induce them to guess the tālas or pieces in such tālas.

In the higher classes the teacher can play pieces unfamiliar to the students and ask them to guess their tāla and also the

eduppu of the pallavi, anupallavi, caraṇam or other section of the song. He can also interrogate them about the precise places in the āvarta where certain phrases of the song begin; for example *Sādvinaḍata* in *Rama nīyeda* (Dilipakam) and *Tambura chekonī* in *Koluvamaregada* (Toḍi).

After naming the tāla of a Gīta, the teacher may sing it himself, without counting the time. The pupils may be asked to count the āvartas mentally and give the total number of āvartas of the composition at the conclusion of the recital.

Śruti-Jñānam.

Although the term śruti admits of two meanings *viz.*, key-note and quarter-tone, yet the term *śruti-jñānam* is usually used to denote the ability of a person to sing accurately to the chosen pitch. A person in possession of a sound śruti-jñānam is able to sing to accurate pitch. He is able to sing in conformity to the *Ādhāra Ṣaḍja *i.e.*, the note selected as the key-note. A person is also said to possess good śruti-jñānam when he is able to tune accurately a stringed instrument like the Vinā, Violin, Tambura or Gottuvādyam.

Let the teacher make the class listen to the śruti for a couple of minutes and then let the pupils one by one sing the note *Sa*. When the entire class has finished, each pupil may now sing the note *Pa* and after the entire class has finished, each pupil may now sing the Tāra ṣaḍja. At the conclusion of this exercise, all the pupils may together sing S P S' P S. The teacher must impress on the minds of the pupils that only after the ṣaḍja is defined, the other notes come to have their svarūpa.

Next the class may be given training in singing single notes in unison. The teacher may sing or sound single notes like G. M. P. R. etc., and ask the pupils to merge with the respective notes each time. The teacher may sing with the solfa syllables or merely sing the notes with Akāram. This will develop in the pupils the sense of blending or merging

*[*Note.*—Let it be remembered that the Ādhāra-Ṣaḍja is not a note of a fixed pitch. The pitch of the key-note may vary from singer to singer. The singer in India has the rare privilege (a privilege denied to singers in Europe and in countries adopting the harmonical system of music) of choosing that pitch which is most suited and agreeable to his voice. This accounts for a large amount of natural singing in India.]

with a given śruti. The pupils may be asked to sing S P S P S and S R G M P D N S S N D P M G R S in the Mâyā-mālavagaula or Śaṅkarābharāṇa scale with Rṣabha as the key-note, with Gāndhāra as the key-note, and with Madhyama as the key-note.

The teacher may sing a phrase like G M P in akāram in one śruti and ask a pupil to sing the same phrase in another (new) higher or lower śruti, sounded by him.

In order to test if the class has the memory of the key-note, sound the śruti for some time and then stop it. Let there be a pause for two minutes and now ask the class to sing the key-note SA. Also after the class has begun to sing, the śruti may be stopped and the pupils asked to proceed. At the conclusion of the song, sound the śruti and verify if the students had continued to sing in the pitch with which they started.

The teacher may hum two different notes and ask the pupils to name which of them is higher in pitch. At first pairs of notes of wider intervals like S. P. may be tried and later notes of closer intervals like G. M. may be tried.

The teacher may take a tambura and in the course of tuning, when the Sāraṇi and the Anusāraṇi are nearly equal but not quite in tune, play the two strings and ask the pupils to say which of the two is higher in pitch.

Wherever facilities exist, pupils in the higher classes may be given practice in tuning stringed instruments like the Tambura, Vīṇā, Violin and Goṭṭuvādyam under the supervision of the teacher.

The teacher may also sing a portion of an unfamiliar song in a new pitch and at the conclusion of the music ask the pupils to hum the new śruti Śadja or Key-note.

Rāga-Jñānam.

A person is said to possess Rāga-jñānam when he is—
(1) able to identify the different Rāgas and

(2) able to sing or perform Rāgas bringing out their real Bhāva and at the same time without introducing combinations which even in a very remote manner suggest another Rāga.

Rāga-jñānam is a faculty which one acquires only after years of musical training. To a few gifted people it comes

quickly. As far as the teaching of music in schools is concerned, all that the teacher can hope to achieve is to make at least a few of his pupils distinguish some of the common Rāgas like Toḍi, Saṅkarābharāṇa, Bhairavī, Kāmbhoji, Kalyāṇi, Mohana etc.

For helping the pupils to distinguish Rāgas the teacher can, after teaching a song in a common Rāga like Mohana, make them listen to another song in the same Rāga and impress on their minds that the notes figuring in these two songs are the same, *i.e.*, the notes *ma* and *ni* are avoided in this rāga. He can also point out to them that the svaras in a rāga succeed one another according to the Ārohaṇa and Avarohaṇa krama. (The viśeṣa saṅcāras that a rāga admits of are an exception to this rule). He can repeat the experiment with other rāgas. Later in the year, he can sing some new songs in the rāgas familiar to the pupils and ask them to identify the rāgas of the new pieces. Still later he can sing or perform ālāpanas of rāgas familiar to them and also make them listen to good gramophone records containing ālāpanas of rāgas.

TEACHING THE SCALE.

It is essential that in keeping with the hoary tradition, *Māyāmālavagaula should be the starting scale for teaching South Indian Music. The experience of the last 400 years has shown that excellent results have been obtained by starting with this scale. The principal merit of this scale is that it has four pairs of contiguous notes, the notes of each pair being separated by a semi-tonal interval ($\frac{1}{2}$). From the beginning, pupils are trained to appreciate the difference of a semi-tonal interval. Besides, notes with dual names do not figure in this rāga.

Let the teacher sound the key note and ask every child to imitate by turns the same in a correct and sustained manner. Now let the teacher sing the notes *GA*, *MA*, *PA* and *SA* one by one and ask the pupils to repeat them. Practice in singing the remaining notes of the Māyāmālavagaula scale can now be taken. These notes can afterwards be recited to vowels like *A*, *I*, *U* etc., and children asked to imitate accurately. When the

* This is the same as the Major scale of European music but instead of *D* and *A*, *D flat* and *A flat* are taken.

Sapta Svaras of this rāga had been dealt with, practice may be given to them to sing the scale in the order:—

S R G M P D N Ś
 Ś N D P M G R S

When the pupils have become familiar with the notes of the scale, practice in naming given sounds can be taken.

Fixing a suitable pitch for the Class.

The approximate pitch suitable for class singing is given below:—

Age.	Pitch.
Children below 9 years.	6 or 6 $\frac{1}{2}$ i.e. A or B flat.
Children between 9 & 12.	5 $\frac{1}{2}$ or 6 i.e. A flat or A.
Above 12 and below 15.	5 or 5 $\frac{1}{2}$ i.e. G. or A flat.

It will be seen from the above that as the children advance in years, the pitch of their voice slowly goes down.

In some districts the music teacher may find that the pitch found suitable for the class may be even a semitone lower than the pitches mentioned above.

Early in the year, the teacher would do well to study the children's voices and fix a suitable pitch for the class. Each pupil may be asked to sing some song which he or she loves best and knows best and the teacher can note down in absolute scale the pitch at which the voice is not only able to reach the tāra sthāyi gāndhāra and madhyama with ease, but also is able to produce a rich and resonant tone. The average of these pitches can be taken as suitable for class singing. In the primary classes, however, the voices of the children cannot be expected to reach such a wide range and therefore the music teacher will modify his tests accordingly.

Varja Rāga.—The idea of a Varja Rāga might be well impressed in the pupils' minds by adopting the following method.

Suppose Mohana is to be taught. Pick out 8 of the talented pupils of the class and ask them to stand. Make the pupils sing the arohāna and avarohāna of Harikāmbhoji, each pupil singing one note; the first Śaḍja, the second Catuśsruti Rṣabha,

the third Antara Gāndhāra, the fourth Śuddha Madhyama, the fifth Pañcama, the sixth Catusśruti Dhaivata, the seventh Kaisikī Niṣāda and the eighth Tāra Ṣaḍja. Dismiss from this group the pupils who sang the notes Madhyama and Niṣāda and make the rest sing their respective notes in order (both the ascent and descent). The result will be the Scale of Mohana. The pupils of the class readily get the impression in their minds that Mohana is a derivative of the Harikāmbhoji Scale and also that *ma* and *ni* are eschewed in this Rāga.

Similar methods may be adopted for the teaching of other Varja Rāgas.

Vakra Rāga.—The conception of a Vakra Rāga might be well impressed in the pupils' minds by adopting the following method.

Suppose Surati is to be taught. Make the above set of 8 pupils sing the Harikāmbhoji scale once again. Ask them now to sing the ārohaṇa and avarohaṇa of Surati—

s r m p n s' s' n d p m g p m R s

each pupil singing his respective note in order. The pupils of the class will notice that while the avarohaṇa of the rāga is being recited, after the *ga* note is reached, the *pa* and *ma* pupils again sing followed by the *ri* and *sa* pupils. Thus the Vakra course of the avarohaṇa is impressed.

Similar methods can be adopted for the teaching of other Vakra Rāgas.

Team Singing.—This is very useful in developing *musical alertness* and encourages the habits of careful listening and intelligent criticism. The class is divided into two teams. A song or a portion of a song or exercise is taken and the teams are asked to sing their parts by turns. The pupils eagerly await their turns and sing their parts with accuracy. Each team realises that even the slightest mistake committed, indirectly blocks the successful response of the other team. The pupils not only relish this exercise but also enjoy the same. It will be noticed that in this method whereas the continuity of music is kept up, only a section of the class sings at any one moment.

The easiest way to give training in successful team-singing is to start with the Māyāmālavagaula Scale. Divide the class

into two teams A and B. Let the A team sing *S* and the B team *R* and so on as follows:—

A team.	B team.
<i>S</i>	<i>R</i>
<i>G</i>	<i>M</i>
<i>P</i>	<i>D</i>
<i>N</i>	<i>S</i>
<i>Ś</i>	<i>N</i>
<i>D</i>	<i>P</i>
<i>M</i>	<i>G</i>
<i>R</i>	<i>S</i>

Now the B team can start *S* and A team respond with *R* and so on. Next two notes: *SR*, *GM* etc, and later four notes *SRGM*, *PDNS*, and still later eight notes *SRGMPDNS*, *SNDPMGRS* can be tried in this manner.

Now to practise the Alaṅkāras in this manner, choose the Eka-tāla (Caturāśra Jāti) Alaṅkāra, and ask the A-team pupils to sing the first line *SRGM*. The B-team pupils should now follow them with the 2nd line *RGMP*. Next the A-team pupils sing *GMPD*, the B-team pupils *MPDN* and so on till the Alaṅkāra is completed. It will be noticed that the A-team sings the lines with odd numbers:—1, 3, 5, 7 & 9 and the B-team sings the lines with even numbers:—2, 4, 6, 8 & 10. While the exercise is in progress both the teams must keep on counting the Tāla. Now the B-team may start the Alaṅkāra and sing the odd number āvartas, responded to by the A-team with the even number āvartas. Likewise the other six Alaṅkāras, taken in the following order III, V, II, I, IV, and VI may be attempted. The individual āvartas of the Mōhanagīta "Varaviṇā" (both the dhātu and the mātu) might be taken next, the last āvarta (19th) being sung by both the teams together. A Divyanāma Kīrtana like "Pāhi Rāmacandra" (Śankarābharana) may next be taken and tried for team-singing. The pallavi is sung by both the teams. The first line of the first carana is sung by the A-team and repeated by the B-team. The second line of the first carana is done likewise and is concluded with the rendering of the pallavi by both the teams.

In the second carana the B team starts, followed each time by the A-team and so on.

It is important to note that only those pieces which the pupils have learnt well should be chosen for team-singing.

Manodharma-Jñānam is creative faculty. It helps one to expound rāgas, sing Tāna or Madhyamakāla, manipulate pallavis, develop niravals on chosen themes and attempt extempore svaras for any given section of a song. This is beyond the capacity of a pupil in the Secondary school. The teacher can, however, encourage his pupils in the higher classes to write simple phrases, sentences and sañcāras of their own, in rāgas familiar to them. If there are brilliant pupils the teacher may bestow individual attention upon them and train their creative faculty.

Sāhitya-Jñānam is ability to compose music. It includes not only the ability to compose a Dhātu but also the ability to write a suitable Mātu (libretto) to it wherever the nature of the composition demands a sāhitya. A person with Sāhitya-jñānam is able to set to music any piece of Sāhitya given to him and also to supply a suitable Sāhitya to any piece of music given to him. Sāhitya-jñānam is also beyond the capacity of the average Secondary school pupil, but the music teacher may encourage his pupils in the higher classes to suggest simple Sāhityas (word or words) for given musical phrases and also suggest suitable musical phrases for simple Sāhityas.

The more gifted pupils may be given training in the art of musical composition. They should begin by writing simple phrases and sentences in familiar rāgas and then go on to the writing of Ciṭṭa-svaras for Kṛtis, additional ettugaḍa-svaras for Varṇas and Sañcāris in a specific number of Āvartas.

CULTIVATION OF THE VOICE.

Singing has been defined as the art of expressing our emotions and sentiments through the medium of the voice. The voice is a precious gift to us by God and it is up to us to make the best use of it. It is the oldest musical instrument. Voice is a delicate organ and is easily injured by wrong use. Some people no doubt possess captivating, ringing and melodious voices. But in a majority of cases it should be possible for persons not possessing melodious voices to make them musical, by proper training. And the training of the voice to a wonderful degree of perfection is one of the important aims in the teaching of music. Every pupil in the school must learn to

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sing sweetly and softly. He must also learn to sing in a polished and artistic manner. The voice training exercises (Vocalises) practised with care help the student to get a clear beautiful tone. The exercises also help to maintain the good quality of the tone thus acquired. The Vocalises help him to sing with economy of breath and minimum effort. The voice becomes flexible and produces the gamakas easily and nicely. He acquires full control over his voice. Good tone depends upon the proper control of breath. Oftentimes one comes across persons with unbridled voices i.e., voices which refuse to carry out the mandates of the singer. The singer honestly attempts to sing a certain passage, but the voice produces something else; thus disobeying as it were the orders of its master.

Soon after the commencement of his career, the music teacher will discover that there are people with various types of voices—ranging from the beautiful flexible variety to the stiffest type. If he gets more pupils belonging to the former type he can thank his stars. But if he has to deal with voices more of the other type, even then he need not get disheartened. Let him exert his utmost to train even such hard and stiff voices. Most girls possess a good voice, but the proportion of boys possessing a good voice is far less. So the task of teaching music in Girls' Schools is in a sense easier and lighter.

Mere loud singing produced by forcing the voice should be discouraged, but nothing should be done by the teacher which will result in the deadening of interest in musical studies. Rich full tone is to be aimed at and not the mere loud singing. Harshness in class singing is sometimes due to the faulty performances of a few pupils. Such pupils should be properly guided by the teacher.

The voice training exercises should be carefully chosen and progressively arranged. These exercises should not be practised for long. The higher and lower octave svara exercises help in the extension of the upward and downward range of the voice compass. The Vocalises help in the singing of Madhyama-kāla and Tri-kāla svara sañcāras with smoothness and ease. They also help in singing with accurate intonation and with good pronunciation. Resonant humming will prove a valuable corrective to harsh, unmusical tone.

After a course in preliminary svara exercises, the pupil should be given training in singing the notes of the scale with the vowels *a i u ē* and *o*—first in Māyāmālavagaula and later in Śaṅkarābharāṇa. The standard Gītas and Tānavarnas are excellent voice-training exercises, the former on account of their range and the latter on account of the profusion of vowels in them.

The proper practice of Vocalises results in:—

- (1) Beautiful tone
- (2) Correct intonation
- (3) Good pronunciation
- (4) Extension of compass
- (5) Flexibility of voice which help in the production of gamakas nicely
- (6) Avoidance of effort
- (7) Economy of breath
- (8) Attention.

Smoothness and sweetness in singing should be insisted upon. Let good voices sometimes sing alone.

Breathing Exercises.—Right breathing habits should be inculcated. Breathing should not be by the mouth. Pupils must breathe in slowly and breathe out slowly keeping their heads erect and chests braced. While singing they should not breathe in the middle of a word nor in any place which will spoil the flow of music.

Ask the children to breathe in slowly through the nose, and breathe out slowly through the mouth. Then let them breathe in as before but breathe out now singing the note *ṣa* with the vowels *a i u ē o*.

The advantages of breathing exercises are that they result in healthy lungs and air passages and help us to control breath which is such an essential factor in singing. They help in quiet singing.

BREAKING OF THE VOICE.

The breaking of the voice at the age of puberty and the setting in of the adult voice i.e., the deep perpetual voice is a purely physiological phenomenon. The change is noticeable more in the case of boys than girls. The change comes about rapidly in the case of some and slowly in the case of others. During the period of transition the voice is in a delicate and

abnormal state and great care must be taken. When boys and girls reach that stage, the teacher should carefully carry on his observations concerning the changes in the voice in respect of its tone-colour, pitch and range. When the adult voice had set in, it will be found that the pitch of the voice had fallen by about half an octave. The age at which voice breaks ranges from 14 to 17. The whole change may take a few months or even a year. Boys with changed or changing voices should be grouped and made to sit at one side of the room.

BACKWARD CHILDREN.

The musically backward children are those who cannot sing in tune with the rest. They should not on any score be neglected by the teacher. The difficulty of those who cannot sing in tune and who cannot keep to correct time (kāla-pramāna) along with the others is solely due to an undeveloped sense of pitch and rhythm on their part. Placed at one side of the class, a few feet from other children, they will gradually improve through listening. After a time the teacher may encourage them to join with the rest and take part in the singing of the songs already well learnt. This temporary segregation of the pupils for a few lessons though not a reliable thing still will yield good results. Another method is to seat them amidst bright children. Placed between the talented ones, the musically backward pupils may rapidly improve. There are children who are defective in tone perception. Until they have developed the power to respond correctly they should not be allowed to sing with the rest. A pupil showing signs of indifference or inattention should be taken note of and proper steps taken to get him interested in music. If necessary, a peremptory warning can be given.

CLASS ACCOMPANIMENT.

(a) Śruti Accompaniment.

(b) Musical Accompaniment.

The teacher may provide the śruti accompaniment himself i.e., play the tambura or the śruti-box himself or he may ask pupils who have received training in this art to provide the śruti accompaniment by turns. If the śruti-box is used, the teacher must see that the notes of the śruti-box are accurately in tune. The śruti-box must be resorted to only as an unavoidable substitute. The tambura should be used wherever possi-

ble and there is nothing in the śruti-box to match the rich overtones of the tambura.

If the teacher is endowed with a sufficiently loud and rich voice, he may accompany the class, singing himself wherever necessary. Or, he may provide an instrumental accompaniment to the class music by playing the violin or the Vīṇā. The instrumental accompaniment is not only a useful guide to the pupils but it also gives a better opportunity to the teacher to detect the faults in the pupils' singing. Singing along with the pupils all the time will be a terrible strain on the voice of the teacher and so the music teacher is strongly advised to practise an instrument like the violin for the purpose of class accompaniment. The instrumental accompaniment is a helpful and correct guide to the pupils and prevents them from going out of tune and time.

APPORTIONMENT OF THE PERIOD.

The music teacher would do well to have a definite plan for the utilisation of the 45 minutes period. Usually each class has two periods per week set apart for music. One of these periods may be devoted to the practising and learning of songs. The other period may be devoted to the practice of technical exercises. The two periods may appropriately be styled the *melodic* and the *technical* periods. If more than two periods are available, then the extra period or periods may be devoted to the teaching of songs. Every singing class may start with a few vocal exercises and this will help the voice to get into form. In the first and second Standards however, all the periods should be utilised to the teaching of songs only.

As soon as the children are properly seated, the teacher should sound the śruti and make them listen to it with attention for a short time. Then they must be asked to hum the key-note to themselves in a gentle manner and then asked to sing slowly and distinctly S P S' P S. This procedure for impressing the key-note in the minds of the pupils should be followed even at the commencement of the melodic periods. If the teacher uses the Tambura as the śruti for the class, then he must have it tuned accurately and ready for use.

Technical period :—After the śruti has been well impressed in the pupils' minds, the teacher can ask them to go through graded Svāra-jñānam exercises, Voice-training exercises

(Vocalises), Tāla-jñānam exercises, śruti-jñānam exercises, Sight-singing exercises and Musical Dictation. A couple of minutes can profitably be devoted to breathing exercises. The pupils should be taught to take in breath through the nose rather than through the mouth. Ability to control breath is of great value especially in singing longer pieces and also while attempting Rāga-alāpanas and Kalpanā Svaras. Some of the above mentioned exercises may be taken during alternate Technical periods.

After this is over, the new technical piece for the day may be taught. If after teaching the new piece some time is left, the pupils may be asked to sing two or three of the old songs. The revision songs may be sung one by each row of the class. The non-singing pupils may listen to the music of the rest and point out faults if any in their singing, keeping time all the while. By revising the old songs, a few each time during the technical periods, all the songs taught to the class can be kept up-to-date. In fact singing of a familiar song should form a part of every singing lesson. Pupils should be asked to sing their old songs from memory and not by looking into books or note-books.

Melodic period.

After the children had listened to the śruti with concentration they may be asked to sing two or three of the recently taught pieces. Then the teaching of the new song may be taken up. The pupils' faces brighten up whenever a new song is taught. If the children's response is good, it is an indication that they like the piece immensely. The children's response may not be good if their attention gets distracted through some cause or other. Every new piece must be taught in an impressive manner.

If in a melodic period, a few minutes are left after the teaching of a new piece, the teacher can usefully occupy that time by narrating some interesting musical anecdote or incident from the lives of great musicians and composers.

Occasionally a few minutes may be devoted to the putting of oral questions :

1. The teacher may name a rāga and ask the pupils to tell the compositions that they have heard or learnt in that rāga.

2. The teacher may name a tāla and ask the pupils to tell the names of songs that they have learnt in it.

3. The teacher may name a composer and ask the pupils to tell the names of songs that they have learnt of the composer.

4. The teacher may name a rāga like Harikāmbhoji and ask a pupil to tell the name of the resultant rāga when the Antara Gāndhāra is substituted by the Sādhāraṇa Gandhāra and so on.

In order to make the pupils start singing simultaneously, the pupils should be asked to commence on the third āvarta, counting the two previous āvartas in silence. In the case of ādi-tāla pieces in slow tempo the teacher can at his option ask the pupils to start on the second āvarta.

IDENTIFICATION OF RAGAS AND TALAS OF UNFAMILIAR PIECES.

In the higher forms, the teacher may sing a new piece in a rāga familiar to the pupils and ask them to identify the rāga and tāla of the piece.

IDENTIFICATION OF MUSICAL FORMS.

The teacher may also play a gīta, svarajati, tāna varṇa or Kṛti (not already taught to the pupils) and ask them to mention to what type of composition the piece just heard belongs.

In order to develop their powers of accurate imitation, the teacher may devote a couple of minutes to the singing of svara phrases and sāhitya phrases (from well-known pieces) of varying grades of difficulty and ask the pupils to reproduce them.

At the end of a Theory lesson or a History lesson, the teacher would do well to give a summary of the lesson.

CULTIVATION OF MUSIC DURING LEISURE TIME.

It is of importance that pupils must be given useful suggestions for the employment of their leisure. The suggestions must be such that when acted upon, they must result in the training of their musical intelligence.

Suggestions.—(1) The pupils may be asked to copy from a printed music-book a portion of a song (a Kṛti, Varṇa, Svarajati or Gīta) in notation.

This will make the pupils become familiar with the art of musical writing.

(2) After teaching a song like *Muttineri-Ariyāda* (முத்திரை அரியாடா) the Sāhitya of another similar song like *Pūśuvadum-*

venniru (பூசுவதம் வெண்ணீறு) (which is also to be sung to the same music) may be given to them and asked to sing the new song next time, to the same music as the one already taught.

Or, after teaching the first two *Caraṇas* of a *Divyanāma Kīrtana* or a simple *daru* from *Tyāgarāja's* *Nowkā Caritra*, they may be asked to sing the other *Caraṇas* themselves by their own effort. Children feel a real joy in this kind of activity. This practice helps the pupils to correctly distribute the *Sāhitya* syllables in the *Āvarta* and incidentally helps them to understand something of musical prosody gradually.

(3) In the higher classes the pupils may be asked to write some phrases and sentences of their own in *Rāgas* familiar to them and they may be asked to sing the same in the next class. They may also be encouraged to write simple *Sāncāris* in familiar *rāgas*.

(4) Given the first line of an *alaṅkāra*, the pupils may be asked to complete it themselves in 8, 10 or 12 *āvartas* as the case may be.

From the results, the teacher can easily spot out the musically talented pupils of the Class.

During Vacations pupils may be asked to prepare Musical Charts. The more neatly done Charts may be hung up on the walls of the Music Class Room or even in the Assembly Hall. The names of students who prepared the best charts might be inscribed in the Roll of Honour. Charts on difficult subjects should be given to pupils of higher Forms.

It is desirable that Conferences of Music Teachers are arranged for periodically. This will give an opportunity to those actively engaged in the teaching of music to meet and discuss the problems relating to the teaching of music in the light of their new experiences. The teachers will derive fresh inspiration from such contacts. They can also learn new class-worthy songs and also become familiar with the latest methods in Music Teaching.

MUSIC AS A CAREER.

Only those who are gifted in music and have a born aptitude for the art should take to music as a career. Persons who take to music as a calling in whatever form have a heavy responsibility thrust upon them. The career of music though not

a lucrative one in India presents many avenues. Till now only a few of them have been explored and even those, only to a limited extent.

Those who practise the profession of music may be grouped under four heads:—

- (1) Performers of music.
- (2) Teachers of music.
- (3) Composers of music.
- (4) Critics of music.

MUSIC PERFORMERS: SINGERS.

Persons gifted with sweet, ringing and melodious voices and who possess creative talents of a high order and who are also endowed with musical imagination and intelligence can aspire to become successful concert singers. Those who are not endowed with good voices but possess the other talents mentioned above, can still by intensive practice become accomplished concert singers. Persons endowed with good voices, but not possessing creative talents and musical intelligence may with training in histrionics become leading characters in dramas and operas. Or, they may become Assistant Singers to performers of Harikathās. If they are of a religious temperament and possess scholarship and powers of exposition, they can become successful Harikathā Performers. They may also take to Purāna Paṭhanam. The Film Industry at the present day can easily absorb a number of good-voiced singers.

MUSIC PERFORMERS: INSTRUMENTALISTS.

The Vīṇā, Flute, Goṭṭuvādyam and Svaragat enjoy the status of primary instruments in concert music and players of these instruments can give concerts to the accompaniment of the Violin and the Mrdaṅgam. Eminent Violinists are also engaged by Saṅgīta Sabhās sometimes to give solo concerts to the accompaniment of the Mrdaṅgam. It is a rare honour for a Violinist in South India to be invited to give a solo performance. The accompanists figure in more concerts than the principal performers, though from the point of view of total income both are on a par. The Sitār and Bālasarasvati have in recent times become popular concert instruments in the South. The Mrdaṅgam being an indispensable tāla accompaniment in a Concert, Bhajana, Kālakṣepam, Opera or Dance, the players of this instrument are generally well off. The Ghaṭam, Kanjira,

Dolak, Morsing, Gottuvādyam, Jālrā and Konakkol are interesting secondary tāla accompaniments in a concert, but the performers of these are not in frequent demand. The votaries of these instruments rarely get a decent income. Orchestras can absorb a number of instrumentalists. When the Governors, Mahārājas, Zemindars and Municipalities decide to employ Indian Orchestras in their regular establishments, a bright future is assured for Indian Music and musicians. Every Indian Municipality should have an Orchestra and with it they can provide good music to their rate-payers. Nāgasvaram players are employed in Temple establishments and they are generally well off. The more talented amongst them are in demand at marriages and other festivals. The Tanjore Band consisting of a number of players of wood and brass wind instruments provides employment to a number of musicians. Amateur orchestras properly organised can provide a good subsidiary income to its members. When Indian music comes to be played in Military and Police Bands, many instrumentalists can aspire for a decent income. Also when Operas come to be staged in India to the accompaniment of regular Orchestral music, many vocalists and instrumentalists will be provided with decent employment.

Teachers of Music:—There are music teachers who are regular members of the staff of schools. There are others who go about giving private lessons in music in homes. Resourceful teachers of music can set up their own studios and invite students to come to their places for lessons in vocal and instrumental music.

When a concert performer due to some cause or other decides to take to the teaching of music as his calling, he generally makes a huge sacrifice. The society rarely appreciates this sacrifice on his part. The income that he might derive from one school or more schools by part-time work can easily be earned by him by giving a few concerts. By his being obliged to sing at the pitch of his pupils' voices (which is invariably at variance with his own pitch) he loses the metallic ring in his voice. Its responsive character also slowly diminishes. He gradually discerns to his dismay that his voice is not able to produce the madhyama kāla and druta kāla combinations with ease and clearness any more. It becomes difficult for him to shine as a concert performer again. The result is

the same whether he is engaged in teaching individuals or classes. So concert performers must think twice before deciding upon to change their career and take to the teaching of music. As a teacher of music he will neither have the time nor the opportunity to practise some of the high-class pieces and be in form. The teacher of instrumental music is also in the same position. He finds no use for any of those high-class pieces and technique which he has learnt and mastered.

People who have attained a decent degree of proficiency in music and who are in affluent circumstances can in the interest of the art take work as honorary teachers of music in institutions and thereby help in the dissemination of musical knowledge.

The voice when used in its normal pitch is delightfully responsive and is able to produce all the delicate shades and gamakas with ease and accuracy. When forced to sing at a pitch higher or below its normal pitch, a strain is put upon the voice and the result proves ruinous in the long run. Thus it is that many music teachers who started with good voices lost the brilliant metallic ring in their voices in course of time.* This is more true of men than women. Women always teach only girls and at the most the difference in the pitch of the voice in the two cases will be about one tone or $1\frac{1}{2}$ tones. But men teachers are engaged to teach boys and girls and the difference of pitch in this case ranges over more than half an octave. The teacher can save his voice to some extent, if he uses an instrument like the violin while giving lessons.

The trustees of the various temples in South India can profitably employ musicians in their regular establishments. The musicians can, amongst other things, be asked to:—

- (1) Give recitals of sacred music in temples during festivals and services.
- (2) Teach sacred songs to the worshippers.

*These remarks apply only to the singers of melodical systems of music. In Europe and countries which have adopted the harmonical system of music, pupils are trained in part-singing and according to the range in absolute pitch of their voices, they are trained to become basses, tenors, altos or sopranos.

(3) Teach music to the pupils of the village school, if the school has not got on its staff a properly qualified music teacher.

(4) Organise choir parties, orchestras and bhajana goṣṭhīs, also arrange for periodical performances by them. Concerts by these parties can also be given in the local hospitals for the entertainment of patients.

(5) Hold separate music classes in the temple precincts for the benefit of the children and adults of the place.

(6) Promote adult education by holding special classes for adults and teach them ballads, folk songs, national songs, and songs on current events, health themes etc. Small pamphlets containing the texts of the above songs placed in the hands of the rustic folk will keep up their reading habit and prevent them from lap-ing into illiteracy.

The musician was a regular member of the ancient village community. There are some temples in South India which have on their staff musicians like the Oduvārs in Saivite temples, but their services are not fully utilised. They merely give recitals of sacred music on the occasion of the temple rituals and do not do anything beyond that.

With the prospect of earning something through private practice in addition to the salary from the temple, many musicians might be induced to go to the moffussil places and thereby they will also help in the spread of musical knowledge amongst people and promote adult education.

The teachers of music are well equipped to give lecture-recitals on musical topics. Lecture-recitals provide both education and entertainment to the listeners. The profession of giving explanatory lecture-recitals of music is yet in its infancy in India.

Composing music on '*ad hoc*' themes as a profession has not yet been properly explored. There are a few people now who supply songs to films, and for all their talents they are given only a pittance. The passion for new music has not yet come in our country and when that time comes contemporary composers of art-musical forms will have a bright future.

Every prominent newspaper in India should have on its staff a regular music critic. His duties will not only be to

review the concerts given, but also to review music books and records released from time to time. He can also contribute articles on music and play a great part in moulding the taste of the people along right lines.

Well-conducted weekly and monthly music journals are a desideratum in India. In Europe, even smaller countries publish a number of excellent music journals.

Musical Insurance has yet to come in India. Concert Agencies and Concert Bureaux can function profitably in big cities. This is a line that has not been tapped so far.

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*SRĪ PURANDARA DĀSA.

BY

B. SITARAMA RAO. 83

I am very thankful to you for asking me to preside on this occasion. It is not a sense of my special fitness to preside that induced me to accept the invitation but solely and exclusively the desire to pay my humble tribute to the memory of the great Dāsa or servant of God whose day you are celebrating.

Though Purandara Dāsa is a Karnāṭaka, it would be wholly wrong to consider the institution of Dāsas as a peculiar growth of the Karnāṭa country any more than the Bhakti movement, of which it is the direct result, is a local movement. Provincial patriotism is responsible for the verse:

उत्पन्ना द्रविडे साहं वृद्धि कर्णाटके गता ।

कचित्कचिन्महाराष्ट्रे गूर्जरे जीर्णतां गता ॥ III.4 7.

which has found a place in the Uttara Khaṇḍa of Padma Purāṇa. The universality of the Bhakti movement, the literary records in Sanskrit, and the available architectural and epigraphic evidence, make all such claims preposterous but there seems to be this amount of truth in it that unlike the North Indian movement, of which Nānak and Kabir are the chief exponents, which owed its impetus to the impact of Muhamnadanism, it was a wholly indigenous movement taking its inspiration from indigenous sources. It was the result of a natural evolution without external impetus or inspiration. The note of synthesis or eclecticism which is characteristic of the northern movement is wholly lacking in the southern. It received its inspiration from the Upaniṣads, the Epics, the Purāṇas, the Āgamas, from Śaṅkara, from Rāmānuja, from Basava and from Madhvācārya. That is why Caitanya and other Bhakti leaders of the pure Hindu school look to the south for guidance and inspiration. The two waves met apparently in the Mahratta country and the result has been

*Presidential speech delivered on the Purandara Dāsa day, 1941, celebrated by the Music Academy, Madras.

considerable variety of Bhakti schools there, orthodox and heterodox.

The Dāsa institution is a natural development from the institution of mutts. The mutt was an expansion of the ancient doctrine of Saṁnyāsa; service to human beings conceived as service to God being not only not inconsistent with but largely implicit in Saṁnyāsa. The Dāsas were lay disciples of the mutt commissioned to carry the message of the mutt into the residences of ordinary men. They went out to the country singing about the Lord urging the necessity for purity of heart and purity in morals, and pointing out the utter uselessness of ceremonials without Bhakti and purity. They were a part of the National Educational system. Their songs have become a part of the folk songs which women repeat and children listen to with wrapt attention and in spite of the utter worthlessness of the present day representatives of the institution, attract ready contributions to the reciters. As Vyāsa in his time popularised the great truths of the Vedas by embodying them in the Epics and Purānas, those Dāsas popularised those great doctrines by giving expression to them in the language known to the ordinary man.

I am not quite certain that the Dāsas belong all of them to the same school of thought, *viz.*, Madhva, as is sometimes sought to be made out. I have my doubts about the greatest of them, Purandara and Kanaka. They have little or no sectarianism in them. Of all the many thousands of Dāsa-padas attributed to Purandara Dās, not more than 4 or 5 have a clear Madhva aroma while in the case of Kanaka, it is impossible to say from his works alone that he is a Mādhva. The verses are mainly invocations in honour of Viṣṇu but are not wholly so. Some of them are in honour of Śiva, some of Gaṇapati, some of Sarasvatī and so forth. Excepting a few of Purandara—the authenticity of which one can easily take leave to doubt on account of their small number, on account of the existence of several other Dāsas who invoke Viṭhala's name and the consequent possibility of wrong attribution of authorship and particularly on account of the marked divergence of the tone of these from the ordinary tone of Purandara Dās,—they do not show any preference for or inclination to the purely Mādhva doctrines as distinguished from the doctrines which the Bhāgavata, for instance, expounds.

The only intolerance they exhibit is to vice, to hypocrisy and to irreligion. That is why they are universally popular. Music was never their main object—the Dāsas sang because that was an apt medium of expression for their devotion and was the surest way of reaching the hearts of their hearers. If their songs have technical value in music, it furnishes only an illustration for the well known saying of Bhavabhūti

लौकिकानां हि साधूनामर्थं वागनुवर्तते ।

ऋषीणां पुनराद्याना वाचमर्थोऽनुधावति ॥

that ordinary men's words follow meaning while meaning follows great men's words. Without any attempt at technical perfection those devotees gave utterance to songs which are perfect in literary expression as well as musical technique. The works of Purandara Dāsa are distinguished from those of others who also invoke Viṭṭhala by the recurrence of the word of Purandara in addition to Viṭṭhala while those of others bear the addition of Vijaya, Raṅga, Gopāla etc.

The Dāsa movement developed in the Mahratta country into the Kālakṣepa or Harikathā movement which, ostensibly serving the religious cause, also occasionally served other patriotic or political purposes. Nevertheless substantially it still maintains there its original purpose but in the passage of the Harikathā to the South especially in the Tamil country, the purpose of Kālakṣepa is largely forgotten and what was originally an attempt to bring home the great truths of the Upaniṣads to the public, to purify the public morals, to rouse devotion to God, the allurements of poetry and music being only aids to that end, becomes occasionally a mere exhibition of musical talent and even degenerates into clever witticisms and vulgarities which can have far from edifying influence on the public. But even so, the Tamil country has the credit of maintaining in these Kālakṣepams a high standard of scholarship and musical attainment and what is desired is that there should be systematic and organised attempt to keep within the main purpose and to weed out all unhealthy growths.

THE SCHEME OF 72 MELAS IN CARNATIC MUSIC*

BY

T. L. VENKATARAMA IYER.

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The formulation of the scheme of 72 Melas by Venkatamakhin is a great landmark in the history of Carnatic Music. Before him the classification of the Melas and the janya rāgas as appears in the works of the previous writers is nebulous and confused. There is no apparent principle deducible in the classifications. Sometimes there are several melas with the same swaras. Often there is no identity discoverable between the melas and the janyas. The number of melas also varied from 15 to 23 and several groups were altogether left out. The object of these early writers was merely to classify rāgas then current and that is also the scope of Venkatamakhin's work. But in evolving a scientific system based on the value of the swaras, he revealed the possibility of new rāgas and indeed one may say that it was Venkatamakhin's system that rendered possible the wonderful pieces of Sri Tyāgarāja in several new modes.

Latterly the scheme of Venkatamakhin has come in for some criticisms here and there. It has been stated that the scheme has resulted in the mechanisation of music and has reduced it to simple arithmetic; that it has tended to throw melody which is of the essence of the Carnatic Music into background and to weaken the true conception of rāga. I shall now consider how far this criticism is well-founded.

That there is a whole world of difference between rāgas and mere swaras is undoubtedly true. The rāgas transcend the swaras and have features which give them a distinctness such as could be visualised in imagination. It can be said of these forms:

न सदृशे तिष्ठति रूपमस्य न चक्षुषा पश्यति कश्चनैनम् ।

हृदा मनीषा मनसाभिकल्मसो य एनं विदुरमृतास्ते भवन्ति ॥

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Now a rāga is totally different from a mere combination of swaras, which may make impressive combinations but cannot possess those fine shades of melody which make for the life of a rāga. Indeed the idea of a mere combination of swaras or a scale as distinguished from rāga is unknown to our music and goes against its genius.

The question then is: did Venkaṭmakḥin in inventing a possibility of 72 swara combinations and calling them Mela Rāgas or Rāgāṅgas go against the true conception of rāga and did he introduce a conception of scales as distinguished from rāgas? It is my desire in this paper to show that Venkaṭmakḥin when evolving the scheme of 72 melas has scrupulously adhered to the true conception of rāga and that in his system there was no such thing as scale as distinguished from rāga. If it was not a rāga it had no existence at all.

Now I must explain what the notion of mela according to Venkaṭmakḥin is. From the earliest days of Carnatic Music down to recent times a mela was understood to be a rāga wherein the 7 notes occurred whether in the ascent or in the descent. It was then called Sampūrṇa and was then taken as a Mela rāga. It was not necessary that a Mela Rāga should be a sampūrṇa both in ascent and in descent. Thus Śrīrāga is a Mela according to all the writers and that is the 22nd mela of Venkaṭmakḥin. Likewise Kedāragoula is the 28th mela of Venkaṭmakḥin. Following the same principle, a śhādava omits one swara in both the ascent and descent like Śrīranjini and in oudava 2 swaras will be absent as in Mohana, and Madhyamāvati.

Now when Venkaṭmakḥin propounded the possibility of 72 melas according to the value of the swaras, he found that while some of them were represented by rāgas actually in existence others were not. Now 40 of these melas represented what is known as vivādi swara combinations. Venkaṭmakḥin adopted with reference to them the conception that a mela need not be sampūrṇa in ārohana and avarohana but that it should be melodious. Basing himself on these fundamentals he followed certain principles with reference to the vivādi combinations. In the case of Śuddagāndhāra he realised that sa ri ga ma cannot be melodious, but ma ga ri sa could be melodious by the adoption of the gamaka called jāru. Likewise with reference to Śuddhanishāda he realised that pa dha ni sa would not

be melodious, but sa ni dha pa could be melodious if the gamaka called jāru is utilised. Thus it happens that in the very first mela he adopts sa ri ma pa dha sa and sa ni dha pa ma ga ri sa as its lakshana. This is called Kanakāmbarī and it will be readily seen that it has the distinctive feature of a rāga in it, as witness the Kirthana of Dikshithar, “कनकाम्बरी कारम्बाभूतलहरि”

In dealing with Shatsruthi Rishabha he realised that ma ga ri sa would not be melodious and so he adopted only ma ri sa. But sa ri ga ma could be rendered melodious by the adoption of the gamaka called Thripam. Likewise in the case of Shatsruthi Dhaivata he adopted the prayoga pa dha ni sa with the Thripam, and avoided sa ni dha pa in the descent. This principle runs through the 40 vivādi melas.

Thus in his scheme of 72 melas, Venkaṭamakhin avoided vivādi combinations such as do not conduce to melody, and evolved the melas, avoiding the sampūrṇa scale if it was a mere scale, and did not possess melodic properties such as would be necessary if it was to be a rāga. Therefore his system represents an evolution on lines which are in consonance with the genius of Carnatic Music. In his system there are no scales miscalled “Rāgas”, while his scientific classification provided a background for all Carnatic rāgas, those which were then in existence and those which might come into existence thereafter.

Lovers of Carnatic Music must regret that this scheme which combined both melody and science should have been departed from. A change has, in recent years, come over the system. A new idea of mela has sprung up. It is stated that a mela must be sampūrṇa both in ascent and descent; and following that definition we have such classification as Shādava-Sampūrṇa, Sampūrṇa-Shādava, Ouḍava-Sampūrṇa and Sampūrṇa-Ouḍava. This classification is again recent; and unknown to writers of recognised authority—such as Rāmāmātya, Govinda Dikṣhita, and Venkaṭamakhin. This innovation cannot be earlier than the end of the 18th century because it is unknown to Tulaja Mahārajah, who records the contemporary music of Tanjore in the the middle of the 18th century; and but for the fact of its having been published in the first printed books on music by Siṅgaracharyulu Brothers, they would not have acquired such widespread currency.

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Under this system, even in vivādi melas, the ārohanam and avarōhanam must be sampūrna. That this conception stresses the Swaras and ignores the requirements of melody must be conceded. For example take the very first mela under the new dispensation; the ārohana is sa rī ga ma pa dha ni sa; that is to satisfy the new concept of mela; and it is called Kanakāngi. Now Venkaṭamakhin, acting under the old conception of mela and emphasising melody adopted only sa ri ma pa dha sa as the ārohana; and under the revised scheme it ceased to be a mela and became a janya. But Kanakāngi is a scale and Kanakānbarī is a Rāga. In the same manner we find that under the new scheme many of the melas of Venkaṭamakhin are classed as janyas, and new melas which are merely scales take their place. Thus the criticism that the scheme of 72 melas is destructive of rāga-bhāva and tends to mechanise music is true to a large extent of the modified system which is now in vogue but is not true of the system as originally featured by Venkaṭamakhin.

From this it should follow that the revised scheme of 72 melas which has latterly come to be adopted should be condemned as an innovation for the worse, as tending to destroy the best elements in the Carnatic Music. It is therefore surprising to find that the new scheme should find support from not a few of the present day theorists. One reason for this is that Sri Tyāgarāja is supposed to have lent his support to it. It would be strange indeed if the great Tyāgarāja set his approval on the theory of scales in Kanakāngi and the like melas. But what is the warrant for associating the name of that great composer with a lame theory? It is said that he has composed kīrtanas in rāgas like Kharaharapriyā, Kīravāṇi and so forth; and they are to be found only in the new scheme, and not in the scheme of Venkaṭamakhin. True, but it is forgotten that rāgas like Kharaharapriyā and Kīravāṇi are only in the non-vivādi melas. Venkaṭamakhin himself had stated that under his scheme new rāgas were possible and himself invented the mela Simharavam now called Hemavati. Therefore the use of rāgas like Kharaharapriyā, Kīravāṇi etc., is in accordance with the scheme of Venkaṭamakhin and does not violate any principle of melody, and does not lend any support to the idea of a scale apart from rāgas. On the other hand in the vivādi melas the authentic kīrtanas of Tyāgarāja show that he adopted the system of

Venkaṭamakhin. For example, Manoranjini, Chāyānāṭa, Nabhomani and the like, are all melas of Venkaṭamakhin and in them we have great pieces of Tyāgarāja. And there are no authentic compositions in which Tyāgarāja adopts vivādi combinations such as sa ni dha pa with shatsruti dhaivata, ma ga ri sa with shatsruti rishabha, sa ri ga ma with suddha-gandhara and pa dha ni sa with suddhanishada. The only exception is in the case of rāgas like Varali where according to tradition suddagāndhāra is slightly higher than the chatussruti rishabha and thus the vivādi dosha is avoided. This is in accordance with the practice of Venkaṭamakhin.

Now in the printed editions of Tyāgarāja's kīrtanas, a few of them are stated to be in Rāgas which are among the vivādi melas of the new school. This is put forward as proof that Tyāgarāja adopted the new system even in respect of the vivādi melas. But the mistake lies with the editors who have identified them and not with the composer himself. For example take the piece "Evvare Rāmayya." It is said to be in Gāngeyabhūshani. But there is no ma ga ri sa in it, and without ma ga ri sa it loses its character as a scale under the new scheme. It has only ma ri sa and it is therefore clearly a piece in Gaṅgātarangini of Venkaṭamakhin. A critical analysis of the pieces of Tyāgarāja in these melas will reveal that he was quite against the scales-invention of Kanakāngi and its sister-melas; and that he, belonging as he does, to the siṣhyaparambarā of Venkaṭamakhin, followed only his system of melody; and that he does not lend any countenance the scales theory. There is no authentic composition of his in Kanakāngi and similar melas. On the other hand his genuine kīrtanas are on the lines of Venkaṭamakhin—such as "Adugarathani" in Manoranjini, "Idi Samayamura" in Chāyānāṭa, "Jagadānandakāraka" in Nāṭa, "Nāyeda" in Nabhomani, "Banturiti" and "Vāchāmagocharam."

It should not be forgotten that these 40 vivādi melas are all of them covered by great pieces of that illustrious contemporary of Tyāgarāja, Muthuswami Dikshitar, whose breath was melody and they reveal how following on the lines of Venkaṭamakhin, melody could be evolved. In my opinion, there are no sufficient materials for holding that the two great contemporary musicians followed different schools of music, whatever difference in style there might be.

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Then there are a few who are moved by the fact that the late Maha Vaidyanatha Aiyar has composed a mela rāgamālikā under the new theory. Apart from the fact that this composition was made to order, and does not represent any musical practice of that gifted musician, it cannot be denied that the piece was practically still-born; and never came into vogue; and this is not a little significant when it is remembered that Maha Vaidyanatha Aiyar held an unrivalled position among the contemporary musicians and had numerous sishyas and large admiring audiences. The fact is that the piece was primarily a business proposition with Maha Vaidyanatha Aiyar and it is only his sishyas and admirers that have chosen to put it forward as a composition of outstanding artistic merit.

And finally there are those who prefer this system because of its simplicity and perfection on paper. But art does not thrive on mere arithmetical formulae or mechanised rules. And however satisfactory the "Kanakāngi" system may be for purpose of mass teaching in schools and institutions, it has no place where there is an artistic ideal to be put forward and sustained.

It is therefore the plain duty of all lovers of the higher ideals of Carnatic Music, to protest against the new system, and protest emphatically. We are seeing before us the disastrous consequences of adopting the scale theory of "Kanakāngi" system. Ancient and natural rāgas, which cannot be defined in term of swaras, and which can be pictured only by the imagination, are falling into desuetude. Some of them like Dvijāvanti and Ghaṇṭā are half-dead. Others like Saveri, Punnāgarāli, Yadukulakāmbhoji and Āhiri are losing ground. Instead we have new combinations of swaras miscalled rāgas, and they are usurping the place of the old rāgas. It requires imagination to develop rāgas; it requires only practice to manipulate swaras. The former is a gift; the latter is an acquisition. The system of swaras and scale is a gift to plodding men without imagination; and thus its adoption has tended to destroy the Rāga-chāyā, and discount imagination.

This is a matter for grave concern for the future of the Carnatic Music. I am in fear that those finer shades called "Gamakas", which breath life and melody in rāgas will gradually disappear; and we shall have instead regular modes with clear cut swaras, with no grace, with no beauty, and with no life.

We shall have killed natural living persons, and shall have got instead brilliant dolls. I do not contemplate the prospects with equanimity. I think, lovers of music should take a serious view of the situation, and rescue Carnatic Music and Sri Tyāgarāja from the baneful effects of the scales-theory embodied in the Kanakāngi system; and restore the concept of rāga for which Carnatic Music has always stood and restore in full the system of Venkaṭamakhin which is based upon it.



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१३
CATURDANDI IN KARNĀTA MUSIC¹

BY

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In music, theory and practice always differed but attempts were made by theory writers to adjust themselves to practice. Among the ancient works on music the Rāgas were classified into 18 Jātis which simply show the main characteristics of Rāgas that come under each Jāti. In modern definitions under Melakarta system such details as bahutva, alpatva etc., are not clearly noted. Again in olden days sruti-values were given in assigning Swaras to various Rāgas. For example Paramardi defines Madhyamādi thus:—

सर्वसहा मालिनी च विस्तारी च विकल्पनी ।

झादिनी सुप्रभा चैव मध्यमादेरिहाशकाः ॥

It means, in Madhyamādi madhyama takes 11th Sruti, Pan-chama 14th, nishada 21st, Dhaivata 20th, gandhara 8th and shadja 4th sruti.

Later on Raghunatha in his Sangītasudhā defined Gāna-krama dividing into Ālāpa, Thāya (ठाय) and Gīta and furnished us with details in each of these three stages.

Practical singers added *Prabandha* to this triad and thus made a fourfold mode. This practice of fourfold elaboration was practised in Raghunatha's court, for Madhuravāṇī, his court poetess, describes the playing of the Rāmāyaṇa by Kuśa and Lava on Vīṇā thus:

रागेण तेन प्रथितेन ठायगीतप्रबन्धान् पटु वादयित्वा ।

परं विद्वीकृतपञ्चमोषसक्तिगीळस्फुरणं प्रकाश्य ॥

Yagnānārāyaṇa, son of Govindamakhin, was a great musician and followed the system brought into vogue by king Raghunatha. His musical compositions are available to me in

¹ Paper presented to the Music Section of the X All-India Oriental Conference, Tirupati, and published here through the courtesy of the Local Secretary, Rao Bahadur K. V. Rangaswami Ayyangar.

certain Rāgas. His brother Venkaṭamakhin produced t¹ Caturdaṇḍīprakāśa.¹

But the term Caturdaṇḍī was used in a different sense by Lakshmana who says in his Saṅgītasūryodaya thus:—

गानक्रिया वर्णयतिः प्रोच्यते स चतुर्विधः ।

स्थायारोह्यराही च संचारीति क्रमादिमाः ।

चतुर्दण्डी च सा प्रोक्ता नारदादिमुनीश्वरैः ॥

Venkaṭamakhin explained Gīta, Prabandha, Thāya and Ālāpa in his work in 6 to 9th chapters, each separately in a chapter, in a manner not very different from what Raghunātha gave. If a Rāga did not have Prabandha etc., in it, he rejected it.² He says:—

गीतठायप्रबन्धा हि तानप्पाद्यैः प्रवर्तिताः ।

देशीयरागाः कल्याणीप्रमुखाः सन्ति कोटिशः ॥

गीतठायप्रबन्धेषु नैते योग्याः कदाचन ।

रागः पन्तुवराल्यायाख्यः संपूर्णः पामरप्रियः ॥

गीतठायप्रबन्धानां दूराद्दूरतरः स्मृतः ॥

Thus for Venkaṭamakhin all these four are important for a Rāga; hence he calls his mode as caturdaṇḍī, in feminine gender meaning a 'Samāhāra' of four dandas.

In our days the singing of a Rāga has undergone greater simplicity, for we want speed and variety, even as in our living too. The caturdaṇḍī system will take, for completing a rāga perfectly, some times even two days. Our enlightened tastes would not allow us to enjoy that even if it was rapturous.

Recently a manuscript was obtained by me from Malabar giving elaboration and Sāhitya for about 35 Rāgas in vogue in 1650 A.D. One who is versed in practical music can, if he can, reproduce from this manuscript the raptures created by the musicians of king Raghunātha's court. The manuscript has no name. The work begins with Nāṭṭa rāga, which is Raghunātha's first melakarta. Each Rāga is subjected to the

¹ Tulajā uses the term Caturdaṇḍī in his Saṅgītasārāmṛta in the sense of Gīta, Prabandha, Thāya and Ālāpa.

² Later, Prabandha music gave place to Gīta and Gīta gave place to Kirtana.

fourfold developement. Mudrās or composers' names are given thus:—

Appurāja and Udayamārtānda for Kāmbhoji rāga;
Yagnanārāyaṇa for Mukhāri and Pādi;
Raghunātha for Ghaṇṭārava;
Muddukrishna for Kalyāṇi;
Purandara Viṭṭhala for Guṇḍakrī;
Venkaṭamakhin for Gumma Kāmbhoji and so on.

Treatment of each Rāga under the four heads is almost the same in all the 35 rāgas. We shall take Nāṭa:

I. First Ālāpa of आयत्तम्, एडप्पु and मुक्कयि that is, आक्षिप्तिका, उद्ग्राह and रूपक. The 2nd and 3rd repeat after विदारि.

II. Then Thāya (ठाय)—In this there is आरोहि in 7 āvartas अवरोहि in 10 āvartas; then Panchama sthāyi in 6 āvartas; then madhyama sthāyi in 7 āvartas, then Rishabha sthāyi in 3; lastly mandra shadja-sthāyi in 5 āvartas. Then comes मकरिणी called वर्तनी by others, and then muktāyi. Then come two sārāṇis called पैसारणि and पक्कसारणि. After these two sārāṇis, sanchāri is taken up. This closes what is called ठाय.

III. Then gīta—Nāta gīta is repeated in chamhaṭa tāla and Maṭṭa tāla.

IV. Then Tānakaṛaṇa Prabandha is chosen for Nāṭa rāga. This is one of the 100 kinds of Prabandhas given by Jagadekamalla and Someśvara.

In gīta and prabandha the composers' names are given. In the case of Gauḷa rāga, the Prabandha is Umātilaka. Technical words as जावट (that is चतुष्पदी or जावलि), अन्तरी and मकरिणी are used in elaboration. Gītas are sung in druta and vilamba and madhyama kālas.

Thus this Lakshya grantha in ms. is illustrative of the Chaturdaṇḍiprakāśikā of Venkaṭamakhin.

THE NATI'S SONG IN THE PRELUDE TO THE 96
ABHIJÑANA ŚAKUNTALA OF KALIDASA
SHOWN AS CAST IN THE RAGA 'SARANG' AND IN SARANG
AS IT IS SUNG EVEN TODAY.

BY

PROF. G. H. RANADE,
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That the Rāga-concept was in vogue even in the days of Kālidās might be proved from internal as well as external evidence on the point. But here, I prefer to leave the former for the time being and hope to make out a case on the strength of the latter only.

The following particulars about the song (इसीसि etc.) should be noted. It is sung *by day, in summer* (ग्रीष्म) by a *female character* in the *prelude* (मुख) of a *play* and its *theme* is *Shringar* and *meter Arya*. Its other particulars (also duly emphasised) are to be found in the following shloka of the Sutradhar which concludes the prelude.

‘तवास्मि गीतरागेण हारिणा प्रसभं हतः ।

एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा’ ॥

This shloka is an excellent Rūpakāṅkār, in that the word Sārang, with all its attributes, might be understood either as a musical Rāga of that name or as the spotted deer. It thus serves a double purpose, at once, of paying a tribute to the excellence of the Nati's performance as also of introducing to the audience the hero of the play, viz., King Dushyanta, in a very powerful dramatic manner.

In the light of the Rūpakāṅkār, the shloka may be translated as:—

‘I was forcibly (प्रसभम्) carried away (हतः) by the very fast (अतिरंहसा) and ravishing (हारिणा) Rāga-Sārang (सारङ्गेण) of your song (गीतरागेण), just as King Dushyanta here by the very fleet (अतिरंहसा) and bewitching (हारिणा) Sārang, the spotted deer.’

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Now to save time and space, I crave the indulgence of the reader to start with the position that in the technique of his plays, Kālidās has honestly followed the rules as laid down in the Nāṭya-Shāstra (N.S.)

Let us then see what evidence the N.S. may provide in the matter. The common mistake usually committed in quoting authority from the N.S. on questions of musical interest is that too much is made of the explanation of the theoretical doctrine about shrutis and swaras and gramas, whereas scant attention is paid to the musical forms and practices, specially selected as being useful for particular occasions, situations and characters in the development of a dramatic performance. The references to the theory of music are bound to be casual, whereas those to such special musical practices must be considered as significant and existing in the days of Bharat. It is then in the search and identification of these latter that real material serving as a true base or nucleus for the later musical practices and their continuity, is to be discovered.

To be brief I give here the substance of some significant passages from the N.S. about such practices.

Thus in shlokas 111, canto 17, Bharat says that **भार्यावृत्त** (भार्या वृत्त or नार्यावृत्त) should be used for depicting Shringār, in a song to be sung in a dramatic performance.

In shlokas 465-472/c32, he lays it down with great stress, that in a Nāṭaka, music should be assigned to female characters only.

Shlokas 451-454/c32 of the N.S. Kashi-Sanskrit series or shlokas 433-436/c32 of N.S. Nirnaya Sagar edition refer to the five Grāma Rāgas, in their relation to the five types of Gītis. The text in both these editions is however broken though the substance of either is fairly the same. A fuller and continuous text of the passage concerned is available in Kallinath's commentary on Sangeeta Ratnakar, page 165. (Anānda-shram Edn.). It reads as:

‘पूर्वरङ्गे तु शुद्धा स्याद्भिना प्रस्तावनाश्रया ।

वेसरा मुख्ययोः (मुखयोः) कार्या गर्भे गौडी विधीयते ॥

साधारिताऽवमर्षे स्यात्संधौ निर्वहणे तथा ।

मुखे तु मध्यमग्रामः षड्जः प्रतिमुखे तथा ॥

गर्भे साधारितश्चैव ह्यवमर्षे तु पञ्चमः ।

संहारे कौशिकः प्रोक्तः पूर्वरङ्गे तु षाडवम् ॥

चित्रस्याशादशाङ्गस्य? त्वन्ते कौशिकमध्यमः ।

शुद्धानां विनियोगोऽयं ब्रह्मणा समुदाहृतः ॥ इति

On the same page, the following verses from कथय as quoted by Matang are given.

ग्रामरागाः प्रयोक्तव्या विधिवद्वशरूपकाः ।

प्रवेशाक्षेपनिष्काम प्रासादिक्रमयान्तरम् ॥

गीतं पञ्चविधं यन्नाद्गागैरेभिः प्रयोजयेत् ॥

Again, the substance of the above is the same as that of shloka 70/c28 N.S. in which Bharat defines the Amsa note along with its other adjectives, as the one note in which the Rāga resides. Shloka 23/c32 and 334 onwards /c32 N.S. are of the same type. In shloka 338/c32 N.S. Bharat says:

या च रसान्तरमुपगतमाक्षेपवशात् प्रसादयति ।

रङ्गरागप्रसादजननी ज्ञेया प्रासादिकी सा तु ॥ ३३८ ॥

Thus he distinguishes राग from रङ्ग, and in expressions like रागनदाचित्तवृत्तिः, or अरो रागपरिवाहिणी गीतिः, Rāga must be taken to mean a musical mode only. Again आक्षेपवशात् means that the Giti is not meaningless, but it is united to some words or meaning (literally words are thrown into it).

Thus according to Bharat, a song in the prelude (मुख) must be sung in Madhyama Grama, and by a female character only, with Shringara as its theme, or sing in a fast manner (वेसरा meaning अतिरहसा). Do not all these details perfectly apply to the Nati's Song?

Now, let us see what Shārangdev has to say in the matter. The Sangeet Ratnakar of Shārangdev is essentially a work on the Art and Science of music and not on dramaturgy; yet he refers to many Rāgas, as Rāgas to be used in the मुख or प्रतिमुख or मर्ष etc. of a play. Whence could he have got this information, if not from the earlier works like the Natya shastra or from the traditions handed down to his day? Thus he says:

पञ्चधा ग्रामरागाः स्युः पञ्चगीतिसमाश्रयात् ।

गीतयः पञ्च शुद्धाद्या भिन्ना गौरी च वेसरा ॥

साधारणीति..... । ११

वेगस्वरा रागगीतिर्वेसरा चोच्यते बुधैः ॥

शुद्धादिगीतियोगेन रागाः शुद्धादयो मताः ॥ पृ. १५०-१५२ सं. र.

Thus there is very close agreement between भरत, मत्स्य, and शाङ्करिव about the five types of गीतिस and their union to respective ग्रामरागस. In fact, they all appear to have borrowed from works prior to their own times.

Now a question might be asked as to the reasons which lead one to think that the Nati's Song is cast in a Rāga and in the Sārang Rāga, further.

The answer is that the particulars as given in the following passage from the Sangeet Ratnakar completely fit into those of the Nati's Song.

लक्ष्मायुना प्रसिद्धानां सहेतूनां ऋवेऽयुना ।

गन्धारी मध्यमापञ्चम्युद्भवो काकलीयुतः ॥ ६७ ॥

मन्यासो मन्द्रषड्जांशग्रहः सौवीरमूर्च्छनः ।

प्रसन्नाद्यवरोहिण्यां मुखसंधौ नियुज्यते ॥

मध्यमग्रामरागोऽयं हास्यशृंगारकारकः ।

ग्रीष्मेऽहः प्रथमे यामे ध्रुवप्रालीं तदुद्भवा ॥

मध्यमादिर्मग्रहांशा— ॥ पृ. १८५-१८६ सं. रत्नाकर

Again मध्यमादि—मध्यमादि सारङ्ग of today, is the foremost member of the clan of Rāgas named as the Sārang group and due to its long standing has overshadowed the Sārang Rāga itself, which therefore is sometimes referred to as shuddha Sāringa a present day Rāga of the same name. Therefore the word Madhyamadi, gave the clue to suppose that the Rāga must have been either Madhyamadi or Sārang or some other derivative of it. Let us now see if this view is justified by deriving the Madhyamadi according to the particulars given in the passage above.

The Murchana being सौवीरी the scale begins on Ma. Moreover there is Alpatva, Omission—of Ri and Dha (vide the illustrative song on page 185 सं. र. and particularly verses 327-330/ page 515 and 665-675/ pages 550 and 551 from the (वाचाध्याय, सं. र.) The scale can then be written as:—

Notes:— Ma Pa Dha Ni Sa Ri Ga Ma
 Shruti intervals:— 3 4 × 2 4 3 2 4

Crossed notes to be omitted.

Reducing to Sa drone:—Sa Ri × Ma Pa × Ni Sa
 3(4+2) 4 (3+3) 4

We get the above scale for the Madhyamadi of Shārangdev. This is however identically the scale of the Hindusthani Madhamād Sārang of to day with the Ni a little two flat. But if the present day Gawaiyya is asked about it, he will dogmatically insist that it is not the usual komal Ni but is a little flatter than that, thus showing in his own way the germ of the old and genuine character of the Ni of the Madhyamadi of the old days.

If the kakali Ni as further required by the Lakshana is also taken into consideration, the scale finally obtained would be Sa Ri Ma PraMa Pa Ni Sa
 3 (4+2) 2 2 (5) 4

and this then would be identically the scale of the present day shuddha-Sārang of the Hindusthani Gawaiyya, the Ni being of course a little too flat.

Thus the double interpretation of the word Sārang in the Sutrādhar's shloka as given in the beginning of this article appears to be borne out by facts in which case we can safely say that the Nati's Song in the Abhijan Shakuntalam was cast in the Sārang Rāga and further that the Rāga continues to be the same in form as also in scale from the days of Bharat, Kalidas, Matang or at least of Shārangdev right up to the present day. Here then is the key to unlock the mystery of the other Rāgas described in the Sangeet Ratnakar.

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*QUARTERTONES IN SOUTH INDIAN (CARNATIC)
MUSIC.

BY

C. S. AYYAR.

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It is barely a week ago that I was talking to a Northern Indian, a Sarangi player, who was listening to a South Indian programme of music. Then our Bhairavi was being played by the violinist solo. I asked the sarangi player if he could produce on the sarangi all the music, which the violinist was producing, for, I said that the sarangi is only an inverted violin like the 'cello'. He would not answer the question directly, but started immediately by saying that North Indian music is of the *Maheswara mata* and began to describe its *meend* and the nature of its gamaks, as he put it. These *matas* are mere words to cover our ignorance. The thought then struck me that he had in mind the contemplative and the quiet attitude and pose of Siva, while the image of Nataraja in stone or brass, vibrant in every limb and muscle, passed before my South Indian imagination. The comic part of it was yet to come. I thought the South Indian music was described as *Narada mata*; but he went on to say that South Indian music was of the *Hanumat mata*. A smile flit across my face. Perhaps, to his mind, our music depicted some restlessness and he had a diatribe against us that we have lost our bearings (Mind this word. I shall explain later why I use this word), in the restlessness of the exuberance of our gamakas.

The *nil admirari* spirit of the North Indian musicians for South Indian music is very well known. But, the very best among them have admitted to me, a veneration and a fear, breathing almost awe, regarding Veena Seshanna's veena music. It is perhaps time for us to understand ourselves by a bit of self-criticism, wherein we usually go wrong.

* Lecture delivered on the 8th November, 1941, under the auspices of the Madras University Music Students' Association at Senate House, Chepauk, Madras.

If you recollect your college days of the Junior Arts course, you would perhaps remember how the Professor of Mathematics talked of the Harmonical Progression. He took certain fractions with the number one as numerator, but with their denominators in arithmetic progression. The series, he said, was in a harmonic progression. That is to say, $1, 1/2, 1/3, 1/4, 1/5, 1/6, 1/7, 1/8, 1/9, 1/10, 1/11, 1/12, 1/13, 1/14, 1/15, 1/16$ formed a harmonic series, and he was not in a position to satisfy our curiosity as to how these numbers were associated with music or harmony. It was merely stated that the numbers were connected with the notes of corresponding lengths of strings of equal thickness and tension, and these strings when sounded together would coalesce into a harmonic whole. The respective relative frequencies or vibrations are as 1, 2, 3, 4, 5, 6, 7 and so on up to 16. It is all right we could procure strings of the same thickness but how to get the exact lengths required and the same tension was beyond my comprehension. It is probable that students of higher classes in Physics might have been taught something about it in their text-books on Sound. And I am pretty sure, that, as usual with our conventional educational methods, it has no living relation with the music which the Indian student knows. In my college days, the students of Botany and Economics read much about European plants and flowers, and Economics, and there was not even a text-book on Indian Botany or Economics. But I am aware that the position is a little better to-day; but the precise knowledge, as regards musical sounds of our classical music, has not very much increased.

But one begins to understand their significance only when one knows and identifies the pitches of the notes or 12 swaras Śa, ri, Ri, ga, Ga, Ma, ma, Pa, da, Da, ni, Ni (Sa) in the octave or *sthayi*. I shall use the words Shadja, small ri, big Ri, small ga, big Ga, Suddhamadhyama and Prati-madhyama, Panchama, small da, big Da, small ni, big Ni and then higher shadja for the next octave. That makes the 12 swarasthanas of the octave. Beginners learn to use these names and it is better to adhere to them for the purpose of the layman. The capital letters representing the swaras of Sankarabharana (the Diatonic scale of the European music or the suddha swaras of Hindustani music) the small letters being the flats or *komals* (or sharp or *tivra* in the case of *ma*). I

omit for the present a reference to the Suddhagandhara, Suddha nishada and Shadsruti Rishaba and Dhaivata of South India.

What distinguishes science from knowledge can be summed up in a single word—measurement. This is true of every art. Probably in every art, there is a stage when accurate measurements are very important. Take the Grecian sculpture. In those wonderful statues, we see exquisite beauty. Before that wonderful expression, grace of outline and curves were realised, there must have been indeed a very accurate measurement of the human body. Even in the matter of the scientific study of perspective, measurement was necessary, and in the middle of the 15th century, both Leonardo Da Vinci and Albrecht Durer, great painters, took accurate measurements of the human body. As a natural result, they improved their own art, as the Encyclopaedia Britannica will tell you. Nay, the preparation of anatomical drawings in an artistic manner also demanded such a measurement. Though the eye may catch the true proportions of the human body, and the ear may catch the true proportions in musical notes, a long time in the musical evolution must elapse before such perfection is achieved. Similarly, in melodic music, there must have been such a measurement in the early stages. It is pretty sure that the veena gave the clue to the musical forms to the trinity of South Indian music, Thiagaraja, Shyama Sastri and Dikshitar, for they were all veena players and mutual friends.

The first Indian who thought of measurement of the lengths of the veena strings from the frets to the *meru*, or to the bridge is Ahobala about the year 1650. The question comes to a crux when the frets are fixed in hard wax. But his measurements were indeed very approximate only, since the curved bridge of the veena, as we all know, will throw off all attempts at any decent accuracy. There have also been previous attempts at defining the pitches of the notes in relation to the lengths of the string vibrating, even from the time of Pythagoras. In fact, the discussions in the Sanskrit works about the 22 *srutis* (or microtones) and their relation to the *gramas* etc., are all understandable today, as oral tradition as to their meaning has been lost to us; and it is very essential that we at present should have to understand our music by a more rational and scientific approach to the subject. Groves'

“Dictionary of Music” mentions that “Indian melody is more elaborately articulated than any pure melodic system that we know of. It has been singularly true to itself for 2,000 years certainly. It is the music which Kalidasa extolled, Jayadeva immortalised and Thiagaraja so nobly served. (I should rather say of Thiagaraja that he raised it to the highest pinnacle of fame and beauty). The characteristics of this music are those of the (Sanskrit) language, of the architecture, of the painting and dancing of the whole man, in fact, embodying their reflecting spirit. When it is good, it is most Indian, and it reveals man in the presence of God. We do not, and shall not make much of it without patience and practice, but it is worth both. We say no less but we can say no more of our own (*i.e.*) the European.” Surely, with all this praise of our music from the European, we, South Indians, have to catechise ourselves very much today.

In the words of George Santayana, the great American philosopher, in his voluminous essay, ‘Reason in Art’: “Music is rationalised sound, and a mathematics become audible, a dialectic that moves and sensuously thrills as impassioned as any moral drama”—a statement, true not only of European music, but, in my opinion, in a large measure, true also of South Indian (Carnatic) music and his sentence will be the text of my talk.

Before talking of music, I may refer to the instruments used for rhythm.

The Mridangam, if properly tuned, with the centrally loaded pigment, produces only five notes of the relative frequencies 1, 2, 3, 4, 5 as proved experimentally by Sir C. V. Raman. It is the *central load*, which makes it a proper musical instrument. Without the central loading, there is disharmony.

The Kanjeera, which has only a uniformly stretched membrane, in my opinion, ought to be thrown to the winds; a diminutive *thappu* (tamil) recently brought into vogue; yet we have not the sense to do so.

Coming to the *ragas*, it is stated that *Bhavas* are so important. Is there any physical basis for the term Raga Bhava? This is the next question we have to ask ourselves. Raga Bhava may be expressed in English as ‘Musical forms’. Since *Bhava* denotes only the perceptive aspect, I would prefer the

word *Ragaswaruṣa*, as the latter would connote the objective aspect, of the concreteness of the different *itches* entering into the delineation of the raga. A cursory knowledge of the *swaras* entering the ragas and their recognition is necessary for a decent understanding of what I shall talk hereafter.

The bhava seems to depend not only upon the phrases (Tetrachords, i.e., 4 notes pronounced at a time, or even less in many cases) subject to the order of the selected swaras of the melakarta in the permissible *sanchara* of the raga, besides grace movements in the passage from one note to another, but also upon the difference, surely, in the pitches in the 12 swarasthanas of the octave, that is to say, in their *microtonal* variations. Our forefathers, as far as we can guess their meaning recognised each of these 10 swarasthanas, except Sa and Pa, as twins. Just as a mother does easily recognise the individuality of each twin, we should similarly attempt and appreciate their individual characters. I may tell you here that they are not exactly twins also, and they are only so to a first approximation, and it is not the whole truth.

The method of learning musical pieces on instruments is to follow the human voice. The swaras, according to 12 swarasthanas, written down against the music, if simply played on the instruments, will not bring out the complete vocal nuances or aspect of the song, the manipulation of the strings or the increase of tensions by lateral pull or of passing along the strings in the case of veena, being necessary, or by the use of different positions of the several fingers on the violin, for that purpose.

The word *sruti* is used in various senses. One is of the Tambura or the *drone*; all musical sounds emanating from the voice in the melody or from the instrument must coalesce with the *sruti*. There are two different methods of tuning the Tambura, the Panchama and the Madhyma *srutis*. In the latter case, what was originally the Sa of the singer becomes, as it were, the Pa of the music. In this lecture the word *sruti* must generally be understood to refer to quarter or micro-tones.

I may as well now familiarise you with the relative frequencies 1 to 7. Take the violin silver string Bow it strongly; one can see it vibrate whole or with one or 2 nodes, or 3, or 4 or 5 at times, as the tone dies out. This is composed of fre-

quencies 1, 2, 3, 4, 5, 6, etc. This can be shown artificially. Let the string be of relative frequency 1. While bowing, lightly touch at half the string. The string is divided into two halves with a node in the middle. The higher *Sa* is heard with frequency 2. As you bow, lightly touch at a third from below. It is divided into three portions and *Pa* of the steel string (as tuned by the South Indian) is heard. Similarly at a fourth from below, *Sa* with frequency 4 is heard. It is the *Sa* on the *Pa* string. Lightly touch either at a fifth, or at two fifths of the string. Then *Ga* with frequency 5 is heard. It is the *Ga* in the third octave. Similarly, lightly touch at two sevenths of the string in the region of *Prati Madhyama*. The note *ni* with frequency 7 is heard. It is the octave of *ni* ($7/2$) on the *Pa* (steel) string just above *Da* of frequency $10/3$.

I may, as well, define the characteristics of melody as evidenced in the musical compositions of Thiagaraja, for instance. We have to enquire how we are able to reproduce the melody almost like the human voice with all its nuances on the strings of a violin or veena. The Oxford Dictionary gives the meaning of melody as sweet music, the arrangement of single notes in musically expressive succession. Mark the words, 'single notes' and 'succession'. A single note only has to be played and heard at any instant of time. To be successive, the note has to rise or fall gradually in pitch, except when the voice stops to take the breath.

The words of the music are just like ordinary *speech*; only they are musical. How are vowels reproduced and how the consonants especially in instrumental play? It is in the vowels there is a rise of pitch; the consonants are mere explosives, and are indicated by a fresh plucking of a string or by a change in the direction of the bow.

For instance, *Manji* and *Bhairavi* have the same *swarasthanas*, and even the *Da* & *da* are taken alike in the same scale; yet the *kriti Brova-vamma* of *Shyama Sastri* in *Manji raga* is so different in *bhava* or *swarupa* from *Bhairavi*. This will be illustrated by my daughter, *Vidya*, singing that particular song.

Now I must familiarise you how music is related to mathematics. Any violinist will realise, by careful observation of nodal points (the same is fairly true of the veena), the following elementary facts. What I say hereafter has not been

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 taught to me by my teacher of music. I have learnt it by myself by observation and study.

I shall play you now a few phrases of some ragas on the violin.

Example 1.

Sankarabaranam. Śa R̄i/Ni Śa/Da Ni Śa/ Pa Da Ni Śa/
 Da Pa/Ma Pa Da.

Kalyani. Śa R̄i, Ni Śa Ni/Da Ni, Śa Ni Da Pa/ mā Ḡ Ri/
 We recognise the two rāgas separately even though the distinguishing madhyama does not appear in more than four phrases. Why so? The difference lies in the *Ri* and in the *Ni* also.

Example 2.

Bhairavi. (i) ga ga Ri Sa/Ri Sa ni ni/Da ni Sa Ri/Ma
 Ma Pa Pa/Da Da ni ni/Pa Pa Pa Da Da Da/ni ni ni/Sa Sa
 Ri Pa Da ni Sa/Ri ga Ma Pa/da Pa.

Though there is no *Suddhadhaivata* for a long time we do not feel the phrases as of *Karaharapriya*.

(The reason is I lay stress upon *Trisruti Ri* and *Da*.)

(ii) Ma, Ma, da Pa da Ma Pa ga Ma,/Pa,; Pa,;/Ma Pa
 ni ni da Pa/Ma ga Ma ni da Pa/Ma ga Ri ga/

There is no *Chathursruti Ri* in so many phrases, we do not feel the piece as of *Thodi*.

(The reason is I lay stress upon the flatter *Sadharna gandhara* and the flatter *Kaisikinishada*.)

Example 3.

Hari Khambodhi. ni Da, , ni/Sa, , /Da ni Sa,/ni Da,

(1) ;/Pa, Da Pa/ Pa Da ni Sa/ni, Da Pa Ma,/Ga Ma.

Even up to the time we reach *Gā* we do not feel *Karaharapriya*. The reason lies on the fact that I lay stress upon *Trisruti Da*.

(2) ; Sa, , Sa Sa, ; ni Da, ni Sa,

The lines beginning with *Seshudu* in the *kriti Entharani*

; Sa ni| Ri Sa| Sa ni| Da ni Sa ni| Da, , ni Da,

Ma Pa Da ni

Note.—Notice *Thiagaraja's* genius in both the examples (3), and (4) given below.

Example 4.

Kharaharapriya. Sa, , Ri, , /Ri Sa/ga, ga Ri/ga Ri Sa $\bar{\text{ni}}$
 (Rama nee yeda) do. do.
 Ri Pa Ma Pa.

We do not feel the Bhairavi at all because I lay stress upon Chathursruti *Ri*.

Example 5.

- (a) *Kedaragaula.* Ma Pa $\bar{\text{ni}}$ Sa Ri, Ma Ga
 (b) *Surati.* Ri Ma Pa ni ni Sa/Sa ni ni, Da Pa.
 (c) *Madhyamavati.* (Nadu pai) $\bar{\text{ni}}$, Sa Ri, $\bar{\text{Ri}}$ Sa Ri/

The reason lies in the difference of *ni* and in *Ri*. The aroha is fairly the same in all the three cases.

Example 6.

Kambhoji. Ri, /Pa $\bar{\text{Ma}}$ Ga/Ma Ga $\bar{\text{Ri}}$, , Ga/ Ri Sa Sa,
Sankarabaranam. $\bar{\text{Sa}}$, , Ri Ga, Ma Pa, / Pa Ma Ga, Ma,
 Ri/Ga Ga/Ma Ma/Pa,

The difference lies in the *Ri*. In Khambhoji it is mostly Trisruti *Ri* while in Sankarabarana it is Chathursruti *Ri* in the above phrases.

Example 7.

Pratapavarali. Dha Pa Sa, Sa, Ri Ri/ Ma Ma/ $\bar{\text{Ma}}$ Ga Ga
 $\bar{\text{Ri}}$ $\bar{\text{Ri}}$ Sa Ri, Ma/Pa, ; ; Pa, /Da Pa, Ma Ga Ri Ri Sa/

Dha is produced by a slight upward movement beginning from Da. We do not feel in this rāga any semblance of 'sama' rāga, because of the beginning Dha (aspirate) and the changes brought about in other swaras thereby.

Our ear is not mocked. The rāga *swarūpa* depends on the phase differences in the swaras, and on variations in pitch, even when the distinguishing swara of the different rāgas compared does not occur.

Let me tell you now how pure notes or suswaras, which are prolongable, are obtained.

Portion.	Note given out.	Relative Frequency ten- sion being constant.*
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* The frequency is proportional to the inverse of the vibrating length of the string.

Sa Whole string vibrates.	Key note Sa.	1
1/2 string vibrates.	Higher Sa.	2
1/3 " damped } 2/3 " vibrates. }	Pa (true fifth).	3/2
1/4 " damped } 3/4 " vibrates. }	Ma (true fourth) Suddha Madyama.	4/3
1/5 " damped } 4/5 " vibrates. }	Ga (major third) (Anthargatha Gandhara).	5/4

N. B.—There is a higher Ga at which the voice stands, e.g. Thoshamuga, in the Mayamalava kriti of Thiagaraja.

1/6 string damped } 5/6 " vibrates. }	ga (minor third) (Harmonic Sadharana gandhara).	6/5
2/5 " damped } 3/5 " vibrates. }	Da—Trisruti Daivata. (I use the soft consonant Da purposely).	5/3
1/7 " damped } 6/7 " vibrates. }	Soft ga (septimal minor third).	7/6
1/8 " damped } 7/8 " vibrates. }		8/7
1/9 " damped } 8/9 " vibrates. }	Ri Chathursruthi.	9/8

(1) Note 6/5 occurs largely in rithi gowla raga.

(2) Note 5/3 is the kambodhi daivata, which is a prolongable note. I may state here that the softening of *daivata* and the use of the softer syllable da and Da in swara singing led to great advances in the carnatic music in the last two centuries since the chathursruti *daivata* fret of the veena is actually placed at frequency 5/3 (trisruti *daivata*) in South Indian veena.

(3) Note 7/6. I use this note and prolong it in the *ananda bhairavi* raga when I particularly use the phrase Ri Ma ga Sa when the Ri will be at 10/9 frequency.

(4) Note 9/8. It is the pitch of the word Ma in the song 'Rama Ni Eda' in the kharaharapriya raga.

1/10 „ damped		Ri (Trisruti).	10/9
9/10 „ vibrates.			
3/7 „ damped		Septimal harmonic ni (in	7/4
4/7 „ vibrates.		relation to Sa).	
Can be easily shown on Pa string.			

Modern physics has proved the above beyond all doubt and by careful measurement testified to the correctness of the pitches. Ahobala knew the (frequencies) swaras obtained by the divisions of 1/2, 1/3, 1/4, 1/5 and 1/6th of the string.

The very same divisions of the Pa string will give out the following notes:

Portion.	Note given out.	Relative frequency tension being constant.
Pa whole string.	3/2	Panchama.
half string.	3 or $2 \times 3/2$.	Higher Panchama.
1/3 string damped.	$3/2 \times 3/2 = 9/4$ or	Chatursruti Rishaba.
2/3 „ vibrates.	twice 9/8.	
1/4 „ damped.	$4/3 \times 3/2 = 2$.	Higher Sa.
3/4 „ vibrates.		
1/5 „ damped.	$5/4 \times 3/2 = 15/8$.	Harmonic kakali
4/5 „ vibrates.		Nishada.

N. B. There is also a higher Nishada at which the voice can stand.

Note 10/9. Is the pitch of the second letter ra in the song 'Rama bakthi samrajya' in Suddha Bangala raga when the swara drops to Ri from Ma. Sa, Sa Ri, Ri, , Sa Ri Ma, Ri ga ga Ri Ri Sa Sa Da. In fact the introversion of a frequency of 6/5 from 4/3 is very common in our music. This is Trisruti Rishaba.

Note 7/4. It is the septimal ni and is the kaisikinishada in the prolongable note at the commencement in various Thiagarajas songs. For instance, in the words 'Sarabalka' in the second line of song 'Sarva Bhowma' in raga Panjara raga, the swaras being ni ni ni, ni. The (penultimate) ni was verified by the Cathode ray oscillograph as freq. 7/4.

Note 9/5. It is largely prevalent in rithi gowla. It is the second ni of ni ni, Sa corresponding in the song Janani of Shyama Sastri.

1/6 string damped		$6/5 \times 3/2 = 9/5$.	Harmonic Kaisika
5/6 „ vibrates.			Nishada in relation to Pa.
2/5 „ damped.		$5/3 \times 3/2 = 5/2$	Higher Anthara
3/5 „ vibrates.		$= 2 \times 5/4$.	Gandhara.
1/9 „ damped.		$9/8 \times 3/2 = 27/16$.	Chathursruti Dai-
8/9 „ vibrates.			vata.
1/10 „ damped.		$10/9 \times 3/2 = 5/3$.	Trisruti Daivata.
9/10 „ vibrates.			
1/7 „ damped.		$7/6 \times 3/2 = 7/4$.	Septimal ni.
6/7 „ vibrates.			

There is also another method at arriving at the pitches of the 12 swarasthanas by obtaining the notes which form the major and minor chords from Sa, Ma and Pa. The three notes of major chords has relation to 1, 5/4, 3/2 to each other and similarly in the minor chord, to 1, 6/5 and 3/2. These will give the notes respectively:

Major chord.

From Sa	...	1, 5/4, 3/2.
Ma	...	4/3, 5/3, 2.
Pa	...	3/2, 15/8, 9/4 or 2 x 9/8.

Thus Sankarabarana swaras have been obtained. I shall show these sounds on the violin.

(Pa) Sa/(Pa) Ri/(Sa) Ga/(Sa) Ma/(Sa) Pa/(Sa) Da/

(Pa) Ni/(Pa) Śa/(Pa) Ri/(Sa) Ga/(Sa) Ma/

The swaras in brackets denote the background as it were by which the correct pitches of the latter can be produced.

Minor chord.

Sa	...	1, 6/5, 3/2.
Ma	...	4/3, 8/5, 2.
Pa	...	3/2, 9/5, 9/8.

This is roughly the Natabairavi scale or the melodic minor scale of the European music. The only notes we have not got are the Suddha Rishaba and Prathi Madhyama. These have frequencies 16/15 and 45/32 (i. e.,) the relation between Ga and Ma, above Sa and below Pa respectively. The notes 16/15 and 8/5 are also generally reached by the voice by an introversion of 5/4 frequency from 4/3 and 2.

The whole trouble arises when we face the problem of placing the fixed frets on the veena, below the Pa and Sa strings. The Pa of Pa is $Ri_2 = 9/8$ and it does not agree with the Ma of Da (Trisruti) = Ri_1 , $10/9$ and so on. It will be difficult for me to explain in the short time at my disposal and to state the whole case, I should refer you to my book. The problem of piano tuning and veena tuning are alike and we have in our own way solved the problem. The 22 srutis, 1, (256/243, 16/15) (10/9, 9/8) (32/27, 6/5) (5/4, 81/64) (4/3, 27/20), (45/32, 64/45) $3/2$, (128/81, 8/5) (5/3, 27/16) (16/9, 9/5), (15/8, 243/128), enunciated and obtained by mathematical calculation are those found on the veena itself in a fair approximation. In this connection, I should like to read to you an observation by Mr. Fox Strangways in his review of my book.

"Thus on one (Sa) or other (Pa) string, *but not on both* the Indian can get all his consonances true, whereas on our key board there are three that are always false."

In fact, I may remark in passing that on this sentence a whole essay can be written on the Indian philosophical aspect of truth and error. I had occasion, when I met him in London early in January, 1934, to express the view that these srutis are fairly traceable in the veena itself. It is this book that had brought him to realise my views.

"On the Sa string the notes in the margin as placed in the veena are *not* consonant, while they are so on Pa string.

Ni & Ri
Ri & ma
Pa & Ri
ga & Pa.

On the Pa string the notes in margin as placed on the veena are *not* consonant, while they are so on the Sa string.

ni & Ri
ri & Ma
ri & da
Ri & Da
ga & ni"

The above is an extract from his review of my book in "Music and Letters" London re-written by me for the Indian to understand it. For the purpose of consonance, the relation of the notes should be minor third $6/5$, or the major third $5/4$, or a true fourth $4/3$, or a true fifth $3/2$.

Indeed I had to get rid of two conceptions foisted on us by western writers of music, one of Captain Day that we have fretted the veena equally temperamentally. The fact is the

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 frets have been placed with unequal semi-tones. The second, being the statement that Chatursruti Daivata $27/16$ is more important with us, an opinion started by Raja Surendra Mohan Tagore, and repeated by Fox Strangways in his essay in the book 'Legacy of India'. So far as South India is concerned we have the Trisruti Daivata $5/3$, on our vina.

For anyone who wishes to verify the frequencies $27/16$ and $81/64$, he has only to tune the violin strings by fifths as the European does it. That is to say, Sa Pa Ri Dha or Pa Ri Dha Ga+, the G silver string being treated as either the Sa or the Pa respectively of the drone, and they will find the last two notes are slightly out of our sruti.

In the human voice, it is said there are 16 upper partials, that is to say, it has its relative frequency 1, combined with the frequencies 2, 3, 4, 5 etc., up to 16. Of course, the higher frequencies are very faint indeed, but if you evaluate them in the respective octaves, we have the following frequencies:

$3/2, 5/4, 7/4, 9/8, 11/8, 13/8$ and $15/8$.

We have also the problem to investigate whether we use frequencies $11/8$ and $13/8$, in our melodies.

By a reference actually to the standard tuning forks I found that the ratios $16/9, 32/27, 64/45, 45/32, 27/20$ and also $40/27$ are not harmonious to the ear in relation to Sa. To my mind, the problem of fretting the veena is *not* the problem of finding the sweet notes or srutis prevalent in our music. The common swaras of two different rāgas have a different structure, say in the manner of approach, in the correct pitch, besides the extreme limit of the gamakas from the linaka or prolongable notes. The suswara notes must all be harmonic notes, or must have a rise or drop from such notes by simple musical intervals. The problem is most difficult when determining the variations of less than a semitone, which are deemed Quarter tones and may have the frequencies of $25/24$ or $21/20$. The scheme of srutis on Sa Ma and Sa Pa basis omits other swaras like the prolongable notes $7/4, 7/5, 7/6$ for instance.

I shall have to lay stress on the fact that for the continuance and permanence of our musical forms it is incumbent on every budding vocalist that he should learn the veena for at least three years so that he would know his bearings, his anchors or boundary limits, as it were, from which he could go on to his gamakas.

My talk to you, as you would have observed deals with the intellectual aspect of musical forms. I have said already that consonants in words are mere explosives, having no musical value worth the name, and that the vowel sounds alone produce music. By vowel sounds, I mean the Sanskrit vowels अ, आ, इ, ई, उ, ऊ, etc. The most beautiful are the long and the short vowels of the word राम. These are the *Tārakanāma* vowels for music. They certainly do not include sounds, like Baa, which reminds us of the goat's bleat or sounds like 'cat', 'bag' of the English language unfortunately coming into vogue amongst some lady songstresses of today. Perhaps you have already felt that I, as an instrumentalist, have naturally risen above the language controversy, and indeed I have a total disregard for words in music, unless they are of the *softest* variety. For, aesthetic music has its own 'paribhasha'. The learning of kritis of these composers is just the discipleship to understanding the musical forms, and a prelude to the creative activity of the artist in the matter of rāga ālāpana and pallavi etc., the kritis being preserved by constant singing, just as we read and re-read Shakespeare's Antony's oration or Hamlet's soliloquy. In fact, I would heartily adore the powers of any man, who could on the violin reproduce the vocal music of all the languages of this world, each with its own intonation and nuance. The rustle of the leaves, for instance, can be reproduced on the 'G' string, by one who has the ability. Our forefathers expressed this matter, although crudely, when they said that the syllable 'Ohm' ओम् contained the essence of all music, being composed of the two vowel sounds अ and उ and the final म् where the voice (nada) stops. Perhaps, beyond the final म् is the 'anabatha' music, which is said to be heard by man when he is in deep contemplation of the over-soul. It is the 'unheard music' in Keats' words. These musical forms are the highest expression of the Indian mind. Of this achievement, South India particularly should be proud. Europeans can point to only barely 4 or 5 forms, while we can boast of a legion. Long ago, music was the hand-maid of sexual orgies, later of refined dances involving beautiful gestures (the sanskrit इङ्गित) and grace of movement of the human body, and still later of purely devotional literature. It is only recently within man's memory that the flowers of musical forms in devotional songs have burst forth.

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In my own predilection, in the case of the majority of human beings, it is in musical forms, which I would address as "Oh thou! awful loveliness" in the words of Shelley, that man begins to contemplate and sense the value of the beautiful in its appeal to the ear. Of the divine triad of human values, truth, goodness, and beauty, to be realised in the life of man, it is beauty that harmonises and vitalises the other two, for there is the affirmation of truth against error, and of good against evil, and the conflict is resolved and brought into harmony by the appreciation of beauty in man's soul. It is a sad day, when vain riches orders us to trample down the highest *immaterial* possession with us, and I dare say there will continue to be born and live amongst us a few noble souls (for genius is poor all the world over), who will cherish it with such love as was exhibited by the Athenian prisoners, who by singing a play of Euripides, gained their freedom, and who will hand over this gifted tradition and heritage of South India.

The first Report is in 64 pages and contains an introduction, a summary of activities of the Committee on Bibliography of the American Council on Learned Societies, a list of some persons engaged in research and publication in bibliography and allied fields in the United States in 1925-26, 1926-27, and 1927-28. The second Report of the Committee on Bibliography of the American Council on Learned Societies, published in 1928-29, contains a list of persons engaged in research and publication in bibliography and allied fields in the United States in 1927-28, 1928-29, and 1929-30. The third Report of the Committee on Bibliography of the American Council on Learned Societies, published in 1930-31, contains a list of persons engaged in research and publication in bibliography and allied fields in the United States in 1929-30, 1930-31, and 1931-32.

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Of Graduate dissertations presented at and accepted by the University we have a list of no less than 280, many of which are Ph.D. theses. The second bibliography is more inclusive in its survey; it extends to nearly 150 pages and covers only the period of

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A REPORT ON PUBLICATION AND RESEARCH IN MUSICOLOGY AND ALLIED FIELDS IN THE UNITED STATES 1932-1938. Compiled for the committee on Musicology of the American Council of Learned Societies. Washington D.C. 1938.

A BIBLIOGRAPHY OF PERIODICAL LITERATURE IN MUSICOLOGY AND ALLIED FIELDS AND A RECORD OF GRADUATE THESES ACCEPTED. Oct. 1938—Sep., 1939. Assembled for the Committee on Musicology of the American Council of Learned Societies by D.H. Daugherty. American Council of Learned Societies, 907, Fifteenth Street, Washington, D.C. 1940. Price 22 cents.

Efforts at Musical Research in India are sporadic and meagre. It is true some Universities have a Fine Arts department and some others, Music teaching departments; it is also true that there are some Academies and Conferences; but it is very clear that the total amount of Musical Research turned out in this country is not considerable at all. We could hardly get enough material if we embark on a Bibliography similar to the two from America, noted above.

The first Report is in 84 pages and contains an Introduction, summary of activities of the Committee on Musicology of the American council of Learned Societies, Name list of some persons engaged in Research and Publication in Musicology and Allied Fields in the United States in 1932-38, Notes and News about Departments of instruction, libraries, papers read at meetings of Societies and Grants in support of Musicology awarded by Foundations, Graduate theses related directly or indirectly to Musicology in the United States in 1932-38, and lastly a General Bibliography of Articles on Musical topics in several Journals for the period 1932-38.

Of Graduate theses presented at and accepted by the Universities, we have a list here of no less than 280, many of which are Ph.D. theses.

The second Bibliography is more intensive in its survey; it extends to nearly 150 pages and covers only the period of

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one year from Oct. 1938 to Sep. 1939. It has an Introduction, a list of the Contributors to this Bibliography, a list of the Journals included in this index, the Bibliography proper of Articles in Periodicals and lastly Graduate Theses accepted. About 50 scholars have co-operated here; 149 journals have been taken account of for the index; the Bibliography-index is in a classified form, having the following heads: Individual Musicians, composers, and others; History in 6 sub-sections; Theory and Pedagogy; Ethnology in 5 sub-sections; Psychology and Aesthetics; Physics including accoustics. This bibliography occupies 135 pages. The following articles may be drawn attention to, since they may interest students of Indian music and dance.

1. "Mystic Dances and Music of the Orient" by Lily Strickland in *Etude Music Magazine*, Philadelphia, Feb. 1939.

2. An article on the so-called Hungarian scale which does not occur in Hungarian Folk Music, and its oriental connections, by Bence Szabolcsi in the *Ethnographia-Nepelet*, Budapest, 1938.

3. "The Singing Tribe of Todas" by M.B. Emeneau, in the *Asia*, New York, Aug., 1939.

Besides these, there are references here to a number of valuable articles on such subjects as Music Criticism, Music and Medicine, Music and Psychological Well-being etc. etc.

Dr. Horace Poleman of the American Council of Oriental Studies was kind enough to send the undersigned these two volumes and through the same scholar, the undersigned has sent Notices of select Articles and Publications pertaining to Music in this country, for inclusion in the next Music Bibliography of the American Council of Learned Societies. V. R.

NAD Vol. I, 1940. Re. 1.

This is a newly started Anglo-Hindi Journal of the Bhatkhande Music University Students' Association, Lucknow, edited by S.N. Ratanjankar, B.A. and J. N. Roy Choudhury, B.A.

Besides a large number of articles in the Hindi section, the English section contains sixteen articles. Rai Uma Nath Bali, Pro-chancellor of the Bhatkhande University of Music, gives here an account of the institution which, in its early days had only 13 students and has become now a regular university with

nearly 700 students, of both sexes and having a staff of 32 teachers.

From an announcement in the Journal, we understand that the college teaches besides music, dance also, and that the Tanjore style is taught in it in addition to the Kathak. V.R.

VASANTAN FOLK-DANCE SONGS OF BATTICALOA. By J. T. Sadasiva Iyer, Dt. Inspector of Schools, Batticaloa. Re. 1.

Compared even with the interest in Classic music, that evinced in the subject of Folk music in this huge and ancient country of peoples of several cultures, is practically nothing. It is indeed praiseworthy that Mr. J. T. Sadasiva Iyer has taken trouble to collect and publish some of the Folk songs of the colonial Tamils in Batticaloa, a district in the Eastern province of Ceylon. The songs are mostly ceremonial in nature and the chief deity in whose honour we find a large number of songs is *Pattini Devi*. The songs are called after the spring season, Vasantan, which is the time of the festival. These songs are sung to the accompaniment of dance; as a matter of fact, the songs belong to a regular drama, which is danced by performers with bells at their ankles and directed by the conductor, *Annāvi*. The songs are called Darus as in the regular Tamil and Telugu music-dance plays. The entry of Ganesa or Pillayar etc. are all in our style. The language of the songs is full of Sanskrit and the antiquity of these may not go beyond 300 years. There are frequent references in the songs to shrines and goddesses in India proper.

Mr. Sadasiva Iyer is to be congratulated for the collection of these songs and also for his introduction explaining the contents of the book. Indeed the songs contain much precious material for a study of the history of the *Pattini* cult. V.R.

UTTARA MANDRA. Journal of Indian Music and Allied Arts. Six issues a year. Edited by Robindra Lal Roy, 132, Rasbehari Avenue, Calcutta. As. 12 per copy. Rs. 3—12—0 per year. Vol. I, Nos. 1, 2, 3 and 4-5.

We extend welcome to this Journal of Music and Allied Arts in English, which has been started by an enthusiast from Calcutta, the editor, who is a student of the late Prof. Bhatkh-

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ande, and is the principal of a Bhatkhande College of Music at Calcutta. This Journal is the organ of his College. In the four volumes containing five issues, the journal has a number of valuable articles by different writers, besides Notes on universities, the Radio, the Gramophone, and the conferences. It is refreshing to note the frankness and the boldness of the comments on these topics. Attention may, in particular, be drawn to the comments on "Rabindranath's" songs on pp. 69-70 of Vol. I, No. 2, where the editor says ".....Tagore's songs. Nevertheless this type of songs in execution is inherently European. * * * This is perhaps the reason why Europeans find something familiar in Tagore's songs. This is also the reason why our genuinely Indian community has not continued the cultivation of the songs.....". Of the articles, mention may be made of the series of extracts from a forthcoming book of the editor called "Rāgas and Musical Emotions"; some of our South Indian 'savants' who speak of 'Rāga bhāva', Rāga and Rasa and exaggerate the importance of Sāhitya may do well to read Mr. Robindra Lal Roy's observations.

One of the main difficulties in running a class Journal devoted exclusively to music is the paucity of good contributions of value on the subject. We hope that the editor will have a regular supply of such articles and that the Journal will have a long and useful run. V.R.

SRIMAT TYAGARAJA VIJAYA KAVYA IN SANSKRIT by Gayakasikhamani L. Muthiah Bhagavatar, Principal, Svati Tirunal Academy of Music, Trivandrum, 1941. With a foreword by Sachivottama Sir C. P. Ramaswami Iyer, K.C.S.I. C.I.E., Dewan of Travancore.

Accounts of the life of Sri Tyāgarāja have appeared in English and the vernaculars, and it is only recently that the idea has been occurring to writers to record the musician's life in the classic language of the land, Sanskrit. Tyāgarāja must himself have been a good student of Sanskrit; he has no doubt composed a few songs in pure Sanskrit, but the more important thing to note is that most of his Telugu pieces abound in Sanskrit expressions.

A few years back, a Sanskrit life of Sri Tyāgarāja by Sri Sundaresa Sarma of Tanjore was reviewed in the pages of

this Journal. The present account in Sanskrit of the saint's life is by the well-known musician, Gāyakasikhāmani L. Muthiah Bhāgavatar, who as the Principal at present of the Svāti Tirunal Academy of Music, Trivandrum, is conducting researches in the compositions of the great royal composer of Trivandrum, Svāti Tirunal, and helping to bring those compositions into greater vogue.

This poem is in seven cantos, to match the seven svaras. Versification, in these Anustubhs, has been done with great skill and all praise is due to the Gāyakasikhāmani's co-adjutor Sri Udipi Ranganathacharya. Regarding the contents of the book, it is necessary to draw attention to canto VI, pp. 49-52, in which the Bhāgavatar incorporates into the life of Tyāgarāja, in the Govinda Mārār episode, an account of the touch which Sri Tyāgarāja and Sri Svāti Tirunal had. Let the passages be briefly reproduced here in English:—

“Then Svāti Tirunal, the king of Travancore, heard of the musical talents of Tyāgarāja and the sweetness of his songs through Tyāgarāja's pupils. He admired even more the great devotion of Tyāgarāja, his faith in Rāma and his indifference to court the patronage of kings. He sent to Tyāgarāja his own compositions in several languages through his court-musician ‘Ṣaṭkāla’ Govinda Mārār. Mārār sang some of his king's pieces before Tyāgarāja, pieces which were in praise of God Padmanābha and had the Mudrā of the same name, and were mostly in Sanskrit.

“Tyāgarāja was greatly delighted with the allround scholarship of the royal composer and he wrote a letter and sent it to the king. That letter, with the signature of Tyāgarāja, can be seen even today in the royal archives at Trivandrum.”

When we do not have even an authentic portrait of the famous musician, it is indeed of foremost importance to have the musician's own signature and letter. And we may, through this review, appeal to Sri Muthiah Bhāgavatar and the Travancore State, to publish this letter of Sri Tyāgarāja.

V. R.

SANGITA BHAVA Vol. II. By Maharana Vijayadevji of Dharampur. D. B. Taraporewala & Sons, 210, Hornby Road, Bombay. 1939. Rs. 15.

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This is a sumptuous publication from a royal author and patron of music, who has been endeavouring to interest European savants in the subject of Indian music.

The book opens with a Foreword from the art-critic of Bombay, the late Mr. Kanailal Vakil, who was deputed by His Highness to attend as his envoy the first International Congress of Music at Florence.

Then follow photo-reproduction of two inventions of His Highness, the Sruti-Harmonium and the "Kācha—Taranga", "an arrangement of tuned glass pieces on the basis of the Tubophone."

The main part of the book is taken up by a treatise on Indian music and the problem of Srutis and Svaras, the latter being illustrated with the stringed instruments, Bin and Dilruba. Then follows a description of Rāga Sri and its Raginis Asaveri, Malavasri, Dhānasri, Malavi and Vasanti.

The same text is repeated in two further parts of the book in Gujarathi and Hindi, with copious Sanskrit quotations.

The last section is called Raga nirupana in which Sri Raga and its Raginis with Hindi songs are given in European notation. Each melody has a colour picture, based on the traditional pictorial conceptions of Ragas.

V. R.

This is a very interesting and important part of the history of the...
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