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Music
Journal*



and Souvenir

1

Delhi Sangita Samāj

April 1964



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FOURTH ANNIVERSARY MUSIC FESTIVAL

PROGRAMME

Friday 24-4-1964 (6.30 to 9.00 P.M.)

Chief Guest : DR. C. D. DESHMUKH,
Vice-Chancellor, University of Delhi.
Invocation by Delhi University Sankirtan Sangh.
Inaugural Address and Releasing the Samaj Journal
by DR. C.D. DESHMUKH

FLUTE : Karnatak Music
CONCERT : by SHRI P. SEETHARAM
VOCAL : Hindustani Music (*Dhrupad*)
CONCERT : by SARVASHRI N. F. DAGAR and N. Z. DAGAR

Saturday 25-4-1964 (6.00 to 9.00 P.M.)

Chief Guest : SHRI NITTOOR SRINIVASA RAU
Chairman, Central Vigilance Commission

ILLUSTRATED TALK
ON TYAGARAJA : by SHRI T.K. JAYARAMA IYER
VEENA CONCERT : Karnatak Music by SMT. PARVATI MUTHUSWAMY

ILLUSTRATED TALK
ON TANSEN : by Pt. VINAYA CHANDRA MOUDGALYA
VOCAL CONCERT: Karnatak Music by SMT. INDIRA VENKATARATNAM

Sunday 26-4-1964 (8.30 to 11.30 A.M.)

Chief Guest : SHRI N.N. SHUKLA,
Chief Producer (Hindustani Music), AIR

ILLUSTRATED TALK ON
SHYAMA SHASTRI : by SHRI V.V. SADAGOPAN
MEMBER'S MISCELLANY : Short items by Members.
HINDUSTANI MUSIC (VOCAL) : by SHRI ROGER ASHTON

ILLUSTRATED TALK ON
SWAMI HARIDAS : by Pt. DILIP CHANDRA VEDI
VEENA CONCERT : Karnatak Music
by SHRI TANJORE LAKSHMANAN OF MADRAS

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DELHI SANGITA SAMAJ [Regd]
(formerly Krishna Gana Samaj)

FOURTH ANNIVERSARY
MUSIC FESTIVAL
APRIL 24, 1964

OUR OBJECTS

The objects of the Society shall be the preservation, enrichment and propagation of SANGITA in all its forms and in furtherance of the objects :

- (i) to arrange lectures, demonstrations, concerts, classes, seminars, symposia, conferences, competitions, commemoration days, festivals, etc.
- (ii) to develop a broad base of healthy musical appreciation and self-expression through the medium of group singing and other applied forms like Harikatha, musical drama, dance-drama, composite programmes, etc.
- (iii) to promote mutual understanding among the votaries of the various systems of music and allied arts; and
- (iv) to undertake any other activity conducive to the promotion of the objects of the Samaj.

A BRIEF REPORT

Started on May 1, 1960, the Samaj, thanks to the good wishes and co-operation of all concerned, has grown from strength to strength. The objectives for which the Samaj stands have attracted many a discriminating music lover to the folds of the Samaj and we are happy to say that today we have seventeen Life Members on our rolls. Among them are some of the distinguished men in public life who had occasion to watch the nature of our work and progress. Some chief guests who participated in our functions voluntarily offered to become Life Members on the spot. Mention may be made of Dr. (Mrs) Soundram Ramachandran and Professor V.K.R.V. Rao.

We have also on our rolls a select number of Ordinary Members and as it is the intention of the Samaj to function as a Music Circle emphasising on quality and standard of achievement, the General Body decided that only a limited number of ordinary memberships should be made available for the present.

From the beginning, liberal education in music has been the main objective of the Samaj. We are glad to say that this is being progressively realised and, in particular, the pace of development in the past one year has been exceedingly satisfactory. We have been conducting Music Festivals every half year and these festivals include not only music recitals but demonstration lectures, publication of useful articles in our Souvenirs and so on.

Mutual understanding between the two great traditions of Indian music, Hindustani and Karnatak, is one of those things dear to our hearts. In this respect also we are progressing satisfactorily. During our music festivals, musicians belonging to the two traditions are performing on the same platform. Scholars drawn from the two schools are giving demonstration lectures in our Samaj for the benefit of students and genuine lovers of music. Attendance at our functions is gradually increasing and the attitude of listeners is one of respect and eagerness.

The educational content of our Souvenir has been gradually increasing and gaining wide appreciation. It was in the fitness of things, therefore, that we decided to issue our own Journal beginning with this Festival. The encouragement we receive from scholars, musicians and connoisseurs gives us hope that through the pages of the Journal we will be in a position to enlarge the scope of our service in the cause of music. Scholars from the various parts of India have agreed to be Consulting Editors of the Journal.

Our platform has, on many occasions, been made available to visiting artists and scholars.

On the eve of the Fifth Year of the Samaj's coming into existence, the General Body met and decided to change its name from Krishna Gana Samaj to Delhi Sangita Samaj. The Samaj has been registered in the new name.

CONSTITUTION

The Samaj functions in a democratic set up. There have been three General Body meetings in the course of about a year. The present Governing Body was elected for three years a little over a year ago. The Governing Body met four times during the year and, besides, transacted business twice by circulation. Annual accounts were passed at the Annual General Body meeting on April 13, 1964; they have also been duly audited.

FOURTH YEAR

As usual there was a music competition in Dikshitar kritis. This is an annual feature which is looked forward to by students of music, young and old, in the city.

There were programmes of Karnatak and Hindustani music, vocal and instrumental, and dance performances and demonstration-lectures. Holy men, scholars and men in public life associated themselves heartily with us, and honoured us by their visits as Chief Guests. We had amongst us at our functions these distinguished persons :

1. Swami Swahananda.
2. Professor V. K. R. V. Rao.
3. Swami Vishwananda.
4. Shri S. V. Krishnamoorthy Rao.

5. Pandit Dilip Chandra Vedi.
6. Shri T. K. Jayarama Iyar.

Prize Distribution :

Dr. (Mrs) Soundaram Ramachandran.

The following were some of the programmes conducted during the year :—

SANKIRTAN :

Gandharva Mahavidyalaya
Sivananda Sangeeta Vidyalaya
Delhi University Sankirtan Sangh

MUSIC :

Vocal (Hindustani) by Shri Pran Nath accompanied by Shri Fakir Chand on Tabla
Veena (Karnatak) by Shri G. Nagaraja Rao
Vocal : Kannamma and Radha Bai; Vasantha and Sarada
Flute : Shri P. Seetharam
Vocal : Smt. Mani Krishnaswamy
Vocal Concert of Purandaradasa's songs :—

Asthana Sangeetha Vidwan, Mysore	
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Shri M. P. Puttanna	... Violin
Shri M. S. Seshappa	... Mridangam
Shri Mani Iyer	... Kanjira

Gottuvadyam : Smt. Kamala Rajagopalan
Hindustani (Vocal) by Shri Vinod Kumar
Karnatak Vocal—Dikshitar & Swati Tirunal Compositions by

Kumaris Radha Bai & Kannamma
Smt. Lalita Nagarajan
Veena by Master K. G. Vijaya Krishnan

DANCE

Smt. Lalitha Sastry's Party	... Bharata Natyam
Kumari Jayanti Pani	... Bharata Natyam

LECTURE DEMONSTRATION :

Lecture on 'Basic Unity of Indian Music' by Shri Chandrasekhar Pant, Reader in Music, Delhi University.
Lecture Demonstration on 'Aspects of Shastri's Music' by Shri T. K. Jayarama Aiyer

Illustrated talk on 'The Message of Tyagaraja' by Prof. V. V. Sadagopan.

Lecture Demonstration on 'Music and Theatre in Japan' by Prof. P. Sambamoorthy.

JANAMASHTAMI was celebrated on the 12th August 1963 with a programme of Sangeetha & Danda Lasya by Members & Guests.

We are glad to report that we have had a number of opportunities during the year to associate ourselves on special occasions with other cultural organisations in the city, such as Gandharva Mahavidyalaya, Saraswati Samaj, Sri Purandaradasa Fourth Centenary Celebrations Committee, etc.

The Samaj wishes to convey their grateful thanks to all those who have helped the Samaj in various ways—advertisers, scholars, musicians, music lovers and others.

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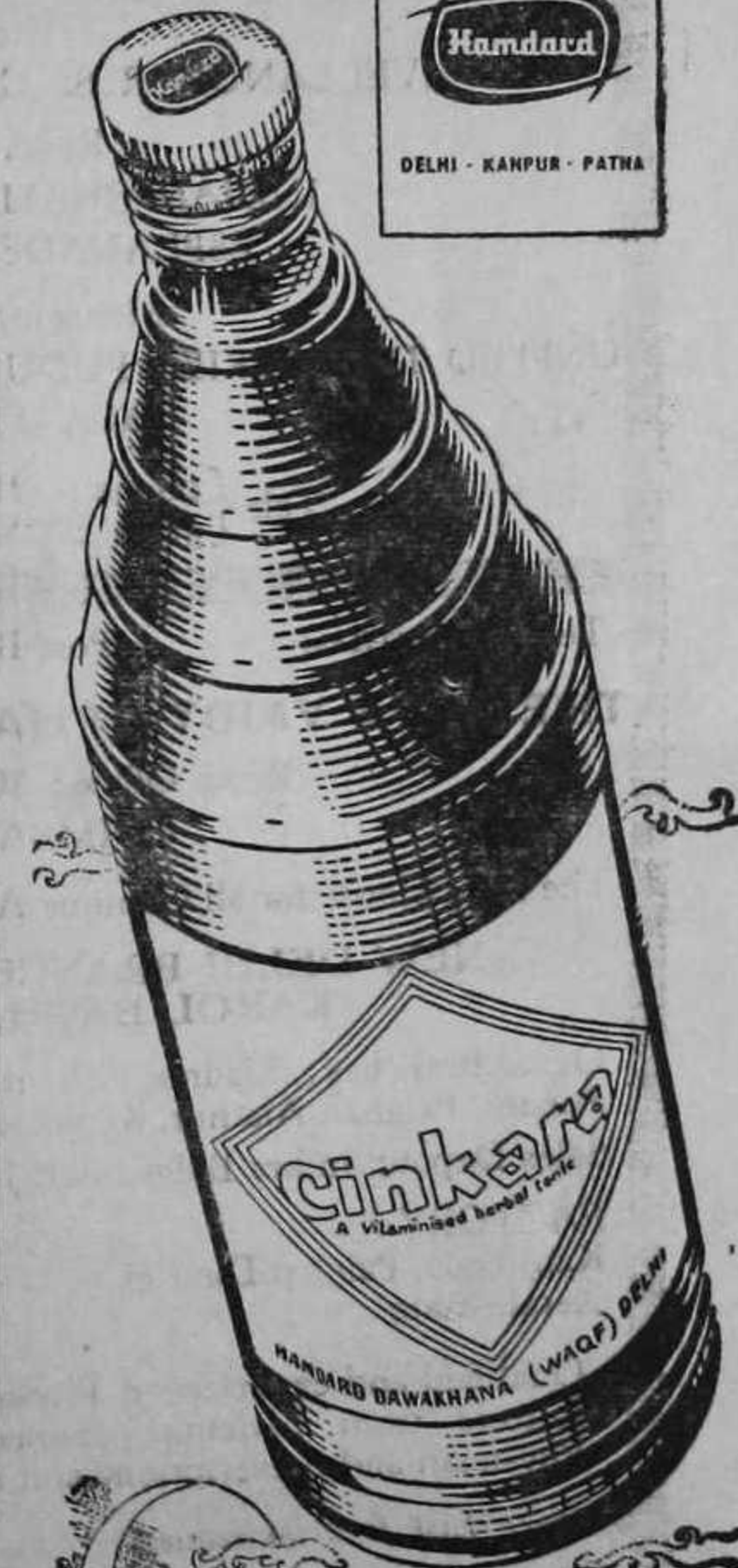
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APRIL 1964

CONTENTS

Vedic Invocation	5
Our Contributors	6
MESSAGES FROM MUSICIANS	
<i>Ariyakudi Ramanuja Iyengar</i>	7
<i>Omkarnath Thakur</i>	8
<i>Bare Gulam Ali Khan</i>	9
Manodharma in Karnatak Music	
<i>Mudikondan Venkatarama Aiyar</i>	10
Aggregate and Orientation	
<i>Robindra Lal Roy</i>	12
The concert platform then and now	
<i>P. Sambamurthy</i>	16
Levels of Aesthetic experience in music	
<i>Prem Lata Sharma</i>	19
Trends in Karnatak Music	
<i>R. Srinivasan</i>	22
A word to the Rasika	
<i>T. K. Jayarama Iyer</i>	25
BRIEF NOTES ON COMPOSERS	
Swami Haridas	<i>Dilip Chandra Vedi</i> 27
Tansen	<i>Vinaya Chandra</i> 29
Shyama Shastri	<i>V. V. S.</i> 31
Tyagaraja	<i>Leela</i> 32
VOICE CULTURE : A SYMPOSIUM—Part I	
Omkarnath Thakur	35
B. R. Deodhar	38
H. Yoganarasimham	44

INDIAN MUSIC JOURNAL

THE ESSENCE OF

रसो वै सः

ALL THINGS IS HE

APRIL 1964

VEDIC INVOCATION

ॐ

सह नाववतु सह नौ भुनक्तु सह वीर्यं करवावहै ।
तेजस्विनावधीतमस्तु मा विद्विषावहै ।
ॐ शान्तिः शान्तिः शान्तिः

ॐ

Om. May Brahman protect us together ! May Brahman bestow upon us the fruit of knowledge ! May we obtain the energy to acquire knowledge ! May what we study reveal Truth ! May we cherish no ill-feeling towards each other !
Om, Peace, Peace, Peace.

OUR CONTRIBUTORS

in this Issue

SANGITA KALANIDHI MUDI KODAN VENKATARAMA IYER : Musician and musicologist; Principal, Teachers' College of Music, Music Academy, Madras; recipient of National Award for Karnatak Music (Vocal).

PROFESSOR ROBINDRA LAL ROY : Musician, musicologist and author; formerly of Vishva Bharati, he is now Dean, Faculty of Music & Fine Arts, University of Delhi.

PROFESSOR P. SAMBAMOORTHY : Well-known musicologist; formerly of the Madras University, he is now Director, Sangita Vadyalaya, Madras and Visiting Professor, Sri Venkateswara University, Tirupati.

DR. (Miss) PREM LATA SHARMA : Her recent work, critical edition (Vol. I) of "Sangita Raja" of Maharana Kumbha is a landmark in Indian musicology. Presently Dean of the Faculty of Music & Fine Arts, Benaras Hindu University.

PROFESSOR R. SRINIVASAN : Retired Professor of Mathematics; aesthetic in approach, his interests are wide; Composer, Harikatha performer and author of 'Facets of Indian Culture.'

SANGITA KALANIDHI T. K. JAYARAMA IYER : Recipient of National Award for Karnatak Music (Instrumental); Violinist; his experiments in orchestration of Indian music are well known.

DILIP CHANDRA VEDI : Acharya at the Bharatiya Kala Kendra, New Delhi; even as a youth he rose to fame in music; has made a special study of Swami Haridas.

DR. PANDIT ONKARNATH THAKUR : Distinguished musician, musicologist and author; Emeritus Professor of music at Banaras Hindu University, which conferred the honorary degree on him recently.

PROFESSOR B. R. DEODHAR : was Dean of the Faculty of Music & Fine Arts, Banaras Hindu University for three years and retired recently; made a special study of Voice Culture in the United States.

H. YOGANARASIMHAM : Retired Officer of the Mysore Educational Service; keen student and connoisseur of music; participant in several music conferences.

MYSORE ASTHANA VIDWAN
SANGEETHA RATHNAKARA
ARIYAKUDI RAMANUJA IYENGAR.



Camp ~~_____~~
Dated 11-4-1964

Handwritten text in Kannada script, likely a letter or note, mentioning the name Ariyakudi Ramanuja Iyengar.

SRI RAMA JAYAM

DELHI SANGITA SAMAJ
Delhi

I am glad to learn that your Samaj, till now known as Krishna Gāna Samāj, has been serving the cause of Music well for the past four years. I am very happy that now, on the occasion of your fourth anniversary, you are enlarging the scope of your work under the name "Delhi Sangita Samāj" and initiating a Journal of Music. I pray to Sri Rama and Sadguru that all your endeavours be crowned with success.

It is gratifying that you have for your President Vidvan V. V. Sadagopa Iyengar who has attained fame as a musician through sound practice and Gurukulavasa in good tradition. I have no doubt of his great interest in the maintenance of standards in Karnatak music. I pray to the Almighty to bless your Samaj with success for ever.

yours,
Ariyakudi Ramanuja Iyengar

Dr. Pt. Omkarnath Thakur
D. Litt.
Emeritus Professor of Music,
Banaras Hindu University.

VARANASI-5.
(INDIA)

Dated 8-4-1964

Dear Prof. V. V. Sadagopan,

It gives me great pleasure to offer my best wishes for the Fourth Anniversary Music Festival of Delhi Sangita Samaj. I am glad to know that you intend to bring out the first issue of your journal on this occasion. I hope that your journal will strive to re-instate the Sastraic concepts of our glorious musical tradition which have fallen into oblivion or obscurity due to various reasons. You have my heartiest wishes and blessings in your worthy undertaking.

Your sincerely

Prof. V. V. Sadagopan
Delhi University.

Omkarnath Thakur

Bare Gulam Ali Khan

55/C, Nizamudin East
New Delhi
Date 16...4...1964

I am glad to know that the Delhi Sangita Samaj (formerly known as the Krishna-Gana Samaj of Delhi) is going to celebrate its fourth Anniversary at Delhi shortly and on the occasion thereof it will bring out the first publication of its journal containing various useful and interesting topics on both Hindusthani and Karnatic music.

I wish it all success.

Bare Gulam Ali

Manodharma in Karnatak Music

MUDIKONDAN VENKATARAMA AIYAR

Music is the art of combining melodic sounds with a view to beauty of form and expression of emotion. Karnatic music specialises in this combination of form and emotive significance through matter, so that form and content become inseparably one, measuring the timeless through time.

Some people feel that the present trend in Karnatic music is showing decline from the standard that was kept up by master musicians of nearly half a century ago. There are others who disagree with this view. They see, on the other hand, a real progress.

What I feel, out of my experience of about fifty years in the field of music, is that the standard of music has not been maintained as before. For standard of music cannot rightly be measured by quantity but rather by quality. Music lends itself only to qualitative analysis, for it is a creative art. And when I speak of good music, I think of this quality which is the creative aspect of this art form. Therefore, music ought not to be merely recitative, repetitive or reproductive.

In a modern concert, a programme consists of about twenty compositions—these include the miscellaneous heterogenous items also. If we have to give real and ample scope for creative music, we cannot possibly hear so many composition at a particular concert. Compositions are quite necessary. But when they have to be sung in such large numbers, the time given for the creative ability of the artist proves inadequate. And thus the scope for creative ability of the artist is reduced.

Some forty years ago, not more than half a dozen 'kritis' were sung prior to the main 'Rāga Alāpanā' in a performance. In those days the main theme or the piece-de-resistance of the performance was the 'Rāgam-Tānam-Pallavī'. Some artists specialised so much in the singing of particular rāgas that each had a rāga which was his forte. When a creative musician sings the same composition or melody at various performances in each programme he could render it differently, singing with new emotions and new sentiments without ever so much changing the set up. In doing so, he gives new nuances to the same song. Thus the creative musician gives new cadences of movement, appeal and colour to the old song. That is due to his ability of presentation, which is his creation.

Concert music is not a mere auditory entertainer. Its appeal is greater and deeper, and is felt upon the very pulse, stirring the chord of the heart and awakening the Divine in us. And by this awakening in the heart

of a musician, he can re-create a similar pleasant feeling in the individual listener. Through stirring the soul music must bring to us 'Ānanda'. Thus classical music is heart-stirring and soul-stirring.

Generally, in music, mere pleasure to the ears would not be enough. Therefore I say that music is a deeper art, and in this sense, it has a universal appeal. A creative musician cannot himself decide about the success or failure of his performance, prior to his actual singing. For his performance would depend upon many other factors that one need not elaborate here.

Only when the musician devotes more time for Rāgam, Tānam, Pallavi, Neraval and Svava singing, the creative ability of art-music would improve, and in such a concert the creative element of the artiste alone would form the basic ingredient. Our music should satisfy not merely the lay people, but also the intellectual, emotional and spiritual listeners. Creative music that surpasses all language has this universal appeal, and this alone could satisfy all Rasikas.

Aggregate and Orientation

ROBINDRA LAL ROY

Let me here introduce Indian music not particularly in its cultural or historical aspect but with reference to the nature of our ways of thinking. The very fact that we have to introduce our own cultural foundations to ourselves presumes that we have been dissociated from our culture for quite a long time. The so-called period of modernism seems for a time to discard traditional values. It is however not possible to know our own traditional values without knowing these values which replace, suppress or invert our traditional values. I shall briefly deal with the general character of Indian or Oriental thought in relation to Western ways of thinking. This is most important at a time when it is not realised that the modern world suffers from a stagnation of thought in human relationship no matter how many mechanical inventions delude us into admiration of unprecedented progress.

It is most important first of all to realise that music does not need to be consciously understood to be felt in the same sense that it is not necessary to understand cooking in order to relish food. The nourishment we take in through the mouth passes through innumerable chemical processes to keep us healthy. Music is a similar nourishment and is assimilated physically and mainly decides the mental-physical or psycho-somatic condition of the human being.

According to the nature of music the mind of the individual develops two kinds of thinking and affects social conduct accordingly. These two ways of thinking may be called the arithmetical and the musical ways of thinking. It created two views of life : the aggregate view and the orientation view. Bad music is essentially an aggregate music which lacks configuration of good form; good music is oriented and has a distinct configuration. They are unconsciously assimilated and produce the deformed arithmetical mind when bad music prevails in the society, and the oriented musical mind when good music is unconsciously assimilated.

What do I mean ? Look at the contemporary world and you will notice the aggregate view. You find quantitative arithmetical estimates of every thing regardless of orientation. Millions of tons of steel, available only for the crowded urban rent-structures, and the control of rent on the basis of a fresh arithmetical classification of unearned wealth. And ultimately you find that there is no proportionate distribution of goods in relation to population. Houses are built in the wrong places, food stuff may have to be destroyed in the presence of starvation, land is possessed by a very few wealthy persons, good talented people become poor, bad selfish people become wealthy and the reforms of Solon in ancient Greece and of Licinius Stolo in ancient Rome have to be tried after a continuous history of failures in graduated income-tax, land-ceilings, taxes on luxuries

restrictions on imports and exports. Every single item is there in the ancient history of Western cultures, with the additional problem that the cultivator is no longer bound to the soil as serf as he was in the ancient world. He is a free man.

In oriental tradition the reverse was the case, the society automatically oriented itself. The intellectual was known for his learning, the warrior for his valour, the peasant for his wealth, and the craftsman for his skill. That was the cause of this musical orientation that never needed any arithmetical correction.

This orientation was spontaneous because the indigenous culture rationed out the rulers comfortably expecting nothing in return except defence against aggressors. Now you have in the world the dominating view that the whole population should be rationed by the government. The Roman culture had enough trouble with its idle free citizens maintained on doles and grain available at controlled cheap rates. The working people maintained themselves. It is never remembered now that the government produces nothing, it can only maintain an unproductive section on the shoulders of the honest workers in the society. Our system was to ration the government and thus to create a society where political economy and education were founded on free art-labour engaged in all sorts of self-chosen occupations from music to weaving of cloth and mats. Nobody was worried about jobs being created by government. Civilisation had to adjust to what the free-labour produced.

The foundation of this Indian sociology was based on the philosophy of art that art-spirit is there in every individual. The only problem is to let it blossom into beauty without harsh interference. This art-spirit in the field of learning, music and innumerable handicrafts sustained us till the nineteenth century even after a century of dire agrarian poverty. The ancient foundations of this sociology are there in three key-words in musicology and sociology, namely Grama-Jati-Varna. The stability of our social system covering a continent and all races, religions with more than twelve hundred religious sects, was made possible not by using an army to regiment the people but by withdrawing all interference with the life of the people. Orientation is Nature's process in the whole universe.

Now if you look around you will notice the monster of arithmetical aggregate striding the world. Look at the daily papers and our endless plans of a social *structure*, not, mind you, a social *orientation*. Just note the targets—millions of tons of food grains, millions of coal, millions of gallons of petroleum, so many million tons of steel, millions of yards of textiles and innumerable such arithmetical targets. This arithmetical thinking does not realise either historically or logically that there is no such thing as a national income till it is distributed. If the agrarian areas are well-fed, well-housed, well-clothed the coal mines, petroleum fields, and the steel plants will soon be abandoned. The industrial civilisation with its group orientation has for the last three millenniums worked on the foundation of impoverished agrarian labour, and slaves. Each

target of production has its effects on the entire social orientation. The question is not how much but what, when, where and how. So you find a world where billions of tons of fuel and other forms of natural energy used up, yet in U.S.A. they are unable to reduce the labourer hours of work from 45 hours a week to 35 hours. This amount of work maintained a teeming population in our country till the middle of the eighteenth century with large exports of handicrafts to ancient Rome and eighteenth century Europe without wasting any natural energy and mechanical engineering skill. It employed the population in an inner social orientation. The world now is in the grip of arithmetical aggregate thought which has no sense of form or natural configuration.

It is important to note that this arithmetical aggregate view belongs to ancient slave-cultures continued in the West till the last century. In our cultural traditions this is the Asura-view of life which demands surrender of individual liberty to arithmetical plans.

The helpless growth of this aggregate view of life and work is expressed by the social mind through group music and organised music which is called orchestration. It generally expressed the spirit of dictatorship according to controlled plans continued by revolt and continues now to spread throughout the East. In my recent paper in the East-West Music Conference I pointed out that the spread of Western music in its Orchestration is contemporaneous with the spirit of revolt and dictatorship in the West against family traditions. As a revolt of this expansion the Family is crushed and converted into the aggregate called the totalitarian state. The expression of agrarian family-oriented China was melodic. Its present expression of aggregate group life is orchestration.

But the family social orientation to which the political economy bans on art-labour has a permanent foundation in social psychology. There are primitive group societies which did not have marriage or family emotions. But civilised societies arose out of Family sentiments of the ruling classes as the class-orientation of ancient Egyptian, Greek, Roman and later Western cultures. In India however, the Family orientation wholly characterised the entire working population of free-labour engaged in handicrafts in their honour. So every art from music to the smallest handicrafts has a family tradition named after a locality or Graama with a proportionate growth in the population.

The principle of non-interference in political philosophy means a withdrawal by the ruling class of all interference with the natural development of political economy left to the creative art-spirit in man. That is how throughout Indian history of culture you have a leisurely ruling class not concerned with the life of the people in general. These values, however, were perverted during the Maurya-Hellenic period and the British period. Just compare the daily routine of the hard worked emperor Asoka with that of the leisurely life of Akbar. In the Maurya period work was organised, in the Moghul period work was oriented.

Factories and trade unions characterised the Maurya period,

family oriented political economy characterised the Muslim period. The Hindu-Muslim conflict was not there previously and musicians even now are on the best possible terms. But during the British rule and later, you will easily see that the conflict was really between the factory system of work and home industries, between the group and the family. Almost all home industries even now are continued by Muslims. They suffered miserably from the middle of the eighteenth century through the suppression of cottage manufactures caused by British mercantile finance first imposed by the East India Company in Bengal. The Hindus mainly accumulated immense property through this mercantile system. Social harmony may reappear easily not through music alone but through the system of finance pursued in the Vedic age and in the Muslim period which mainly discarded money from taxation. This system characterised the entire Orient and created what we call Oriental culture. Agrarian prosperity and cottage crafts of which music is only one, was the foundation of these Family oriented cultures.

This, however, is not to mean what Western societies are less family-minded than we are. The recent Berlin agreement allowed meeting of millions of Germans across the border for eighteen days. The Westerners do not know the technique of the oriented society and we have forgotten it. The situation however, is not altogether hopeless. While western organised group-orchestration music has been spreading fast in the East, vocal music and melody attains popularity in America. This means that there is great hope of the revival of Agrarian culture and individual freedom with a family orientation in that country. This is likely to be introduced when they discard the finance of the aggregate view of life and recover the orientation view establishing its characteristic values in the West.

The concert platform—then and now

BY PROFESSOR P. SAMBAMOORTHY

Indian music is one of the major systems of music in the world at the present day. It has a long and a noble pedigree. Many healthy traditions have been developed in the course of its glorious history. Though most of these traditions are being followed even now, they have not been written down. These traditions prove that the art of music had been pulsating with life during all these centuries.

On the platform, musicians are expected to begin their concerts with a feeling of reverence towards the audience assembled to hear them. They should not render ragas about which they are not thorough, nor should they render pieces which they have not practised well. After firmly getting entrenched in the *śruti*, the musician should begin singing in all earnestness. He should concentrate on creating the requisite musical atmosphere—*melakattu* or *melaprāpti*. When the saturation point is reached, the musician feels a certain amount of freedom and a release from tension. The audience also get attuned and listen to the concert with great attention. The *Ādi Nāṭa-Antya Surati* tradition, i.e., that a concert should be begun with *Nāṭa rāga* and concluded with *Surati* (i.e. with a *mangalam* in *Surati*) *rāga* is worthy of note. In a full length concert extending over four or five hours, the tradition is to start with a *Tāna varṇa* and follow it up with *madhyamakāla kṛtis* and a couple of *chaukakāla kṛtis*. A couple of *madhyamakāla kṛtis* is again rendered. This is followed by the *ālāpana* of the major raga and the detailed exposition of a *Pallavi* in the raga. The post-*pallavi* part of the Programme should include the items : *Pada*, *Rāgamālīka*, *Tillāna*, *Jāvali* and a few miscellaneous pieces like *Kāvādichindu*. The concert is concluded with the singing of the *mangalam*. After the *mangalam*, it is the tradition to conclude with an *alapana* of *Madhyamāvati* or a *śloka* rendered in this raga. The purpose underlying this is the restoration of tranquility in the members of the audience who had been listening to pieces of various *rasas* or feeling.

The tradition of *ghana-naya-deśya*, i.e., that a concert should be begun with *ghana ragās*, followed up by pieces and *Pallavi* in *naya* or *rakti ragās* and concluded with brief *ālāpanās* or short pieces in *deśya ragās* like *Behāg*, *Hindustāni Kāfi*, etc., is based on aesthetic principles.

When musicians are invited to perform on auspicious occasions like marriages, they avoid singing songs on the theme of *Vairāgya* and *Virakti*, like *Paraloka sādāname* (*Pūrvakalyāṇi*) and *Eṭunammināvo O manasa* (*Sāveri*). Nor will they develop *niraval* around themes like *Mattikunḍakaṇṭe* and *Prāṇamulenivāriki*. When *Harikathā* performers are invited to perform on the occasion of marriages, they will choose *kathas* like *Rukmiṇi Kalyāṇam* and *Sītā Kalyāṇam* and not stories like *Sūrpanakā-bhaṅgam* or *Laṅkādaḥanam*.

In music concerts the traditional motto is the creation of *maximum effect with minimum strain*. A concert should not be an endurance test for an audience. In spinning *kalpana svaras*, the *rāga bhāva* aspect should be kept in view. *Svara* passages moulded on the patterns of well-knit *jāti* sequences have not been viewed with favour. The *ālāpana* preceding a *Kṛti* should bear a just proportion to the length of the *kṛti* to be sung after the *alapana*.

In a dance concert, the sequence of items is based on the tradition of *Nṛtta-Nṛtya-Abhinaya*. *Nṛtta* is pure dance unconnected with any specific ideas. Then *nṛtta* with a sprinkling of *abhinaya*, i. e., *Nṛtya* is introduced. This is followed by pure *Abhinaya* for *padas* in slow tempo. The members of the audience are taken gradually from the easily enjoyable items to the more difficult items. The dance concert is concluded with easily enjoyable items like the *Tillāna*. The tension in understanding the *abhinayas* for *padas* is now eased. While giving dance performances on marriage occasions, the dancer avoids performing *abhinayas* to *padas* like *Payyedapaijeri* and *Mogudoccipilacedu*.

In *Harikathā Kālakshepam*, it is the tradition that a *Bhāgavata* should not waste the time of the audience by resorting to too many *upakathas*. The *upagāyakas*, likewise, are not expected to indulge in lengthy *ālāpanas* and dilute the spiritual atmosphere created with great effort by the *Bhāgavata*. The *Jālra* that the *Bhāgavata* used and the *Gejjai* that he wore on his feet agreed with the pitch of his voice. Care was taken to see that each individual *Gejjai* before being strung agreed with the pitch of his voice.

The *Vaiṇika* tradition has largely influenced the growth of *Karṇāṭak Music*. The habit of decorating every note with the relevant *gamaka* started with the *vaiṇika*. In *rāgas*, the decorated rendering of some notes is obligatory while the decorated rendering of some other notes is optional. But *Vīṇa* players never play straight notes and this accounts for the continuous curve of *Karṇāṭak* classical music. The *Vaiṇika* tradition reflects the concentrated wisdom of a long line of *vaiṇikas*. Every composer worthy of note in South India has been a *Vaiṇika*. The *vaiṇika* touch can be seen even in *Madhyamakāla* compositions.

The principal performer in a concert should encourage his accompanists even though they may be juniors to him. The accompanists in their turn are expected to wholly co-operate with the principal performer and make the concert a grand success. When there are *upatāla vādyakāras* in a concert, the principal should give chances to them also to show off their skill before the audience. He should not become jealous if his accompanists win the approbation of the audience by their fine display. While singing a new *Pallavi*, he should reckon the *tāla* clearly and give reasonable opportunities to his accompanists to grasp them and enable them in their turn to expound them well.

It is a pity that at the present day many of the valuable and precious traditions handed down from the past are given a go-by. The tendency to develop the *ālāpana* of a *rāga* in bits is an unhealthy departure from

the past. Likewise is the habit of the present-day violinists to repeat parrot-like the kalpana-svaras sung by the principal. In former times, the violinists responded to their chief by their own improvised kalpana-svaras of equal length and these provided further food for thought on the part of the chief. The responses of the violinist proved like catalytic agents and the principal in turn sang beautiful and coloured passages of kalpana-svaras. The audiences followed with keen interest the creative efforts of both the principal and the accompanist.

Some performers indulge in undue repetition of the same phrases during the course of their development of kalpana svaras. This becomes boring to the audience. This to a certain extent reflects the poverty in the domain of creative talent.

Some musicians take a delight in rendering Karnatak rāgas in the garb of Hindustāni music. This is not a healthy development. Some vainikas take a delight in mastering particular techniques of play and sometimes they borrow techniques relevant to other instruments. This is all creditable. But the music produced should all the same be pleasant for hearing and not border on stunts.

Senior performers in the past invariably came to the concert hall at least 15 minutes ahead of the time scheduled for the performance, got themselves attuned to the śruti and started the concert punctually along with their accompaniments. The performers got into form and the musical atmosphere was soon created. At the present day, the performers rarely begin the concerts in time.

Compositions with good music and fine sāhityas alone were rendered in concerts in the past. Pallavis with properly balanced parts in the Pūrvāṅga and Uttarāṅga were alone rendered. These served to keep up the aesthetic taste of the audience at a fine level. Unsymmetrically constructed Pallavis are sometimes heard now.

Forty years ago, knowledge of music had not spread widely but still audiences sat for five long hours and listened to the music in a concert with great interest and attention. People left the concert hall with a feeling of fulness and aesthetic satisfaction. The position now has changed and deserves to be remedied.

Levels of Aesthetic Experience in Music

PREM LATA SHARMA

Categorisation of the levels of aesthetic experience in music has been attempted in an obscure context in our *Sāṅgītaśāstra*, viz., the classification of musicians (specially vocalists) into three categories as *Rañjaka*, *Bhāvuka* and *Rasika* described as follows :—(The two former categories in this classification viz. *Śikṣākāra* and *Anukāra* have been purposely omitted here as they are not pertinent to our present discussion).

रसाविष्टस्तु रसिको, रञ्जकः श्रोतुरञ्जकः ।
गीतस्यातिशयाधानाद् भावुकः परिकीर्तितः ॥

(संगीतरत्नाकर, ३. २१, २२)

सुश्रवं गीतमाकर्ण्य भवेद् यः पुलकान्वितः ।
आनन्दाश्रुकणाकीर्णः सोऽयं रसिकगायकः ॥
नीरसं सरसं कुर्वन्निर्भावं भावसंयुतम् ।
श्रोतुश्चित्तं परिज्ञाय यो गायेत् स तु भावुकः ॥
चेतोहरेण गीतेन विदित्वा श्रोतुराशयम् ।
रङ्गं गीते विद्यते यो रञ्जकः सोऽभिधीयते ॥

(संगीतसमयसार ८. ६१-६३)

Rasika is the highest category represented by those musicians who are immersed in *Rasa* and are replete with *Sāttvika Bhāvas* such as *Aśru* (tears) and *Pulaka* (thrill, making hair stand on end). *Bhāvuka* is the intermediate category represented by those singers who infuse their music with *Bhāva*, and who sing with a knowledge of the *Citta* (feelings) of the audience. *Rañjaka* is the lowest category represented by those who lend *Raṅga* (emotional colour) to their music.

It is notable that *Rañjaka* is associated with *Raṅga* (emotional colour), *Bhāvuka* with *Bhāva* and *Rasika* with *Rasa*. These are, so to say, three stages of aesthetic delight which have been said to bear the analogy of the sense-perception of colour (*Raṅga*), fragrance (*Bhāva*) and taste (*Rasa*) respectively. The direct meaning of *Raṅga* is colour, the word being derived from the root *Raṅga*. While explaining the aesthetic significance of *Bhāvā*, Bharata has said that it bears the analogy of fragrance because *Bhāva* permeates the artistic presentation and the mind of the *Sahṛdayā* just as fragrance permeates the object in which it is seated and also the surroundings of the object.

वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः । भू इति करणे घातुस्तथा च भवितं वासितं कृतमित्यनर्घन्तरम् । लोकेऽपि च प्रसिद्धम् । अहो ह्यनेन गन्धेन रसेन वा सर्वमेव भावितमिति । तच्च व्याप्त्यर्थम् । (ना. शा. ७)

The experience of *Rasa* has been said to bear the analogy of the sense-perception of taste as is evident from the following quotation from Bharata :—

रस इति कः पदार्थः । उच्यते—आस्वद्यत्वात् । कथमास्वाद्यते रसः । यथा हि नाना व्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुष हर्षादींश्चधिगच्छन्ति तथा नानाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रक्षकः हर्षादींश्चधिगच्छन्ति । (ना. शा. ६)

These analogies are no doubt nothing but an attempt to explain the nature of the different levels of the aesthetic experience through the medium of rough similitudes of ordinary sense-perception. However rough these similitudes may be, they are suggestive of the subtle differences among the said levels of experience. The object of visual perception is the most external out of the three mentioned above in so much as the subject of the perception i.e. he who beholds does not assimilate in himself anything of the object which he sees. In fragrance the subject assimilates to some extent the object perceived. In taste the whole object is assimilated and there is a greater degree of effort on the part of the subject who perceives the nicety or the delicacy of the taste. Thus the perception of taste represents the best synthesis of subjective and objective experience and hence the highest level of aesthetic experience has been given its analogy. In music, as in all other arts, the highest classical rank can be accorded to that which leads to an experience of *Rasa*, the middle position can be accorded to that which gives the experience of *Bhāva*, and the lowest level can be said to be that which attracts just like *Rāṅga* or colour. If these analogies are stretched a little further they will reveal that the special feature of *Rasa* (taste) lies in the fact that it is conducive to both *Tuṣṭi* (delight) and *Puṣṭi* (nourishment) whereas *Bhāva* and *Rāṅga* (fragrance and colour) can promote only the former (*Tuṣṭi*) and not the latter (*Puṣṭi*).

The above classification takes into account the fundamentals of the graduated levels of aesthetic experience starting with *Raṅgātā* on the analogy of *Rāṅga* (colour), going further to *Bhāva* on the analogy of fragrance and culminating in *Rasa* on the analogy of taste. These three levels may be co-related with 'light', 'light-classical' and 'classical' music which can roughly be said to be conducive to *Rāṅga*, *Bhāva* and *Rasa*. Thus the toning down of 'classical' music (into 'Light') can be said to be represented by a tendency towards *Rāṅga* and the toning up of music from 'Light' to 'Classical' can be said to be represented by a tendency to go further from *Rāṅga* to *Bhāva* and from *Bhāva* to *Rasa*.

A question may be raised here as to the propriety of this classification because it is general experience that light classical music is more emotional and effective whereas pure classical music is comparatively less appealing. This is an erroneous notion which has its origin in the lamentable loss of emotional appeal from the so-called classical music. Really speaking, only that music should be called classical which elevates the singer and the hearer to the highest level of aesthetic experience namely *Rasa* and at the same time owes due allegiance to the restrictions of form and structure.

The emotional restraint of classical music should be such as to allow the greatest degree of suggestiveness. It need not sacrifice formal rules for enriching its emotional aspect but it must strive to make the best use of these rules in order to provide for the best results being obtained by unfolding the latent emotional background of those formal rules. *Rāga* in our music is a melodic pattern which has a definite emotional undercurrent known as *Sthāyi-Bhāva*. Without this pattern the suggestion of *Sthāyi-Bhāva* is not possible. It can reasonably be expected that greater adherence to the regulations of this pattern should promote greater unfolding of the emotional potentialities of the *Rāga*. Our *Raga* system is conducive to depth and restraint in the emotional aspect of classical music. If this interpretation of classicism is accepted it may be said that the element of lightness in music comes in where the emotional aspect is not characterized by an adherence to the *Sthāyi-Bhāva* but by more inclination towards arbitrarily moving here and there in *Sañcāri-bhāvas* without there being much emphasis on the central point or undercurrent.

In the context of the above discussion of the emotional aspect of music another point worthy of serious notice in this classification of musicians is that the *Rasika* is totally unmindful of the likes or dislikes of his audience; rather he is himself so deeply immersed in the *Āsvādāna* (tasting) of the universalized *Bhāva* that there is no possibility of his looking to the requirements of his audience. The *Bhāvuka* sings with a consciousness of the mental tendencies (*Citta*) of his audience. The *Raṅjaka* is all the more conscious in this respect. It is paradoxical to say that the *Rasika* who is unconscious of the audience to the greatest degree, is the most successful in carrying the audience with him. The state of perfect universalization experienced by the artiste cannot but exercise deep influence on the audience. This is the ideal for classical music. On the other hand, consciousness of the likes or dislikes of the audience which is a characteristic of the lighter tone of music tends to lower the level of aesthetic attainment and tones down the 'Classical' to 'Light'.

This is just a brief introduction to a very interesting topic in our *Saṅgītaśāstra* which still requires deeper contemplation.

Trends in Karnātak Music

R. SRINIVASAN

Everything in this world is in a state of flux; there is change and movement everywhere all the time. What is called stagnation is only relative, apparent. There are, however, times when the change is so rapid, so marked, so swift that they stand out in history as critical periods, periods of remarkable changes. Such periods come about in all phases of human activity. Especially in the cultural and artistic life of a nation they are noticeable though, as compared to political and economic crises, they are not spectacular. In the history of Music in India there have been such definite periods.

Considering the modern period in Karnātak Music, especially the last half century, certain striking phases of transition are prominent. The most remarkable point is that the patronage of the art which was confined to rulers and zamindars, and other rich leisured classes, has now shifted to the people at large. They say that music has now spread even to the masses; it is open to the man in the street to demand and enjoy music. It is so; the art has now become 'popular'. The democratic spirit of the modern age has invaded the realm of art as well. Whether this is an un-mixed blessing is an open question. There are fields of human activity where democracy and counting of votes to take a decision will not work. Can we ever dream of deciding a question relating to a complicated electrical mechanism by counting votes? Profoundly true are the words of Sir John Wood who said: "Music is no place for democracy, let us have a few dictators".

On account of this so-called popularisation certain results have come about. There are hundreds of Music Sabhas in this part of the country; some of these run periodical festivals and conferences, not to speak of "anniversary celebrations". Usually a souvenir is also published on such occasions which is supposed to contain learned articles by competent experts. During recent years this souvenir idea seems to have become almost an obsession. Very little provocation is needed to bring out a souvenir. How many of these souvenirs serve any useful purpose—except, perhaps, advertisement and publicity—heaven only knows.

There are several periodicals in the South which devote pages for articles on music and criticism of music concerts. A perusal of some of these criticisms will show that some of these critics are mere tyros in the art. It is generally accepted that only people who know can speak or offer criticism on a subject. But it has become a 'fashion' for anybody to offer advice and criticism about music. I have heard people, who are prominent in certain other fields, making remarks about music which revealed their hollowness and utter incompetency to speak about music. Democracy does not necessarily imply that anybody can talk about anything.

It is a happy sign to note that in recent years quite a number of teaching institutions have come into existence. In the city of Madras, for example, it will not be much of an exaggeration to say that almost every important street or locality has a music school. The Madras and Annamalai Universities have Music Departments. The Central College of Karnatak Music started under the auspices of the Union Government and subsequently handed over to the Madras Government is a landmark, offering as it does the highest level of development in Karnatak Music. Holders of Music Degrees, Sangita Bhooshanas, Sangita Siromanis and Gana Bhooshanas are admitted to this Institution and take a further two years' course—on a post graduate level—for intensive training. Also the Music Academy of Madras is now running a Teachers' College of Music; this is perhaps the only institution of its kind in these parts. It is also worthy of note that in music conferences the question of teaching methods in music is coming up for consideration, in recent years.

Considering the marked increase in the popularity attained by the musical art in the south, the output of music literature is rather poor; of course there are some class-room text-books published to meet the demands in schools and other institutions. But books of permanent value which will help the progress of the art, books dealing with results of research and experiment are rare. The Journal of the Music Academy is intended to serve this purpose. But it is languishing, probably due to lack of adequate support and contributors of the required standard.

The opening of a "Saṅgīta Vādyālaya" in Madras is a great achievement of which Madras may justly be proud. It has immense possibilities. I hope it will be properly worked under suitable guidance and expert supervision, keeping in mind the basic genius of Indian Music. In our anxiety for doing research we should not be side-tracked into lines unnecessary for and alien to our music. This is a possible, subtle danger into which it is so easy to fall.

This leads me on to the question of orchestration of Karnatak Music, so much in evidence now. If by orchestration we mean having a number of instruments playing the same tune, together or in sub-groups, there may not be much harm in having it for certain selected tunes which depend for effect on boldness and loudness. But most of our songs involve subtle touches and delicate nuances which are the very life of our music. These will lose their unique charm if orchestrated. For group-singing and for bhajanas, in which several take part, simple, straight-forward pieces not involving subtle or intricate touches, are generally chosen. Here we aim at mass effect, and so the above-mentioned orchestra may come in handy. But real orchestration as understood in the west, based on harmony and chords, has no place in our music. Harmony is the natural enemy of Rāga; they are mutually exclusive. I am labouring this point because in the last few years there is a craze for "orchestration". In some public functions we are having orchestra as an item. It has more a spectacular appeal to the eye than any musical appeal to the ear. I wonder why we should indulge in such things at all! The cinema is perhaps to some extent res-

possible for this. The so-called back ground music may serve some purpose in the cinema, but it has no place on our music platform.

We have heard it said *ad nauseum* that this is an age of rush and hurry. This tendency to hurry and rush is noticeable even in our music at the present day. Classical masterpieces in long-drawn, slow, swinging tempo, with which the great masters like Konerirajapuram Vaidyanatha Iyer and Namakkal Narasimhachariar used to delight the hearers some decades ago, seem to have fallen on evil days. One rarely hears nowadays pieces like 'Koniya dina' in Kamboji, 'Sri Rajagopala' in Saveri or 'Najeevadhara' in Bilahari. This is indeed regrettable. Such pieces reveal the true soul of our musical culture. Again, it looks as if the art of Raga Alapana is dying out—I mean the true art of Alap. The alapanas we hear these days are sketchy, lifeless and mechanical; often what passes for raga alapana is a jumble of svara phrases delivered mechanically.

There is one deplorable tendency nowadays to which reference has to be made. There is an inexcusable tendency in recent years to lower the *Ādhāraśruti* (the basic tonic) for vocal music. It is an indisputable fact that voices vary in tone quality and range. A good male musical voice should normally be able to cover about two and a half octaves, one octave below the tonic and one and a half above it. The tonic is chosen by each singer with this idea in view. It so happened that a popular musician reduced the pitch of his tonic on account of some physical handicap. Somehow this led to an impression that such a lowering of the tonic was the proper thing to do; it almost became the fashion to do it. In some cases it was even wrongly thought that to be considered a good vidvan it was essential to lower his tonic! Singers who have an excellent voice with a good range have, of late, started lowering their tonic purposelessly. They fail to recognize that the quality of their music suffers on that account. This has an adverse effect on the instrumental accompaniments, whose tonal quality suffers by being tuned to such low pitch.

Before I conclude I shall refer to one feature which causes great anxiety to sincere lovers of music as an art as well as a science. Pallavi-singing used to be the climax of any concert some decades ago. In fact that was the central item; and a musician's status was determined by his skill in handling the Pallavi. In modern concerts this has become more or less a formal affair which has to be gone through. The item, "Ragam, tanam, pallavi", of three quarters of an hour duration in the programme of the All India Radio, is the crowning stroke in this direction. Except on rare occasions this item is wooden and just an eye-wash. I wonder when we shall again have opportunities to hear the soulful, brilliant, scintillating, uplifting Ragalapana and Pallavi as of old.

A world to the Rasika

T.K. JAYARAMA AIYAR

Any person, even one who is blissfully ignorant of music, may be noticed to hum some tune or whistle it, or to fillip some sort of a rhythm when he is in a happy mood. Indeed the consummation of *Saṅgīta* is *Ānanda*—happiness of the highest order. God, in his bountiful mercy and love, has, in some measure at least, endowed every one with this instinct of resorting to music to express *ānanda*. Fortunately, the proverbial man with no music in him, and, much worse, who is averse to music, is a rare phenomenon.

Till a few decades ago, we could find a number of adults regretting their inability to appreciate and enjoy music on account of their neglecting to improve their taste in the art while they were young. Indeed, there were some obstacles on their way. Music was looked down upon as a sensuous art, and boys and girls, even if they might have the aptitude, were absurdly curbed by parents and teachers from developing their unconscious skill in music. For many who lived far away from towns and social contacts, music was out of their reach. Great music was mostly patronised by princes and the aristocracy and it was available only to the elite, and the commoner could not get at it easily.

The past half a century, however, has witnessed a change. Patronage has shifted to the public with the advent of *Saṅgīta Sabhās* and the All India Radio, the common man has plenty of opportunities to listen to music. To my brother Rasikas I would say that the present day is highly propitious to develop and improve our musical activities. We need not be vague while attending a concert. We need not sit in a state of lethargy, stirring ourselves occasionally to join in a polite applause at the proper moment. Why should we be goaded by others to nod our heads? Let us try to understand the richness and the beauty of music ourselves and try to lead others. It is not very difficult to achieve this faculty of appreciation of good music.

In this connection, I would suggest a few points for your consideration. Put your daughter under music tuition, and if you find your little son also has an aptitude for it, you can give him also the benefit of training. As for the parents, while you are overhearing the music lessons, you acquire a lot of musical knowledge unconsciously. If the children show extraordinary skill, you can even think of a musical career for them; today music is as honourable and lucrative a profession as any other. There are good openings for real merit and the prospects are bright and attractive.

As for my brethren Rasikas, I would strongly recommend them to attend Bhajana parties. All are equal in the presence of God and every one can and should join in chorus songs. In this kind of community singing,

one need not feel ashamed of his poor knowledge or his untrained voice. Surprisingly you may find some who are much less talented than yourself in the congregation. The actual experience of personal participation in music is highly conducive to the appreciation of musical values.

Above all, try to attend concerts as often as possible. Repeated hearing of the best music is the surest path to good musical taste. It is impossible to become a Rasika simply by reading books about music alone. One must hear plenty of music of the classical type. Occasionally, we may find a Kriti of a great composer dull or uninteresting; but if it is a piece which is heard often and enjoyed by thousands of others, we could infer that the beauties of such a piece are not of the obvious type and we should try to develop the faculty to discover its real value. Most of the songs that we hear in our concerts are the creations of our great *Vāggya-kāras*, very often under divine inspiration. Textually they contain the noblest of thoughts and musically they are of supreme excellence. It must be noted that the great music that the musician as well as the accomplished Rasika likes and appreciates has stood the test of time. Some of the Kritis of our contemporary composers also abound in such excellence and rightly they are sure to become the classics of tomorrow.

Once again, while stressing the importance of hearing good music as often as possible, I would recommend to the Rasika a particular frame of mind while attending the concert. You should have an unbiased and generous heart. Your heart must be prepared to move or melt, so to say, on hearing sweet melody. Your head must be alert to appreciate the nuances in the *ālāpanā* and the intricacies of the rhythm, if you can understand them; if you can follow the text of the song the pleasure is complete. In a word, the attitude of the Rasika must be reverential. These factors will surely help the average Rasika to enjoy music spontaneously.

Swami Haridas

DILIP CHANDRA VEDI

Classical Hindustani Music in its various forms is essentially Bharatiya Sangita and its fundamentals are still preserved in the Dhrupad style of singing. The credit for nourishing and popularising this form and style, as well as a few others like Trivat Ragamala, etc. goes in a large measure to Swami Haridas and his disciples.

There are historians who have recorded their appreciation of great men who had enriched Indian art and culture through their brilliant contributions. It is only through these historians that we know something about Swami Haridas and his disciples of whom Baiju Bawra, Gopal Lal, Madan Rai, Ramdas, Divakar Pandit, Somanatha Pandit, Raja Saunka Sen and the most illustrious Tannamisra (Tansen) deserve special mention.

There has been some difference of opinion regarding the date of birth of Swamiji and also about his Sangita Guru. But most of the writers are of the opinion that Swamiji was born in a Brahmin family in the year 1537. His forefathers came from Hucca, near Multan in the former undivided Punjab. But by his Father's time they had moved on to Uttar Pradesh and so Swami Haridas was born in a village near Vrindavan. His father was also of a saintly nature and his while childhood environment was one of devotion and Hari kirtana.

Since the child was brought up in an atmosphere of saintliness and musical feeling each and every step of his towards the future was highly marked by the same trend of thought and aspiration. As days passed, Haridas, the born musician, grew up to be a strong devotee of Lord Krishna. At the age of 19, he left his home for Vrindavan, where he spent the rest of his life in singing the glory of the Lord.

He was well-versed not only in the subtleties of kirtan, but also equally competent in dealing with its scientific aspects. It would appear that Haridas came on the scene at a time when musicians had turned their minds away from the ancient theories of music and its values and indulged themselves with emotionless, colourless or rather mechanical renderings of songs. The ancient systems of srutis, swaras, gramas, murchanas etc. which were based on the rasa sentiments were slowly passing into oblivion giving place to the mela paddhati. Swamiji foresaw the great calamity in store for the future of music and started rectifying it. He raised the standard of music, changed the style of singing and developed the musical compositions. In his effort he was assisted by an array of brilliant and hard working disciples who went and settled down in different parts of upper India such as Delhi, Rewa, Punjab and Bengal and familiarised the people with the essential spirit and form of our music. Haridas Swami composed quite a number of Dhrupads and other types of songs, wherein one could see the happy blending of noble sentiments with the fundamentals of Gandharva gān and Rasa gān. His marvellous songs were equally popular in temples and in palaces while the Rās-lila ballet provided a special attraction for the common man.

Dhrupad, Dhamar Trivat, Chaturang etc. too were enriched by the musical brilliance of Swamiji. His dhrupad in particular exerted such a great influence and Akbar the great emperor, that it began to occupy a unique position in his Darbar. Tansen learned these from Swamiji and it was solely on account of this fact that Abul Fazl was obliged to describe Tansen, the disciple of Swami Haridas, as the greatest musician in a thousand years. The influence of Swamiji's divine music on the head and heart of Tansen was so deep that he never tired of praising his worthy Guru, the constant hearing of which brought Akbar in disguise to the humble heritage of the saint in Vrindavan just to get a chance of hearing him.

Kelimal, a collection of kirtans sung in various styles of Dhrupad contains 128 songs of Swami Haridas. It also includes 10 sidhant padas. Besides these, there are about 50 Dhrupads sung by traditional Kalavants. Swamiji's songs generally deal with the various manifestations of Nature as well as the changing moods of man. Though Swamiji was quite competent in handling all possible situations that can occur in the course of a man's life, it is said that he was superb in dealing with Bhakti and Sringara.

No great soul ever cared for wealth and worldly pleasures and Swamiji was among the greatest of the great. He lived a life of absolute simplicity and dedication and spent most of his time in meditation and singing. He heard the divine voice of Almighty Lord in the giggling sound of the Jamuna waters and in the chirpings of the birds on the trees of Vrindavan. He waited for his Master's arrival, and at last He came. It was on an auspicious day in the year 1632 that Swamiji attained Samadhi.

His Samadhi lies at Nidhiban in Vrindavan where thousands gather every year to pay homage to the great soul.

Tansen

The period of Akbar is described as the golden age of our Music. The art reached the highest peaks of glory during his time. The royal patronage was a major reason. Among the "Navaratna" (nine jewels) of his court the Emperor was especially proud of Tansen, who has been described by Ab-ul Fazl as the greatest musician in a thousand years.

Tansen was born of a Brahmin family at Behat, a small village near Gwalior. His father, Makarand Pandey, was himself a musician. The son was born to him by the blessing of a Muslim saint, Mohammad Ghous. The boy was named Ramtanu, also called Tanna Mishra. Later he was known as Tansen.

At the age of ten young Ramtanu came in contact with the saint, singer and composer, Swami Haridas of Vrindavan, who is acclaimed as the foremost Guru responsible for the present form of Hindustani Sangeet. Swamiji was very much impressed with the boy's potentialities and accepted him as his pupil. The prodigy that he was, Tanna Mishra made astonishingly rapid progress under Swamiji's guidance. He learnt and practised assiduously for about ten years under Swamiji.

It should be mentioned here that none of the dates ascribed to Tansen's birth—1506, 1520 and 1532—fits in with the above accepted story of his training under Swamiji, for the latter was born in 1537.

In his father's last days Ramtanu went to Gwalior and settled there as desired by Mohammad Ghous, the saint. Maharani Mriganayani of Gwalior was a great musician, and the saint saw to it that the young aspirant had opportunities to listen to her music and benefit by it. During this period Ramtanu fell in love with one of the maids-in-attendance of the Maharani, a muslim girl who was the daughter of a Brahmin converted to Islam. To marry her he got himself converted to Islam, and the marriage was blessed by the saint.

Raja Ram of Rewa was a distinguished patron of music in those times. On his invitation Tansen went over to Rewa and stayed there as the Court musician for a long time. It was during this period that his fame began to spread far and wide. It reached the ears of Akbar. The ruler of Rewa had to submit to the wishes of the Emperor and he reluctantly sent Tansen over to the Imperial court at Agra where the great musician took his esteemed place among the 'Navaratna'. He was awarded the title of "Nayak", the highest recognition of merit in music, and became famous as Nayak Tansen.

Besides being a top ranking performer Tansen was a great composer. He invented quite a few new ragas and modified some old ragas which later came to be known as "Miyani ki Todi", "Miyani ki Malhar", "Miyani ki Sarang", etc. His speciality was "Kanra" and the Raga became popularly known as "Darbari Kanra". At that time Dhrupad was recognised

as the most developed form in Classical music. Tansen composed many Dhrupads which are valued very highly even today, from the points of view of music as well as of poetic content. Most of his compositions contain high philosophy and are in praise of gods. Some of his compositions mention technical terms such as "Grama", "Moorchchana" "Tana", etc. There are legends in vogue that it rained with his singing of Raga Megh and that lamps were lit by his Dipak Raga. Bhairav was one of his cherished ragas, and he calls it the "Adi Rag".

Tansen had four sons and a daughter. They all became proficient in music and perpetuated his tradition. The descendants of Tansen are known as "Senias".

Tansen shed his mortal coil in the year 1585. No greater tribute to the greatness of his music can be imagined than the following by Surdas :—

भलो भयो विधि ना दिये शेषनाग के कान ।

घरा मेरु सब डोलते तानसेन की तान ॥

"It is well that the Creator did not endow Adishesha (the Divine Serpent who bears the earth) with ears; otherwise the whole Earth and the Meru would be upset by their swinging to the music of Tansen."

—VINAYA CHANDRA

Shyama Shastri

Born in April, 1762, Shyama Shastri was the seniormost among the well-known Trinity of Karnatak Music. It is significant that all the three, who were contemporaries, were born at Tiruvarur in Tanjore District in Tamilnad, the centre of culture and spirituality in those days. The ancestors of Shastri's family had originally migrated from Kanchi two centuries earlier, consequent on the fall of the Vijayanagar empire. Being custodians of the deity Bangaru Kamakshi (installed by Adi Shankara), they had carried with them the idol to whom they were doing pooja and finally settled in Tiruvarur. They were Tamil-speaking smartha brahmins.

Shyama, as young Venkatasubramanyam was affectionately called, grew up in the tradition of the family but, even so, showed a phenomenal aptitude for music. His maternal uncle, who was a musician of some sort, was his first teacher in music. But, when Shastri was about 18, the family moved to Tanjore, again for the safety of the Golden Kamakshi idol. This provided opportunities for the flowering of young Shyama's genius. Sangeeta Swami, an Andhra savant who had stayed in Banaras for a long time and mastered Sangeeta Sastra, came to Tanjore and stayed with their family for some time. It was this period which shaped Shastri into the great musician and composer that he turned out to be. Adiyappayya, the composer of the famous *Viriboni* varnam in Bhairavi raga, a lion among musicians, was then adorning the royal court at Tanjore. Shastri went to him for further specialisation. The latter, gladly accepting him as a student, treated him more as his equal and sometimes even as his superior.

Such was Shyama Shastri who has left to posterity compositions of exquisite beauty, which include Svarajatis and Kritis abounding in Raga-bhava and sparkling patterns of Laya-prastara. Conforming to the classical tradition of his days, the language he employed for the text was mainly Telugu, Sanskrit and Tamil taking subsidiary places. The raga Anandabhairavi and tala Chapu were his favourites and he has enriched these as no other composer has.

He was affluent and did not deny himself any of the legitimate pleasures of life. He was a *bhakta*, deeply devoted to Kamakshi whom he worshipped and, at the same time, a *rasika* of the first order. His compositions are stately, dignified and mellow, and may be truly described as belonging to the *Kadalipaka*.

Shyama Shastri lived for sixty-five years. Among his disciples his second son Subbaraya Shastri, who learnt also from Tyagaraja, became a composer of great merit. His grandson Annaswami Shastri too was a composer. To the Shastri family, therefore, Karnatak music owes a deep debt of gratitude, for the rich treasure of compositions bequeathed by them.

—V. V. S.

Tyagaraja

Tyāgaraja was born in an orthodox and learned Telugu Brahmin family at Tiruvarur in Tanjore district in the year 1767. The family later shifted to Tiruvaiyāru near Tanjore. His father Rama Brahmam was a scholar, while his mother Sithamma was a gifted singer. The child inherited the qualities of the parents and further developed them by learning under a renowned guru named Sonti Venkataramaṇya. The boy was well set in his way to future greatness.

Even in his early teens, he mastered the literatures of Telugu and Sanskrit and excelled in traditional music and its science. His boyish imagination was captivated by the life of Lord Rama whom his father used to worship and soon he started composing songs in praise of Him. His earliest song 'Namo, Namo Rāghavāya' in Punnāgavarāli Raga was in the Divyanāma Kirtana style and was so replete with musical ideas and devotional sentiment that it won the admiration of scholars and laymen.

The deep devotion Tyāgrāja had for the Lord kept him away from the dubious ways of the world and enabled him to make his life simple, contented, pure and straightforward. Sincerity was the very backbone of his life. He led a life of dedication in his quiet village, contemplating on the Almighty and composing songs in His praise. To him Rama was not only his God, but his patron, friend, teacher and beloved. His devoted wife who was an ideal companion created for him an atmosphere conducive to the flowering of his saintliness and musical art. Tyāgrāja preferred to remain strictly poor all his life and so the invitations from kindly courts were firmly rejected by him.

As a musician, Tyāgrāja heralds the dawn of a new era in Karnātak music. He fused the different styles and trends of singing into one simple and systematic way which could be easily learnt and enjoyed.

The liberal attitude shown by him in throwing his doors wide open to all who wished to enter into the kingdom of music and spiritual joy earned for him an array of brilliant disciples. They were responsible for the popularisation of his soul-stirring kritis and operatic songs, and also for passing them on to the succeeding generations in authentic form and spirit.

Even with in his own life time Tyāgarāja attained such a great fame that eminent musicians from all over India went on pilgrimage to see and hear him. He himself foretold the day of his attaining immortality, as a result of which thousands of devotees thronged at Tiruvaiyyāru on January 6, 1847 to witness the great phenomenon of his Siddhi.

Tyāgarāja lives eternally through his music.

—LEELA

VOICE CULTURE

A SYMPOSIUM

PRESIDENT

SANGITA KALANIDHI T. L. VENKATARAMA AIYAR

IN THIS ISSUE

Part I

Mandra-Sādhanā

OMKARNATH THAKUR

Break up of human voice

B. R. DEODHAR

An urgent problem in Karṇāṭak Music

H. YOGANARASIMHAM

IN THE NEXT ISSUE

Part II

ROBINDRA LAL ROY

MUDIKONDAN VENKATARAMA IYER

V.V. SADAGOPAN

AND OTHERS

Discussion

PRESIDENT'S OBSERVATIONS

Mandra Sādhanā, the traditional system of Voice Culture

OMKARNATH THAKUR

Mandra Sādhanā is the traditional method of voice culture in India which has been followed with equal faith both in the Hindustani and Karnatak systems of Indian music. It is not, therefore, proper to say that India has no tradition of voice culture. It is true that the physiological method of voice-culture which has been developed in Europe since the 19th century has no parallel in the Indian tradition but that is a *Bhūṣaṇa* and not a *Dūṣaṇa* firstly because the physiological method of voice culture is not at all in tune with the basic approach or ideal of Indian culture and secondly because the requirements of the Indian musical system are fully satisfied by our traditional method and a method conceived with a view to fulfilling the requirements of Western music cannot be efficacious for us. The Indian ideal of musical practice is to forget the body and to try to transcend the physiological method of voice culture which demands a consciousness of the movements of muscles and the like does not conform to the Indian conception of *Nāda-sādhanā* which is nothing short of Yoga.

As regards the efficiency of Mandra-sādhanā I may relate my personal experience here. Until the age of adolescence my voice was very sweet and perfectly musical with a full range of three registers. But at the age of adolescence my voice broke and became so unmusical and unpleasant that I had to practically abandon singing and take to the practice of *Mṛdanga* and *Israj*. At the same time I started *Mandra-sādhanā* according to the direction given by my Gurudev, Pandit Vishnu Digambar Paluskar. I used to sit near the door of his bed-room very early in the morning for this practice and he used to give necessary instructions occasionally. If there is anything in my voice, it is the result of that *sādhanā* and I have kept up that practice till to-day.

A very brief outline of the method of *Mandra-sādhanā* will suffice here. This practice should be undertaken preferably early in the morning before sunrise, because that period is the most suitable for singing the *Mandra-sthānā*. The first step is to fix one's *śadja* according to the range of one's voice. The *śadja* should be fixed at a pitch from where one can easily descend by at least five notes in the *mandra* and similarly ascend by at least five notes in the *tāra*. One should be very careful in fixing this pitch-point; the teacher should take special care in this respect and should never insist on the student's practice from the same point which is suitable for the teacher's own voice. The fixation of the *śadja* at a pitch higher or lower than that suitable for one's voice leads to disaster.

Having fixed the *śadja* at the right pitch-point, one should try to descend to the lowest possible point in the *mandra-sthānā*. It should be remem-

bered that the lowest possible point must satisfy the standard of musicality, i.e., one's voice must not lose the quality of *anuranana* at the lowest point. Having descended to this point one should repeat the same note with the longest possible breath for at least fifteen minutes (preferably half an hour). This repetitive singing of the lowest note may be carried on in *akāra* (अकार) or *ākāra* (आकार) or *ikāra* (इकार) *ukāra* (उकार) or *okāra* (ओकार). Pronunciation of each of these vowels along with prolonged notes in singing implies distinct operation of the vocal organs and brings about distinct physiological phenomena in the abdomen, stomach, respiratory organs, etc. Those who have special deficiency in respect of volume of voice should undertake practice in *okāra* as it tends to increase the volume and promotes angularity of the voice.

It is to be remembered that *Mandra-sādhanā* should always be done with the accompaniment of *Tanpura*. The rich overtones of the *Tanpura* are of great value in bringing about concentration and increasing musicality of the voice. I can say by personal experience that practice on the *Tanpura* has enabled me to perceive distinctly subtle *śruti* intervals and to have a clear conception of *Samvāda*, *vivāda* and *Anuvāda* of *svaras*. It may also be mentioned that regular practice with the *Tanpura* makes the voice so sonorous that clear overtones are produced therefrom just like the overtones emanating from the strings of the *Tanpura*.

Reverting to the order of *Mandra-sādhanā*, it may be further prescribed that having done with the lowest note, one should go on with the higher notes, one by one, prolonging each one for about ten minutes. This duration is prescribed for about five notes in the ascending order. After that point the duration may be cut short to five minutes till the completion of the octave. Having completed the octave, one should go on with simple and complex *Alaṅkāras* (tonal patterns) in 4/1, 2/1, 1, 1/2, 1/4, 1/8, or 1/3, 1/6, 1/12 time-measures. This practice of *Tānas* may be carried on in different scales of *Suddha-Vikṛta* notes or according to the rules of different ragas.

A piece of *Tāla-miśrī* may be put in the mouth at the end of the practice so that the vocal chords are soothened. Ten minutes later hot milk should be taken (along with almonds if possible). Almonds may be taken in the form of *Halva* or they may be mixed in the milk after being rubbed on a stone.

It should be remembered that one should always inhale with the nose and exhale with the mouth, while practising. The pronunciation of *Om* during this *sādhanā* is also most commendable as the prolonged pronunciation of *Anusvāra* with the closed mouth tends to produce such vibrations in the brain as may lead to the manifestation of many dormant faculties. *Pranavasādhanā* has a special place in our Yoga system. The pronunciation of *Om* during the course of *Mandra-sādhanā* on the *Tanpura* can thus yield twofold results. Hence its double utility.

Thus *Mandra-sādhanā* is a very effective means of attaining a state of full concentration; it promotes voice-control, increases the length of breath

(दमसास) as popularly known among musicians and leads to special reactions in the lungs, abdomen, stomach, heart, throat, etc., which promote health. The length of breath promotes longevity and a vocalist who is not addicted to any *Vyasanās* can normally be expected to enjoy a full span of life of hundred years.

It is generally believed that a vocalist should not undertake strong physical exercise. I disagree with this popular belief on the basis of my personal experience. Wrestling, swimming and various *āsanas* were my regular exercises in youth and they never had any adverse effect on my voice. Regular physical exercise promotes self-restraint which is the back-bone of good music. I can commend at least two exercises to vocalists, viz., swimming and *samantra-sūryanamaskāra* (समन्त्रं सूर्यनामकार). *Mandra-sādhanā* itself is a kind of *Prāṇāyāma* but if separate *Prāṇāyāma* is to be practised by a singer, he would be well-advised to concentrate on *Kumbhaka*.

There is another popular belief that ladies need not practise *Mandra-sādhanā*. I would like to say here that those ladies who are deficient in the volume of voice or lack control of the voice or are not capable of modulating the voice according to the needs of emotional expression will definitely profit by taking to this practice.

While concluding I would commend to the readers the following extracts from the Harvard Dictionary of Music, regarding the futility of the physiological method of voice culture :—

“The 19th cent. brought about the scientific study of the vocal apparatus and of its use in singing. Manuel Garcia (1805-1906) laid the foundations for this study.”..... “His personal teaching, however, seems to have been much more successful and influential in the end than his scientific studies. Although the scientific study of the vocal apparatus and its acoustic function has been immensely widened and deepened, it has benefited the physiologist rather than the singer. As a matter of fact, the advance in research has brought about a widespread tendency among singing teachers to abandon the scientific method altogether and to rely on personal experience, influence, and imagination rather than on physiological or scientific facts.”

Break up of human voice a natural process

B. R. DEODHAR

The tradition in Maharashtra and Gujarat, as during the Elizabethan period in England, was that handsome boys were selected to play the part of female characters in dramas. Boys, before their puberty were especially preferred because their voice sounded like those of women, but as soon as their voice broke up they ceased to play that role. This point is relevant to the discussion of the voice breaking, why it breaks and how it breaks and what are its repercussions on the career of the musician. The present paper is intended to throw some light on this subject.

As a rule the voice of boys and girls of tender age changes gradually as they grow up. When they approach maturity their voice becomes hoarse. The very sign of hoarseness is an indication that the voice has started breaking. In the career of a musician this is considered a calamity though after a certain period the voice of some at least becomes normal; but many have their voice permanently damaged. Why does this happen? Before answering this question, let us first consider the physiological changes that occur at this time.

Just below the chin and projecting on the front side of the neck is an organ called Larynx. This is the place from which voice emerges. In this Larynx there are fibrous muscles and some Cartilages. In this very Larynx the vocal cords are situated. When the air from the lungs passes through them the vocal cords vibrate and this produces sound. To give a rough idea of this process let us take the example of the harmonium.

The bellows of the harmonium produces air. This air rises up and passes through a metal reed fixed on a wooden board. This reed or metal frame has a thin little metal piece attached to it, which begins to vibrate when air passes through it. This vibration creates sound. The harmonium reeds are of unequal size. The bigger the reed, the lower the sound and vice-versa. There is a difference between the human vocal cords and an harmonium reed. An harmonium reed is one to one metal frame whereas the human vocal cords are two in number. An harmonium has a different reed for each note while the human vocal cords can produce all the imaginable notes or sounds. The Larynx is situated at the top of the windpipe or Trachea. When we breathe, the vocal cords become separated, allowing the breath to get into the lungs. The same process is repeated while we breathe out. When we have to speak or, sing or in short, have to make any kind of sound, these vocal cords come close to each other or approximate; they close the windpipe and offer resistance to the way of the air coming out of the lungs. This causes the vocal cords to vibrate which in turn creates sound. The pitch of sound depends on the length of the vocal

cords. The vocal cords of men are longer than those of women and therefore their natural pitch is lower than that of women.

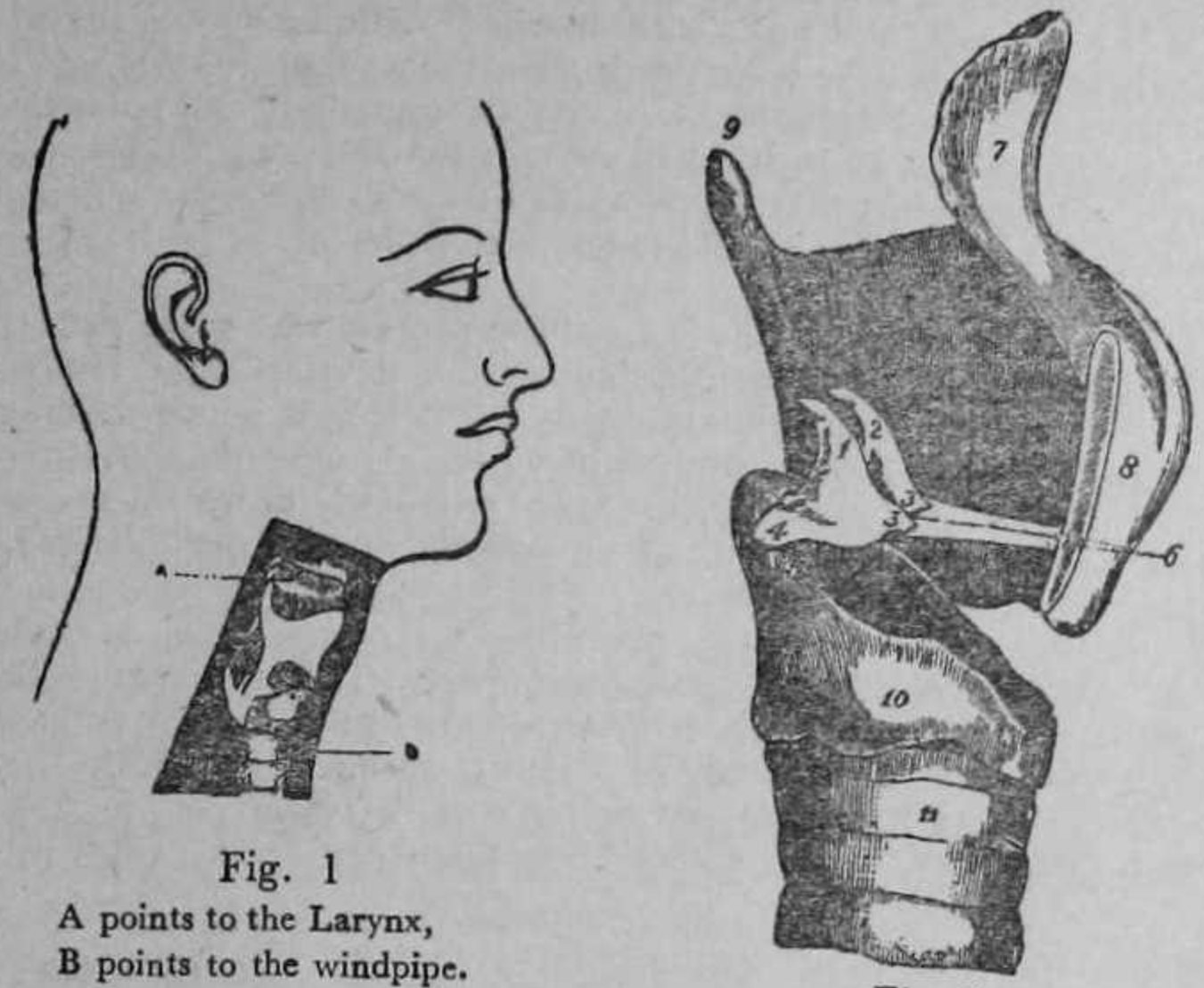


Fig. 1
A points to the Larynx,
B points to the windpipe.

Fig. 2

Fig. 2—Side view of the Larynx, showing its interior. The right portion of the Thyroid Cartilage has been removed.

- 1,2. Arytenoid Cartilage. 3,3. Front Projections of the Arytenoid Cartilage.
- 5. Upper border of the Cricoid Cartilage. 6,3,3. Vocal Cords.
- 10. Cricoid Cartilage. 11. Windpipe. 7. Epiglottis.

The Larynx of a newborn infant is about one third the size of that of a grown up woman. As the Larynx is small, the vocal cords are also proportionately small, and hence the high-pitched voice of infants. As the infant grows up, along with other organs, the Larynx also grows considerably, but no particular alterations take place from that time to the period of puberty, which generally occurs at the age of 14 or 15, though puberty is earlier in girls than in boys. The period of change lasts for about twelve months, or some times even for two to three years. It is generally observed that development is very rapid of both boys and girls during their puberty-period. They grow in height and also become boney. Along with the growth of other organs the Larynx also grows in size. The vocal cords also become longer and the voice shows signs of hoarseness. This hoarseness is greater in the case of boys than in that of girls. As mentioned before, the pitch is proportionate to the length of vocal cords, i.e. the longer the vocal cords the lower the pitch. Compared with men the Larynx of women is smaller, the length of the vocal cords is shorter and hence the

pitch, higher. In the case of a girl the hoarseness of voice, is of a short duration and the change from girlhood to womanhood as regards voice is not much appreciable. But in the case of a boy growing into an adult, the change is very great, and sufficiently marked. His Larynx develops comparatively much more, the vocal cords grow longer than that of a girl growing into a woman, and therefore his pitch falls immensely and voice becomes unmanageable. This stage is what we call the Breaking of Voice. From all this it will be evident that the breaking of one's voice is an unavoidable natural process, and does not lead to any serious harm.

One is likely to ask, if this is a natural process why some people after this, have their voice permanently damaged or develop some kinds of defects in their voice. The only answer to this is that it is our ignorance in matters of the physiological process of voice. If we only show patience, till the full growth of our body, the voice will settle down on some lower pitch and will become normal. This growth varies from individual to individual from one to three years.

When one's voice breaks, people get upset. This upsetting is because of our faulty music educational system. Our music teachers have no patience. The general tendency of a music teacher is to praise a young boy's voice so long as he has not attained puberty but as he begins to approach that period, he is frightened into the belief that his voice was soon

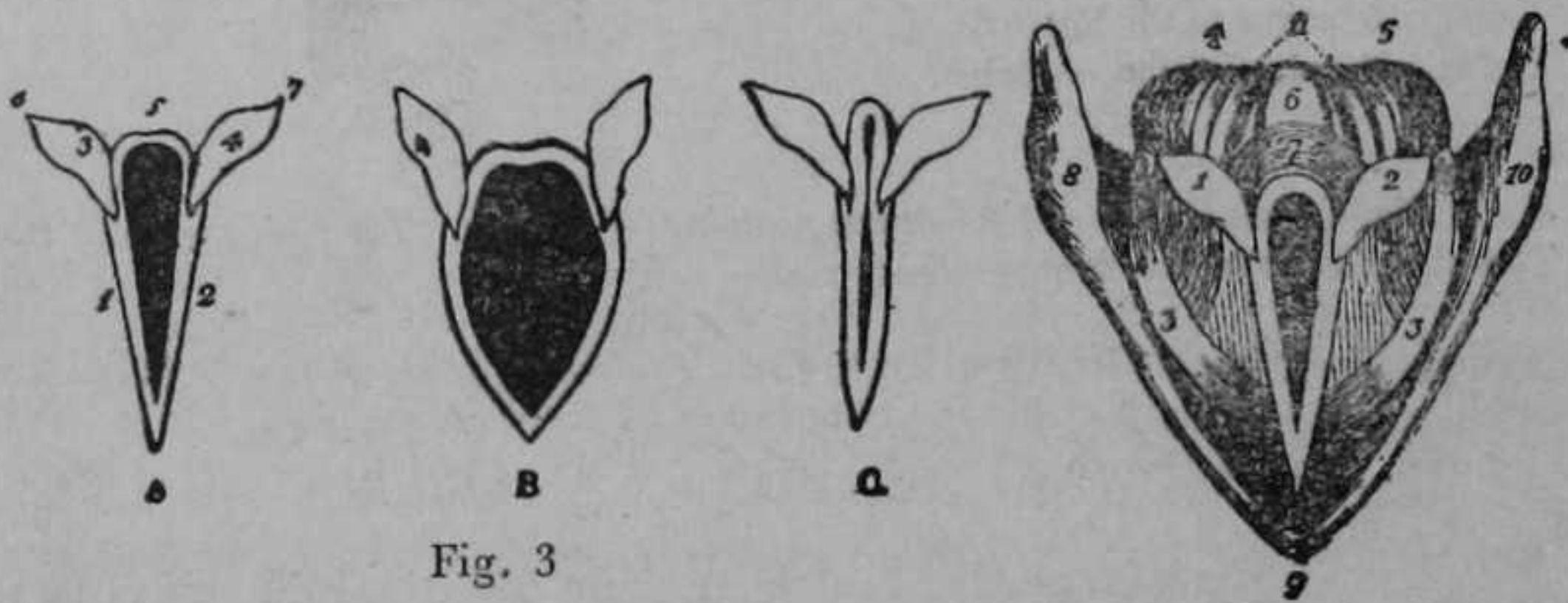


Fig. 3

Fig. 4

Fig. 3—Vocal Cords in different positions :—

- A. Vocal Cords at repose. B. Vocal Cords in deep respiration.
- C. Vocal Cords in the act of Phonation (Production of sound).

Fig. 4 A View of the section of Larynx from above:—

- 3,6,3. Cricoid Cartilage. 7. Arytenoid muscle. 8,9,10. Thyroid Cartilage.
- 1,2. The Bands by means of which the Arytenoid Cartilages are attached to Cricoid Cartilage.
- 4,5. Posterior Crico-Arytenoid muscles.
- 1,3,2,3. Lateral Crico-Arytenoid muscles.

going to break up—which it certainly will—and therefore he is advised to make extra efforts to prevent its breaking; which is absurd. This advice, instead of improving matters, creates a psychological complex.

It is due to the wrong belief prevailing in our country for generations that unless a musician sings in fairly high pitch he is no musician. In my own childhood, the general belief was that a musician worth the name must sing at least in as high as the white fourth key of the harmonium—F natural of standard scale. An average boy's voice is as high as the pitch of 6th or 7th key of the harmonium—A or B of standard scale. When the voice breaks the pitch begins to fall gradually, in proportion to the growing length of the vocal cords. When the fall of pitch reaches the 4th white of the harmonium, the student is advised not to allow it to fall below this limit. In this condition the teacher insists on the pupil to keep to that minimum point even if his voice gets strained, harsh or positively irritating. Not only this but the teacher insists on the 'Mandra-Sādhanā' (मंद्रसाधना) by the pupil for hours together. No doubt scientifically 'Mandra-Sādhanā' is very useful, but positively harmful if the boy is made to do it by unnaturally forcing his voice to the lowest pitch. If this 'Mandra-Sādhanā' is carried to excess the voice is likely to be damaged permanently.

As mentioned before, the thickness and length of the vocal cords differ with different individuals, and for this reason there is difference in pitch between individuals. In short, all cannot sing in the fourth white key. In our country every Gharānā seems to have its own particular tradition as regards pitch. The followers of the Kirānā Gharānā usually sing in White Fourth key but the Āgra Gharānā singers prefer to sing in as low as the White First key. This is the general rule, but there are often exceptions. The same applies to women. Women have not so far established any Gharānā of their own in our country, but it is an accepted practice that women have to sing in Black Fourth key of the harmonium. But Kumari Lata Mangheshkar is an exception to this rule. Her voice is high-pitched and she sings in as high as Black First key of Tār Saptak, i.e., nearly four tones higher than an average woman's pitch. Since her film records are universally popular, young girls all over the country try to imitate her, with the result that they get their voice damaged in forcing it to Lata Mangheshkar's pitch. I have observed that usually there is a tendency among musicians to sing in a pitch higher than their natural one, without their realising that some day or other their natural voice must degenerate.

The only chance for musicians to maintain their normal voice is to find out their own natural pitch and stick to it. Let us consider a very common instance. Let us take a Tanpura tuned in Black Fourth key (Ladies Tanpura). The middle two strings—Jod strings—that are thin, with a short length and are suitable for this pitch, give a good resonant sound in this pitch. These very strings could easily be adjusted to lower key, such as white Fourth or Third. But it will be observed that these strings will not produce a good resonant ringing sound at this lower pitch because they are too loose. This instance will illustrate that a person with a high-pitched voice, if made to sing in lower key, will encounter similar difficulties.

Let us take a contrary example, that of a big Tanpura (Men's Tanpura) tuned in White First key. The length of the sounding board-Dandi-strings-Jod-are thicker and longer and therefore most suitable for this key. If these strings are of good steel they could be raised to the pitch of the Fourth or Black Third key by stretching and straining, but they will not sound natural at this high pitch and will give a short-lived Tin-Tin sound. The vibrations of strings will die too quickly and there will be no resonance. Persons with a natural low-pitched voice, forcing their voice into a higher key will be faced with the same difficulty. This is the reason why some musicians have first to waste some time in warming their voice, and further to adopt musical acrobatics of twisting and wriggling and turning their whole bodily frame during a performance.

After so much discussion let me revert to the initial topic of breaking of one's voice, and of improving it. At puberty one's organs including the Larynx begin developing and with the growing length of the vocal cords, the pitch begins to fall. This is a natural process and one need not get upset because one's pitch falls. It is inevitable. What is needed is that one should not interfere with Nature by arresting the fall of pitch by wrong practice. One should allow one's voice to have its natural course and let it fall to its minimum level. As soon as the growth of Larynx and vocal cords is complete, the fall of pitch will stop and the voice will settle down to a new normalcy. During this period one should not strain one's voice unduly. 'Mandra-Sādhanā' is beneficial within limits. When this normalcy is attained, one should find out one's new natural pitch. For this the following easy method should be adopted. One should try one's voice on different keys in order to find out which particular key suits him. The key below which his voice can go at least three to four notes in an easy and natural way, and at which he is able to sing at least four notes above the 'Tār Sa' upto 'Tār Ma' without strain, is his natural key or pitch.

There are scientific reasons why people singing at a very high pitch get their voice injured or permanently damaged. One can get an idea about the anatomical formation of the human Larynx and the vocal cords situated in it, from the illustrations here.

There are some fibrous muscles inside the Larynx whose function is to open and close and also to stretch and relax the vocal cords. The muscles which stretch the vocal cords towards the front side are called Thyro-Cricoid muscles. Let us call this as Thyroid end. The muscles which bring together or approximate the edges of the vocal cords at the Posterior end and hold them firmly in that position are called Posterior-Crico-Arytenoid, Lateral Crico-Arytenoid and Arytenoid muscles. These two groups of muscles, if properly developed, string the vocal cords for good production of voice. But the regulation of pitch is not their function. In the vocal cords themselves, there are Thyro-Arytenoid muscles, which both stretch and relax the vocal cords at the same time and regulate the pitch. Our 'Mandra-Sādhanā' helps in developing all these muscle groups, and that is why it serves a scientific purpose.

When we speak or sing or make any kind of sound the vocal cords have to be brought together or approximated. They close the wind-pipe and offer resistance to the air coming from out of the lungs. When the air forces its way out, it causes vibrations in the vocal cords which produce sound. The Arytenoid end of vocal cords is firmly held by Arytenoid group of muscles. The Thyroid muscles stretch the Thyroid end of vocal cords to necessary degree and string the vocal cords for sound production. But the Thyro-Arytenoid muscles situated in the vocal cords themselves regulate the high and the low pitches. If the Arytenoid muscle group is not properly developed, it will not hold the Arytenoid Cartilages in place and the voice will be unsteady. There ought to be a proper co-ordination between the muscle groups controlling the vocal cords. A wrong practice overdevelops one group compared to the other or leaves both groups of stretching muscles undeveloped, leaving the whole burden of stretching, relaxing and regulating the pitch to the Thyro-Arytenoid muscles situated in the vocal cords. This weakens the voice, makes it thin and restricts the pitch to a few middle notes. It is at this stage that the musician in order to raise his voice has recourse to various antics of the body.

The subject being too technical, only an approximately rough idea has been given in the foregoing lines. The main purpose has been to impress on the reader that the breaking of one's voice is not such a great calamity as is commonly believed but only a nature's process, and the only remedy for it is to allow one's voice its natural course, without interfering artificially with it.

An urgent problem in Karnātak Music

H. YOGANARASIMHAM

"It was good.....but,.....how very much more enjoyable it all would have been had it only been presented in a musical voice!"—this is the feeling with which experienced lovers of art leave the concert hall after a vocal performance by a male artist in classical Karnātak music for a number of years past. The scholarship is there. The technique of musicianship is there. The earnestness is there. But the one thing lacking for a positive aesthetic experience is that of a musical voice. The *Āpāta madhuram* (आपात मधुरम्) standard of classical tradition is generally absent. There are a few exceptions but the general voice standard is poor. Classical Karnātak music is becoming more and more intellectual than emotional and aesthetic.

This regressive trend began quite a long time back and the crisis may come very soon if something is not done to check it. Unless the beauty of the voice is positively fostered and restored, classical Karnātak music would hardly progress and would some day be completely eclipsed by lower forms of music and come to be forgotten.

It is high time that our artiste and connoisseurs thought intensely about this situation in a scientific spirit and found the way out.

This essay is an attempt to indicate briefly the main causes of the present dearth of good musical voice among male singers and to suggest some remedies.

II

An inquiry into the cause of the lack of musical voices amongst the male singers would help us find the remedies.

The causes, in my view, can be set down thus :—

1. Persons who have a passion for music are allowed to take to vocal music irrespective of the voice quality. Not unoften a person pursues vocal music because he cannot afford to buy an instrument. Hence many misfits come to occupy the field.

2. Conversely, some who started with very good voices have had their voice wrecked by over-exercise before the vocal passages are properly developed; and just when their physical and mental powers and artistic insight reach their acme, their musical career ends. This is the tragedy of a number of boy prodigies, who are under the mercy of over-ambitious or (over-cupid) parents or guardians.

3. Eagerness for fame or monetary returns lets loose on the public many raw musicians who, though they may have mastered some technicalities, have hardly yet overcome their 'Apa-śruti'. One has only to listen to most of the numerous applicants who apply to the All India Radio for audition. This attitude severely delimits the period of training.

4. The passing of music examinations conducted by the Departments of Public Instruction or Universities is over-rated and mistaken for a mark of artistic ability. Courses for music examinations have necessarily to be of minimum length, whereas artistic proficiency requires the maximum time and energy.

5. Too much lowering of the pitch of singing voice on the plea that the mike can carry the voice has resulted in rendering the voice dull. The artiste cannot place the voice with effect in the lower sthāyis and he is apt to indulge too much in the higher sthāyi which makes his performance monotonous.

6. The over-emphasis on compositions in Karnātak Music (as contrasted with Hindustāni Music) diverts the attention of musicians to mugging up particular pieces of composers and makes them keen on maximising their repertoire, rather than exercising their tone and improving emotional and artistic appeal. Number mars quality. The greatness of Karnātak music in its wealth of compositions is a temptation to the singer and to the audience. But, alas, how poor is the rendering ! It is, for instance, a sad thing to find that there is hardly a voice today which does justice to the grand Sanskrit compositions of Muthuswāmi Dikṣitar.

7. The undue emphasis on *Svara-singing* which has come into increasing vogue during the last thirty years or so has much to do in interfering with the free flow of the tone—which has a free play in Rāga-singing and in 'Tān' as in Hindustāni music. Tān-singing is more helpful to the tone than svara-singing. For, consonants break up the free flow of the voice which the sonants (vowels) admit of and, to that extent, interfere with the free tone. Elaborate svara-singing has not only interfered with voice quality but has largely contributed to make Karnātak music more intellectual than emotional.

8. Furthermore, one may doubt how far the Rāga *Māyāmālavagauḷa* on which the beginner in Karnātak music is exercised for a considerable period is conducive to the cultivation of a mastery of the voice. To put the beginner on the Rāga *Śankarābharaṇa* (as in the Hindustāni system) or on *Kalyāṇi* would give a better grip over the voice. The late Bidāram Krishnappā of Mysore (who had a magnificent voice famous for its exquisite assonance with the Śruti, and its purity, reach and range) advised the exercise of the voice in the Rāga *Kalyāṇi* every day. But there were in the past several celebrated voices even under the *Māyāmālavagauḷa* system. It is a pity that they have not left to us any system of voice-culture. But we are assured that they did the 'Svara-sādhana' for hours on end patiently every day for long years, which was a penance that promoted the purity and śruti assonance of their voices. 'Svara

Sādhanā' is a *tapas* which has practically disappeared, with the woeful result indicated at the beginning of this essay.

9. There was yet another *tapas* which many musicians who had celebrated voices were reputed to have observed—the strictest continence in their diet and their personal life. The late Mahāvaidyanātha Iyer is a classic example of such a 'Gandharva Śārīra' (गन्धर्वशरीर) and such a *tapas*. The celestial music which emanated from them was worth all the *tapas*. The milk boiled with almond and saffron which appeased the throat after long music practice has practically disappeared from the life of the vocal musician.

III

The above inquiry into the cause of the lack of musical voices today will have already suggested to the reader suitable remedies which may start retrieving the serious situation. The remedies may be indicated thus :

1. Teachers as well as parents owe it as a duty to the world of art-lovers to select proper voices for vocal music and to put the others on an instrument at the earliest stage. An ancient Kannada adage gives a very good direction on this point : 'Koralillāḍavanige Beralu' (the finger for the voiceless). As for pupils who cannot afford to buy an instrument, the interested parents will have to make some sacrifice and secure for their wards the proper instrument. And Institutions and Academies should be able to supply the needed instruments free of cost to the pupils with merit.

Teachers should also conserve good voices and handle intelligently the voices of boy pupils whose voices break when they arrive at puberty.

2. Boy prodigies need to be handled carefully. Their voices should not be allowed to be over-exercised and tired out before the vocal passages have properly developed.

3. As in olden days pupils should be prohibited from singing in public before they have mastered all the svaras by proper Svāra-sādhanā and before they have overcome the Apa-svāra. Singing in fast tempo before mastering the slower tempo in each exercise should be strictly avoided, for it not only misses fire but the apa-svāra becomes intolerable to the listener.

4. Cultivation of the art of music should be placed above the mere passing of examinations.

5. The mike should not alter the pitch of the voice. What is needed is the adjustment of the distance from the mike and the volume control. The artiste should cultivate such a pitch as will enable him to reach with ease the madhyama of the Mandra Sthāyi and the panchama of the Tāra Sthāyi which are generally the extreme notes used. Every voice has a natural pitch of its own, which can be improved by practice.

6. Singers should desist from the temptation of mugging up too many compositions and of cramming too many songs in a performance. They should give fewer songs with better understanding and better polish. They should learn a little and practise much as did the old masters. By proper and full understanding of the songs and dint of intelligent, hard practice they must aim at doing the fullest justice to the composer.

7. 'Svāra-singing' should once more revert to the Rāga-bhāva-Tāla pattern as seen in our great Varṇas and not aim at mere rhythmical patterns which appeal only to the drummers. This will necessarily imply a curtailment of svāra-singing limited to a balanced presentation with the Rāga-bhāva in view.

8. Institutes and Universities engaged in research would do well to undertake research on the effects of the early voice exercises in the Rāga Māyāmāḷavagouḷa and as to which is the most appropriate Rāga to start voice exercise in. Methods of voice production should be a subject of study and research. The management of breath is to be properly studied and taught. Even some top-class singers breathe so awkwardly that it is heard over the Radio to the detriment of music. Singers should be taught how to 'breathe silently.'

9. Āyurvēdic Institutes in collaboration with music Institutes might profitably carry on research as to the proper foods which promote voice quality and the foods detrimental to it and to be avoided.

In particular the Institutes might re-explore the drugs and recipes advised by the ancient Āyurveda books for securing what is beautifully called 'Kinnarī-karaṇa'—making the voice celestial as that of the Kinnarās. For instance, while recommending small twigs of certain trees to be used as tooth-brushes for specific effects, the 'badarī' is recommended for sweetness of voice (Badarī madhuradhvaniḥ).

Moreover every vocalist has to find out what foods and drugs his body and throat are allergic to and avoid them. This is not really so fanciful as it may appear. Our ancients wisely called the voice 'Śārīra' (शरीर) which connotes that it depends on the condition of the Śārīra (शरीर).

IV

Let me conclude with the earnest hope that the goddess of Karnātak classical music will bless the world with suitable voices which can bring out the native beauty of that music to the full emotional and aesthetic satisfaction of the common man as of the pandit.

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृत्यं तस्मान्नादात्मकं जगत् ॥

