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* To our deep regret, the article appears posthumously. The great violinist passed away on 25-11-64.

—Ed.

VEDIC INVOCATION

ॐ
 असतो मा सद् गमय ।
 तमसो मा ज्योतिर्गमय ।
 मृत्योर्माञ्जृमृतंगमय ।
 ॐ शान्तिः शान्तिः शान्तिः

ॐ, Lead us from Untruth to Truth
 Lead us from Darkness to Light
 Lead us from Death to Immortality
 ॐ, Peace, Peace, Peace.

OUR CONTRIBUTORS

in this issue

T. L. VENKATARAMA AIYAR, Sangīta Kalānidhi : retired Judge of the Supreme Court; scholar in music and acknowledged authority on Muttusvāmi Dikshitar's compositions; co-editor of Chaturdandī Prakāśikā of Veṅkaṭamakhin published by the Madras Music Academy.

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NOTE ON TRANSLITERATION

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams' Sanskrit-English Dictionary, except for ch (c) and cḥ (ch) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions are not diacritically marked.

अ a	क् k	इ d	म् m
आ ā	ख kh	ड ḍh	य y
इ i	ग g	ण ṇ	र r
ई ī	घ gh	त t	ऱ ṛ (Tamil)
उ u	ङ ṅ	थ th	ल् l
ऊ ū	च ch	द d	ळ ḷ
ऋ ṛi	छ cḥ	ध dh	ऱ̣ ṛ̣ (Tamil)
ॠ ṛī	ज j	न् n	व v
ए (short) e	झ jh	प् p	श् ś
ए (long) ē	ञ ñ	फ ph	ष sh
ऐ ai	ट ṭ	ब b	स् s
ओ (short) o	ठ ṭh	भ bh	ह h
ओ (long) ō			: ḥ
औ au			(Visarga)

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

It is regretted that strict adherence to the scheme has not been possible in some places—Ed.

its limited means, rightly confines itself to limited aims. I congratulate you on the success that has attended your efforts so far, as is evident from the significant volume (of the Journal) which I have here. I congratulate you on the efforts that have been made in this direction. I have pleasure in declaring open the Fourth Anniversary Music Festival and in releasing the publication of the first issue of the Indian Music Journal.

NITTOOR SRINIVASA RAU

Chairman, Central Vigilance Commission

I should like to endorse with respect all the weighty things Dr. Deshmukh said yesterday. I very much like the whole approach of your organisation to the cause which it has at heart : the democratic, yet informal and friendly, method of election of office bearers, the free admission of persons to functions organised by you, the catholic outlook and the spirit of devotion with which you are endeavouring to educate the people to a true appreciation of music. I am particularly struck by the special attention bestowed on developing reciprocal appreciation of the two great schools of music prevailing in India.....

In this great endeavour of enabling people to cultivate an appreciation of different systems of music, your Samāj is playing an invaluable part.....

I must congratulate you on the wide field covered in your Souvenirs and in the Journal and on the symposia you are conducting through its columns.

T. K. JAYARAMA IYER

Ex-director, Vadya Vrinda, All India Radio

It is a matter of great satisfaction that the Delhi Saṅgīta Samāj has been arranging lectures and demonstrations on important aspects of music every half year during festivals. That is a very good feature and a sign of healthy organization.

I was very much struck by the very nice and useful magazine, "Indian Music Journal"—and Souvenir that was released only yesterday. It is the first issue of the periodical and contains contributions from many eminent persons. I wish the periodical continued success.

The Music of Purandaradāsa

T. L. VENKATARAMA AIYAR

Purandaradāsa is revered as the father of Karnāṭak Music. His four hundredth anniversary was celebrated all over the country recently. The story of his life is well-known to music-lovers. After he became a saint he made pilgrimages to shrines all over the country, singing the praise of the Gods. His *Bhakti* expressed itself in all the eleven modes mentioned by Nārada in his *Bhakti Sūtra-s* :

गुणमाहात्म्यासक्ति—रूपासक्ति—पूजासक्ति—

स्मरणासक्ति—दास्यासक्ति—सरत्यासक्ति—

वात्सल्यासक्ति—कान्तासक्ति—

आत्मनिवेदनासक्ति—तन्मयासक्ति—

अविरहासक्ति रूपा

राकधापि राकदशधा भवति ।

It is therefore not a matter for surprise that Purandaradāsa should have come to be regarded as an *avatār* of Nārada himself and this belief Tyāgarāja himself shared. So profound was the impression created by his *Bhakti*, that his own guru, Vyāsarāya, said of him that he, of all *Haridāsa-s*, was *Dāsa* par excellence.

We may now turn to his musical heritage, which is what will ensure for him an honoured place in the world of Music for all times to come. In order to appreciate its true worth, it is necessary to remember that Music has both an aesthetic and an emotional appeal. The music of this country has been evolved on the lines of melody, in contrast to Western music, which has developed on principles of harmony. The concepts of Rāga-s, and of Tāla-s are the distinctive features of our music, and the highest form of art music consists in the portrayal of Rāga forms, and expression of Tāla phrases. In this class of music, the words as such, do not possess much value. In Rāga ālāpa there are no words at all, and there are types of compositions in which, though the words and their sense have a value, the primary emphasis is on the featuring of Rāga and Tāla. In contrast to this is music in which the appeal is primarily to emotion, and that is to be found in songs which portray the pangs of a lover, or narrate the exploits of a hero, or describe the sufferings of a person. The words of the song evoke, the *Śringāra rasa* in one case, the *Vīra rasa* in the other, and the *Karuṇā rasa* in the third. In such cases, music properly harnessed to the song can heighten the emotion which the words might evoke. To do so, the music must be simple and

direct and not ornate or elaborate. In other words the emphasis is on the words and their sense, and music is merely a handmaid.

We are now concerned with a class of songs falling within this category called religious music or *Bhajan-s*. *Bhakti* has always occupied an important place in the life of this country. Sages and poets from the *Vedic* times onwards have stressed the role of *Bhakti* in enabling us to attain salvation. It is only to be expected, therefore, that religious songs should have dominated our music at all times. The earliest religious music extant is what is found in the *Tevāram* and *Divya Prabandham* in Tamil which date back to the seventh century A.D. These songs are set to *Rāga-s* and *Tāla-s* and are simple in their structure. Each song consists of a number of *Charaṇa-s*, but the melody of all the *Charaṇa-s* is the same.

The stage next to *Tevāram* is to be found in the *Devaranāma-s* of the *Dāsakūta* composers in the Kannada language. These are songs in praise of God and consist each of a *pallavi* and a number of *charaṇa-s*, the melody of the *Charaṇa-s* in each song being the same. This class of compositions goes back to the 10th century A.D. That this was the form in vogue all over India during this period could be seen from the *Gīta Gōvindam* of Jayadeva. The *Ashṭapadi-s* (*Gīta Gōvindam*) are, so far as the structure of the songs is concerned, on the same lines of *Devaranāma-s*. This was the class of religious music which was in vogue in the days of Purandaradāsa.

Turning next to art music as distinguished from *Bhajan-s*, a reading of the *Prabandhādhyāya* in the several treatises on Music reveals that the traditions of classical Music were being continuously kept up, but, of the actual *prabandha-s* belonging to this period, few have survived.

We may now examine the contribution made by Purandaradāsa both to art music and *Bhajan* music. At the present day, students of art music are taught *Svarāvali*, *Alankāra-s*, and the like in the *Māyāmālavagauḷa* scale. It is Purandaradāsa that adopted this scale for purpose of musical teaching. By way of contrast it may be noted that in Hindustāni Music the *śiksha* is in the *Śankarābharāṇa* scale. The question has often been asked why Purandaradāsa adopted the *Māyāmālavagauḷa* scale. One obvious reason might be noted. Most of the *Rāga-s* sung in the morning are in this scale and as the morning time is the best suited for *śiksha* it would be eminently appropriate if the scale adopted is one suited to that part of the day. It is for this reason that Western writers have referred to the *Māyāmālavagauḷa* scale as the golden thread in the fabric of South Indian Music and this we owe to Purandaradāsa. He deserves for this reason alone to be described as the Father of Karanāṅk Music.

Apart from this Purandaradāsa is the author of several technical compositions pertaining to the domain of art music. He wrote a number of *Gīta-s* intended to give the students a correct notion of the *Rāga* form. The most famous of them are what are known as *Piḷḷayār Gīta-s* with which every student of Karnāṭak Music begins his education. Purandaradāsa also wrote a number of *Sūlādi-s*. These are compositions intended to inculcate knowledge both of *Rāga-s* and of the *sapta Tāla-s*. Sometimes the

Rāga is the same but the *Tāla-s* are varied. Sometimes the *Tāla* and *Rāga* are both changed presenting a sort of *Rāga Tāla mālika*. Many of the *Sūlādi-s* have been lost, but a few of them have been preserved in the work of the greatest of the modern musicologists, Subbarāma Dikshitar, in his *Sāṅgīta Sāmpradāya Pradarśini*.

Turning next to the *Devarnāma-s* of Purandaradāsa, he himself states in the song, "*Vāsudevana nāmāvalīya*" in *Mukhāri Rāga* that he had composed four lakhs and seventy-five thousands of them. This, by itself an astonishment, becomes all the greater when the quality of the songs is examined. The purpose of the *Devaranāma-s* is, it should be remembered, to inculcate *Bhakti* in the minds of the listeners. To achieve that purpose Purandaradāsa uses simple language, homely sayings and proverbs such as would impress all persons. Purandaradāsa was steeped in the *Upanishad-s* and in the *Purāṇa-s*. He expresses the great truth enshrined therein in simple language such as could be understood even by lay men and he further reinforces these truths by references to *purāṇic* stories and incidents. The didactic value of these compositions, therefore, is immense.

Coming to the *Devaranāma-s*, they are simple and set to popular melodies and make a direct appeal to the listeners. The number of *Rāga-s* handled by him is about fifty, but they are *rakti Rāga-s* suited to inspire *Bhakti*. Rare and difficult *Rāga-s* might have place in aesthetic music but in devotional music it is the simple and popular tunes that tell.

There can be no doubt that the *Devaranāma-s* of Purandaradāsa exerted a deep influence on Tyāgarāja as can be seen in his *Divyanāma* and other devotional *kṛtana-s*. In weaving the truths of the *Upanishad-s* and puranic stories in his compositions, he had clearly Purandaradāsa as his model. The influence of Purandaradāsa on Muttusvāmy Dikshitar was equally profound. The *Sūlādi-s*, such as we have, have been preserved in his family and the *Navagraha Kīrtana-s* set to different *Rāga-s* and the *sapta Tāla-s* would appear to have been inspired by them. Muttusvāmy Dikshitar jealously preserved the traditions of Purandaradāsa even in *Rāga-laksha a-s* and has composed *kṛti-s* in *Rāga-s* like *Śuddha Sāveri* and *Devagāndhāra* in accordance with those traditions. Indeed a research into the authentic melodies of Purandaradāsa must help in resolving many a tangle pertaining to theories in *Rāgalakṣhaṇa* at the present day.

Thus, whether we have regard to his *Devaranāma-s* or to his *gīta-s* and *sūlādi-s* Purandaradāsa easily ranks amongst the greatest of our composers and in adopting *Māyāmālavagauḷa* as the scale for musical education he has revolutionised music in South India.

Our music : its traditional values

S. N. RATANJANKAR

The most important and characteristic tradition of Indian music is its melodic form as distinguished from music which is based on Harmony. Indian musical expression is by succession of tones and not by simultaneous sounding of several tones together. The term *Varna* occurring in the very definition of Rāga as given by Mataṅga points to the melodic form of our music. Musical values created by a variety of melodic patterns, each on its part expressed in various ways with vocal modulations, rhythmic settings and graces of music known as *gamaka-s*, weak and strong accents on the notes of a scale, have enriched Indian music. In fact the musical rendering of a Rāga is like an act on the Stage, the notes of the scale acting, each its appointed role, and behaving towards the other notes according to a given plan so that the whole play impresses the audience as if they were being regaled to a colourful representation of a dreamland story or a fairy tale.

The next traditional habit strongly embedded in the mind of the Indian music listener is his unswerving attention to the music. He understands and appreciates the mode, each and every tone in the melody, its correct or incorrect intonation and expression in relation to the *Shadja* which is always the tonic for all music. Whatever flights and flourishes of musical passages the musician may show off in the course of this interpretation of the Rāga he must come back to the tonic and keep the modal character of the melody ever fresh in the minds of the listeners. The tonic is of course fixed by the musician himself according to the range of his voice or musical instrument he plays on. It is not a standard pitch. When once the tonic is fixed at a certain convenient degree of pitch by the musician all his performance will be based on this tonic. He may raise or lower the pitch according to the needs of a fresh melody he wishes to take up if he feels it necessary. But once a *shadja* (Tonic) is fixed for a certain melody the melody will always be understood on the basis of, in relation to, the tonic fixed for it. It is the tonic which gives the melody its peculiar character. Let us suppose that we are listening to a demonstration in the Rāga, *Jaijivanti*. But it will sound *Jaijivanti* all right so long as our attention is fixed on the *Shadja*, the tonic. If, however, a clever chap puts the tonic in the background and emphasises *Rishabha* too much, he creates an atmosphere of *Bhairavi* for a little while and then all of a sudden returns to the tonic which, as soon as it is introduced turns all the effect of *Bhairavi* into that of *Jaijivanti*. This is of course a kind of musical jugglery. Other instances or similar jugglery are *Bhairavi* and *Yaman*, *Bhairavi* and *Bihāg*, *Mārva* and *Mālkauns*, *Sāraṅg* and *Tōḍī*.

Another idea which has been traditionally uppermost in the mind of the Indian listener of music is the predominance of vocal music. *Vādyam gītānugam*, say our *Sāstrakāras*. The definition of a Rāga also appears to hint

OUR MUSIC TRADITION

at this. Here again the restriction of musical movements to the four *varṇa-s* namely repetition of a single tone, ascent from a lower to a higher tone, descent from a higher to a lower tone and a combination of all these three movements which are the only possible movements for the human voice (unless of course it is hoarse), hints that the *Sāstrakāra-s* had the human voice and its natural limits in their minds when they wrote the definition of Rāga. It is true that instrumental music has its own elaborate technique. In fact each instrument has its own technique dependent on its size, shape and make, and our *Sāstrakāra-s* have elaborately described the *karaṇa-s* or *hastavyāpāra-s*, the strokes and fingering on the keyboards of all the types of instruments that have been in vogue in Indian music. String instruments played by the plectrum lack the continuity, the unbroken flow of a single musical tone or a musical passage, and have therefore developed techniques independent of and different from vocal expression, more or less influenced by rhythmic treatment, the strings having to be struck by the plectrum over and over again. String instruments played by the bow as well as wind instruments can very well express long notes and as such follow vocal music. The technique of a musical instrument has after all reference only to the way in which it is to be manipulated. The music to be played on it is the same as vocal music. The limits, however, of the instrument and consequently its special technique, give the music a certain shape which is quite independent. String instruments like the *Viṇā* and *Sitār* are played in accompaniment to vocal music. In the Southern system, however, the *Viṇā* cannot be played in accompaniment to the voice. In fact, Violin which is now the foremost instrument of accompaniment to vocal music in the Southern system was introduced only about a hundred years ago. Before that the *Viṇā* alone seems to have been played in accompaniment to vocal music. In the North too, in the past, the *Sāraṅgī* was supposed to be fit to be played only with the light type of songs, such as *Thumri-s* and *Ghazal-s*. High-brow classical Vocalists never allowed it to be played with them. We are told that Miyān Tānsen used to have a *Viṇā* player accompanying him probably Samōkhān Singh or Miśri Singh. The descendants of this great musician, however, seem to have given up vocal music and taken to playing on string instruments, namely, the *Viṇā* and the *Rabāb*. They have no doubt developed a highly specialised type of music on these instruments which has enabled these instruments to be played in independent solos for hours together keeping the audience spellbound, as it were, throughout the programme. But let me draw the attention of the music listener of today to the modern tendency among instrumental musicians of today to imitate vocal expression, even on instruments played by the plectrum, to show, as it were, that vocal music does after all lead all musical expression in India. The technique as such of the *Viṇā*, *Sitār*, *Sarōd*, etc., as pointed out earlier, is influenced by rhythmic treatment. No doubt they have opened a line of musical entertainment in the elaborate and complicated drumming on the *Tabla* or *Pakhāwāj*. The art of *tabla* playing comes out in its full glory when it is played in accompaniment to string instruments of the *Viṇā* class. In fact some *Sitār* players play on their instrument in a style which gives the impression of *tabla bols* set to music on the *Sitār*. It will not be wrong to say that in the quick tempo *Sitār* and *Sarōd* surpass vocal music. The *jhāla* is a speciality of strings struck by a plectrum. It is a part of the climax or the close-up of the extempore elaboration and improvisation of a Rāga.

The Tāla system is again an ancient tradition peculiar to Indian music. Out of the long and short durations of the syllables of the Vedic *mantra-s* two elaborate systems of time measurement were evolved—system of syllabic metres, (*gaṇavṛitta*) and the other system of musical metres, *mātrā-vṛitta*. The *gaṇa vṛitta* was employed in poetic verses while the *mātrā-vṛitta* was used for a type of verse known as *Gīti* meant to be sung. Out of the *mātrā-vṛitta* an elaborate system of musical time or Tāla was developed which is still prevalent in Indian music, though in a modified form. The *Sūlādi sap'a tāla-s* are played on the *Mridangam* in the Southern system of music and Tāla-s of the *Dhrupad* style played on the *Pakhavāj*. Tāla-s of the *Khyāl* and *Thumri* styles played on the *Tablā* in the Hindustāni Music system are the comparatively modern forms of the ancient Tāla system.

An Indian musician never attacks a musical tone directly. There is always a leading note, mostly a lower one attached to the main tone, e. g. pa Sa, ni Sa, sa Pa, sa ga, ga ri, etc. To an Indian musician singing is like swimming in water. All movements whether of the voice or of the string are wavy. This is why key-board instruments such as the Harmonium, Piano etc. are considered unfit for correct expression of Indian music. I am reminded here of the old famous saying of our Śāstrakāra-s, namely :—

यथा अप्सु चरितं मार्गो मीनानां नौपलभ्यत ।

आकाशे वा विहङ्गानां तद्वत्स्वरगता श्रुतिः ॥

“It is not possible”, say they, “to trace the path of the fish in water nor that of the birds (flying) in the sky, even so is it impossible to trace the *Śruti-s* in the (movements of the) *Svara-s*.” This *Ślōka* occurs in a different context, it is true. But the idea behind it is the same. There is very little, if at all, of detached *svarā-s*. The *Svara-s* of a Rāga, if sung detached, spoil the effect thereof. Here are a few passages of *Darbāri Kānaḍā*; SA, RE Dha, NI, PA, NI, PA, DHA, NI, RE, SA; NI, SAREGĀ, MA RE SA. These very passages have to be sung in such a way that they express the Rāga in its proper spirit.

The musical compositions, the *Dhrupad-s*, *Hōri-s*, *Khyāl-s*, *Thumri-s*, *Tappa-s*, *Tarāna-s*, in classical music and the *Rasia-s*, *Gōth*, *Baul*, *Bhatiyāl*, *Lāvni* and the hundreds of the devotional songs sung by our saint poets of the *Bhakti* age present to us a rich and endless treasure of the traditional knowledge and practice of our music. In fact the whole theory of our music has been built up in conformity with and on the basis of these traditional musical compositions, handed down to us through the mouth-to-mouth training, carried on in the families of the professional musicians. Authenticity of a Rāga form, and of the style of its practical rendering had been preserved in these traditional compositions and as such they were highly prized and jealously guarded as a treasure by the musicians of old.

Courtesy AIR

The Compositions of Muttusvami Dikshitar

DWARAM VENKATASWAMY NAIDU

Dikshitar was a student of music both of the South and North. He was in Banaras and learnt Hindustāni Music from the very source. He gave us grand compositions comparable to *Dhrupad-s* in Rāga-s like *Subhāpantuvarāḷi*, *Hamīr* and *Yaman*. In all the Rāga-s of Karnāṭak music there are several compositions of eternal worth. The life and work of such an inspired composer can be a beaconlight of inspiration for generations. For common features that should go to be the basis of the music of Bharat I feel we could get no better, safer and yet a clear guide as the immortal bard of Tiruvārūr. He was a *Vaiṇika* and *Gāyaka*. His Sanskrit is an ornate expression of *Vedānta*. But his music which is the most important of his contributions has to be given its due place. Stories and anecdotes about him are in abundance but they take us not far.

More compositions of the great master must be learnt by the Vidvān-s. Vidvān-s should do *sādhanā* and acquire the *adhikāra* to render the great masterpieces like *Akshyalīnga Vibhō*, *Srī Rāja Gōpāla*, *Bālagopāla* and scores of others in the grand style of the master. I feel not much or enough is done to preserve the music as the *Kṛiti-s* are rendered in fast tempo or *Madhyamakāla* in the thought of catching the public mind. If we popularise the *Kṛiti-s* in quantity without caring for the quality, the loss would be irretrievable. Dikshitar *Kṛiti-s* must be rendered with *gamaka* and *Viḷamba Kāla*. If *Sangati-s* are added and the speed of the *Kṛiti-s* hastened, it may be temporarily effective but the real grandeur is lost. There is an unfortunate mixing up of styles of the great *Trinity*. If their individuality is allowed to be lost everything is lost. In encouraging the musicians to keep up the *Viḷamba Kāla* and the grand diction, *sabhā-s* should play the intelligent role and expect only tradition. Cheap editions of Dikshitar *Kṛiti-s* could do no good. *Vidwan-s* and *rasika-s* alike must do their best to popularise the great *kṛiti-s* of Dikshitar preserving the original musical setting. In *Niraval*, *Rāga Ālaṅkāra* and *Svaram* ample *Manōdharmā* should be displayed. Even these must be in keeping with the dignity and style of Dikshitar.

May Dikshitar bless us all to reach such eminence.

Light Music

D. G. VYAS

If music in India is taken in its restricted sense only as the classical type, much of it which is outside the ambit of the classical system remains beyond comprehension. To such a faulty approach should be attributed the indifference towards correct appraisal of the characteristics and resourcefulness of Indian music and of the course of development of the classical systems.

The melodic types with their scales and the forms and patterns produced out of them are peculiar to different regions. Such music forms have provided frame-works to the songs continued by the people from the past as part of their cultural legacy. Amidst them stand, the classical systems which were built up through centuries. Light music, which has sprung into prominence in recent years, should make an addition to the numerous music forms preserved by the people, provided it follows the Indian line of music.

Light music, claimed as it has been as a distinct variety, has to be reviewed in the light of the tradition. Classification and the process of composition are the important points which have to be taken into consideration, if light music of the current brand is to be recognised as the latest musical development in India.

Every Indian art is the product of an indigenous tradition which had its origin in the hoary past. Music has, likewise, behind it, a tradition which is distinctive and dynamic and from which it has never deviated. It has retained its distinctive character through ages, because the fundamentals on which it has rested have been considered inviolable and irrevocable. Since the fundamentals are common to all types and varieties, they should be regarded as a facet of the tradition.

Indian music is melodic in its constitution; and this happens to be its principal characteristic. To be Indian, music must remain melodic, whatever its type or variety be, and also the social or cultural conditions in which it is practised. The gamut consists of seven notes or twenty two *śrutis* from which the scales of the various melodic types were derived.

Every melodic type is constructed, first of all, according to the basic principle of '*Samvāda*'. It should again satisfy certain other principles governing the beginning and end of singing, long and short pauses and finals. Every melodic type should then be capable of yielding itself to variegated patterns of rhythm.

Ever since the primitive age, man has expressed himself through two

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languages—one of speaking and the other of singing. Music was thus born with man as product of the natural human instinct to sing. The music heritage of the people was built up on the basis of the bulk of melodic types.

Different types are included in Indian music. Classified as they have been, as tribal, folk, light, light classical and classical, they have run concurrently as distinct streams, and they have sustained themselves as such because they are the offshoots of a common tradition and are held together by a vital link subsisting between them. The melodic strains and shades in the people's music must have made a substantial contribution to the resources from which the classical music was evolved, elaborated and built up as a system.

From the melodic types peculiar to the cultural traditions of various regions, numerous music forms of the same regions were worked out by the people themselves. Any such form, if carefully analysed, will appear to have a scale of its own. It will have a recognisable or un-recognisable melodic type and a *Tāla* pattern. Here again the tradition plays an important part in determining the conditions of singing.

Singing which may be solo, duet or group is repetitive and stereotyped. The melodic scale, which forms the initial sentence in singing, is repeated whatever be the length of the piece. Variations, if ever introduced, would be far and few between. Singing is again carried on according to set rhythm. Here again variations are not inadmissible, but they are rarely resorted to. The way in which a particular piece is sung is continued as a part of the music tradition. Singing is further characterised by the clarity of intonation and pronunciation and by accent on emotional expression. The melodic type and rhythmic pattern are clearly discernable throughout.

The musical pieces, which in most of the cases are in the form of songs have diurnal and also seasonal significance as regards singing. They are intended to be sung on social or festive occasions or during the ceremonies like marriage. Some of them would again be devotional in their content and purpose.

Various regions are noted for certain peculiar music forms. A few examples should suffice to illustrate this point. *Jhumār*, *Vitap*, *Chet* and *Rasiya* are mentioned as names of the varieties of songs in the *kirtana-s* of the *vaishṇavite* temples. They were popular in *Vraja* and *Uttar Pradesh*. *Ovi*, *Abhang*, *Powāda*, *Lāvāni* and others are well known in *Maharashtra* and *Gujarat* has, likewise, its own varieties such as *Prabhātīa*, *Garbi*, *Mewāḷo* etc.

The wordings of such songs are in the languages spoken by the people. The music forms should have been older and brought forward from the past as a part of the tradition of their respective regions. They have given stability to poetic compositions which would have been otherwise, short lived.

If the people's music forms, which are scattered in different regions, are taken as parts and put together, they would collectively make a vast and

highly varied music heritage. For the sake of classification, however, all such forms and types can take their place in the category of light music in contrast to the classical systems.

Although modern light music has appeared as the latest development in music, the point which has not yet been clarified is whether its emergence was prompted by the call of any special social or cultural conditions. Modern light music, like all the other existing varieties, should be firmly rooted in the tradition. It is therefore necessary to find out the part played by the tradition and also by the people in determining the form of light music as a distinct variety.

Creative endeavour is implicit in the conception of the art of composition as an aspect of music. How far light music is the product of creative endeavour or inventiveness is another point which needs to be investigated. If light music cannot create new melodies, it should discover some from the unexplored resources of music of the people and should process, out of them, music forms in conformity with the principles of melodic construction; so that new compositions would be in the line of traditional forms.

Light music, like music of the Marathi, Gujerati and Urdu States should draw freely upon the resources of the classical and people's music; and it should thus keep close to the tradition; but somehow or other light music has not been able to resist the influence of the West and screen music.

Consequently some pernicious tendencies have become evident in the making of light music. A few of them which should be cited as examples, are arbitrary adoption of crescendo ending, orchestral interludes with patches of harmony introduced between the lines of singing and staccato or jazzy rhythm. Such tendencies have obviously detracted from the integrity and beauty of the Indian melody.

As music forms, songs are originally composed as music the wordings of poetry automatically flow in the grooves of music. Melody takes precedence over poetry. Here the composer would be a true "Vāggeyakār". The reverse of this process is also in vogue. A poem is composed by a poet, who had the grounding in music or in the art of composition; and then a composer ostentatiously proceeds to set it to music. Such a song, irrespective of its values as a music form, is also presented as light music.

Music, to be Indian, should be Indian in every respect—in its form, technique of composition and style. It would be un-Indian, if it takes up elements which are foreign to its tradition. There could be no compromise between the two opposites. Light music is the type with which the people are directly concerned; and the people, fitted as they are with vocal melody and refined sense of rhythm, must be encouraged to make their contribution towards the making of music which is congenial to them.

—Courtesy AIR

A little known treasure

VISSA APPA RAO

Adhyātma Rāmāyaṇa Kīrtanam-s, composed by Munipalle Subrahmaṇya Kavi in the 18th century, are a treasure in *Bhakti gītam*. The author was a contemporary of Damera Timmappa Nāidu, Zamindār of Kālahasti. He was the State Musician, Poet and the Guru of Timmappa Nāidu, his son and grandson, in the first half of the eighteenth century. Subrahmaṇya Kavi was a great scholar well versed in Sanskrit and Telugu literatures, music and dance, *alaṅkāra śāstra* and *Vedānta*.

Rāmāyaṇa, the story of Rāma, has two aspects—the worldly and the spiritual. Vālmīki depicted Rāma and Sītā as ordinary mortals with extraordinary and exemplary characteristics. The spiritual aspect of the story of Rāma was written in Sanskrit and has called *Adhyātma Rāmāyaṇa*. This in essence is the philosophic aspect of *Rāmāvatāra* explained to Ānjaneya by Rāma and Sītā in *Sītārāma-Ānjaneyam*. In *Adhyātma Rāmāyaṇa* Rāma is the Supreme God—*Parabrahma*—and Sītā is *Prakṛiti-Ādi Śakti-Māya*. Sītā that was taken away by Rāvaṇa was Māyā Sītā, so also the Sītā that entered the purifying fire in Laṅkā after the death of Rāvaṇa. These and other details of the story were depicted in the one hundred and four *kīrtana-s* composed by Subrahmaṇya Kavi. The story was narrated by Parameśvara to Pārvatī in answer to certain doubts raised by her in regard to the truth of the incarnation of Rāma.

Each composition consists of *palavi*, *anupallavi* and seven or eight long *charaṇa-s* which contain seven or eight lines in each. The last line of each *charaṇa* was composed in a quicker tempo and this adds life to the composition. The language—Telugu—used was full of *Śabda alaṅkāra-s*, and rhymes which make the recitation musical and exhilarating. The compositions are highly devotional and we are carried away as we recite them. It must be said that these compositions have a unique style and technique of their own *Sāhitya* predominates and music is subordinated.

Nearly sixty *rakti Rāga-s* in use in the eighteenth century were used in the compositions. Rare *Rāga-s* like *Pūrvi*, *Gumma-kāmbhoji*, *Yamunā*, *Lalīta-panchamī*, *Deśīya-devagāndhāra*, *Mangata-kausika*, *Kannda-gaula* were employed. *Ādi* (60) *Aṭa* (30) *Jhampe* (8) *Triṣuṭa* (3) and *Rūpaka* (3) *tāla-s* were used. One variety—*Rūpaka-chāpu*—of *Rūpaka* was used in a composition.

The compositions were dedicated to Śeshāchalapati—Lord Venkaṭeśvara. These *kīrtana-s* were learnt by all house-holders in the coastal Āndhra particularly by women. Till recently they were sung with great zeal at *Bhajana-kūṭam-s* along with *Rāmadās kīrtana-s*, *tarangam-s* and *ashṭa padi-s*. These *kīrtana-s* were not much known in the South and the musicians are more or less ignorant about them and perhaps very few are

now left, even in the coastal Āndhra, who can sing at least a few of them. These *kirtana-s* have a great place in *Bhakti gītam*. It would be a pity if they go out of use. They must be revived. The All India Radio Stations in Vijayawada, Hyderabad and Madras must take up this important duty.

Two years back these *kirtana-s*—sixty one of them—were printed in notation by the Āndhra Gāna Kalā Parishat of Rājahmundry and they were all purchased by the Āndhra Pradesh Sangita Nāṭaka Akādemi, Hyderabad. I hope and believe that musicians and music lovers restore these *kirtana-s* to their exalted place which they occupied.

To illustrate the literary style of the compositions an example is given below. (Note the rhyme on ri and lu)

Pallavi *Cheri vinave śouri cheritamu Gāuri sukumāri girivara kumāri*

Anu pallavi: *Vārijākshudantatanu Sri Mīri*
Veḍkatō nayodhyaku gōri
Pōvudariḷō nṛipa vairi etc.,

Charaṇa :

Benḍuvanṅi villu naḍimiki
Renḍuchedi pelli, pōṅgeḍu
Konḍa nenaya jellu nā villu
Danḍi vairulaku mullu—etc.

This relates to the meeting of Rāma and Paraśurāma while Rāma was just returning to Ayōdhya after winning the hand of Sitā.

The Psychology of Perception of Svāra and Rāga Forms

G. N. RAMABHADHAN

Bernard Shaw in his "Back to Methuselah" describes a situation in which an adolescent emerges out of a human egg with all its faculties fully developed such as talking and even arguing with the elders. Such a possibility is contrary to the laws of nature at the present state of our knowledge. The new-born infant has painfully and slowly to learn every perceptual faculty till maturity is reached. Even its mother, breast-feeding etc., are at first merely events occurring to the infant; at this stage, if the infant is separated from the mother and left with a wet-nurse, the infant develops attachment to the nurse and forgets its real mother. At the second stage of perception, mother is still an object like any other toy, say. It is only the final stage of perception when the infant realizes its mother as a person to which it is 'committed', that she is the same person in different dresses, distances and perspectives, and moods. The different stages of development may be unequal with different infants depending upon many hereditary and environmental factors; but the sequence or programme is unaltered. In fact it is similar for all kinds of perception. Since we know the brain is made of similar cells and interconnected like the modules and logic-elements in an electronic computer, we can guess that the perceptual processes must be similar and musical perception is no exception. It is so, particularly when musical knowledge is self-taught and musical appreciation self-imbibed.

The novice will notice at the outset that certain Rāga-s are very pleasant and others are not so to him, that is, the emotional or aesthetic feeling associated with certain Rāga-s stand out and distinguished from the background of feelings. It is doubtful that at this stage he recognizes Rāga-svarūpa. He unconsciously makes attempt to sing the Rāga but when he makes a mistake he does not know it. It is like an infant, while playing with a toy drops it but forgets all about it because it seems to have gone for ever. Again the child may cry for the toy only so long as he sees it; so also the musical novice will try to "accompany" a singer on the radio but may be in no position to initiate the phrases himself. For the infant to look for the toy and the musical novice to want to sing of his own accord comes at a later stage, i. e., when he has obtained some basic grasp of the Rāga-svarūpa. All the same he will not be able to analyse what constitutes the Rāga-svarūpa.

By this time of course he must have come to know of the name of the Rāga. This name is a great aid for him to its recognition. Although he may be familiar with *Harikāmbhōji* as in Tyāgarājā's *Rāmā nannu* he may fail to recognize it in Sadāśiva Rao's *Sāketa nagara nātha*. But as the name is mentioned his perception returns. In this way he acquires knowledge of the characteristics of the rāga that are consistent in all compositions, even

though he has not yet reached the next stage, namely, *svara-jñāna*. The names help him to recognize and classify several *rāga*-s, and slowly helps him to appreciate that *Kīrvāṇi*, *Bhairavi* and *Khara-hara-priyā* all differ only at one strategic point. In "How children learn to speak" Prof. Lewis reported that a child learnt the word 'TEE' (for Kitty) but applied it to kitten, sheep, dog, cow and horses. Then he was given a toy-dog and the name 'COGGIE'; now 'TEE' was reserved for the live dog and 'GOGGIE' for the toy-dog. Then he learnt 'HOSH' for a horse but on seeing a large St. Bernard dog for the first time applied the word 'HOSH'. By classification and re-classification by names he eventually learnt to distinguish cats, dogs and horses. It is this advantage that the Indian system of learning singing by note-names *sa, ri, ga, ma,* has over the Western system; the name helps to locate the *svara*-level quickly. Anyone interested may also read C. W. Slack's "Familiar size as a cue to size in the presence of conflicting clues," published in *Journal of Experimental Psychology*, No. 52 (1956), for comparable development of visual perception.

Now the learner should be able to differentiate between *Abhōgi*, *Srīraṅjani*, and *Jayamanōhari*, and may even differentiate them from portions of *Manōhari* and *Nārāyaṇi*, but he has still to go via names of the *rāga*-s and/or the compositions. The knowledge that the differences lie in *MaDaSa*, *PaDaSa*, *niDaSa* and *MaDaniSa*, comes to him at a later stage. When he meets with some unusual phrases in any of these *rāga*s, he might say, "Oh, this is like *Srīraṅjani* (etc.)"; and once he has named it, unfortunately, he might be misled into thinking that he had diagnosed it correctly, and when asked to sing, he would rather sing the *rāga* of his naming than the correct one, because by naming the *rāga* he associates it with another one which is meaningful to him.

Here again we come to an analogy in visual perception. We recognize for example various shapes. But what is in them that makes our perception accurate? Circles and squares are easily perceived because of their simple symmetry; equally, triangles are easy to many because of their sharp angularity. *Māyā-mālava-gauḷa* is an example of simplicity and regularity of placement of *svaras* while one cannot fail to feel the extreme sharpness of the *shat-sruti rishabha* in *Vāgdhīsvari*. The confusion between *Bhairavi* and *Khara-hara-priya* continues for a long time. The novice seems to distinguish them more by the softness of *Bhairavi* against the vigour of *Khara-hara-priya*, rather than by the differences in the *śruti* of *Dhāivata* used in the two *rāga*-s. To make out this difference, or rather the inability to do so, is similar to the difficulty of amateur painters who find that two colours however bright seem to run into one another unless with a contour line separating them. We can no doubt read the watch without the dial markings, but these help us to know the time with precision. Similarly the learner will find it necessary to use the drone more and more, whether the *tambura* is actually present or the tonal structure imagined, to check up on the *śruti*-levels of notes he uses or hears. He will be learning to locate by the ear the position of the note in the whole gamut of *śruti*-levels possible in octave or *sthāyi*. The note must to him stand out as the 'figure' does in a 'figure-ground' complex. At times, particularly in symmetrical and ornamental drawings, the sensation of figure and ground may alternate disconcertingly. And in music

separation has to be learnt and does not come automatically or instantaneously. One would first recognize the too sharp and too flat *riṣabha*-s, for example *Nāṭa* and *Gauḷa*, then the fully coalescing notes such as *Pa* (true fifth) (3-2), *chaturśruti riṣabha* (major tone) (9-8), *antara gāndhāra* (harmonic major third) (5-4) and so on, and then the harmonic notes like *śuddha madhyama* (perfect fourth) (4-3), *triśruti dhāivata* (harmonic major sixth) (5-3) etc., and then finally the prolongable notes such as *Surāṭi-ni* (7-4) *Vasantabhairavi ni* (11-6) and *Bēgāda Ma* (11-8) etc.¹ At first we may recognize them when within the frame-work of the *rāga* only; recognition when sung separately has to come later. It is common knowledge that letters are recognized and read much more easily when forming words than when jumbled.

The last stage of development is "perspective". Only when the *svara-jñāna* has firmly established the *rāga-svarūpa* in the mind of the connoisseur can he think of recognizing the *mūrchanā*-s and the *grāma*-s behind them, and of *rāga*-s related by shifting of the key. In an infant's development of perception of shape, the recognition that the same object may look different when seen from different aspects and at different distances comes last. To know, not by theory, but by actual experience that *Mōhanam*, *Śuddha sāvēri*, *Udaya-ravi-chandrikā*, *Hindōḷam*, and *Madyamādi* are ultimately one and the same thing is the acme of musical perception and enjoyment.² Such are real *nādōpāsaka*-s to whom Divinity is a first-hand experience; or in the words of Tyāgarāja : *Nādōpāsānachē Saṅkara nārāyaṇā-vidlulu Velasiri*.

1. The ratios given to the *svara*-s of *rāga*-s are rather uncommon.

2. The author's reference is generally to Scales and not *Rāga*-s.

The rise of the termagant

She is there, here, everywhere,
the termagant,
for those who have ears to hear.

Child of the soil was she born,
buxom and gay;
as maiden coy she wed her lord,
Melody, son of *Nāda*,
and swore to walk in his shadow;
her voice was soft and sweet,
her gait graceful and neat.

Alas !

Her strident steps then shook the house
and turned the man into mouse;
for him to be heard he had to shout
and to save his face prepare for bout.

The children ?

Ah, they are mother's children—
and father's but her shadow now—
what she says is Art to them,
art, great art, serious art.

“Count !” commands mother.
“Count !” echoes father.
And the children beat and count,
with fingers frigid.

She : “*tadhiṅṅatom tadhiṅṅatom tadhiṅṅatom.....*”

He : “*ga ri sa ni dha ri sa ni dha pa sa ni dha pa ma.....*”

“What was that ?”

“ $35 \times 5 / 4 \div 8 = 5$ & $15 / 32$, Ma !”

“There you are ! Now, this is going
to be a Combination. Count !”

She : “*tā ā dhī īn gī ī nā ā tō om.....*”

He : “*gāā rūi sāā nūi dhāā.....*”

“Now ?”

$$\text{“}(15+2+21+2+27) \frac{4+2+1}{3} \div 9 = 17 \frac{10}{27}\text{”}$$

RISE OF THE TERMAGANT

“Ha, my darlings !”
“They 're angels”, says Pa.
“Now you understand music, don't you ?”
“Yes, Ma”.
“Tell me what is music”.
“It is but acrobatic arithmetic”.
“Shabash !”
Applause.

* * * *

As children from other houses
come to listen, and perhaps to learn,
all eager and trusting,

the learned children of this house,
the brighter ones more often,
teach them the game
of appreciation.

“Oh ! it's wonderful, wonderful !”
“How beautifully complex !”
“And how easy when you teach !”
“How inte-resting !”
“How intel-lec-tual !”

* * * *

Poor *Nāda* !

Disowned by Melody,
disembodied,
he hovers around—
to descend occasionally,
on an artist here
and an artist there.

* * * *

With apologies to Gōpālakṛishṇa Bhārati : ¹

Svara rāga nādamadanai
Sēvittiḍuvōm vāiraiyē ²

“Come ye, all, let's worship
the self-effulgent *Nāda* of Rāga.”

—‘NANDAN’

¹. 19th century composer; author of the well-known musical drama in Tamil, *Nandanār Charitram*. The hero of the play, Nandan, was a Harijan who, by his intense devotion to Lord Śiva, attained salvation.

². The original lines are an exhortation by Nandan to his companions, to go with him for *darśan* of Lord Śiva. Thus :

Śivalōka-nāthanaikkaṇḍu Sēvittiḍuvōm vāiraiyē

—Ed.

Purandaradasa

GOMATHI VISHWANATHAN

The *Dāsakūṭa* composers were the spiritual leaders who appeared as brilliant stars on the religious firmament, when the culture of our country was facing the threat of alien domination and disruption. They spread the cult of *Bhakti* among the people and worked for the spiritual elevation of mankind. Purandaradāsa was the foremost among them. Other well-known *Haridāsa-s* were Vādirāja, Kanakadāsa, etc. Purandaradāsa was not only an eminent saint and composer but one of the grandest personalities that *Karnāṭaka* has produced. He taught to humanity the profound truths of religion in the language of the common man, through simple hymns set in music that would attract even the most indifferent of men. In the field of music, he was a *mārgadarśi*, whom all the composers, great and small, who came after him followed and drew inspiration from. Kshētrajña, Saint Tyāgarāja, Muttusvāmi Dikshitar, Śyāma Śāstri and Svāti Tirunāl followed his footsteps in the development of their characteristic styles.

Born to Kamalāmbā and Varadappa Nāik, a very rich money lender, in the year 1484 in Purandaragaḍa, near Poona, Śrīnivāsa Nāik started life with a good education, consisting of mastery over both Sanskrit and Kannada, and good training in music. He married Sarasvatī Bāi at the age of 20. He practised his father's profession with all miserly zeal. Ironically, it was this miserliness which made him a saint almost overnight. The story goes, that his wife once extended monetary assistance to a poor old Brahmin by giving him her diamond nose-ring without the knowledge of her husband. When the Brahmin pawned the ring to Śrīnivāsa Nāik himself events took a different turn. Recognising the ring as his wife's, Śrīnivāsa Nāik kept it in his safe and hurried home. Finding his wife there without the ring on her nose, he ordered her to produce the ring immediately. The devoted wife, finding no way out, decided to end her life by drinking poison. But, the Lord's grace showered on her in the form of a nose ring in the poison cup. Amazed and perplexed, Nāik ran to his shop only to find that the nose-ring in his safe had vanished. The truth dawned on Nāik that the Brahmin was none other than the Lord himself. He realised the futility of worldly riches and became a *Haridāsa*, renouncing all his material possessions and distributing them to the poor. Tradition has it, that the Lord appeared in his dream and directed him to receive initiation from Svāmi Vyāsātīrtha, the guru of the Vijayanagar King. From that day, Śrīnivāsa Nāik became Purandaradāsa at the early age of about 30.

The new life of self-abnegation and complete surrender to the Lord found crystallized expression in the form of innumerable soul-stirring devotional songs, amounting to more than four lakhs, called *Dāsara pada-s* or *Dēvaranāma-s*. Purandaradāsa travelled throughout the length and breadth of the country, visiting the various *Kshētra-s* and *Sthala-s* singing the glories

PURANDARADASA

of God and finally settled down at Vijayanagar (modern Hampi), capital of the mighty Vijayanagar Empire. As he had promised to the Lord *Ṣagadoḷu ninnaya mahimaya pogaḷuvē*, *Purandara Viṭṭala nī bāro* in his *Yādava nī bā* in *Kāmbhōji*, there was not a *pūja* or *bhajana* or religious congregation wherein at least one *Dēvaranāma* of his did not find a place. He shed his mortal coil in the year 1564, after having lived to a ripe age of 80 years.

Purandaradāsa's contribution to music is so great that he is called the *Karnāṭaka Saṅgīta Pitāmaha*. In every branch of Saṅgīta, *Bhāva*, *Rāga* and *Tāḷa*, his contribution has been most precious. It was he who introduced the *Māyā-māḷavagauḷa* scale for beginners to learn their practical lessons in music. His *Svarāvali-s* or the graded exercises in *svāra-s*, the *Alaṅkāram-s* and the *Gītam-s*, form the very basis of learning to every singer and act as a firm foundation for the teaching, learning and practice of the art. He also composed the *Sūlādi-s* another type of technical compositions in the form of a *Tāḷamālika* or sometimes a *Rāga-Tāḷa-mālikā*. His *kīrtana-s* or devotional songs are the spontaneous out-pourings of a soul, yearning for communion with the *Paramāmtā*. The philosophy of his teachings echoes that of Jesus Christ and the Buddha as is seen in his *Dharmavē jayavemba*.

It is doubtful whether any one in the whole galaxy of *vāggēyakāra-s* of *Karnāṭak* music outshines the radiant personality of Purandaradāsa. Suffice it to say that *Karnāṭak* music owes its present existence to the systematized foundation laid by the bard of Purandaragaḍa, a *Haridāsa* in every sense.

Kshetrajna

S. AMBUJAM

A Telugu brahmin by birth, gifted with poetic and musical genius, Kshētrajña found expression of his self in his inimitable *padam-s* dedicated to Muvvagōpāla, the presiding deity of Muvva village in Kṛishnā district. This great devotee and musician-composer lived in the 17th century, and he has left a mark in the musical history of this land. His real name, nativity and parentage are not available in an exact way, but scholars agree that he belonged to the village of Muvva.

This ardent devotee of Muvvagōpāla followed the footsteps of Jayadēva of *Gīta Gōvinda*, Nārāyaṇa Tīrtha of *Kṛishṇa Lilā Tarāṅgiṇi*, Chaitanya and Chāṇḍidās of Bengal, and other great musicians of the Bhakti cult. His Bhakti found expression in its ever-flowing excellence in his compositions known as *Padam-s*, noted for their lyrical beauty in diction, tempo, theme and music.

Kshētrajña was pious, devoted, scholarly and well-informed. He travelled widely. He adorned the royal courts of Tanjāvūr, Madurai and Gōlkoṇḍa, where he was patronised and honoured. During his stay in these royal courts he composed more than four thousand of his *padam-s*. He also sang on the glory of the deities such as Vīra Rāghava of Tiruvallūr, Varadarāja of Kāñchī, Chevvaṇḍi Liṅgēśvaraḍu, Raṅganātha of Śrīraṅgam and Naṭarāja of Chidambaram. All his *padam-s* were dedicated to Śrī Muvvagōpāla, and they mirror out the delicate touches of the Nāyaka-Nāyaki Bhāva or Madhura Bhāva.

The *padam-s* of Kshētrajña are notable examples of musical excellence. They are indicative of mastery of Sāhitya Bhāva, Artha Bhāva, and Rasa-bhāva. The most important feature is that the poetic language, the theme and music are all balanced in such a way as to fully express the emotional climaxes of the different aspects of Madhura Bhāva. The poetry itself is simple and at ease, in a language understood by the common people. The rules of Alaṅkāra as to metre, rhyme, tempo, syllabic arrangement etc., are all executed in the simplest manner so as to give full scope to the Sāhitya and Rasa Bhāva-s. Madhura Bhāva with the varying shades of aesthetic and physio-psychical excellence finds the greatest and most effective fulfilment in the *rāga*, *rasa* and *artha* of his compositions. This is the very reason why his *Padam-s* find an enviable place in Bharata Nāṭya, in which we feel and sense the fusion of rhythm, music, beauty and emotion.

The Music of Kshētrajña's *Padam-s* is selective, dignified and serene. It is so blended with subtle movements and feeling as to touch the main springs of life and its emotional response. The *rāga-s* selected and their right phases of development appropriate to theme render them graceful and impressive. They taste of dignified divine love.

KSHETRAJNA

The *Padam* has the traditional features of a *Kṛiti* such as the *pallavi*, *anupallavi* and *charaṇa*, but it has its own distinct style of rendering, mostly in slow tempo, and often started on the *anupallavi* in prominent notes or *jīva svāra-s* of the selected *rāga*, so as to give a sudden brilliance and brightness to the piece, as well as to convey the complete sense of the *sāhitya*. The structure and design of a *padam* is to suit the theme, sequence and mood, and so it is composed with a dominant idea on the Sāhitya and Rāga. Laya plays an undertone function, without showing itself prominently or to interfere with the serene emotional content. One can note this when a danseuse renders Kshētrajña's *Paḍam* in Abhinaya.

The very word *Padam* signifies tenderness, softness, pliability and we see these features perfectly portrayed in the *Padam-s* of Kshētrajña. They are exquisite reflections of divine moods of Madhura Bhāva. Though amorous in appearance, the inner philosophical content is the yearning of *Jivātma* to merge itself with the *Paramātma*. The *Sakhī* represents the Guru who works for the salvation of helpless human souls. Thus he completes the cycle of Divine love through the lover, the beloved, and the *Sakhī* who is the mediator or guide.

Kshētrajña composed most of his *Padam-s* in Rakti *rāga-s* of extensive scope. But he also composed selected *Padam-s* in *rāga-s* of limited scope such as *Āhirī*, *Ghaṇṭā*, *Saindhavikāpi* and *Navarōj*. Some of them have become popular and versatile through repeated use in concerts and dance performances. The *Padam-s* *Aligitē* in *Usēni*, *ēriti Vēgintunē* in *Gaulipantu*, *Ninnē jūda* in *Puvvāgavarāḷi*, *Eḷuvaṅṭi* in *Nīlāmbari*, *ēmōteliyadu* in *Sāvēri*, *ēmādu-namma* in *Kēdāragauḷa*, *Tāmarasāksha* in *Yadukula Kāmbhōji*, *Vādevvade* in *Śaṅkarābharaṇa*, *Bāla Vinavē* in *Kāmbhōji*, *Ayyayyō Vegaṭāyenē* in *Nādanāmakriyā* are notable examples. Especially, the *Padam Vādevvade* in *Śaṅkarābharaṇam* with its measured *sāhitya* and tempo brings out brilliantly the exquisite pranks of Lord Kṛishṇa and portrays his rapturous qualities. Similarly the *Padam Ayyayyō* in *Nādanāmakriyā* starting with the phrase *Payyada* in *Anupallavi* signifies the subdued modesty and anguish of the yearning heart, the disappointed soul in pangs of love; the *rāga Nādanāmakriyā* in its slow tempo and its subtle nuances gives a taste of the pangs of unfulfilled love.

The rendering of *Padam* in the proper way is a distinct achievement for a musician. The measured tempo with a hold on the *sāhitya*, *rāga* and subdued rhythm, always dominantly conscious of the *rasa bhāva* are the chief features of singing *padam*. A sweet voice, a true understanding of sequence and *rasa*, gentle control of the *murchana prayōga-s* at suitable places in the *sāhitya*, the ideation of *rāga* and *rasa* as one, are the requirements for an effective rendering of *padam-s*. The *Padam-s* of Kshētrajña have reached the highest water mark, and have justly earned an immortal place in Indian Music.

Muttusvami Dikshitar

Born in 1775 A.D., the great composer Sri Muttusvāmi Dikshitar was the first son of Sri Rāmasvāmi Dikshitar who was himself a renowned scholar and composer. Like Tyāgarāja and Śyāma Śāstri, he was also born in the sacred place of Tiruvārūr in Tānjore District, Madras State. He had his education in Telugu, Sanskrit and Music from his father. By his sixteenth year he had mastered *Saṅgīta* (vocal and *vinā*), *Jyōtisha*, *Āyurvēda* and *Mantra śāstra-s*. His compositions bear witness to his proficiency in all these allied branches of knowledge. When the family was at Maṅali, a village 20 miles west of Tiruvārūr, Chidambara Yōgi, a spiritual Guru of Rāmasvāmi Dikshitar, visited them. Young Muttusvāmi Dikshitar interested himself in the service of the holy man so much that the latter was highly pleased and took him and his family along with him on his return trip to Vāraṇāsi. During his stay of five years at Vāraṇāsi Śri Muttusvāmi Dikshitar learnt many *śāstra-s* and secrets pertaining to Music. It was there that he was blessed with the divine gift of a *Viṇā* from the Gaṅgā. He returned to Maṅali after the death of the Yōgi.

At Tiruttani (near Madras) he was blessed by Lord Subrahmanya who appeared before him in the form of an old man and put sweets in his mouth. That opened the flood-gate of his composing talents, and he sang his first *kṛiti* *Śri Nāthādi Guruguhō Jayati* in *Māyāmālavagauḷa* Rāga. Thereupon *kṛiti* after *kṛiti* poured out from his lips and on the *Viṇā*. Many of his compositions are in praise of Lord Tyāgarāja, the principal deity at Tiruvārūr where he lived. He also sang the *Nava Graha kṛiti-s*, *Panchalīngi Kshētra kṛiti-s*, *Kamalāmbā Navāvaraṇa kṛiti-s* and *kṛiti-s* in praise of the many deities in the centres of pilgrimage he visited. His fame spread far and wide. At the request of admirers from Madurai, Dikshitar deputed his brothers Chinnaśvāmi Dikshitar and Bālusvāmi Dikshitar to Madurai where they earned great name as musicians and teachers. After some time, on the death of Chinnaśvāmi Dikshitar, Bālusvāmi Dikshitar moved to Eṭṭayapuram, 50 miles south of Madurai, where he was patronised by the Rāja of the place.

Śri Muttusvāmi Dikshitar who was on his way to Madurai and Rāmeśvaram on pilgrimage learnt of his brother's death. Wishing to see his other brother Bālusvāmi and coming to know, by sheer chance, of his whereabouts and of his imminent marriage he hastened to Eṭṭayapuram. The countryside had been in the grip of a continuous draught for years. Seeing the plight of people and cattle, the heart of the noble composer melted, and he sang the song *Ānandāmrītakarshīni* in *Amṛitavarshīni* Rāga. Down came the rains in abundance, and the people were happy.

In 1835 an invitation to attend the marriage of the royal prince provided Dikshitar with an excuse to go to Eṭṭayapuram and be with his dear brother Bālusvāmi for some time. On Dipāvāli Day, after the holy bath,

MUTTUSVAMI DIKSHITAR

Dikshitar was playing on the *Vinā* while Bālusvāmi was singing the *kṛiti* *Minākshi* (an outstanding composition of Dikshitar) in the rāga *Pūrvikalyāni*. The great composer asked his brother and other disciples to repeat the phrase *Minalōchani Pāsamōchani* which occurs in the *Anupallavi*. Tears rolled out of Dikshitar's eyes and he became *Nādayōti* while repeating the words *Śivē Pāhi om Śivē*. His *S. mādhī* at Eṭṭayapuram is a place of pilgrimage to votaries of music.

Dikshitar's compositions, along with Tyāgarāja's and Śyāma Śāstri's, form the main *Lakshya* of Karnāṭak Music. While Tyāgarāja's compositions are examples of *Drākshā Pāka*, and those of Śyāma Śāstri of *Kadali Pāka* Dikshitar's compositions are examples of *Nārikēḷa Pāka*. They are architectural in design, strong, sturdy and majestic. His compositions in traditional Karnāṭaka rāga-s like *Bhairavi*, *Kāmbhōji*, *Sāvēri* etc. brim with the typically South Indian *Gamaka-s* and are models of rāga elaboration. Those in Hindustāni rāga-s such as *Brindāvana Sāraṅga*, *Yamunā Kalyāni*, etc., employ in a larger measure the *Gamaka-s* characteristic of the North Indian School, the *Mīnd* in particular. All his compositions, however, bear the stamp of his All-India outlook on music, his stay in Vāraṇāsi having, evidently, contributed to it. The language which he employed is the All-India language, Sanskrit (except in one composition, where it is *maṅipravāḷa*). Many of his compositions remind us of the *Dhrupad s* of the North. Muttusvāmi Dikshitar belongs to the long line of sages, seers and savants of India, enlightened souls who emphasized the essential unity not only of India but of all mankind.

—Sundaresan

Svati Tirunal

Svāti Tirunāl, the illustrious king of Travancore, was born on the 13th of April 1813, when the star Svāti stood at its best with all the *graha-s* promising an auspicious future for the young prince. Actually there was a tumult of joy and enthusiasm among the people of Travancore, as the palace announced the birth of the prince for whom the throne had been waiting for quite a long time. This bestowed on the prince Rāma Varma the term *Garbha Śrīmān*, or prenatal sovereign.

Svāti Tirunāl Rāmavarma Rāja was the second child of Rāṇi Lakshmī Bhāi, the Travancore regent, and Rāja Varma Kōil Tampurān. As the queen mother did not survive long after the birth of the younger brother of Prince Rāma Varma, the children came under the foster care of the versatile Rāṇi Pārvatī Bhāi, their aunt. This gracious princess was to a great extent responsible for the intellectual attainments and personal magnetism of Svāti.

Svāti Tirunāl's education began almost the same time as he began to talk. His father, a great scholar of Sanskrit and *śāstra-s*, was his first and foremost master. Thereupon he was initiated in various subjects which a ruling prince was expected to know, and in various languages like English, Marāthi, Tamil, Hindi, Persian, Kannada and Malayālam, which the prodigious child mastered with remarkable speed and skill. He was a true artist who had an inborn aptitude for all arts, specially music which he had learnt even from childhood under able guidance and which later on became part of his life itself.

At the age of 16 he ascended the throne. In his 18th year the Mahārāja married an accomplished Thanākachchi from Thiruvattār. Three years later he accepted the title *Kulaśekhara Perumāḷ* after performing *Hiranya-garbha Dānam*. He ruled the country for about 18 years. The reign, though short, presented a compendious and infallible study of all progressive reforms which a far-sighted and benevolent king alone could have initiated. He planned to build hospitals, English schools and irrigation projects on modern lines. The first English school started by him at Trivandrum paved the way for the future college and University of Travancore. The charitable hospital at the capital under the guidance of Western doctors and the irrigation projects under the supervision of English engineers were the results of his enthusiasm. He was solely responsible for building the Observatory and a Government Press, at Trivandrum. The Trivandrum Public Library was the product of his munificence. He encouraged foreign trade by curtailing duties on various foreign goods and promoted inland trade by providing marketing facilities. Another remarkable achievement was the abolition of cruel practices and customs under which the womenfolk were groaning. In short, his reign really deserves to be called the Augustan era of Travancore.

Though the first half of his reign was all dynamic and peaceful, the later half was miserably beset with domestic and personal calamities, the most tragic of them being the sudden demise of his beloved nephew and his sister. Added to this was the continuous conflict with the British Resident, the Imperial Agent, who was not only selfish and haughty but also non-co operative and interfering.

These calamities shocked him much and his health started declining. Soon he cut himself off from the rest of the world, leaving aside all worldly interests. He devoted the whole of his time in devotional and spiritual pursuits. Music came to him as an elixir to his depressed soul. He got elevated to the highest regions of spiritual bliss through the divine power of music. Songs that burst out of his mind were glowing and inimitable offerings to God. The unique *Tapasya* was disrupted only by his death which occurred on a Saturday in the year 1847 while he was just 34.

Svāti Tirunāl was an inspired composer and commands a very high and distinguished place in the field of music. He passed away in the prime of his youth. Yet, within the short span of 34 years, and that too amidst all sorts of personal tribulations and responsibilities as a king, the Mahārāja could leave behind 350 songs besides five brilliant works in Sanskrit, a learned treatise on Grammar and Poetics, and two enchanting operas. It is said that the Mahārāja had composed more than 500 songs.

It makes any Indian simply proud to note that the Mahārāja had set his hand to every conceivable form of musical composition both in Karnāṭak and Hindustāni systems. Svāti Tirunāl's contributions in the field of Karnāṭak music fall into six main categories, viz. *Kīrtana*, *Prabandha*, *Varṇam*, *Padam*, *Svarajati* and *Tillānā*, while his Hindustāni compositions include *Dhrupad-s*, *Khyāl-s*, *Tumri-s*, *Tappā-s* and *Bhajan-s*. His exuberant talent expressed itself with equal grace and charm in all these different forms. He adorned everything that he touched. Every one of his melodies was the product of inspiration. His ideas would swell into rāga s and *bhāva-s* in their purest form, through a style that was simple and captivating. In all his *kṛiti-s* Svāti Tirunāl adopted 'Padmanābha', the name of his family deity, and its variants, as signature. Being a scholar in many Indian languages, he composed songs at least in seven of them.

The Mahārāja commenced composing songs when Tyāgarāja, the great saint musician, was about 70. Tyāgarāja's compositions exercised a great influence in shaping the Karnāṭak system of music and, naturally, this influence is reflected in some of the *Kṛiti-s* of Svāti also. It was Svāti who evolved a permanent music standard in Travancore. The Keraḷa music immediately before his time was confined to regional music, without much of principles or regulations, with but stock tunes and beats. He raised it by setting artistic standards, so that, ultimately, it came to be placed alongside the highly developed Karnāṭak music.

Leela-Omchery

Sadarang Adarang

For nearly 200 years now, the *Khyāl* form and style in classical Hindustāni music has been rising in prominence, and to-day it is the leading style, described as "classico-romantic", combining in itself a touching variety of pleasing emotions expressed through Rāga-s set to Tāḷa s. There have been many musicians and composers to whom this sensitive form of music owes its distinctive tone and texture. Among them two stand foremost—Sadāraṅg and Adāraṅg.

No details are available regarding their birth and circumstances. All that we know is that Sadāraṅg was the leading court musician of Emperor Mohammad Shāh who ruled Delhi between 1718 and 1748. This helps us to fix the time of Sadāraṅg broadly in the first half of the 18th century. Some scholars are of the view that Adāraṅg was the son of Sadāraṅg while others hold that he was his nephew. It appears that he too enjoyed the patronage of Mohammad Shāh.

Historians have recorded their appreciation of the Emperor not so much for his administrative achievements as for his contribution to the welfare of the arts, especially music. A large share of his benevolence was bestowed on Niyāmat Khān, his court musician, later known as Sadāraṅg.

According to tradition (on which we have to depend almost entirely for any account of Sadāraṅg) he was born in the tenth line of descent from Tānsēn's daughter. His father, Lālā Khān Sāhni, was a *Bīnkār* of no mean merit. The long *vaiṇika* tradition and musical heritage of the family played a prominent part in shaping Niyāmat Khān into one of the greatest *Bīnkār-s* and *Dhrupadiya-s* of the time. He was, evidently, an artist with a sensitive, independent spirit. The story goes that he refused to bend even to the emperor, his patron, when it came to a matter of letting down (according to him) the prestige of his art. It was when the emperor commanded him to play *Viṇā* along with a *Sāraṅgi* player.

As *Sāraṅgi* and so the player on the instrument, was then considered inferior, he did not like to obey even the emperor, in this matter. He, therefore, left the court and led a life of seclusion and independent pursuit of his art for some years. It was during this period that he seems to have tried his hand at *Khyāl* and given it his distinctive stamp. He trained a number of pupils among whom some became outstanding musicians. Miyān Gulām Rasu was one.

Sadāraṅg gained great reputation as musician and composer and even today his *Khyāl* compositions are being sung by eminent musicians. It is even said, by enthusiastic admirers of Sadāraṅg, that he was the originator of the *Khyāl*, whereas the general belief is that either Amīr Khuzru or Sulān Husain Shirki was the originator. In any event, there is no reason to doubt that Sadāraṅg enriched the form

that had existed earlier and gave it the impetus which has sustained it over these two countries. It rose as a powerful rival to *Dhrupad*, the puritanic Classical form with its rigidity. It is believed that Sadāraṅg composed thousands of *Khyāls*, though only a few have come down to us. As for the text, *bandish*, as it is called of his songs, the sentiment was predominantly *Śringāra*. Traditional stories, again, connect the perfection of the *Khyāl* in Sadāraṅg's hands with his reconciliation with the emperor. When, it is said, some of his pupils sang their master's compositions in the new, simple, elegant and imaginative style in the court of Mohammad Shāh, every one was thrilled including the emperor. As the emperor listened to such a lucid form of music for the first time in his court his curiosity was aroused, and he enquired from whom they had learnt it. When he was told that they were the pupils of Niyāmat Khān, he was bit by remorse. He immediately sent for him and reinstated him in his favour. He showered gifts on him and called him *Sadāraṅg* (the ever-gay), by which name the composer was known afterwards.

Sadāraṅg has immortalised the name of his patron Mohammad Shāh in many of his *Khyāl-s*. His own *nudra* (signature) to his songs was 'Sadāraṅg'.

Adāraṅg's name is invariably connected with Sadāraṅg. As observed earlier, it is not clear if he was the son or the nephew. He too seems to have been highly gifted, judging from his *Khyāl-s*. It is reasonable to believe that he succeeded Sadāraṅg as the Chief Court musician of Mohammad Shāh. The *Gwālior Gharāna* is said to have been originated from these two musicians. Since their *Khyāl-s* were developed from the *Dhrupad*, they retain many characteristics of the latter. They were sung in a leisurely tempo and in classical Rāga-s. They are the cherished songs of the modern musicians. A good number of *Khyāl-s* such as "*Tēra Chōlarā dularā*" (Rāga *Māli Gauri Ek Tāḷa*). *Jabtom jāni-tiha* (Rāga *Bhūpali—Tin Tāḷa*) etc. have been published by the late Bhatkhande in his '*Kramik Pustaka Mālīka*'. A few of his popular songs like '*Piharava maika de ho bata*' (Rāga *Brindāvani Sāraṅg Ek Tāḷa*) '*Ada Mahā dev* (Rāga—*Śunkara Tāḷa*). *Ek Daiyya mōri* (Rāga—*Deśi Ek Tāḷa*) are zealously retained by the famous exponents of *Khyāl* music.

—'Kalā'

nineteenth century when *castrati*, subjected in early life to castration, had very powerful voices; a group of them was famous (30 sistine *castrati*) for their ability to drown the combined sound of eighty harpists and 300 choral singers accompanying them. But though the system produced very powerful and admirable voices, the operation which eliminates the glands seemed also to damage the creative imagination. No *castrati* ever became a good composer or a creative artist in music.

The chemistry of the voice has its source in the emotions and we know how the quality of the voice suddenly alters in fits of anger, or under the influence of tender emotions. It is therefore easy to see how quarrels and a noisy environment can irreparably damage not only the sense of hearing but also the voice. A dejected or a dissatisfied life of work under compulsion (even musical exercise) damages the voice and vocal expression. In our daily speech behaviour we unconsciously produce very harsh and discordant intervals in the quality of timbre of our voices and invite similar intonations in reply as in quarrels. The political speaker seldom succeeds well with a frank, generous voice, because the expression of dissatisfaction needs a revolting, protesting, harsh voice, though of course there are exceptions. So in an atmosphere of general dissatisfaction and anxiety the voice deteriorates and with it music. Hence ancient philosophers firmly believed that deterioration of music means political upheaval.

This degeneration of the voice through emotional frustration transfers normal expression of the voice to instruments. The instruments have the power of producing better tone than the bad voices, and also the ability to produce harsh sounds and intervals, as in Electronic music, far beyond the capacity of human voices.

The present school education with its insane craze for reading and writing suppresses vocal expression which later bursts into explosive and cruel expressions in collective life. Reading of poetry with good intonation and attentive pronunciation, of acting in dramas of emotional appeal and strength have great influence in determining social behaviour and the quality of musical expression. Compulsory musical exercises have a serious damaging effect on the voice in the same way as over-exercise of the muscles prevent proper growth of the body. So present school education emphasising on the visual notation of sound forms both in the line of speech and music, in ordinary schools and music academies, is largely responsible for the disappearance of good and attractive voices, without which the technical acrobatics in music have no attraction either for the listener or the singer. It is curious again that in music examinations the musical voice does not have any stated preference, though it influences judgement apologetically and unconsciously.

Some Useful Hints

A. V. DOSHI

It is needless to say that a good voice is essential for good singing. Though it is generally a matter of natural gift, yet it is necessary to cultivate any voice by systematic training. It is like improving the health of a person with good diet and physical exercise.

We are led to believe that, in the olden days, voice training was automatically obtained by systematic recital of hymns of Ṛigvēda and singing of Sāmavēda. There are some details about voice production in *Sāṅgīta Sāmāyāsāra* of Pārśvadēva. The origin of sounds in different octaves is described in this book. In those days music was sung to Sanskrit poetry. With the beginning of Hindi literature, *Dhrupad* and *Dhamār* styles of singing developed. These help a lot in good voice production. *Dhrupad gāyaka-s* begin their singing with the words, *Nārāyaṇa Hari Ōm Tum hi Ananta Hari*. By pronouncing these words, the organs of the voice get the necessary exercise. Nowadays they also use the words, *Nōm, Tōm, Rinana*, etc.

For some two hundred years, Gwālior has been the centre of *Khyāl Gāyakī*. *Ālāp* with clear *Akār* and *Ikār* is the soul of the Gwālior style of singing. Other *Khyāl* styles like *Pātiālā*, *Āgrā*, *Kirānā* and *Jaipūr* arose from this main style. The different styles adopt different methods of voice training. The student is generally asked to imitate the teacher and, in doing so, if his voice is suitable to the particular style he becomes a good artist. Otherwise he loses the charm of his original voice.

Nowadays, when music is taught in institutions, a scientific approach to voice culture is necessary. The following main points are to be noted in the cultivation of a good voice :—

1. Pitch, 2. Breathing, 3. Softness, 4. Volume, 5. Accuracy,
6. *Kāku* and 7. Guidance.

Generally students are attracted towards learning new *chīja-s* (compositions) and *Rāga-s*. But a good teacher should always emphasise the need to improve their voice first, as absence of good voice would make their learning fruitless.

PITCH

The first thing necessary for a student is to fix the tonic pitch suitable to him. His *Shadja* should be selected in such a way that he could sing, to begin with, in a range of two octaves—from *Mandra Pañchama* or *Madhyama* to *Tāra Madhyama* or *Pañchama*. After practice for some years, it is generally found that the range of the voice increases both ways.

The voice may be compared to a stringed musical instrument whose fundamental depends on the length, thickness and quality of the string. If we put undue pressure on the string it will break. Similarly every throat has got its own range. There are many examples of persons who could not understand this factor, with the result that they lost their voices by simply trying to sing in the teacher's *Shadja*.

Trying to sing in high pitch without thinking of one's own *Shadja* harms the natural voice to such an extent that sometimes the student has to give up singing altogether. To imitate Pt. Omkārñāth and Abdul Karim Khān it requires vocal chords similar to those of these artists. Also, it is a wrong notion that music sung in higher pitch only can be heard at a distance. A voice which is cultivated scientifically has more strength and volume than the natural voice. Therefore a cultured voice, even in low pitch, is audible to the listener sitting at some distance. The voice of Faiyāz Khān is a good example of a low-pitched, cultured voice. Particularly nowadays, when the facility of the microphone is available, the artist need not attempt to sing in an inconvenient pitch.

When a boy enters the age of 15 or 16 he generally faces a serious problem of voice, as changes in his vocal chords take place. A good and sympathetic teacher will be guiding him through this difficult period. *Mandra-sādhanā* which makes the voice balanced, powerful and exact will be very useful at this stage. The duration of *Mandra-sādhanā* should depend on the general health of the individual and stamina of the vocal chords. Early morning is the proper time for *Mandra-sādhanā*.

BREATHING

Voice is produced by the action of four organs of the body : 1. the Lungs which supply air; 2. the Larynx where air waves are formed and sound is produced; 3. the Pharynx which is situated a little above the Larynx and works as a sounding board; and 4. the mouth—teeth, tongue and the upper part of the mouth. (These are the parts used in pronunciation of words also.)

Like a wind instrument, the voice requires proper breathing and this can be developed by regular and systematic training. We have heard of vocalists who could sing *sthāyi* and *antara* of Khyāl in one long breath.

Short breathing is always disturbing in singing *Badā Khyāl*. A person having defect of short breathing, if he wants to sing *Badā Khyāl*, should see that he does not break the continuity of the main notes of Rāga-s and the division of Tāla-s.

To be a good vocalist, very good lungs are the first necessity. One can make the lungs strong with the help of proper exercise, diet and the necessary rest. As smoking and addiction to wine affect the lungs, the student should avoid these things.

SOFTNESS

The appeal of music depends to a good extent upon the softness of the voice. Due to seasonal changes a vocalist is liable to get sore throat sometimes and this may affect the softness of the voice. The voice may similarly be affected if a musician plays much on the flute or *Shehnāi*, or sings beyond his physical capacity.

To keep the voice soft and fresh, one should not give excessive pressure to his vocal chords. Fruits, vegetables, milk, etc., are also helpful in keeping the vocal chords fresh. A good vocalist should include these things as much as possible in his diet.

VOLUME

The volume of sound produced depends on the amplitude of the resonating sound. In instruments it depends on the size and quality of the instrument as well as on the pressure applied to the strings. In the same way, the volume in the voice of different persons depends on the construction of the vocal chords and on the resonating parts of the mouth.

Apart from this, volume depends also on the position of the mouth from where the sound is thrown out. If we open the mouth less, the volume is less. In *Mandra-sādhanā* students are advised to keep the mouth open by an inch. By a proper opening of the mouth two things are achieved at the same time : greater volume and elimination of nasal tone.

ACCURACY

Though a person may have a good voice, an acute sense of tone is required in singing. By regular practice and guidance accuracy of notes is achieved.

Tambura is necessary for cultivating accuracy of tone-production. The notes of the Harmonium inculcates a wrong idea of tone intervals. It is advisable to practise with the *Tambura* from the very beginning.

KĀKU

The word *Kāku* is used in music as well as in literature. The application of *Kāku* is made for expression of different sentiments. To understand the exact significance of *Kāku* we may consider the following illustrations :—

1. The voice produced by a cat in fighting mood is quite different from that produced after its belly is filled with milk.
2. The cry of the peacock is quite different before rains and after rains.

The application of voice for expressing the different kinds of sentiments

and moods is known as *Kāku*. It is very helpful in expressing the Rāga-s of different seasons, such as *Basant*, *Śarad*, *Varsha*, etc. *Kāku* is also helpful in expressing the different *Rasa-s* and *Bhāva-s*.

GUIDANCE

All the above qualities of voice should be developed by the guidance of a good teacher. Any student generally considers his voice as the best, just as every person standing before the mirror imagines his face as the most beautiful. Proper guidance, therefore, is most essential right from the beginning lest the student should develop wrong habits of singing which it may be very difficult to correct at a later stage.

Constipation of the bowels is a great enemy of the good voice, and this should be avoided. Late nights are also harmful to a vocalist. Though the profession of music is such that the programmes are conducted till late in the night, it is quite essential to keep good health and good voice by taking sufficient sleep and rest. Good health and moderate habits should be maintained throughout a musician's career.

(Courtesy : Gandharva Maha Vidyalaya Mandal)

Svara Sadhana

VINAYA CHANDRA MOUDGALYA

Svara-sādhanā (voice culture) is one of the most essential aspects of music education and its importance cannot be over-emphasised. Negligence towards it, resulting in faulty voice production, has been the main reason for the ever-growing unpopularity of classical vocal music. I shall just say a few words on the subject from the point of view of my practical experience as a teacher.

First of all we should be clear about the aims of voice culture. I think the following two main objects should be kept in view :—

1. To produce correctly and precisely the different *svrasthāna-s*.
2. To develop the capacity to produce various tonal shades and articulate different *gamaka-s* and *kāku-s* necessary for expressing different emotions.

Again, we have to keep in mind the different levels of music education before suggesting a particular pattern of voice culture. Students can be broadly divided into the following categories :—

1. Boys and girls of the age group up to 14-15 years.
2. Boys above the age of 14-15, whose voices have broken or are in the process of breaking up.
3. Girls or women above the age of 14-15 years.

Besides the above-mentioned categories, we have to keep in mind the sort of *gāyakī* (style) for which one intends to train oneself. For instance, one who aspires to become a *Dhrupad* singer should have a natural aptitude and voice for that particular style. Naturally, therefore, the pattern of voice culture for this style will be different from that which will be suitable for the *khyāl* or *thumri* style.

Elementary training in voice culture differs according to the various levels. There may be students with no pronounced aptitude for music. For them the teacher will have to reverse the process. Instead of *svara-s* they should initially be taught easy songs, and only after the development of the required musical sense they should be taught the actual *svara-s*.

In voice culture proper, the student should first be asked to produce long and sustained notes. Different *alānkāra-s* should be practised, first with note-names (*Sa, Re, Ga, Ma*, etc.) and later in *akāra, ekāra*, etc. Accuracy of pitch being the most essential thing, it should not be allowed to be

sacrificed for the allurements of faster tempo. All lessons should be practised in a very slow tempo which can be increased gradually. In the beginning *alaṅkāra-s* should be practised in easy scales like *Bilāval*. By and by scales having more and more *Vikṛit svāra-s* can be adopted. Sometimes, longer practice of simple *ārōha* and *avarōha* in a scale proves very useful. Students should try to sing the complete *ārōha-avarōha* of a scale as many times as possible in one breath only.

Generally the teacher should not allow the student to sing along with him. The student should be asked to listen to the correct voice production of the teacher carefully and then to sing likewise. In the later stages difficult and complicated *gamaka-s* and other intricacies can also be taught. The student should be taught how a note can be sung in more than one way, clearly and precisely, with the proper use of *Kana* only.

Alaṅkāra-s set to different *Tāla-s*, showing clearly the *vibhāga-s* or *aṅga-s* of the *Tāla*, should also be practised while keeping *Tāla* with the hand. This will serve the double purpose of developing the sense of *svāra* and of *Tāla* as well. The student should try gradually to practise lower and higher notes but without undue strain which may damage and ruin a good voice. Care should be taken to see that the voice, while being correct and precise in note production, does not become harsh, false, blank, nasal or throaty. Any of these defects will spoil the effect of music. Voice production should constantly remain accurate, tuneful, melodious, pleasing, expressive, open and round in all the three octaves and even in articulating the most complicated note patterns.

The breaking of the voice of boys usually starts at the age of 14-15 years. It should be explained to the student that this being a natural phenomenon he should not be alarmed about it. *Mandra-sādhanā* (practice in the lower octave) has proved very useful for the period of transition, and even afterwards when the voice settles down to a lower tonic level. The range of voice can be improved both ways by the systematic *mandra-sādhanā*. The ideal time for this practice is just before dawn. The duration of this may be from half an hour to one hour or more, according to the individual case. First of all the teacher should try to help the student in finding his correct pitch. This should be fixed in such a way that there is no difficulty in singing at least four notes below the *madhya śaḍja* and up to four notes in the *tāra śaptaka*. (It is generally found that continuous *mandra-sādhanā* for some period helps in raising one's pitch.)

Unlike a boy's, the voice of a girl does not break. It becomes rather mature and the pitch falls down by one or two notes only. Duration of *mandra-sādhanā* for girls should be less than that for boys. Over-exercise might damage the natural delicacy, flexibility and other subtleties of their voice.

As said before, the pattern of voice culture will differ in many respects between the students opting for *Dhrupad*, *Khyāl* and *Thumri*. The student should be advised to opt for the particular style for which he has a natural

aptitude and suitable voice. One will have to concentrate on practising *gamaka-s* which are more useful for the style opted for. Still it should be kept in mind that now-a-days the musician is expected to be somewhat an all-rounder. He might specialise in a particular style but should be conversant with all the other popular styles also. Every *Khyāl* singer is supposed to sing some lighter forms like *Thumri* or *Bhajan* before ending his recital. Therefore he has to develop his voice in such a way that he may find no difficulty in singing any of the popular forms.

I do not agree with those who advocate a course of "pure voice culture" for a few years before starting other music lessons. In my view, this is neither practicable nor desirable. In such a method it will be difficult to sustain interest in the art, even for some of the brilliant and promising students, if they are given lessons in voice culture only for a long time. In my opinion, lessons in music should accompany training in voice culture from the very beginning. In the earlier stages more time should be spent on developing the voice. Along with it easy compositions in easy *Rāga-s* and *Tāla-s* should be taught, which will be useful for voice culture. In the later stages less time should be allotted for lessons in voice culture and stress should be on the learning and understanding of the intricacies of *Rāga* elaboration. Compositions should be rendered with a correctly produced voice.

One of the most important aspects of our voice culture is the proper use of *Kāku*—microtonal changes in voice according to the emotions, such as love, devotion, joy, disappointment, anger, etc. Being one of the most subtle forms it should be practised very carefully under the direct guidance of the *Guru*.

I feel confident that by paying the necessary attention to proper voice production the popularity of Classical Vocal Music will be greatly enhanced.

SARIRA

MUDIKONDAN VENKATARAMA AIYAR

Nāda is of two kinds—*Āhata* and *Anāhata*. *Āhata* is the natural 'music of the spheres', and is the same as the one rising from the *mūlādhāra* of the human body and perceived by *yōgin*-s. *Anāhata Nāda* refers to musical sounds through the voice and various instruments.

Voice is heard when air from the lungs passes through the throat and is made to vibrate by the vocal chords and amplified by the mouth which acts as a resonator. It is termed *gātra* or *sārira*. The word *sārira* can be used in terms of music only, as all the other types of sounds like speech, shout, cry, etc., come under the general category of Noise.

Treatises on Indian music have elaborately dealt with the human voice and its varieties, effects and defects. Being dependent on the body (*sārira*), voice is called *sārira*.

रगाभिव्यक्तिशक्तत्वं अनभ्यासेऽपि यद्ध्वनेः ।
तच्छारीरमिति प्रोक्तं शरीरेण सहोद्भवात् ॥

A good *sārira* is one which portrays *Rāga* in all its technical and aesthetic perfection in the easy, natural way. As in external physical features, so it is with voice. Both are characteristic of individuals distinguishable from one another. (Just as the tonal quality is different in different instruments, the vocal quality is so in different persons). This individuality essentially depends upon the structure of the throat, nose, cheeks, chin, teeth, lips and mouth of individuals. Depending on their variations the voices also vary. If the mouth is large and unduly stretched sideways *E-kāra* and *I-kāra* will be prominent and if the mouth is small and cup-like *O-kāra* and *U-kāra* will be predominant. If the cheeks are large and face is big and mouth is spacious inside, the voice will have a sort of echoing sound; if the nostril is big and round, the sound will be 'open'. A small nose with narrow nostrils will produce a pronouncedly nasal sound.

Thus the quality of a voice depends on the natural structure of the various organs engaged in sound production and their mutual symmetry or the lack of it. In the latter case, defects can be rectified to an extent by practice of appropriate exercises. The intelligent teacher can help the student in this. It would be a pity indeed if the teacher himself does not have a good voice. For, in music, much of the student's learning is derived by imitation and emulation. It is necessary that he should listen to good voice production.

That voice may be termed *su-sārira*, which has a range of three octaves, possesses special ability in the higher octave, is sweet, soft, pleasant, rich, sonorous, sparkling and enchanting and has *śruti-suddha* and *svarasuddha*.

VOICE CULTURE

तारानुध्वनिमाधुर्यरक्तिगाम्भीर्यमादवंः ।
घनतास्निग्धताकान्तिप्राचुर्यादिगुण्युतम् ॥
तत् सुशारीरमित्युक्तं लक्ष्यलक्षणकोविदः ।

On the contrary, a voice which is dry and harsh, lacking in melody, sweetness and *svara-suddha*, sounds like a crow's or is false and thin, or loud like thunder, is called *ku-sārira*.

अनुस्वानविहीनत्वं रूक्षत्वं त्यक्तरक्तिता ॥
निस्सारता विस्वरता काकित्वं स्थानविच्युतिः ।
काश्यं कार्कश्यमित्याद्यैः कुशारीरं तु दूषणं ॥

That is to say, a voice unsuited to music. Even a gifted voice has to be cultured for art music. Otherwise voice production may become stagey, shouting, bleating like a goat, neighing like a horse, or, in fast tempo, remind one of the croak of frogs. Even in speech the tone has to be soft and sweet.

Voice culture is rather neglected now-a-days in our part of the country. Only the lucky ones with gifted voices get away with it. There is little or no attempt to improve one's voice by regular practice. Initially the *Guru* must try and guide the pupil to remedy this defect. Later, when the pupil improves his artistic sensibility, he must continue to improve on his own, by intelligent practice. At present we emphasise too much on grammar and technique.

It is noteworthy that in Hindustāni music much attention is paid to voice culture before technicalities are taught. We do, of course, sing generally in tune with the *śruti*, but in the North they merge with the *śruti*. The excessive attention given to *Tāla*, I think, is the cause for the general defect noticed in our music. Not only *śruti-suddha* but sweetness, *gamaka-suddha*, and *ādāra śruti* too get affected. *Tāla*-centred music may lead to our *Kachēri*-s becoming noise-concerts.

All things have a place in learning, but there are things which should be continued and improved in practice, and some others best forgotten. So it is with intricate techniques in *Tāla*. These may be learnt but, after a time, practice must so proceed that melody and good voice production are not affected by these techniques.

In the olden days, musicians paid careful attention to voice. They did not use excessive force or stress on the voice nor sing with a false voice. A voice used to falsetto will find it difficult, when opened, to be in tune with the *śruti*.

During the period of adolescence of boys and girls, special care should be taken to preserve, through proper practice, the sweetness of voice. Too much of physical exercises or other manual labour may result in loss of

sweetness and of *ādhāra-śruti*. However, complete lack of physical exercise is also bad, as it will lead to lethargy of the body and voice. Physical exercise within limits is always good. It will remove phlegm from the throat and keep the voice under control.

Dust, smoke, extremes of temperature, and such other things affect the voice. Extreme heat in the summer makes the voice dry. Also, general health too has a say in the matter. Promiscuity in sensuous pleasure, narcotics, drink and such vices have a harmful effect on the nerves and muscles of the throat and result in hoarseness and huskiness of voice.

Voices are of various types : *ravai-śārīra* (of fast tempo), *gamaka śārīra*, (of graceful medium tempo) *iḷuppu śārīra* (of slow tempo), *sthāyi śārīra* (high-pitched), *takku-śārīra* (low-pitched), *davadai śārīra* (jaw-vibrating), and so on. Some voices are of more volume in the higher octave and rather weak in the lower octave, whereas some others may be of more volume in the middle and lower octaves and weak in the higher octave. A few voices, however, possess equal volume in the three octaves. Generally speaking, it is natural for the voice to increase in volume when going down in pitch and decrease as pitch increases. Normally one should have a range of $2\frac{1}{2}$ octaves and the *ādhāra-śruti* should be so chosen. By practice, even those who have in the beginning a lesser range should be able to get this $2\frac{1}{2}$ octave-range. A 3-octave voice is really a gift. But I believe that even this range can be achieved by practice.

As in volume, other defects of the voice too can be corrected through appropriate training. But one should not go about it in a blind manner and harm the voice. The exercises and practice should be suited to the particular nature and state of the voice, and these should be learnt from a competent teacher.

Though *sādhana* may be done with the syllables, *a, i, u, e* and *o*, yet practice in *a-kāra* and *humkāra* in all *kālapramāṇa*-s, to the accompaniment of Tambura *śruti*, is the general rule. *Mandra sthāyi* is rich in overtones and is therefore very pleasing. If the voice gets trained and steadied in *mandra-sthāyi*, it will be equally rich and pleasing in the others. Moreover, a good teacher will add to existing exercises by his intelligence and imagination.

Good voices are tuneful by nature. Others need practice, to be tuneful. There are also voices which are neither good by nature nor can be made good by practice or medicine. Such a voice is termed as *vilatti śārīra*. But there are occasions when a normally tuneful voice is refractory. On that account, however, it should not be said that the musician has no *śruti-jñāna*. The reason may be climatic conditions or some temporary upset in health. To musicians who have frequent concerts there is enough exercise for the voice to tide over temporary handicaps and achieve *śruti-śuddha*. In others it is not so. *Śruti-jñāna* and *śruti-śuddha* are two different things. It would be ideal if the two combine.

Some voices may be tuneful in *shadja* and *pañchama* but not so tuneful in other *svara*-s. Even *śruti-śuddha* is not enough. *Śruti-liya* is more impor-

tant. Here there is a complete merging of the voice with the *śruti*. When this is achieved, both the musician and the listener are lifted to an elevated plane. It is here that the musician's *manōdharma* functions best. There is a plane still higher, and that is 'Saṅgīta Yōga,' i.e., a complete state of identity of voice and tambura, bordering on *samādhi*.

The student should note that singing in different *ādhāra-śruti*-s or to the accompaniment of the Harmonium is harmful. Likewise the teacher's voice is likely to be affected by teaching in different *śruti*-s and by repeating the same things again and again.

Some musicians think that they should adopt a different voice for singing from that used for speaking. This is not correct. Singing should be as natural as speaking. The same voice should be used for both.

There are some who think that on the day of oil-bath the voice will be easy and smooth, and others that singing should not be done on that day. Some others say that the musician should not sleep during daytime on the day of a concert, and so on. I think there is no hard-and-fast rule regarding these, everything depending on the individual. In the early years such disciplines may be necessary. In mature body and mind they may be relaxed. I have known musicians who sang gloriously in the evening, after having bathed in the freshes of the river in the morning and followed it up with a meal of cold rice !

When the voice is not in good shape, some musicians take *bādām*, butter, sugar-candy, voice tablets and indigenous herbs such as *vālmīḷagu*, *adimaduram*, *chittarattai*, *krāmbu* etc. Some of these may be good nourishment, but I do not think that they help very much to clear the voice quickly of phlegm. (It is a wrong impression to think that tobacco clears the voice. It may be a stimulant to the nerves, and that is all. Otherwise its effects are harmful.) The only effective remedy is to clear the throat and sing with some effort. Experience has proved the efficacy of this 'nature cure'. I once saw the late Ustād Abdul Karīm Khān munch a plain betel leaf on such an occasion. The throat cleared, and he sang very well. Nevertheless, palliatives cannot go very far. It is important not to strain the voice by excessive practice. When the throat gets bad, the best thing to do is to give it rest and not talk or sing unnecessarily. The musician must be able to regulate the volume in voice production. This is not possible unless he tames the voice into following his mind and not allow it to drag him along.

Voice must follow the impulse emanating from the *Nābhi* in *mandra-sthāyi*, from the chest in *madhya-sthāyi*, and from the throat and head in the *tāra-sthāyi*. It will be natural for the head to be inclined slightly downwards while singing in *mandra-sthāyi*, looking straight in *madhya-sthāyi*, and turned upwards in *tāra-sthāyi*. These help easy sound production in the different *sthāyi*-s. Some reverse the order, but it is unnatural. Apart from straining the voice, it may harm the lungs and throat.

Davadai śārīram is the name given to a voice producing *svara*-s

in quick succession, where the fast speed is achieved not by the voice but by the vibration of the jaws. This faculty will diminish with advancing age. Only the correct voice production will not deteriorate even in old age.

When experienced musicians sing it is natural for listeners to get the impression that the voices of all of them are good. This is because of the knowledge, practice and experience the musician has behind him. The layman cannot be expected to know the *lakshana* of an ideal voice. That is an ideal voice which can sing freely in the three octaves, with all *gamaka-s*, in all the *kālapramāṇa-s*, i.e., in *madhyamakāla kṛiti*, Dikshitar's *Viḷambakāla Kṛiti*, Kshētrajña's *Padam*, *Jāvaḷi*, *Pallavi-s* in 4 and 8 *kaḷai-s*, Tyagaraja's *Kṛiti-s* having serial *saṅgati-s*, all these without effort, and, to an extent, in the Hindustāni style also; in short, the ability to render any musical passage with instant ease, power and delicacy, and in conformity with the *Lakshana* given by *Śāstra* and referred to earlier. Such an ideal voice, says *Śārṅgadēva*, can be had:

विद्यादानेन तपसा भक्त्या वा पार्वतीपतेः ।
प्रभूतभाग्यविभवंः सुशारीरमवाप्यते ॥

“By imparting knowledge to others, by *Tapas*, by devotion to Lord Śiva and having done *Abhishēka* to Him with milk and honey, by merit acquired in previous births.”

Nadopasana

V. V. SADAGOPAN

वन्दे नादतनुं तमुद्दुरजगद्गीतं मुदे शंकरम् ॥

—*Śārṅgadēva*

Any music that is truly great is born of *Nādōpāsana*. Diversities of form, style and content reflect but the natural diversity in traditional values. Indian Classical Music lays great store by *Rāga* and *Manōdharmā* but voice culture as a means to the end is rather implied than explicit in our music texts. Conditions today, however, call for a more positive approach to the subject. We shall briefly consider some of its essential principles and processes here, mainly in the context of Karnāṭak music.

THE AIM

The whole process of *manōdharmā saṅgīta* (creative music) is an aesthetic adventure in Spirit, a voyage on the waves of *saguṇa* and *nirguṇa* Brahman that is *Nāda*. At the crest of the wave is *nirguṇa*, and at the trough the *saguṇa*. This would be evident if we observe that the maximum pleasure, nearing bliss, and a spirit of oneness between the musician and the listener are manifest only when the former (under ideal conditions, of course), expounding *Rāga*, takes the mind and the voice to the *tāra śaḍja* (which is common to all *Rāga-s*) and merges with the *tamburā śruti*. *Shadja* is *nirguṇa*; the other *svara-s*, *saguṇa*. It is to this level of expression of our classical music, I think, that voice culture should be oriented. I shall therefore deal only with those aspects and methods which are relevant to this context and avoid going into special techniques meant for the production of particular styles or “effects” connected with music for entertainment. A voice trained to obey the mind for the highest in our music will, I am sure, be capable of executing any lesser demand made on it. Otherwise, I am afraid, it creates in the student, what I call mental and vocal “ruts”.

In Western music they have many systems and techniques of voice production based on classification of voices and their application to different forms of entertainment. We shall not go into them either.

ASSUMPTIONS

No “culture” as a method and technique can lay claim to producing something out of nothing. Voice culture is no exception. The suggestions made in this paper may help the student to get the best out of whatever voice he is endowed with and to make it an effective instrument for

conveying his musical ideas. The voice is a plant, the musician the loving gardener. Every plant has its distinct potentialities and limitations. Similarly the qualities of voice—richness, pliability, mellowness, range, etc.—differ from voice to voice. "Culture" means just the discipline necessary for each person to grow in all these to the limits of one's capacity.

Two assumptions are made here. One is that we are dealing with a student who is endowed with a reasonably good voice and, the other, that he has developed the capacity to distinguish between tone and tone, between rāga and rāga though not necessarily their names. By voice culture we shall mean here the training of a reasonably gifted voice, by regular practice, in knowledge, skill and refinement so that it can follow the intuitions of the mind.

RELAXATION

The mind is in many ways the slave of the physical body. In fact it is even spoken of as the neural body. As music is dependent on the tendencies and acquired habits of the mind, it is necessary to free the mind from inhibiting muscular activities. In other words, the body should be thoroughly relaxed. As an aid in this direction, the student may visualise a beautiful scenery or some pleasant experience when he begins to sing.

The mind is now free to function. Learning is best done under conditions of freedom and joy. Good music springs from joy, as much as it produces it. To the true exponent of our classical music, every time he sings, it is an adventure, a creative enterprise, ever new, ever joyous.

The mind having already registered the various configurations of aural sensation (Rāga, Tāla etc.,) creative singing is the imaginative experience of organizing the elements of those configurations in newer and newer combinations. To do this the mind must be relaxed and free to concentrate on pure *Nāda*. The fundamental pleasure in our music rests on the merging of the sound produced by the voice with the *ādhāraśruti*. The mind must be lost, so to say, to *tamburā-śruti* and consciousness attuned to *Nāda*—by which is meant the quality as well as tonal variations of sound. This is a step in *Nādōpāsana*, the spring-board, as it were, of creative art.

Voice culture gives to the muscles and cartilages of the vocal chords the necessary training and practice for them to be sensitive and ready to follow the directions of the mind which should, like a good rider, hold the reins firmly, yet lightly. In the higher stages of the art, it is the Supra-mind which drives the mind. The latter, functioning in a lower key, acts on the muscles of the various parts of the body concerned with voice production.

LONG BREATH

The agency employed by the mind for singing is the breath. One can, therefore, hardly over-emphasize the need for practice in long breath. *Prāṇāyāma* is helpful in this respect. In any event, it is necessary to give

VOICE CULTURE

the voice regular practice in staying long, steadily and with evenness of volume, on *svarasthāna-s* beginning with *Madhya Shadja*.

It is important to note that one does not jump but glides into the other *svarasthāna*, initially employing the simplest *gamaka*, viz., *Jāru* or *Mind*. The air emanating from the *Nābhi* should smoothly proceed upward, fill the lungs, and act on the vocal chords following the directives of the mind. It is also important that the sound proceeding from the vocal chords should not be artificially resonated by rigid and assumed positions of the mouth. The whole thing should be a natural process, with the mouth as thoroughly relaxed as other parts of the body. If the mind is attuned to *Nāda*, with its various suggestions of *bhāva* arising out of variations in volume, pitch and timbre, the requisite positions of the mouth will automatically follow. We do not assume a rigid mouth when we go in for a sweet morsel of food!

SVARASTHĀNA-S

The initial practice should be on the twelve *svarasthāna-s* of the octave, each *sthāna* taken smoothly (and not "attacked") from a previous position which may be or may not be obvious. To cover all the *sthāna-s* I suggest that, besides *Māyāmālavagauḷa*, *Dhīra-śankarābharaṇa*, *Kharaharapriyā* and *Mēchakalyāṇī* scales also be practised.

The *adhāraśruti* and *kālapramāṇa* chosen should be those naturally suited to one's own voice. Articulation of *madhyama-kāla* and *druta-kāla* should be done at the throat and not on parts of the mouth or nose.

The pattern of practice may be as follows:—

Sa-based : Sa.....Ni.....SA; Sa.....Ni.....Dha.....Ni.....Sa;
Sa.....Ni.....Dha.....Pa.....Dha.....Ni.....Sa and, similarly, Sa Ri Sa,
Sa Ri Ga Ri Sa, Sa Ri Ga Ma Ga Ri Sa...etc.

Pa-based : Pa Ma Pa.....Pa Dha Pa.....etc.

Śa-based : Śa Ni Śa.....Śa Ri Śa.....etc.

The duration of stay on a *svara* may be gradually reduced and more *svara-s* could be taken in a single long breath. *Varja-svara* combinations also should be practised.

In all practice lessons it is advisable to sing *a-kāra* first and *svara* syllable next only. *Alankārams* may, perhaps, be an exception.

The next step would be to practise with gradually increasing or decreasing volume—the "thick and thin" principle called *vallinam-mellinam* on the same *svarasthāna* and in the passage from one *svara* to another. For, this is an essential element in art music.

At no stage of practice, even in the later stages when compositions are sung, should any exaggerated articulation of consonants—for the sake of words or *svara* syllables—be indulged in. A musical orientation through-

out will guide articulation naturally, smoothly and pleasantly.

RĀGA AND TĀLA

The exercises suggested above will give the student the ability to execute with ease and grace the *sañchāra-s* characteristic of rāga-s, as well as the others he may artistically perceive within the rāga.

Gamaka is the other important element in *Rāga-bhāva* and, therefore, *gamakaśuddha* (purity of *gamaka*) too must be aimed at. My studies in the subject lead me to think that the basic components of our *gamaka-s* are : accent, range and duration. To the student trained in the use of *jāru* and *vallinam-mellinam* the practice of other *gamaka-s*, including subtle *śruti-s*, comes rather easily.

At an early stage in the practice of scales and Rāga-s, the mind must take in the factor of time-measure, i.e., Tāla. In order that Tāla may not exercise a terrorizing influence on melody, it should be begun from the basic unit, i.e., the single beat called *sarvalaghu*. Thus, along with *śrutiśuddha* and *gamakaśuddha*, *layaśuddha* also will be achieved. It will then be time to think of groupings of the unit time into 8, 6, 7, 10, and so on.

MENTAL ATTITUDE

In conclusion I should repeat that the entire process of singing, including voice culture, should be a voluntary effort—a joyful experience. *Nāda* is the calm sea of quiet joy on which the student voyages. His boat is the voice, and it should not be leaky. *Śruti* is the rudder, and *Laya* the paddle; *Rāga-bhāva* the sail, and imagination the wind.

mudduga dambura baṭṭi
śuddhamaina manasuchē
susvaramutō.....

—Tyāgarāja

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Autumn
Music Meet
1964

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Delhi Sangita Samāj

(Regd.)

Autumn Music Meet 1964

PROGRAMME

FIRST SESSION

Saturday November 14 (Morning 9.00 to 11.45)

Veena : Smt KANNAMMA SARMA *Karnatak Music*

"My experiments in Orchestration of Indian Music"
Shri T. K. JAYARAMA IYER ILLUSTRATED TALK

Vocal : Shri V. N. PATWARDHAN *Hindustani Music*

SECOND SESSION

Saturday November 14 (Evening 5.00 to 7.45)

Vocal : Smt LALITHA NAGARAJAN *Karnatak Music*

"Khyal gayaki" : Shri VINAYA CHANDRA
MOUDGALYA ILLUSTRATED TALK

Sitar : Shri MAHMOOD MIRZA *Hindustani Music*

THIRD SESSION

Sunday November 15 (Morning 9.00 to 11.45)

Flute : Shri N. SWAMINATHA IYER *Karnatak Music*

"Introduction to Raga" : Shri V. V. SADAGOPAN ILLUSTRATED TALK

Music by members *Karnatak and Hindustani Music*

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A brief report

OF THE FOURTH ANNIVERSARY MUSIC FESTIVAL OF THE SAMAJ

On April 24, 25, 26, 1964

The festival was inaugurated by Dr. C. D. Deshmukh, Vice-chancellor, University of Delhi, who delivered an address and released the first issue of the "Indian Music Journal". Earlier there was invocation by the Delhi University Sankirtan Saugh.

The inaugural music concert was given by Shri Prapancham Seetharam on the flute (Karnatak music) accompanied by Shri T. Panchapakesan on the Violin and Shri C. V. Natarajan on the Mridangam.

This was followed by a Hindustani vocal music concert of Dhrupad by Sarvashri N. F. Dagar and N. Z. Dagar accompanied by Shri Gopal Das on Pakhwaj

* * *

On the second day Justice Shri Nittoor Srinivasa Rau, Chairman, Central Vigilance Commission, was the Chief Guest.

There were illustrated talks by Sangita Kalanidhi Shri T. K. Jayarama Iyer on "Some aspects of Tyāgrāja's contribution to Karnatak Music" and by Pt. Vinaya Chandra Moudgalya, assisted by the students of Gandharva Mahavidyalaya, New Delhi, on The "Music of Tansen."

Karnatak music concerts were provided by Smt. Parvati Muthuswamy on Veena accompanied by Shri C.V. Nataraja Iyer on the Mridangam and by Smt. Indira Venkataratnam accompanied by Smt. Vasantha Gopalam on the Violin and Shri K. C. Krishnan on the Mridangan.

* * *

The third and the last day of the festival included a noteworthy performance of Hindustani Vocal music by Shri Roger Ashton of Canada, pupil of Pt. Dilip Chandra Vedi.

Shri Tanjore Lakshmanan of Madras gave a Vina recital of Karnatak music accompanied by Shri T. Panchapakesan on the Violin and Shri C. V. Natarajan on the Mridangam.

Short items by members of the Samaj included solo Vocal recitals of music by Kumari Shobana Jayachandran and Smt. G. N. Lakshmi and also a dance item by Kumari Padmini to the Vocal accompaniment of her mother Smt. Kamakshi Kuppaswami.

Illustrated talks for the day were by Prof. V. V. Sadagopan on "Śyāma Śāstri" and by the Dilip Chandra Vedi on "Svāmi Haridās". Shri N. N. Shukla, Chief Producer, All India Radio, (Hindustani Music) was the Chief Guest.

Delhi Sangita Samāj

(Regd.)

Regd. Office

B-120, Pandara Road
New Delhi-11 (Phone 46035)

Central Office

38/1, Probyn Road
Delhi-6

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.

CONSTITUTION

The Samaj functions in a democratic set up. General Body meetings are generally held more than once in a year. The present Governing Body was elected for three years a little over 18 months ago. The Governing body meets as often as necessary and, besides, transacts business by circulation. Annual accounts are passed at the Annual General Body meetings and they are duly audited.

WORKING

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 twenty two Life Members on our rolls. Among them are some of the distinguished men and women in public life who had occasion to watch the nature of our work and progress.

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 membership 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 and more 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, etc.

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 and meets, 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 issues having gradually increased, we decided to issue our own Journal beginning with the Fourth Anniversary 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 are on the Board of Consulting Editors of the Journal.

Promising musicians, amateur and professional, are given encouragement by the Samaj. Besides, on many occasions, our platform has been made available to visiting artists and scholars.

We take all opportunities to associate ourselves on special occasions with other cultural organisations in the city, such as Gandharva Mahavidyalaya, Saraswati Samaj, Sri Purandaradasa Fourth Century Celebrations Committee, etc.

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.

THANKS

The Samaj wishes to convey its grateful thanks to all those who have given help in various ways—advertisers, scholars, musicians, music-lovers and others.

RULES & REGULATIONS

1. Membership

Membership of the Samaj shall be open to any person who fulfils the following requirements :—

- (i) who is above the age of 18 years;
- (ii) who gives a declaration that he agrees with the aims and objects of the Samaj;
- (iii) who promises to abide by the Rules and Regulations of the Samaj;
- (iv) whose application for membership is supported by at least two existing members of the Samaj;
- (v) who is admitted as Member by the Governing Body, and
- (vi) who pays the prescribed subscription.

2. Classes of Members

There shall be the following classes of Members :—

- (i) Ordinary Members, who shall pay an annual subscription of Rs. 10/- payable in advance.

- (ii) Life Members who shall pay in advance Rs. 100/- for life.
- (iii) Donor Members who shall pay in advance Rs. 250/- for life.
- (iv) Honorary Members who shall not be liable to pay any subscription but to be admitted as such by the Governing Body in view of their attainments in the field of music and allied arts or service in their cause.
- (v) Honorary Patrons, to be admitted as such by the Governing Body in view of their eminent position in society on account of which their inclusion in the Society would enhance its prestige.

3. Admission of Members

- (i) Any person desiring to become member of the Samaj shall apply therefor in the prescribed form duly supported by two existing members, along with the amount of subscription appropriate to the class of membership to which he is a candidate, provided that no application shall be required in the case of Honorary Members and Honorary Patrons.
- (ii) Upon receipt of an application complying with the requirements, the same shall be placed before the Governing body who shall accept or reject the application either in a meeting or by circulation.

4. Cessation of Membership

The name of any ordinary member who is in arrears of subscription for over six months may be removed from the membership.

5. Governing Body

(a) The affairs of the Samaj shall be managed by a Governing Body composed of the following :—

- (i) One President
- (ii) Three Vice-Presidents
- (iii) One Secretary
- (iv) One Joint Secretary
- (v) One Treasurer
- (vi) Other Members : Five, provided that the Governing Body will have power to co-opt one or two more Members.

(b) The Governing Body shall be elected once in three years at a meeting of the General Body and shall hold office until the next election.

(c) Casual vacancies in the Governing Body as a result of resignation or other cause shall be filled up by the Governing Body and the person so appointed shall hold office till the next election.

6. The Governing Body will meet as often as may be necessary and may also dispose of business by circulation.

7. The quorum for a meeting of the Governing Body shall be five, whether at a meeting or in circulation. If within half an hour of the time fixed for the commencement of the meeting, no quorum is present, the meeting shall be adjourned to a date, time and place to be announced at that time. At the adjourned meeting, no quorum shall be necessary.

8. The secretary of the Samaj shall be in charge of all its affairs, and be generally guided by the Governing Body, provided that in case of urgency he may act with the concurrence of the President. He shall be responsible for compliance with the requirements of the Societies Registration Act.

9. The Joint Secretary shall assist the Secretary in carrying out the duties of the Secretary and shall perform such functions as may be assigned to him by the Secretary.

10. The Treasurer shall keep the accounts of the Samaj, collect subscriptions and other moneys due to the Samaj and make disbursements.

11. The funds of the Samaj shall be kept in a scheduled bank/banks and shall be operated by the joint signatures of the Secretary and Treasurer, or President and Treasurer. The Treasurer may however keep an imprest of Rs. 50/- for petty expenses.

12. No funds of the Society shall be applied for any purpose without authorisation by the Secretary or President. Any expenditure on a single item exceeding Rs. 50/- shall require the approval of the Governing Body.

13. *Meeting of the General Body*

(a) The Annual meeting of the General Body shall be convened by the Secretary in consultation with the Governing Body. Other meetings of the General Body may be convened when necessary. On receipt of a requisition signed by not less than one-fifth of the total number of members on rolls, the Secretary shall convene a meeting of the General Body. Ten days' notice shall be necessary for all General Body meetings.

(b) At any meeting of the General Body, the President, or in his absence one of the Vice-Presidents in their order or failing all of them, the person elected by the members present, shall occupy the chair.

(c) *Quorum* : The quorum for a meeting of the General Body shall be ten. If within half an hour of the time fixed for the commencement of the meeting no quorum is present, the meeting shall be adjourned to a date, time and place to be announced at that time. At the adjourned meeting, no quorum shall be necessary.

14. *Alterations of the Rules and Regulations*

Any alteration of these rules and regulations shall be by a resolution passed at the meeting of the General Body by a simple majority.

15. *Accounts*

The accounts of the Samaj shall be audited annually by a auditor or auditors elected by the General Body.

DELHI SANGITA SAMAJ [REGD]

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APPLICATION FOR MEMBERSHIP

From :

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To

The Secretary, Delhi Sangita Samaj, B-120, Pandara Road, New Delhi-11

I have pleasure in applying for membership of your Samaj as a Donor Member/Life Member/Ordinary Member*, subject to the Rules, Regulations and Objects of the Samaj.

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Signatures of supporting members.

1. 2.

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* Only a limited number of Ordinary Memberships is available. The Governing Body, however, will give their best consideration to every application. Money will be returned in case of non-admission.

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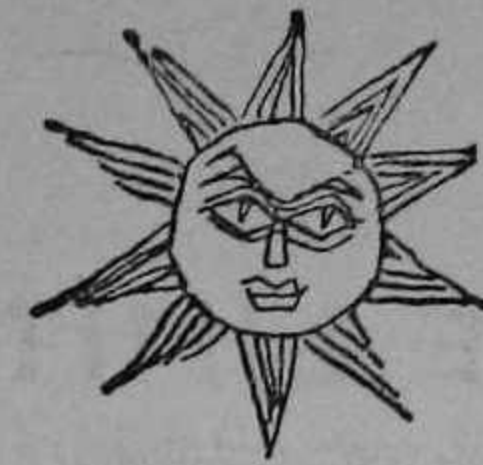
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