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for the general reader and the student



Number 5



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Editor
SADAGOPAN

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Indian Music Journal

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PICTURES

(in the Supplement)

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HARIDĀS SVĀMI TYĀGARĀJA SVĀMI
MIĀN TĀNSEN ŚYĀMA ŚĀSTRĪ

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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's 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 and small types are not diacritically marked.

अ	a	क्	k	ड्	ḍ	म्	m	
आ	ā	ख्	kh	ढ्	ḍh	य्	y	
इ	i	ग्	g	ण्	ṅ	र्	r	
ई	ī	घ्	gh	त्	t	ऱ	ṛ	(Tamil)
उ	u	ङ्	ṅ	थ्	th	ल्	l	
ऊ	ū	च्	ch	द्	d	ळ्	ḷ	
ऋ	ṛi	छ्	cḥ	ध्	dh	ऴ	ḷ	(Tamil)
ॠ	ṛī	ज्	j	न्	n	व्	v	
ए (short)	e	झ्	jh	प्	p	श	ś	
ए (long)	ē	ञ्	ñ	फ्	ph	ष्	sh	
ऐ	ai	ट्	ṭ	ब्	b	स्	s	
ओ (short)	o	ठ्	ṭh	भ्	bh	ह्	h	
ओ (long)	ō							
औ	au							ḥ (Visarga)

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

INDIAN MUSIC JOURNAL

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BLISS

IS HE

Number 5

April-May

1966

VEDIC INVOCATION

ॐ

मधु मनिष्ये मधु जनिष्ये
मधु वक्ष्यामि मधु वदिष्यामि
मधुमतीं देवेभ्यो वाचमुद्यासं
शुश्रूषेण्यां मनुष्येभ्यः ।
तं मा देवा अवन्तु शोभायै
पितरोऽनुमदन्तु ॥

ॐ

Om

Sweet be my contemplations !
Sweet be my creations !
Sweet be my attitudes !
Sweet be my words !
Words pleasing to the gods
and loving to the men !
May the gods protect me
and bestow grace !
May the manes approve !

Om



RAINDROPS

*Dhvaniryônih parā jñēyā Dhvaniḥ sarvasya kāraṇam
Ākrāntam dhvaninā sarvam Jagat sthāvarajñagamam.*

Know that Sound is the transcendent womb, the primal cause.
Sound pervades all phenomena, movable and immovable.

—Mataṅga

There is no negation. All is harmonised. All the forces of life are grouped like a forest, whose thousand waving arms are led by Natarāja, the master of the Dance. Everything has its place, every being has its function, and all take part in the divine concert, their different voices, and their very dissonances, creating, in the phrase of Heraclitus, a most beautiful harmony.

—Romain Rolland

To make the primordial truth intelligible, to make the unheard audible, to enunciate the primordial word, to represent the archetype, such is the task of art, or it is not art.

—W. Andrae

*Svararāga-sudhārasayuta-bhakti
Svargāpavargamurā O manasā*

Piety taken with the nectar of self-effulgent Rāga is heaven fulfilment,
O, Mind !

—Tyāgarāja

Then we must begin again and ask, what is piety ? That is an enquiry which I shall never be weary of pursuing as far as in me lies.

—Plato

I care not for their names ; they owe me nothing.

Will you sing ?

Come, sing ; and you that will not, hold your tongues.

—Shakespeare

*Nāham vasāmi Vaikuṇṭhē na Yôgihṛidayē Ravou,
Madbhaktāḥ yatra gāyanti tatra tishṭhāmi Nārada.*

I dwell not in heaven, nor in the hermit's heart, nor in the sun ;
Where my devotees sing, there do I abide, O Nārada !

—Purāṇa

Coomaraswamy on Culture

HOT HOUSE ?

We have gone so far as to divorce work from culture, and to think of culture as something to be acquired in hours of leisure ; but there can be only a hot house and unreal culture where work itself is not its means ; if culture does not show itself in all we make we are not cultured.

HUMAN

In the philosophy that we are considering, only the contemplative and active lives are reckoned human. The life of pleasure only, one of which the end is pleasure, is subhuman ; every animal "knows what it likes," and seeks for it. This is not an exclusion of pleasure from life as if pleasure were wrong in itself, it is an exclusion of the pursuit of pleasure thought of as a "diversion," and apart from "life". It is in life itself, in "proper operation", that pleasure arises naturally, and this very pleasure is said to "perfect the operation" itself. In the same way in the case of the pleasures of use or the understanding of use.

FREEDOM FROM SERVITUDE

It is easy to see that an indefinite multiplication of utilities, the means of life, may end in an identification of culture with comfort, and the substitution of means for ends ; to multiply wants is to multiply man's servitude to his own machinery.

To be voluntarily poor is to have rejected what we cannot both admire and use ; this definition can be applied alike to the case of the millionaire and to that of the monk.

LOSING TO FIND

The anonymity of the artist belongs to a type of culture dominated by the longing to be liberated from oneself. All the force of this philosophy is directed against the delusion "I am the doer". "I" am not in fact the doer, but the instrument ; human individuality is not an end but only a means. The supreme achievement of individual consciousness is to lose or find (both words mean the same) itself in what is both its first beginning and its last end : "Whoever would save his psyche, let him lose it".

—ANANDA K. COOMARASWAMY
in *Christian and Oriental Philosophy of Art* (Dover)

excerpts from writings

Music Causerie

EAST AND WEST

H. J. KOELLREUTTER

I should like to call the attitude of consciousness on which classical Indian music is based "intuitive", that is to say an understanding by intuition. The conscious attitude on which classical Western music is based, on the other hand, I should like to call "rationalistic discursive", that is to say an understanding by rational analysis.....

It seems to me that one of the most important distinguishing characteristics of the classical Indian music and the classical music of Europe is the absence in the one and the presence in the other of the so-called "leading note", that is, of that musical phenomenon on which is based the principle of composition which gives classical Western music its characteristic *Tonality*.

The leading note is a musico-psychological phenomenon which belongs in the sphere of musical perception, and which—and this is important—pre-supposes consciousness of man, space, and time; for the leading note does not only create reciprocal relationship between the elements of the sound structure, but also creates relationships to people, to the "listening" people, and creates the impression of spatial, three-dimensional, temporal boundaries.

A musical culture, however, whose sound structure dispenses with tonal leading note relationships, is the expression of an attitude of consciousness for which man and space, as two separate entities, are non-existent. This attitude of consciousness, which I just called "intuitive", expresses the fact that man does not belong to himself, but to a unity which finds its expression in the community: the accent does not lie on the "I", but on the "we", not on the "personal", but on the "impersonal." This is the world of India's classical music.

The absence of a rational consciousness of *space* and the *ego* implies the absence of a rational consciousness of *time*, for space and time condition each other. Thus the temporal aspect of Indian music dispenses with symmetry and rhythmic quadrature. Time in Indian music is "experienced" time, not "measured" time.....

Two fundamentally different attitudes of consciousness created two just as different music traditions; they should not, however, be seen as *opposite*, but as *complementary* factors. It is steadily becoming more and more obvious that we must learn to understand the world as a whole.

—from 'Indian and Western music...', *East-West* '64

NORTH AND SOUTH

SUSHEELA MISHRA

Perhaps the significance of the great changes that are taking place in our music today will be gauged only by a future generation. The golden

ages of Tānsen, Tyāgarāja and Amīr Khusru may have 'fled' for ever. But we have plenty of musical wealth today—wealth of art, artists and scholars.

And what is more, today's younger musicians are far more broad-minded and have a wider outlook. The age of "the old fashioned one-track mind" and closed-fisted guarding of one's art is over. Artists are beginning to realize that blind parochialism is a stupid impediment to the progress of music, and that discriminating adaptation and mutual understanding would be the key-notes to progress...

Although nobody would relish hotch-potch presentations of either style, mutual borrowings of *rāga-s* will greatly enrich and add to the variety in each system. Each should preserve its basic individuality of style, and intersperse it with a few borrowed touches...

Adaptation of musical forms is another way of enriching the two systems. To give one or two illustrations: The *Varṇam-s* form the most important feature in the basic training of a Karnāṭak musician. A pupil of Karnāṭak music starts his or her training with a number of *Varṇam-s* because they are invaluable in steadying the *Tāl* and purifying the notes—of the student...

After hearing the lovely *Tarānā-s* of the North and the skilful elaborations, I have begun to feel that the *Tillānā-s* in the South are being rendered rather too briefly and that they should be elaborated more like the lively *Tarānā-s*.

—from 'Hindustani and Karnatic Systems of Music', *Lakshya Sangeet*, Dec., '55

HEAVEN AND EARTH

V. V. SADAGOPAN

Music, in all times and climes, has claimed to be a universal language. This is because it is the language of feeling which is universal. However, there are obvious limitations. At the other extreme is the view that the best music appeals only to the select few and that it is never possible to transcend the barriers of systems, traditions, schools and coteries.

There is no knowing if such a music is art music or arbitrary music (the unsympathetic may call it 'jargon'). By the universality of music is meant, I think, its elemental nature and, to the extent that this is present in a music, it is bound to have more or less universal appeal. This is called by our sages, *Mārga Saṅgīta* (music that is sought) and the different traditions are described as *Dēśī* (*regional*). It is also said that *Mārga Saṅgīta* resides in Heaven. Heaven means the Kingdom of God which lies within every one of us. The fundamental laws of music are the same everywhere; only, their application varies. It is attachment to form rather than to spirit which makes one tradition unacceptable to another. We build walls around ourselves and seldom look at the sky which is the common roof of all. It is so in organized religion, and so it is in social affairs. East-West Music Conferences should help to direct our eyes skyward or inward (if I may use mystic language), for therein abides in every being, the *Ākāśa* (Ether), the *Nādabrahma* which pervades the Universe.

—from 'Psychology of Listening', *East-West* '64

MUSICANICS (India) UNLIMITED

PRODUCTION • SALES • SERVICE

Prologue

The gilded hall resplendent with chandeliers high
beckoned unto her arms the guileless scion of Taste.
“How nice !”, “Bea-ūtiful !”, “Intellectual !”—
the gullible, the courteous, amalgamated company.
Bewildered, the recruit, he paced around and heard,
although on his ears all didn't fall.

Scene I

Festival Hall

MANAGING DIRECTOR

Cyclopaedia and cyclostyle,
the sceptre and crown of scholarship in style—
Music must not lag and falter.
Divorce the *Tanpurā*! Hug the Typewriter!
There never was a guy who didn't lie
and yet went high.
Gārdabha Bhāva, my darling child,
is the highest of the high!

PRODUCTION MANAGER

Produce! Produce! Produce!
In hundreds and thousands a year!
Music is a craft, no art
to ask for feeling, imagination, ear.
With mechanics the boon we coach (aye, brainwash)
quickly for singing and listening posh.
Now we must hurry,
the world won't tarry.
Board we must, the jet or boat;
and sell *Musicanics*, the fashionable bout.
The market is assured, because
our Sales and Service personnel
is led by men who are tops.

Scene II

Committee Room

SALES MANAGER

Good evening, pals!
Our business is confidential,

MUSICANICS (INDIA) UNLIMITED

for I shall deal with self-promotion methods—
sorry—sales-promotion methods.

Some of you, I know, aspire to my height.
Try—to the best of your might.

The thing to remember
is to get a bait—a good bait, a show-piece
that has universal appeal,
sure though it won't issue from our factory.

See? My tactics are bold.
That Missus Mīra (her heart is of gold),
her voice is lovely, her art is heavenly,
and sure she's a draw. Mark!
I sneak into her good books
and pass her as my goods!
Slyly I suggest, I do, that she's *our* product!

Goodwill secured, I'm free now to pass
the mugs we make as belonging to class!

By virtue of my office I rule the worlds three,
and musicanics by the dozen pray at my feet.
Sell them I do at my pleasure—(how sweet!)
Some I feature, some I star,
but him that prays not, I do tar.

Occasionally, true, a tough guy turns up
and what do I do?—just
throw him a wee bit bone for his bite.

East and West and North and South now
look for my seal of approval. Know how?

I honey my tongue and wear the goody smile
and keep back the bite of spite
for the back of the bloke who sees through my game.

Behold my *Vīṇā*, the symbol of elegance,
to hold and to pose and to pass as a player.
Now remember!
On and honour by hook or crook, but honest never!

And remember our slogan:
Percussion, percussion, percussion to rule!
Melody, that malady, shall yield and crawl!

Scene III

Conference Hall

SERVICE MANAGER

Here we are, friends, meeting annually,
to serve our customers truly and faithfully.

The thigh-and-finger music of ours,
boys and girls,
is the cynosure of the universe.

And now let me present the latest, the best,
series of rhythmic gymnastics. Just
marvel at the several beats of hands and thighs
for a single song at a time.

If someone does question, refer him to me.
I interpret the texts, and traditions too,
for anything we do.

Nāda be blown and *Rāga* be buried,
not even *Tāla* shall stay!—
“What is it but intricate counting?” I say.

Arithmetical percussion, the rage of the age!
We made it, we make it, and we shall service it!

Epilogue

RECRUIT

Methinks Mr. Nandan is after all right but—
those two men, Number Two and Four, seem
honourable men with good intentions.

CHORUS

The road to hell they say is paved with good intentions
for it's laid by men without genuine qualifications!

—‘NANDAN’

Internationalism

There is a golden thread of unity running through the
popular music of all nations. In our search for inter-
national understanding in music, this bond should be
recognized and strengthened. Without it, efforts at over-
formalized levels can only lead to international snobbery.

An internationalism which ignores the fundamental
human values, moral and aesthetical, is but *Internotion-
ism*. And what to say of the “internationalist” who
trots out moral questions in politics but would have
none of them in education!

—SADAGOPAN

Voice versus Percussion

Maddala tālagatula teliyakanē mardīnchuṭa sukhamā ?

Sans the sense of rhythm and gait,
would it be joy to bang the drum?

—Tyāgarāja

Nannu Miyā and Chōtu Miyā were *Samasthāna Vidvān-s* in Puduk-
kottai. Nannu Miyā was a gifted player on the *Ḍōlak*. His *paran*
displays on this instrument were were attractive and fascinating. Proud
of his attainments, he began to challenge whether there was a singer who
would be a match to his rhythmic accompaniment. Many *vidvān-s* excused
themselves. A few directed him to Pallavi Sōmu Aiyar.

One morning Nannu Miyā came to Talaijñāyar village and, after the
usual greetings, interrogated the old *vidvān* whether he would sing to his
Ḍōlak accompaniment. Sōmu Aiyar, though taken unawares, accepted the
challenge. The concert was fixed for the same night.

He had heard of Nannu Miyā's talents in *ḍōlak* play. “How to
tackle him?” was his problem. An intelligent idea at last struck him
and he forthwith composed the following *Pallavi* in *Sāvērī* rāga and rehear-
sed it well:

Girrani palukunā Nandi mṛidaṅgamaina.

“Is it possible to produce the sound effect, *Girrrr*, even if the
mṛidaṅgam used happened to be that of *Nandikēśvara*?”

In the evening concert, he developed a beautiful *ālāpanā* of *Sāvērī*
rāga and followed it up with the exposition of the above *Pallavi*.

The sarcastic tone of the *Sāhitya* coupled with the fact that he was
unable to produce on the *ḍōlak* the triller effect of the first word *Girrrani*
of the *Pallavi*, humbled Nannu Miyā.

P. SAMBAMOORTHY
in *History of Indian Music* (1960)

Educational Paradise Lost

I

सत्यं वद, धर्मं चर,
यह है हर साल व्रत हमारा ।
हा हा, किसके लिए कहा ?
जरूर, शिष्यों के लिए यहां ।
अच्छा, और क्या ?
आचार्यदेवो भव ।
क्या नहीं है—
शिष्यवत्सलो भव ?
नहीं चाहिए,
जो कुलपति, जो गृहपति,
वह बृहस्पति,
यह है हमारा मति ।
चिन्तापणि हमारा पति ॥

Speak the truth, do the right—
this is our annual ceremonial oath,
Ha, ha ! For whom was this said ?
Of course, here for students only.
Well, what more ?
Venerate the teacher as a god.
Is there not this :
Love the student as your son ?
No need her e;
Head of the clan, head of the house.
he is the god of wisdom—
this is our faith.
Our lord, though unrighteous, is an
intellectual !

II

चिन्तन्, चिन्तन्, चिन्तन् मर गया ।

चिन्तापाणिताऽविद्यापीठ सं-
गीतादि विद्या समाधि है ।

अहंकार से अविद्या,
अविद्या से अधर्म,
और असत्य,
फिर क्या होना ?
नरक ही मिला ॥

Thought, reflection, consideration
—dead and gone.
The trading intellectual's Temple of
Ignorance is the tomb of music
and all Learning.
Egoism begets Ignorance,
Ignorance begets Unrighteousness
and Untruth.
What more do you want ?
Hell is here.

POSTSCRIPT

Paradise Regained

सत्यं वद, धर्मं चर,
शिष्यवत्सलो भव,
यह है प्रतिदिन सदाचार यहां ॥

Speak the truth, do the right,
Love the student as your son—
this is our daily conduct here.

—विश्वामित्र

—VIŚVĀMITRA

TITBITS

Music in Tinarchy

A NURSERY RHYME

Ḍin, Ḍin, Ṭin !
See how they grin !

They rolled the god in leaf of tin,
wore the smile and word of win,
put in his hands a rod of tin
and broke the wind and *Bīn !*

—PĀDUKĀ

'Musico-gossip'

"Father ! Why don't you teach learned studies as they do in the shop over there ?"

"Mine is no shop, son. And what an odd phrase that—learned studies ! Learning means study, and it is a continuing process. Do you mean advanced studies ?—studies that advance knowledge for human welfare ? That, you know, I do in music."

"No, father, they are very particular of the phrase 'learned studies.'"

"Do they lecture ?"

"They mumble".

"Do they discuss ?"

"They dictate".

"Do they think, or make others think ?"

"Ah, from that I think they shrink".

"Do they investigate ? In current problems of music ?"

"I don't think. They just write that thousands of years ago music thrived through slave trade".

"So what ?"

"That slavery is best for music, I suppose".

"Do they sing ? Or play ?"

"I have n't heard them. But they assert they are learned."

"Perhaps that's the meaning of learned studies—assertion and appearance. And gossip !"

"Why don't you do it, father ?"

"I don't know, son."

—BAKUL

THE MIGHTY MOUSE

The mouse did penance.

The Lord appeared. "Ask, and thou shalt be given".

"The cat.....my Lord !.....I must put it in my mouth. Make my head big and provide a gadget there !"

"It shall be so. Your wisdom teeth will do the trick".

As the wise mouse saw his mortal enemy—the cat—lurking, he pressed the right side of his jaw. And lo ! An invisible wire stretched out. Tentacles appeared at the far end and caught the cat in a trap.

The mouse then pressed his jaw on the left side. His head swelled and swelled. The trap moved towards his wide open mouth and was deposited inside. The mouth closed and the trap disappeared. The mouse was happy. It had caught the cat in his mouth !

But then ?

The neck and the body had not expanded.

The cat inside started tearing off the mouse.

Other mice were assembled to watch the feat of the mighty mouse. In agony the great one executed a series of acrobatics.

There was thunderous applause.

But soon came silence—the silence of the graveyard.

"Miaow, Miaow". The cat came out. All mice fled.

★

The children were gaping.

Meanwhile father had returned. A little earlier he had spoken on a Moral Rearmament platform. Now he too had listened to Ma's story quietly from a corner.

"That was a good one, Ma. A beautiful illustration of my point. There is no hope for man if his heart does not grow along with his head. Conquest of external nature without the conquest of internal nature is but doom. Look at puny man with his enlarged head and increasing dread of atomic war !"

He paused.

But, Ma, your life-long preoccupation has been music. How did you get this wisdom ? How does the moral fit in with the situation in music ?"

"Think, son, think. Some think hard ; others, hardly".

—KALIAN

JAYADEVA

"Padmāvati-ramaṇa"

"Beloved of Padmāvati".

"Padmāvati-charaṇa-chāraṇa-chakravartī".

"The emperor who directs the dancing feet of Padmāvati".

This is how Jayadēva refers to himself in his *Gīta-Gōvinda* or *Ashtapadī*. The emperor's palace was a thatched hut on the outskirts of Kindubilva, a village near the holy city of Puri in Orissa. It is difficult to imagine a more devoted couple than Jayadēva and Padmāvati—devoted to each other and to the Lord.

Their empire was *Krishṇa-prēma*. Their whole life was a poem of artistic exuberance and spiritual exaltation, lived at the highest confluent level of human and divine love. It was a glowing illustration of the traditional Indian outlook—which has its counterpart in other religious traditions also—that the key to salvation lies in sublimation, not in suppression.

It is no idle fancy to say that the Lord alone is the *Purusha* and that all beings, masculine and feminine, are but His "consorts". (This is the meaning of *Rāsa-līlā* of Krishṇa.) Man's manhood is but a relative condition of phenomenal existence. The saint of saints, Nammālvār, the seer who was the first to proclaim the transcendent Vēda in Tamil, was also the first to proclaim the path of *Bhakti* or devotion and to impart to it the charm of *Sṛiṅgāra* or erotic love.

Jayadēva and Padmāvati come of the line of *Ālvār-s* and *Nāyanmār-s*. The *Gīta-Gōvinda* is a dance-drama of unparalleled beauty, centring upon the divine love of Rādhā (individual soul) and Kṛishṇa (Oversoul). The language of the text being Sanskrit, it has influenced the cultural and religious traditions of the whole country for some eight hundred years now. Chaitanya later elaborated on the theme.

Jayadēva has given the names of rāga-s and tāla-s of his 24 *Ashtapadī-s* (eight-foot compositions) which, together with some 60 *ślōka-s*, make the *Gīta-Gōvinda*. But the original tunes were forgotten even within 300 years after him, as is evident from Rāṇā Kumbha's commentary, *Rasikapriyā*. Still later, different musical versions were adopted in different parts of Northern India and in the South. The Southern tradition current in the Tamil districts is said to be about 2 centuries old. The tradition in Kerala seems to go back still farther, for it is from *Ashtapadī* that the *Kṛishṇanāṭṭam* developed and from it again the Kathakali. Even today the *Ashtapadī* is sung in the temples of Kerala. And in the famous Guruāvūr temple it is a part of the daily service. It is probable, however, that even here the music of the text has undergone changes through the centuries.

Jayadēva is placed in the 12th century A.D. There is difference of opinion regarding the place of his birth. Some say that he was born in Bengal and later migrated to Puri; others hold that he was born in Kindubilva near Puri. In any case all are agreed that the significant part of his life was spent in Kindubilva and Puri. The main stream of his life story is gathered from what is given in *Bhaktamālā*.

Of brahmin parentage. Jayadēva was from a very early age spiritually inclined and deeply devoted to learning and to the Lord. He lived the simple and austere life of the Brahmachārin on the outskirts of Kindubilva.

In a well-to-do brahmin family of Kindubilva was born Padmāvati, whose parents had prayed intensely for her birth and had therefore decided to dedicate her to the Lord Jagannātha of Puri. When she blossomed into a maiden of exquisite beauty and accomplishments, her parents took her to the temple and awaited the Lord's command. Those were days of intuitive living, generally speaking, and it was not difficult for the parents to know the Divine will. Accordingly they took Padmāvati to the hermitage of Jayadēva and requested him to take her hand in marriage.

The other-worldly Brahmachārin was taken aback. He protested but his protests were of no avail. The parents left the daughter "in her lord's house" and went away. Padmāvati's purity and self-effacing devotion melted the heart of Jayadēva, and he took the girl to her parent's house and duly married her. From then on started their glorious pilgrimage in spirituo-cultural living. The husband sang, and the wife danced, before their *Ishta-dēvatā-s*, Krishna and his consort Rādhā. Music and poetry flowed from the lips of Jayadēva, and in due course he composed the *Gīta-Gōvinda*. A miracle is narrated in connection with the 19th *Ashṭapadī*: Lord Krishna himself deputed for the poet and wrote a line which the latter had thought of but given up on the notion of impropriety!

Jayadēva's greatness was soon recognized by the king of Utkal (Orissa) who was himself no mean composer and poet. The sublime sentiment, rhythm, euphony and melody of *Gīta Gōvinda* earned for it an eternal place in the cultural life of the country. (In fact it is the earliest *Prabandha* in Sanskrit of which we have now some practical idea.) Wandering minstrels took up the *Prabandha* for singing and dancing. The worker sang the *Ashṭapadī* while working; for instance, there is the story of the weaver girl who had daily *darśan* of the Lord while she was at work.

Till very recently, classical musicians of both the Hindustāni and Karnāṭak traditions sang *Ashṭapadī-s* in their concerts. Even now some do. The late Khān Sāheb Abdul Karim of exquisite voice and art used to sing *Ashṭapadī-s*. It is the life-breath of the Bhāgavata tradition in the South.

—V.V.S.

biography

GOPALAKRISHNA BHARATI

Next only to Tyāgarāja's, Gōpālakṛishṇa Bhāratī's compositions have made an indelible impression on the musical life of Tamilnād. From the point of view of the layman the impact of the latter could be said to have been even greater. For firstly they are in Tamil; secondly a major part of them belongs to the musical drama Nandanār Charitram which has been very popular through stage presentations and Kathākālakshēpam-s reaching large audiences throughout Tamilnād.

Born about 1810 in a poor family in the village of Narimaṇam near Nāgappaṭṭinam in Tanjore district, Gōpālakṛishṇa Bhāratī spent his early years at Muḍikoṇḍān near Nannilam and at Ānandatāṇḍavapuram near Māyūram. Saṅgīta Kalānidhi Muḍikoṇḍān Venkatarama Aiyar says: "The villagers even now point out to the house in which he lived for many years and also refer to the few compositions of his on the village and its men of his times. He later moved to Ānandatāṇḍavapuram and eventually settled at Māyūram itself, from where most of his mature compositions came out. But to the end of his life he was proud to call himself Muḍikoṇḍān Bhāratī, which name he allowed to be printed in the first edition of his *Nandan Charitram* in 1861 by the then French Collector of Karaikkal."

Music was in his family, his father Rāmasvāmi Bhāratī and his ancestors before him having been well versed in music. While improving his musical gifts by association with the musicians of the time, he studied Sanskrit and Tamil. Being naturally inclined towards spiritual pursuits, he studied Vēdānta and Yōga Śāstra under Gōvinda Śivam. His earliest songs include those in praise of his spiritual Guru. To perfect his musical attainment he went and stayed at Tiruviḍaimarudūr, the seat of patronage of the enlightened Mahrāṭṭa prince Amarasimha. Among others there were in his *Āsthāna*, Rāmdās of the Hindustāni tradition and Ghanam Kṛishṇa Aiyar of the Karnāṭak tradition. Bhāratī learnt under both and developed a feeling for that All India music which cuts across traditions and classes. He imbibed the spirit of the Mahārāshṭra *Harikathā* and later on was to adapt it to the genius of the Tamil language.

Setting his face firmly against worldly pleasures, he lived the life of a *Naishṭhika Brahmachārin*. By simple living and yōgic practice he felt one with the highest and the lowliest, and was in due course greatly respected by the "classes" and the "masses". To the latter he gave a number of songs in popular folk style, such as *Kummi*, *Kōlāṭṭam*, *Lāli*, *ūñjal*, *Nalaṅgu*, etc. He addressed a number of songs to the children. And, to them all, he gave new compositions in Tamil in praise of Lord Śiva. The musical mould of his compositions was something like Tyāgarāja's in that it had more music and less words.

Tyāgarāja's compositions in Telugu had already taken hold of the minds and hearts of the people, and Gopālakṛishṇa Bhāratī went to Tiruvaiyāru to have *darśan* of the great saint. The interview between the

two great souls makes touching reading. Tyāgarāja made kind enquiries of Bhārati himself, regarding "the Bhārati whose songs in Tamil are extremely good." That day Bhārati heard a song of Tyāgarāja ("Manasu Nilpa") in the rāga *Ābhōgi*. Inspired by it Gōpālakṛishṇa Bhārati composed, that very night, his song in *Ābhōgi*, "Sabhāpatikku."

The Yōgi and devotee that he was, Bhārati made frequent visits to the great temple of Natarāja at Chidambaram for worship. In due course many pupils joined him. On their request and on the request of musicians he composed many songs in praise of Lord Śiva. For his daily meditation while at Chidambaram Bhārati chose a quiet corner in a *maṅṭapa* of the big temple. Opposite him was a statue of Nandanār, the canonised Harijan saint with the spade over his shoulder and crowbar in his hand. The image of Nandanār must have moved him deeply indeed. This feeling was to flower later into the grand musical drama (loosely termed 'Opera'), *Nandanār Charitram*.

He went on pilgrimage to Tiruvaṅṅāmalai and other holy places. He composed many songs in the various places he visited. He was invited to give *Śiva-kathā-s*, musical discourses in a modified pattern of the Mahārāshṭrā *Harikathā*. Acting on the suggestion of his fervent admirer, Kandappa Chetṭiār of Nāgappattinam, he wrote the *Nandanār Charitram* for musical discourse serially for three nights. It had a very warm reception at Nāgappattinam and elsewhere and soon put his name on the lip of every one.

However, grammarian orthodoxy and, at times, jealousy stood in the way of complete approval for *Nandanār Charitram*—for the form itself was new, colloquial words were used, and so on. Even the great savant, Mahā Vidvān Minākshisundaram Pillai, was not, in the first instance, inclined to give the work his certificate of merit. Eventually he did, with tears of joy, when he heard some of the songs sung by the author.

Apart from *Nandanār Charitram*, Gōpālakṛishṇa Bhārati's works include, besides numerous independent compositions, major works like *Tirunilakaṅṭha Nāyanār Charitram*, *Iyarpagai Nāyanār Charitram* and *Kāraikkāl Ammaiār Charitram*. There are also the *Māmi Nāṭakam*, *Jñāna-chindu*, *Jñāna-kummi* and *Chidambara-kaṅṅi*.

The Christian composer who sang the *Sarva Samaya Samarasa Kirtanaigal* considered himself a pupil of Bhārati. The *Guru* has sung a song in praise of the generous and noble qualities of the *Śishya*.

Bhārati himself was extremely generous. He carefully husbanded his earnings—presents given by admirers and patrons—and spent a major portion of them in current charities. In his last days, with a sum of Rs. 3000 he created an endowment for worship and feeding of the poor at the temples of Māyūram and Chidambaram. It is said that he passed away on an *Amāvāsya* day sometime around 1895.

A self-effacing saint, *Naishṭhika Brahmachārī*, learned in Tamil and Sanskrit and in Karnāṭak and Hindustāni music, with a mind which identified itself with the lowliest of the low, Gopālakṛishṇa Bhārati bequeathed to Indian culture a rich heritage of spirituality, artistry, humility and unity. There is no doubt that his influence will grow in the years to come.

—S.G.V.

biography

PATNAM SUBRAHMANYA AIYAR

Compeer of the well-known Mahā Vaidyanātha Aiyar, Paṭnam Subrahmaṅya Aiyar too belonged to the pupilar line of Tyāgarāja. The prefix, Paṭnam, refers to the city of Madras, where he had settled and lived for about twelve years in the latter part of his glorious career. As a musician with a majestic style of his own, he was treated with great respect, on a par with Mahā Vaidyanātha Aiyar. As a composer he was even better known, and earned the name "Chinna Tyāgarāja" (Junior Tyāgarāja) in his own time.

Born in 1845 in a Tamil Ashtasahasram family of Tanjore district, Paṭnam Subrahmaṅya Aiyar inherited his musical talents from his ancestors. His grandfather, Bharatam Pañchanada Śāstri, was among the Āsthāna Vidvān-s of Serfōji Mahārājā of Tanjore. His father, Bharatam Vaidyanātha Aiyar, also was a musician and scholar. It was his uncle, Melattūr Gaṇapathi Śāstri, who initiated him into Music. Later he studied under Mānambuchāvaḍi Veṅkaṭasubbaiyar, a distinguished pupil of Tyāgarāja and *Guru* of Mahā Vaidyanātha Aiyar, Śarabha Śāstri and others.

Paṭnam Subrahmaṅya Aiyar was not gifted with a naturally mellifluous voice. He therefore put in rigorous practice and cultivated his rather unimpressive voice into a highly mobile and musical one. He was equally at home in the slow and in the fast tempi. While still in his early thirties he became a very famous musician sought after by *mahārājā-s*, *zamīndār-s* and *mirāsdār-s*. He was among the very few musicians who received annual honoraria from a number of *samasthānam-s* like Mysore, Travancore, Vizianagaram and Rāmanāthapuram.

Bēgaḍa was his favourite rāga, which he is said to have sung for days together. He therefore came to be known as Bēgaḍa Subrahmaṅya Aiyar also. And, besides, he was an adept *par excellence* in Tāḷa—he composed and sang a Pallavi in *Simhanandanam*, the longest of the 108 tāḷa-s.

He was held in high esteem by even his senior contemporaries like Mahā Vaidyanātha Aiyar and Tirukkōḍikāval Kṛishṇa Aiyar, the great violinist. The latter often accompanied him in his concerts. His residence used to be frequented by many distinguished admirers like Paṇḍitturai Tēvar, Zamīndār of Paḷavanattam. It was Paṇḍitturai who requested Paṭnam Subrahmaṅya Aiyar to teach Pūchchi Śrīnivāsa Aiyāṅgār.

Mahā Vaidyanātha Aiyar and Paṭnam Subrahmaṅya Aiyar were quite friendly, they having lived on the east and on the west of the great temple at Tiruvaīyāru. However, the admirers of the two *vidvān-s* sometimes took a partisan view and indulged in uncomplimentary remarks against the

principals. Mahā Vaidyanātha Aiyar's own brother Rāmasvāmi Śivan erred in this way, in a book he published after the death of his brother. It resulted in the publication of a protest ("Khaṇḍanam") by Paṭṇam Subrahmaṇya Aiyar, and then a counter-protest from Viṇa Vaidyanātha Aiyar. Rather unfortunate.

For many years Subrahmaṇya Aiyar shone as a leading *lakshya-lakshana vidvān*. He also composed a number of compositions of his own. Coming of Tyāgarāja's pupilar line he naturally chose the former's style. Some of his *kṛiti*-s cannot be easily distinguished from Tyāgarāja's. He was one of the many Tamil composers who composed in Telugu in preference to their own mother tongue. This was possibly because of the influence of Tyāgarāja's compositions. Some of his compositions are in Sanskrit. He has to his credit about hundred compositions, mainly *kṛiti*-s. Other forms include *Tāna Varṇam*-s, *Pada Varṇam*-s, *Jāvāli*-s and *Tillānā*-s. They are all in the popular tāḷa-s. "Paridānamichchitē" in Bilahari, "Marivēre dikkevaraiya" in Shaṇmukhapriya, "Ninmujūchi" in Sourāshṭram are among his well-known compositions. The rāga *Kadanakutūhalam* was his creation, crystallized in his famous "Raghuvamśa Sudhāmbudhi" wherein his mastery in composing *chittasvaram* is also evident. The rāga, perhaps composed for a foreign dignitary in a royal court, has touches of European music. The *mudra* (signature) he used was "Veṅkaṭeśa" or "Veṅkaṭeśvara", simply or prefixed by *Śrī* or *Ādi* or *Varada*. There are other composers who have used this same *mudra*.

Another distinction of Paṭṇam Subrahmaṇya Aiyar was his illustrious list of pupils, some of them equally well-known composers. Among them were Rāmanāthapuram Pūchchi Śrīnivāsa Aiyāṅgār, Mysore Vāsudevāchār and "Tiger" Varadāchāriar. There were also women pupils who learnt from him, like Enādi Sisters and Salem Mīnakshi's daughters. It was to facilitate the teaching of some of his pupils that he settled down at Madras. His residence at Madras, and that of another great musician-composer, Tyāgaiyar, son of Viṇa Kuppaiyar (disciple of Tyāgarāja) at Tiruvotriyūr near Madras exerted a major influence on the cultural flowering of the city into the great seat of musical patronage that it is today.

Paṭṇam Subrahmaṇya Aiyar had no children and therefore adopted his sister's grandson. In his last days he had moved back to Tiruvaiyāru and he passed away there on 31st July 1902. His name will live long through his musical compositions.

—T.R.S.

biography

BHASKAR RAO BAKHLE

Paṇḍit Bhāskar Rāo Bakhle occupies a prominent place among the distinguished Hindustāni musicians of modern India. Having learnt from stalwarts of four different *Gharāna*-s, he was able to incorporate in his art a rare blending of the noteworthy features of those traditions. The saint-musician, Paṇḍit Vishṇu Digambar, admired his music and invited him for almost all the important conferences and functions organized under the auspices of the Gāndharva Mahā Vidyālaya. And, besides, Bhāskar Rāo received the highest compliments from outstanding *Ustād*-s like Maulā Baksh (Talwandī), Allāhbande Khān, Alībaksh (Patiāla) and Faiyāz Khān (Barōda).

Bhāskar was born on October 17, 1869 at the village Kathōr in Barōda State. His father sent him to learn Sanskrit at the Sanskrit *Pāṭhasālā* under Pt. Rājārām Śāstrī. The *Guru* was much impressed by the musical talent of the boy, and advised him to learn music from Vishṇu Buwa Piṅgale, musician and well-known *Kīrtankār*. The boy did, and soon got employment in the reputed Kirlōskar Theatre Company which happened to visit the town. With his golden voice he played feminine roles with great effect. At Indore the famous *Bīnkār*, Ustād Bande Alī Khān, who heard him, was immensely pleased, especially with the stage song "Nayana chakōr". The *Ustād* gladly agreed to take Bhāskar as his pupil and earnestly taught him *Alāpa* and *Tarānā* during the stay of the Company at Indore.

In the transitional period of the "break" of his voice Bakhle started longer practice. At this he was taunted by his colleagues of the Dramatic troupe as being over-ambitious in regard to classical music. Instead of being disheartened he took it as a challenge and left the Company to become a really great classical performer.

He came back to Barōda and started learning music from Ustād Faiz Mohammad Khān of the Gwalior *Gharāna*. The Ustād taught him the technique of *Vilambit Khyāl Gāyakī*. At his instance his nephew Miyān Nathu Khān of Agra tradition taught Bhāskar the technique of *Drut-Gāyakī*, especially the *Bōltān*-s of intricate rhythmic patterns. For years he went on learning and practising. After acquiring high proficiency he came over to Dhārwad and joined service at the Government Training College. After some time he went to Mysore *Darbār*. During his one year's stay in the South he became quite popular even among the followers of the Karnāṭak tradition and received high tributes from *Vidvān*-s like Viṇa Śeṣhaṇṇā, Biḍāram Kṛishṇappā and Viṇa Subbaṇṇā.

Later he came in contact with Ustād Allā Diyā Khān of Kolhāpur *Darbār* and learnt from him. He had also the opportunity of learning

Thumrī from his *Gurubandhu*, the famous Bhaiyā Gaṇapatrāo of Gwālior during his stay at Bombay.

In this way Bakhle was an enthusiastic student all his life, and he effected a wonderful synthesis of the important traditions and techniques in his *Gāyakī*. His fame as a versatile performer did not remain confined to the borders of Mahārāshtra for he received invitations to give performances from every part of the country. At the instance of Paṇḍit Viṣṇu Digambar Paluskar he was invited to participate in the famous Harvallabh Saṅgīt Sabhā at Jullundur in 1910. Here his performance was held in the presence of top-ranking musicians from all over the country. All of them were overwhelmed by his accomplished art, and unanimously acclaimed his Khyāl singing. He took the town by storm, so to say.

Every year since 1912 till his very last days, on the occasion of the Hōli Music Festival, he used to delight the music-lovers of Amritsar with his incomparable music.

Invited by Rājā Daya Kṛishṇa Kaul, his performance was held at the Paṭiāla *darbār*. But the offer of appointment as court musician there was politely refused by him. His popularity was growing day by day and his participation was considered essential for every important music conference or festival.

Bakhle remained a very successful music composer in the famous Gandharv Nāṭak Company. The spread of classical music in the masses of Mahārāshtra is largely due to the stage songs composed by him based on classical rāga-s. He possessed a fine aesthetic sense. He never overlooked the due importance of poetry in music. He treated each rāga in a particular way. In a rāga like *Darbārī* he would give importance to slow elaboration and in a rāga like *Aḍānā* of the same scale his treatment would have been totally different, with stress on intricate rhythmic *Bōltān* and swift and brisk *tān-s*. This was because he fully understood the *Prakṛiti* (nature) of each rāga, and all elaborations were strictly in harmony with it.

He was a wonderful musician, equally well-versed in different styles like *Khyāl*, *Thumrī*, *Ashṭapadī*, *Bhajan* and stage-songs. His services to Hindustāni music were varied. He was not only a musician but also a musicologist, composer and a teacher of high merit. Among his outstanding pupils are Tārābāi Shirōḍkar, Gōvindrāo Tēmbē, Paṇḍit Dilīp Chandra Vēdī, Master Kṛishṇā Rāo Phulambrikar, Bhāi Lall Rabābī and Bāburāo Kētkar.

Music-lovers and musicians all over India mourned his death, at Bombay on 8th April 1921, as an irreparable loss to the Art.

—V. C. M.

synopsis of Illustrated Talk

NANDANAR CHARITRAM

Mudikondan Venkatarama Aiyar

Gōpālakṛishṇa Bhārati was a versatile genius who has composed in many a musical form. But no other work of his has exerted so much influence on the public as his master-piece, *Nandanār Charitram*. Its appeal to the young and old, to the layman and to the adept, to the agnostic and to the most orthodox, to the low as well as high in society, to the reformer and to the conservative—in one word, its universal appeal—is its greatest merit. But, above all, its value as a *lakshya* work in music is of the highest, and this aspect deserves special notice.

Gōpālakṛishṇa Bhārati was not only a composer but a practical artist and discourser. People would sit for long hours to hear him. The new technique of *Kālakshēpam* introduced into the Tamil land by the Mahrāṭṭa *Bhāgavatar-s* came to his aid and he composed his songs to give effect to his discourses on *Bhakti*. The beautiful *Nonḍichchindu*, "*Paḷanamaruṅga-naiyum*", the synopsis of the whole story, stands here in the place of the *Nirūpaṇa* of *Kālakshēpa*. While his contemporaries composed mostly in a few specified types of songs, he introduced in his *Nandan Charitram* many other kinds, both indigenous ones such as *Kaṇṇi*, *Kummi*, *Ānandakkalippu*, etc., and others such as *Lāvaṇī*, *Tōḍayam* and *Savāyi* borrowed from Mahrāṭṭī music. His prose in various places of *Nandan Charitram*, keeping the continuity of the story, is also highly musical with *Edugai*, *Mōnai* and other sound effects. He did not also forget the pure literary metres of classical Tamil such as *Ahaval*, *Kalittohai* and *Viruttam*. He has incorporated the entire *Periyapurāṇam* text, composed in pure literary style of pure *Viruttam* metre, and this has helped to maintain the high level of his other songs also. But, above all, his *Kīrtana-s* stand out as his supreme contribution to Karnāṭak music.

His *Kīrtana-s* in *Nandan Charitram* and his other available *Kīrtana-s* show that he has composed in over 70 rāga-s. In this respect he stands on a par with the greatest of our composers. Such rare and minor rāga-s like *Māñji*, *Navarōj*, *Sarasvatimanōhari*, *Dēśya Tōḍi*, *Jiṅgla*, *Kurañji*, *Karnāṭaka Bihāg*, *Īsamanōhari*, *Ghaṇṭa*, *Sāraṅga*, *Hamīr*, *Balahamsa*, *Sāma* and *Sarasāṅgi* are handled with great effect. It is a matter for regret that some of these rāga-s are fast disappearing from practice, and a few merging into others, as *Māñji* in *Bhairavi*, *Karnāṭaka Bihāg* in *Harikāmbhōji*. Bhārati's *kīrtana-s* do not only possess the treasure of traditional *lakshya* but they are all composed in new and original tunes and they possess the intricacies of *tāla*, with *śabda-s* in a few. The songs of *Nandan Charitram* have been composed in many varieties of *Tāla*. Again the *Kīrtana* beginning with *Nandā unakku inda madi vandadenna* is composed in 11 rāga-s as a *Rāgamālikā*. Thus, looking at the work from the standpoint of music,

there can be no doubt in declaring it as a *Lakshyagrantha*, par excellence. In every aspect Bhārati's *kīrtana-s* can be said to stand on the same level as the compositions of the Trinity.

Bhārati has deviated here and there from the *Periyapurāṇam* account of Nandanār, and vitally so in a few places. For instance, Nandan's conversations with his own *chēri*-folk and his differences with his *Mirāsdār*-master are innovations of Bhārati. He has not done so without purpose. His main aim in expounding this story was to spread the *Bhakti* cult in the land. To perform this by means of a *Kālakshēpa* or opera, nothing would be better than bringing two opposite sets of characters on the stage. Nandan's selfless devotion, asceticism, meekness and determination shine best on the background of love of possession, worldliness, arrogance and confusion of the *Vēdiyar*. The village-folk's attempts to deviate him from his determination add much humour to the plot and bring out the mind of the masses which is generally sullen and lethargic. Bhārati was fully conversant with the ways of the world, the peculiar characteristic of each type of people, their language, habits and customs and their modes of thinking. The language he uses is appropriate to the persons he brings on the stage. His colloquialisms, proverbs, similes and other such devices have a telling effect on the movement of the story. His language throughout is simple and direct, but without a trace of vulgarity, even when dealing with low characters. Great themes like *Yōga* practices, *Jñāna* way of life and even high philosophical truths are clothed in simple language and in dainty music.

One more aspect of Bhārati's *Kīrtana-s* has also to be pointed out. He has introduced all the *rasa-s* in his work and has set his songs in appropriate *rāga-s* and airs. For example, Nandanār goes to Chidambaram and sings the Lord's praise standing on the outskirts of the town, but his inability to see the Lord's *Tāṇḍava* with his own eyes weighs heavily in his mind and he begs and entreats the Lord for his permission to enter his *Sannidhi*. Here the emotions of utter despair and unquenchable desire are predominant. There is absolutely no anger or vexation, there is no place for stubbornness or foolhardiness. (Illustration : "*Varugalāmō*")

Again, his *chēri*-folk chastise Nanda for his breaking away from the age-long habits of his community. The leader of the *Chēri*, Periyakīlavan, the grand old man, uses strong language and it is full of anger mingled with respect. It is the language of frustration and chastisement. It is brisk, authoritative and commanding but, at the same time, not crossing the bounds of propriety. (Illustration : "*Jñāyandānō Nīr śollum*")

In the matter of matching *rāga* and tune to sentiment, in prescribing suitable tempo to song, in the simplicity and directness of style employed, in the moral and aesthetic appeal of the theme, and in its all-round universality, the work has no rival in its field. It is no wonder that the musician, the discourser, the playwright and even the cinema director find in it a perennial source of appeal to the public. The work has earned an everlasting place in the cultural life of the South. It is regrettable that some of the songs are now sung in *rāga-s* not intended by the author. Attempts should be made to bring out a good edition of the work, with *svara* notations for the musical portions, by an authoritative body.
—Courtesy : All India Radio.

Sthaya—Part II (continued)

A GLOSSARY OF STHAYAS

Prem Lata Sharma

15. Pertaining to Vividhatā or Variety.

- स्थाया नानाविधां भङ्गीं भजन्तो विविधत्वजाः ॥ (S.R. III 143)
नानाविधां रीतिमुपेयिवांसः स्थायास्ततस्ते विविधत्वजन्याः । (S.S. III 209)
अनेकभङ्गियुक्ताः स्थाया विविधत्वसंबन्धिनः । (S.)

The following Sthāya-s with Deśī names mentioned by Pārśvadeva explain 'Bhaṅgi' of Svara-s in its various aspects.

(i) मोडामोडी—

- समुद्धृत्य स्वरोऽन्यत्र तेषामग्रण्यघः (?) क्रमात् ।
भज्यते सा परिज्ञेया मोडामोडीति संज्ञया ॥ (S.S. Sāra II 58)

(ii) गुम्फागुम्फी or गुन्थागुन्थी—

- सप्त प्रयोगा एकत्र वर्तन्ते चेन्निरन्तरम् ।
स्त्रिगवाभिज्ञरचिता गुम्फागुम्फीति सोदिता ॥ (S.S. Sāra II 59)

16. Pertaining to Gātra.

- गात्रस्य गात्रे निरताः । (S.R. III 144)
स्थानेषु येषु प्रतिगात्रभिन्ना भिन्नास्तु रागाः प्रभवन्ति सम्यक् ।
गात्रस्य संबन्धितया प्रतीताः स्थायाः समस्ता इति वेदितव्यम् ॥ (S.S. III 210)

These relate to the characteristic features of the music of each vocalist associated with the peculiarities of his physiological set-up. S. thus explains the difference between Kshetra-Kāku (I-7. v) and Gātra-Sthāya :

ननु क्षेत्रकाकुसंबन्धिभ्य एतेषां को भेदः, उच्यते—क्षेत्रकाकुः प्रतिदेहं छायामात्रम् ;
गात्रजेषु तु स्थायस्वरूपमेव प्रतिदेहं भिद्यत इति । (S.)

This seems to imply that Kshetra-Kāku refers merely to differences of timbre of the human voice but 'Gātra-Sthāya' denotes all the characteristic 'Sthāya-s' peculiar to different human voices ; e.g. some voices are more suited for expressing 'Karuṇā' (pathos) others for 'Tāna-s' in fast tempo and still others for 'Kampa'.

17. Pertaining to Upāsama.

- कृत्वा तीव्रतरं ध्वनिम् ।
येषूपशान्तिः क्रियते भवन्त्युपशमस्य ते ॥ (S.R. III 144)

This means that the intensity of a tone has to be suddenly decreased or a loud tone has to be ended abruptly. But S. says that it implies an

abrupt descent from a tone of high pitch (Atitāra) towards lower (Mandra) tones. S.S. accepts this interpretation.

18. *Pertaining to Kāṇḍāraṇā.* S.R. does not explain this saying that it is quite well-known. S. explains it on the analogy of the art of engraving and S.S. follows this explanation which makes use of a visual analogy.

लोके स्तम्भादिषु पद्माद्याकारोत्किरणं काण्डारणेत्युच्यते । (s.)

काण्डारणास्थायमथामनामः स्तम्भेषु या तक्षभिरब्जरूपा ।

चित्राकृतिस्तु क्रियते हि सोऽयं काण्डारणास्तत्सदृशा विचित्राः ॥ (S.S. III 213,14)

K. on the other hand says that Kāṇḍā means the three Sthāna-s viz. Mandra, Madhya and Tāra and Kāṇḍāraṇā is that where the notes run through all the three Sthāna-s. S.S. refers to this view also.

काण्डेषु मन्द्रमध्यतारेष्वासमन्ताद्रणतीति व्युत्पत्त्या प्रसिद्धेत्यर्थः । (K)

19. *Pertaining to Nirjavana.*

सरलः कोमलो रक्तः क्रमात्तीतोऽतिसूक्ष्मताम् ।

स्वरः स्याद्येषु ते स्थायाः प्रोक्ता निर्जवनान्विताः ॥ (S.R. III 145,46)

येषु स्वरः स्यात् सरलस्तथैव स्याद्रक्तिशाली सुकुमाररूपः ।

अत्यन्तसूक्ष्मत्वमितः क्रमेण स्थाया अमी निर्जवनान्विताश्च ॥ (S.S. III 216, 17)

'Nirjavana' is a technical name of the use of straight, tender and pleasant notes, gradually reduced in loudness. P. has called it 'Nijavaḍi' or 'Nijavaṇa' and has emphasised breath-control.

जितस्वासतया गानं नाम्ना निजवर्णं विदुः । (S.S. Sāra II)

20. *Gāḍha.* This is the opposite of slack or Sīthila and is popularly known as having 'Kasāva' (कसाव) or 'tightness'.

गाढः शैथिल्यनिर्मुक्तः । (S.R. III 146)

21. *Lalitagāḍha.*

स एव मृदुतान्वितः । भवेत्ललितगाढस्तु । (S.R. III 146, 47)

This means the addition of tenderness or gracefulness to 'Gāḍha'.

22. *Lalita.* ललितस्तु विलासवान् । (S.R. III 147)

This implies special skill or graceful movement.

23. *Lulita.* Indicating a tender and swinging movement of notes.

मार्दवाघूर्णितः प्रोक्तो लुलितः । (S.R. III 147)

24. *Sama.* This pertains to medium tempo, neither fast nor slow; it can also be interpreted as the tonal embellishments used in the original tempo of the song or composition, known as बराबर की लय.

समः पुनः । हीनो वेगविलम्बाभ्याम्, (S.R. III 147, 48)

25. *Komala* or full of tenderness.

स्यात् कोमलः संभृतसौकुमार्यः, (S.S. III 219)

26. *Prasṛita* or widespread; it seems to imply a long-spread-out musical phrase.

प्रसृतः प्रसृतोपेतः, (S.R. III 148)

विस्तीर्णयुक्तः प्रसृताभिधानः । (S.S. III 219)

27. *Snigdha* or unctuous; the opposite of Rūksha or dry.

स्निग्धो रूक्षत्ववर्जितः । (S.R. III 148)

28. *Choksha* or bright or shining, P. has called it Chokkhai. This is similar to 'Chaviman' (No. 6 in the present heading).

उज्ज्वलो गदितश्चोक्षः, (S.R. III 149)

29. *Uchita* or apt, suitable. 'Auchitya' is a general quality which is an essential feature of all artistic creation. Its absence has been pronounced as the greatest cause of 'Rasabhaṅga' i.e. violation of aesthetic principles.

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यवन्धस्तु रसस्योपनिषत् परा ॥ (Dhvanyāloka III)

30. *Sudeśika*—that which is appreciated only by 'Sahṛidaya-s'.

सुदेशिको विदग्धानां बल्लभः, (S.R. 149)

There are some fine features of musical rendering which appeal only to an aesthete and not to the common man.

31. *Apekshita.*

अपेक्षितस्तु सः ।

स्थायः स्थायेन पूर्वेण पूर्त्यर्थं योऽभिकाक्षितः । (S.R. III 150)

पूर्वेण स्थायेन यः स्वपूर्त्यर्थमाकाक्षयते सोऽपेक्षितः । (S.)

This means that a note or a combination of notes which is essential for bringing about a sense of completeness of the preceding 'Sthāya', is 'Apekshita'. But S.S. has interpreted it the other way round saying that the preceding Sthāya is required by this Sthāya for its own completion.

पूर्त्यर्थमाकाक्षति यस्तु पूर्वं स्थायं भवेत् सोऽयमपेक्षितास्यः ॥ (S.S. III 220)

This does not sound logical, but may be interpreted as implying repetition which naturally involves an original phrase.

32. *Pertaining to Ghosha.* The use of Gamaka-s called 'Vali', 'Vaha' and 'Vahanī' in the lower register is Ghosha.

वलौ वहे वहन्यां च यः स्निग्धमधुरो महान् ।

मन्द्रे ध्वनिः स घोषः स्यात्तद्युक्ता घोषजा मताः ॥ (S.R. III 151)

33. *Pertaining to Svāra.* 'Svāra' has been used in a very restricted sense, viz., deep and sweet tones in the lower register. The distinction between 'Svāra' and 'Ghosha' seems to be very fine; whereas 'Ghosha' implies some Kampa in the 'Mandra Sthāna', 'Svāra' does not do that.

गम्भीरमधुरध्वाना मन्द्रे ये स्युः स्वरस्य ते । (S.R. III 152)

III TWENTY APRASIDDHA (obscure) Sthāya-s with Asaṅkīrṇa (distinct) Lakshāṇa-s

1. *Vaha.* वहन्त इव कम्पन्ते स्वरा येषु वहस्य ते । (S.R. III 152)

The analogy of a man trembling under a heavy weight carried by him is cited here; it implies tremour with full intensity, not with lightness.

2. *Aksharādambara*. अक्षराडम्बरो येषु मुख्यस्ते स्युस्तदन्विताः । (S.R. III 152)

The abundance of Akshara-s or syllables referred to here can come about in two ways: (i) by pronouncing the solfa syllables in quick succession and (ii) by pronouncing the syllables of the verbal structure of a Gīta in a similar way. Some songs are wholly or partially abundant in 'Laghu Akshara-s' e.g. निपट निलज हट नटखट.

3. *Ullāsita*. This is one of the 15 Gamaka-s, but is not associated here with Kampa which is an essential feature of 'Gamaka'. It is described as the order of ascent in fast tempo.

वेगेन प्रेरितैरूर्ध्वं स्वरैरुल्लासितो मतः । (S.R. III 153)

4. *Taraṅgita*. This refers to a wavelike movement of notes.

यत्र गङ्गातरङ्गन्ति स्वराः स स्यात्तरङ्गितः । (S.R. III 153)

5. *Salambita or Pralambita*.

परितोऽर्धभृते कुम्भे जलं डोलायते यथा ।
गीते तथाविधः स्थायः प्रोक्तस्तज्जैः सलम्बितः ॥ (S.R. III 154)

The analogy of the sound of water in a half-filled jar can be perceived in singing with very deep breath and with extra vigour. It cannot be perceived in fast tempo, nor are all singers capable of demonstrating it.

6. *Avaskhalita*.

अवस्खलति यो मन्द्रादवरोहेण वेगतः । सोऽवस्खलित इत्युक्तः, (S.R. III 155)

This implies an abrupt descent to 'Mandra' and then again a sudden ascent from 'Mandra'; e.g. पऽमगरि नि घ पऽ ।

7. *Troṭita*.

त्रोटितस्तु स्वरे क्वचित् ।
चिरं स्थित्वाऽग्निवत्तारं स्पृष्ट्वा प्रत्यागतो भवेत् ॥ (S.R. III 155, 56)

When a particular note is prolonged, after that its octave note is touched for a very short while and the original note is reverted to, it is called Troṭita; e.g. सऽऽऽऽसऽ ।

8. *Sampravishṭa*. घनस्वरोऽवरोहे स्यात् संप्रविष्टः, (S.R. III 156)

When there are closely knit Svāra-s in descent e.g.

स स स नि नि नि घ घ घ प प प

etc., or when the intensity of notes is full in descent.

9. *Utprevishṭa*. This is just the opposite of the above and implies close Svāra-s or full intensity in ascent.

तथाविधः । आरोहिष्युत्प्रविष्टः स्यात्, (S.R. III 157)

10. *Niḥsrīta*.

यत्र स्वराणां निःसरणमिव, (S)

स्वरास्तु यत्रैव विनिःसरन्ति स्थायस्त्वसौ निःसरणाभिधानः । (S.S. III 229)

This seems to imply the flowing out of Svāra-s from a particular point; e.g. साऽऽ गमपनि स गऽऽऽ ।

11. *Bhrāmita*. This may be interpreted as the cyclic movement of notes bearing the analogy of a merry-go-round; e.g. मनिघम मनिघम मनिनि मनिनिघम etc.

यत्र भ्रमन्तीव खलु स्वराः स स्थायो भवेद् भ्रामितनामधेयः ॥ (S.S. III 229)

12. *Dirghakampita*. This obviously refers to long shakes.

यत्र स्वराणां खलु दीर्घकम्पः स्थायः स दीर्घादिमकम्पितः स्यात् ॥ (S.S. III 230)

13. *Pratigrāhyollāsita*.

प्रतिग्राह्योल्लासितः स्यादसौ यः प्रतिगृह्यते ।
उत्क्षिप्योत्क्षिप्य निपतेत् केलिकन्दुकमुन्दरः ॥ (S.R. III 157, 58)

यत्र स्वरास्तन्तुवदेव केल्यामुत्क्षिप्य चोत्क्षिप्य च गृह्यमाणाः ।

स्थायं तमेनं परिगृह्यपूर्वमुल्लासितं संकथयन्ति सन्तः ॥ (S.S. III 230, 31)

Where notes are thrown out like a ball and are again caught up; e.g. in समऽम मसऽस, रिपऽप परिऽरि, गधऽघ, धगऽग ।

14. *Alambavilambaka*. द्रुतपूर्वो विलम्बान्तः स्यादलम्बविलम्बकः । (S.R. III 158)

That which is sung or played first in Druta Laya and then in Vilambita Laya. This can find a place in a composition, or in Gatibheda (e.g. 1/4, 1/2, 1) or in tonal embellishments.

15. *Troṭitapratīṣṭa or Troṭitaprevishṭa*. Breaking in Tāra or Mandra at a particular note and resuming the same in Mandra or Tāra respectively.

स्यात् त्रोटितप्रतीष्टोऽसौ यत्र स्यात्तारमन्द्रयोः ।
प्रथमं त्रोटयित्वाैकमपरस्य प्रतिग्रहः ॥ (S.R. III 159)

16. *Prasṛitākūñchita*.

प्रसृताकुञ्चितः स्थायः प्रसृताकुञ्चितध्वनिः । (S.R. III 160)

Where the volume is broadened in the beginning and contracted towards the end.

17. *Sthira*.

स्थायिवर्णस्थितिः कम्पः स्थिर इत्यभिधीयते ॥ (S.R. III 160)

Kampa in 'Sthāyi-Varṇa' i.e. repeated or constant shake on solitary 'Svāra-s'.

18. *Sthāyuka*.

एकैकस्मिन् स्वरे स्थित्वा स्थित्वा वाथ द्वयोर्द्वयोः ।
त्रिषु त्रिष्वथ वा स्थायो रचितः स्थायुको मतः ॥ (S.R. III 161)

Staying on one, two or three Svāra-s and then proceeding forward; e.g. सरिऽऽऽ गऽऽ, or सरिऽऽ, गमऽऽ, मपऽऽ, or सरिगऽऽ, रिगमऽऽ etc.

19. *Kshipta or Kshipra*.

ऊर्ध्वः प्रसारितः क्षिप्तः, । (S.R. III 162)

That which is spread out in Tārasthāna. Kshipta literally means 'thrown out' (popularly called फेंक in Hindi). If the reading 'Kshipra' of S.S. is accepted it will mean fast tempo, but that will be identical with द्रुत.

20. *Sūkshmantā*.

सूक्ष्मान्तोऽन्तेऽल्पतां गतः ।

(S.R. III 162)

This is very much similar to No. 16 above in this group viz. *Prasṛitākūñcita*, but the latter implies extra-broadening (of volume) in the beginning whereas this may begin in normal intensity.

IV THIRTY-THREE APRASIDDHA (Obscure) STHĀYA-S
WITH SAMKIRṆA (Indistinct) LAKSHANĀ-S.

1. *Pertaining to 'Prakṛitistha Śabda'*—where the notes are produced with normal intensity without extra force or softness.

शब्दः प्रकाशते येषु घृतिभृत्यादिवर्जितः ।

स्वभावादेव शब्दस्य प्रकृतिस्थस्य ते मताः ॥ (S.R. III 162, 63)

विवर्जिताकुञ्चनपूरणाद्याः स्वाभाविका येषु भवन्ति शब्दाः ।

स्यायाः स्युरेते प्रकृतिस्थशब्दसंबन्धिनो गानविदां प्रसिद्धाः ॥ (S.S. III 238)

2. *Pertaining to Kalā*—implying artificial reduction of intensity.

येषु सूक्ष्मीकृताः शब्दास्ते कलायाः प्रकीर्तिताः । (S.R. III 163)

3. *Pertaining to 'Ākramaṇa'*—implying the use of extra energy of *Prāṇa* or breath.

भृशं प्राणप्रतिग्राह्या ये स्युराक्रमणस्य ते । (S.R. III 164)

4. *Pertaining to Ghaṭanā*. This refers to conscious effort in giving a particular form to a 'Sthāya' on the analogy of a craftsman who carves out a stone pillar. 'Kāṇḍāraṇā' (No. II-18 above) referred to the analogy of engraving on a stone pillar, but this refers to 'Ghaṭanā' (or घट्टना in Hindi) which means 'giving a form' (not necessarily embellished).

ते स्थाया घटनाया ये शिल्पिना घटिता इव ॥ (S.R. III 164)

स्थायास्तु ये वर्धकिकल्प्यमानस्तम्भा इव स्युर्वटनादिमास्ते ॥ (S.S. III 240)

5. *Pertaining to 'Sukha'*—those that are pleasant to the ear. This bears close similarity to 'Rakti' (No. II-7 above), but 'Rakti' may be said to be deeper than 'Sukha' as the former is not only pleasant but has a potentiality to impart emotional colour to the mind; 'Sukha' may be confined to pleasure of the 'sense-level'.

सुखदास्तु सुखस्य स्युः, (S.R. III 165)

स्थायास्तु ये श्रोत्रसुखदाः स्युः सुखस्य संबन्धितयोदितास्ते ॥ (S.S. III 240)

6. *Pertaining to 'Chāli' or 'Jakkā'*.

,चालिर्जक्केति कीर्तिता । स्थायास्तदन्विताश्चालेः, (S.R. III 165)

चालिर्मङ्गलविशेषेण स्वराणां चालनं सा लोके जक्केति कथ्यते ॥ (S.)

'Bhaṅgiviśeṣha' may be explained as a special crooked or winding course of notes or a special 'break and turn' as implied in the 'Moḍāmoḍī' of P. (No. II-15 above).

7. *Pertaining to 'Jīva-Svara'* : those that centre round the 'Amśa Svara' (Predominant note) of a Rāga. 'Amśa' has not been here used in a restricted sense as is the case in No. II-10 above.

, अंशो जीवस्वरो मतः । तत्राधान्येन ये गीताः स्थाया जीवस्वरस्य ते ॥ (S.R. III 166)

8. *Pertaining to 'Vedadhvani'*: bearing similarity with 'Vedadhvani'—i.e. either staying too long on a note or moving round two or three notes for a long time.

वेदध्वनिनिभध्वानाः स्थाया वेदध्वनेर्मताः ॥ (S.R. III 166)

9. *Pertaining to Ghanatva* : those having 'Antaḥsāratā' or fulness or richness of volume.

अन्तःसारो घनत्वस्य, । (S.R. III 167)

10. '*Sithila*' literally means slack i.e. the opposite of 'Gāḍha'. But S. and S.S. call it the opposite of 'Ghana' which does not sound to be correct.

शिथिलो घनत्वप्रतियोग्यर्थः । (S.)

11. *Avaghaṭa*.

दुष्करोऽवघटः प्रोक्तः । (S.R. III 167)

That which is very difficult. P. has referred to the element of 'difficulty' as 'Durvāsa,' which is restricted to pitch-range.

तारमन्द्रसमायोगात् प्रयोगो यत्र दुष्करः ।

वर्तते स तु, गीतज्ञैर्दुर्वासः परिकीर्तितः ॥ (S.S. Sāra II)

12. *Pluta*. ,प्लुतोऽत्यन्तविलम्बितः ।
i.e. in very slow tempo. (S.R. III 167)

13. *Rāgeshṭa*. रागेणष्टः स्वपूर्त्यर्थं रागेष्ट इति कीर्तितः । (S.R. III 168)

That which is essential for making a particular 'Rāga' complete or full.

14. *Apasvarābhāsa*.

स स्यादपस्वराभासो भात्यपस्वरवत्तु यः । (S.R. III 168)

यस्तु सुस्वरोऽप्यपस्वरवदवभाति सोऽपस्वराभासः । (S.)

That which appears to be out of tune (*Apasvara*) in spite of being in tune (*Susvara*). This is rather difficult to explain, but one explanation may be offered as follows. Sometimes the musicians (singers or instrumentalists) leave the original tonic for a while and give the position of tonic to some other note. If the listener cannot apprehend this short-time shift of tonic he may not be able to follow where the musician is driving at and may have a feeling of having lost the track and the notes may appear to him to be out of tune, though they are really not so.

15. *Baddha*.

स्तब्धस्थायस्तु बद्धः स्यात्, । (S.R. III 169)

This implies a standstill position of a tone e.g. when a note is prolonged and movement seems to be absent (though physically a single tone also implies a succession of vibrations).

यस्तु निगलित इव स्तब्धस्तिष्ठति स्थायः स बद्धः । (S.)

यः शृङ्खलाबद्ध इवावभाति स्थायं तु तं बद्धमुशन्ति सन्तः ॥ (S.S. III 246)

16. *Pertaining to Kalarava*.

, बहुत्वं मधुरध्वनेः ।

यस्मिन् कलरवस्यासौ, । (S.R. III 169)

'Bahutva' (abundance) of sweet Dhvani (tones) can be explained in melodic music in terms of the simultaneous tones of many instruments or voices produced in unison or in octave.

17. *Chāndasa*. (S.R. III 169)

, छान्दसोऽचतुरप्रियः ॥ (S.)
यस्तु छान्दसानामचतुराणामविदग्धानां प्रियः सच्छान्दसः ।

That which is dear or appealing to the unrefined or uncultured listeners. For example, rivalry between the main musician and the drum-accompanist has a natural appeal for the untrained listeners.

18. *Sukarābhāsa*. (S.R. III 170)

सुकराभास इत्युक्तो दुष्करः सुकरोपमः ॥

That which appears to be easy, but is very difficult. All students of music have experience of this. Great masters alone can render difficult pieces in such a way as to make them appear very easy.

19. *Samhita*. (S.R. III 170)

घण्टानादवदायातस्तारान्मन्द्रं तु संहितः ।

यो घण्टानादवत् तारान्मन्द्रं यातोऽवतीर्णकः ॥ (S.R. III 170)

P. gives a similar definition under the name 'Avatīrṇaka'. The proceeding of a tone from 'Tāra' to 'Mandra' accompanied by reduction in intensity just as is the case in the 'Anuraṇana' of Ghaṇṭā (Bell).

20. *Laghu*. (S.R. III 171)

लघुर्गुरुत्वरहितः, ।

The meaning of 'Gurutva' and 'Lāghava' is not clear here, it may mean either the use of 'Laghu' (short) syllables in abundance or an easy-flowing way of singing or playing.

21. *Antarā*. (S.R. III 171)

ध्रुवकाभोगयोस्तु यः । अन्तरे सोऽन्तरः,

This is a 'Dhātu' (section) of a 'Prabandha' (composition), which stands in between 'Dhruva' and 'Ābhoga', it is difficult to say why it has been accorded a place in 'Sthāya-s' in exclusion of the other Dhātu-s. The only explanation that appears to be plausible is that 'Antarā' may denote a melodic piece designed for joining 'Dhruva' and 'Ābhoga' and thus it may be taken to be basically different from the other 'Dhātu-s'.

22. *Vakra* : (S.S. III 250)

, वक्रो भवेदार्जवहीन एव ।

This is the opposite of 'Riju' and implies the use of Svara-s in a crooked way.

23. *Dīptaprasanna*. (S.R. III 171, 72)

सुकरस्तु यः । तारे दीप्तप्रसन्नोऽसौ, ।

That which is used in 'Tāra' (upper register), with ease, so says S.R. but S. and S.S. give a somewhat different interpretation.

यस्तु तारस्थाने सकलोऽन्यूनः संपूर्णः प्रतिभाति स दीप्तप्रसन्नः । (S.)

तारे तु यः पूर्णवदेव भाति दीप्तप्रसन्नं तमुदाहरन्ति । (S.S. III 250)

This seems to imply a sense of completeness in the 'Tāra-sthāna'.

24. *Prasannamṛidu* .

'Mṛidu' should be taken here to stand for 'Mandra' i.e. easy-flowing and tender tones in 'Mandra' are implied here.

, सुकरः कोमलध्वनिः । प्रसन्नमृदुरित्युक्तः, । (S.R. III 172)

25. *Guru*.

गुरुर्मतो लाघववर्जनेन, (S.S. III 251)

This is the opposite of 'Laghu' (No. 20 above) and may stand either for an abundance of long syllables or a sense of heaviness in tone-production.

26. *Hrasva*—denotes shortness of duration.

ह्रस्वः स्तोकः, (S.R. III 173)

S. S. define it thus :—

, ह्रस्वो मतो यः खलु कम्पवत् स्यात् ॥ (S.S. 251)

The significance of 'Kampa' is not clear here. The explanation of P. for 'Bokkala' (a sthāya-name) seems to be approximate to that for 'Hrasva' found in S.R.

स्थायः स्वल्पपरीमाणो बोक्कल इति कथ्यते ॥ (S.S. Sāra II 120)

27. *Śithilagāḍha*.

सान्द्रत्वहीनः सबलश्च यः स्यात् स्थायो मतोऽसौ शिथिलादिगाढः । (S.S. III 252)

क्रमेण गाढतां त्यक्त्वा ललितस्वरवर्तनम् ।

योच्चगाढमिति प्रोक्तं गीतलक्षणकोविदैः ॥ (S.S. Sāra II)

That which has both Śithilatā (slackness) and Gāḍhatā or Sabalatā (force).

28. *Dīrgha*. S. reads 'Dīpta', 'Dīrgha' is the opposite of 'Hrasva' and stands for length of duration.

दीर्घो मतो ह्रस्वविलक्षणः स्यात् । (S.S. III 252)

29. *Asādhāraṇa*.

शब्दशारीरगुणतः सुकरः सुस्वरोऽथवा ।

यः कस्यचिन्न सर्वेषां सोऽसाधारण उच्यते ॥ (S.R. III 173,74)

यस्तु कस्यचिदेव पुरुषस्य शब्दगुणेन शारीरगुणेन वा सुकरः, सुखेन कर्तुं, शक्यः सः ; सुस्वरः, अपस्वरहीनो वा, न तु सर्वेषां पुरुषाणां सोऽसाधारणः ॥ (S.)

That which cannot be rendered by all musicians i.e. uncommon.

30. *Sādhāraṇa* (common).

सदृशो यस्तु सर्वेषामसौ साधारणः स्मृतः । (S.R. III 174)

31. *Nirādhāra*.

न वाञ्छति वह्न्यादि यः स्वनिर्वाहहेतवे ।

उच्यते स निराधारः । (S.R. III 175)

This seems to be the opposite of 'Apekshita' (No. II-31 above), It can be conceived as the last phrase in a particular section which brings about a sense of completeness and which does not require any other phrase for its completeness. P. has given a similar interpretation for 'Vidāri' (a sthāya name).

आलप्तिविलसत्तालकाला विश्लेषितस्वरा ।

वर्तते चेन्निरालम्बः स विदारोति गद्यते ॥ (S.S. Sāra 63, 64)

32. *Dushkarābhāsa*,

सुकरो दुष्करोपमः । दुष्कराभास इत्युक्तः, । (S.R. III 175, 76)

Artificial rendering of a piece so as to give it an air of being very difficult.

33. *Miśra* (Mixed).

, मिश्रणान्मिश्रको मतः । (S.R. III 176)

This includes all mixed varieties and the fifteen Gamaka-s have also been used in making the mixed varieties. S.R. mentions 36 varieties of 'Miśra Sthāya' just by way of illustration and says that infinite varieties can be conceived in this category. Saṅgītarāja mentions 66 varieties further sub-divided as follows according to the number of varieties mixed into one. Dviyogaja 29 + Triyogaja 16 + Chaturyogaja 10 + Pañchayogaja 5 + Shaṣṭamyogaja 6 = 66.

[concluded.]

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Symposium Section

Concluding

Symposium No. 2

Music Education

CONCLUDING REMARKS

THAKUR JAIDEVA SINGH

Commencing

Symposium No. 3

SYMPOSIUM

ON

Music For Entertainment

In this Number

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A westerner looks at the Indian Concert

JERRY COHN

The musician's dilemma

N. V. PATWARDHAN

The listener's angle

JIWAN LALL MATTOO

Let's face facts

R. SRINIVASAN

In the next Number

Symposium No. 3—Part II

MUSIC EDUCATION

Jaideva Singh

A Symposium on Music Education was held at Jaipur in October, 1964 under the auspices of the Gāndharva Mahāmaṇḍal. About half-a-dozen papers were read. Summaries of these papers* have been published in the "Indian Music Journal".

Dr. Chaitanya Deva has written an introduction to these papers. He says that emotional training has been completely neglected in education. Mere intellectual training without emotional training leads to neurosis. Music is the best means for emotional training. A provision must, therefore, be made for education in music. Music can and should be taught to all children, particularly in the nursery and primary classes. What is needed is not a professional or semi-professional training, but a musical atmosphere that will provide to the children an outlet for the expression of their feelings. It may not be possible for every child to sing a note correctly, but surely every child can follow rhythm, and this in itself will go a long way in enabling him to give a healthy expression to his feelings. The purpose of education in music is to make children sensitive to rhythm and melody. Folk music can easily be utilized for this purpose. Dr. Deva recommends various techniques like the eurhythmics of Jaques-Dolcroze, the Martenot method, the Orff-Bergese method, the Ward method, etc., which exploit the natural tempo and rhythm of the child for teaching music.

Specialized training in music may be given to the students in the Secondary Schools and Colleges. Students for specialized training should be admitted only after a proper aptitude and intelligence test. The Seashore test or the Kwalwasser test would be helpful for this purpose. For specialized training, Dr. Deva recommends the following procedure.

- (i) Highly individual attention to a student.
- (ii) Intensive voice training.
- (iii) Proper balance between practice and theory.
- (iv) Only a few select rāga-s and tāla-s should be taught, but intensive training should be given in these.

Dr. Deva's Introduction is followed by a number of papers. Shri Vissa Appa Rao gives a detailed and interesting account of the *Gurukul* system of teaching music. He takes for his illustration Vizianagaram and

Pithāpuram *Gurukula-s*. An intensive training in *svara-jñāna*, *rāgam*, *tānam*, and *pallavī* were given in these *Gurukula-s*. Rājā Vijaya Rām Gajapati of Vizianagaram married a North Indian Rajput princess. This resulted in the introduction of Hindustāni music into the Vizianagaram *Darbār*.

Shri Appa Rao feels that it would not be possible to carry on the *Gurukul* system in modern conditions. We should, therefore, start teaching music in the schools and colleges. It should be made compulsory at least in all girls' schools. The aim in the schools in the primary stage should be to inculcate among the pupils *svarajñāna*, *tārajñāna*, and *sāhitya-jñāna*. In the secondary stage, more difficult songs with more advanced theory should be included. At the collegiate stage, talented students should be selected to join such colleges as teach only music. Specialized training in music should begin at this stage.

Music teachers should be carefully selected and given training in Training Colleges for Music. A music teacher must be better equipped than the *Vidvān* who gives performances. Those who want to become performers should be given scholarships and should be attached to *Vidvān-s*. It is only after an intensive practice under the guidance of a *Vidvān* for at least two years that one can become a good performer.

Research in acoustics should be carried on in the colleges if music is to advance further. For this purpose, there should be a separate laboratory with a trained musician who should also be an advanced student of Physics.

Shri Vinaya Chandra Moudgalya writes on the role of *Saṅgīt Vidyālaya-s*. He rightly says that Pt. Viṣṇu Digambar Paluskar and Pt. V. N. Bhātkhaṇḍe have been the pioneers in this system of music education. The *Vidyālaya-s* should have the following aims in view.

1. Music should be considered as a part of full-fledged development of personality.
2. The *Vidyālaya-s* should select talented students who might grow up as performers.
3. Research in these *Vidyālaya-s* should be carried on in the aesthetic values of Music.

Though the *Vidyālaya-s* cannot produce great performers, they have succeeded in producing good listeners, connoisseurs and critics. Classical musicians who were hooted down at first are given patient hearing now-a-days. This is largely due to the training in music given by the *Vidyālaya-s*.

The *Vidyālaya-s* should admit only a limited number of students in the various classes. In the elementary classes, there should not be more than twelve students, and in the advanced classes not more than six. No subject demands so much individual attention as Music. Therefore the number of students in each class should be limited.

After students have received general education in music, a selection should be made in the advanced course for particular forms of *gāyakī* (styles of singing), such as *Dhruvapada*, *Khyāl* or *Thumarī*.

*A few of them, besides others that were new. —Ed.

The *Vidyālaya-s* should make full use of modern scientific equipments, e.g., tape-recorder, metronome, etc.

There should be a well-planned system of teaching in the *Vidyālaya-s*.

Shri V.V. Sadagopan writes on 'Music Education in Universities'.

Music is both a science and an art. Shri Sadagopan maintains that it is the universities alone which, owing to better equipment, library, laboratory and teachers can provide full scope for both the aspects of music. In the free atmosphere of the universities, critical faculty and artistic expression can best be developed among the students.

The Syllabus of music education in the universities should be carefully prepared so that music might be studied from various points of view—technical, historical, aesthetical, psycho-acoustical and sociological, and research should be carried on in all these aspects of music.

Music should be taught as an art, not as a craft. Technique should be treated only as a means, not as an end in itself. In teaching music, full advantage should be taken of modern scientific equipment like the gramophone, the radio and the tape-recorder.

While liberal education in music should be imparted to all at the earlier stage, those who want to offer music as an optional subject in the universities should be admitted only after an aptitude and voice test.

An old paper of Dr. S.N. Ratanjankar has also been included in the series of papers for the Symposium. In this paper, Dr. Ratanjankar gives a very clear picture of the working of the old *Gurukul* and the modern music institutions. While the *Gurukul* system had certain good features, it had its shortcomings also. There was no set course; there was no systematic training, and anything like analysis of songs or *gat-s* into notation was entirely unknown. The modern system, in spite of its obvious drawbacks, has certain advantages inasmuch as there is a set course, systematic training, and helpful notation of songs. One great evil of the modern system is that the student depends too much on text-book and loses sight of the necessity of constant and regular practice. An institution with a hostel attached to it will combine the good points of both the traditional and the modern systems. In the institution, the students will have the advantage of the modern method of teaching; in the hostel they will have the advantage of the traditional guidance of the *Guru*.

Shri P. Sambamoorthy has written an informative paper on 'Music in Secondary Schools'. He says that the aim of teaching music should be moulding character, arousing a sense of beauty in the pupil, and inculcating a sense of discipline. Music should be taught in all the schools. If it cannot be made compulsory, facilities should be provided for the study of music as an additional elective.

The music teacher should receive comprehensive training in the method of teaching music. A few selected 'class-worthy' South Indian

songs should be taught in the North, and similarly a few 'class-worthy' North Indian songs should be taught in the South. This will promote an all-India consciousness and will help bring about national integration.

The music teacher should receive a thorough training in the organisation of concert pageants, music exhibitions, festivals of great composers, inter-class and inter-school competitions, choirs and orchestras, and group musical activities.

The States should create posts like Director of Musical Education, Music Consultants and Inspectors of Music for co-ordinating musical activities, and for improvement of the standard of musical education.

Shri R. Srinivasan in his paper pleads for education in music, which is most helpful in the training of emotions.

In a paper, entitled "Music for All", Shri V.V. Sadagopan maintains that music should be taught to students at all the stages of education. In the Nursery schools, a variety of nursery rhymes in Indian languages and in Indian tunes should be taught to the children. Rhyme, rhythm and melody should continue to be used in the Primary Schools. In the Middle Schools, children should be taught to appreciate good music. In the Secondary Schools, music may be taught to talented pupils as an optional subject.

CONCLUSION

Most of the writers of these papers are experienced teachers of music. They have, therefore, exhaustively dealt with the various problems of music education.

The main points that emerge from the various papers are the following :

1. The main purpose of teaching music in the schools, colleges, universities and *Vidyālaya-s* is an all-round development of the students, sublimation of their emotions, and fostering the ability of critical appreciation of this art. In the nursery and primary schools, music should be made compulsory. While every student may not be able to sing accurately, he will, at least, develop a sense of rhythm and melody and this will go a long way in the sublimation of his emotions. Music may be taught as an optional subject in the secondary schools, colleges and the universities. The *Vidyālaya-s* can supplement the teaching imparted in the schools, colleges and the universities, and also provide an opportunity for learning music to those who do not have any facility of learning it in their schools and colleges. Music is to be taught in these institutions as a part of general culture. Students should be admitted to the music course in the secondary schools and colleges or universities only after an aptitude test.

2. In the universities and big music institutions, ample facility should be provided for research work in acoustics, aesthetics and psychology of music. Full use should be made of modern equipment like the gramophone records, the tape-recorder, etc. Ample provision should also be made for voice culture.

3. Those who, after general education in music, want to become performers or adopt it as a career should be admitted to a three-year course in a big music institution which has a hostel attached to it. They should receive scholarship for three years and should have intensive training and practice under the guidance of a competent *Guru*. Institutions with a hostel attached to them admirably combine the advantages of both the *Gurukul* and the modern system of education.

A pupil who aims at being a performer may also be put under the guidance of an individual *Guru* who is not running an institution but who is competent, and can afford to give time for intensive training. The pupil may pay the major part of his scholarship as fee to such an individual *Guru*.

4. A certain amount of general education, say up to High School or Intermediate, is necessary even for those who want to devote all their life to music. As our entire literature on music is in Sanskrit, a working knowledge of Sanskrit should be made compulsory for those who want to specialize in music or want to carry on research in this art. For research, a knowledge of the physics of sound is highly desirable.

5. Concert pageants, music exhibitions, festivals of music composers and competitions in music should be organised.

6. Group-singing and orchestration have been sadly neglected in Indian Music. A training in these should be given to the students by the Schools, Colleges and the *Vidyālaya-s*. Such a kind of training is possible only in an institution where there is scope for the selection of different kinds of voices. We have to evolve choral and orchestral music of our own. *Dhrupada*, *Dhamār*, *Kṛiti* and national and folk songs may be tried for group-singing. Well-set *sargam-s*, *layakārī*, and short *ālāpa-s* may be tried in the group-singing of *Dhrupada*, *Dhamār* and *Kṛiti*. Echo effect may also be introduced profitably. For orchestration, we may use one to three dozen instruments. Side by side with Indian instruments, an instrument like the violin and cello may also be utilized in the orchestra. The pieces for the orchestra should be carefully composed and reduced to notation beforehand, and this composition should be before each player so that he may be able to play at sight. An able composer-cum-conductor should be employed by the colleges, the universities, and the *Vidyālaya-s*.

7. At present there is hardly any Training College for music worth the name. This is a very sorry state of affairs. There should be at least two to three training colleges in both the North and the South. Subjects like Psychology, Aesthetics and History of Music should be taught in those Colleges, and intensive training should be given to the would-be teachers in the art of teaching music.

8. Music Inspectors should be appointed by the various States who should inspect the teaching of music in the various schools and colleges, should advise about matters pertaining to the teaching of music, inspect schools applying for recognition in music teaching and should lay down conditions for suitable staff, equipment, museum, library, class rooms, etc. They should see whether these conditions have been fulfilled.

9. Scholarships for higher training in music should be offered by each State to about half-a-dozen pupils standing in order of merit in music at the High School Examination.

SYMPOSIUM

music for entertainment

A WESTERNER LOOKS AT THE
INDIAN CONCERT

Jerry Cohn

In referring to "Indian music" in this paper I mean "North Indian music."

To a Westerner the word "concert" usually brings with it an image of a conductor and orchestra straining to interpret a composition of a master composer which, incidentally, the audience has probably heard many times before. The members of the audience, nevertheless, listen, or at least sit and stare, in silence. At the very end they clap politely for a minute or so (and, unless the interpretation is exceptionally good, they do so mostly from a sense of duty). Most members of the audience listen with their private feelings, that is, egotistically, and let the music put them into a hypnotic state; very few listen with their minds as well as their hearts.

To an Indian the word "concert" might bring to mind, not a conductor and hundred-piece orchestra, but a group of three or four performers improvising on the melody of a *rāga* and the rhythmic pattern of a *tāla*. There are no compositions and consequently no masterpieces in North Indian Music. There are no great composers; only great performers. Though *rāga* and *tāla* are in a sense partial compositions, everything depends on the technical training and aesthetic sense of the performer; that is, his knowledge of improvisation within *rāga* and *tāla*, and his talent. There is little thought in the mind of the Indian listener of contemplating eternal or static perfection, as there very well might be in the mind of a westerner listening to, say, Beethoven's Fifth Symphony. There is no doubt as to "what he really meant" because there is no interpreter to mistake the composer's intention. An Indian musician's performance is, therefore, not a strain to retell but rather an attempt to express feelings at a given moment which are expressible within the systematic rules of a particular *rāga* and *tāla*. The composer and performer are one in Indian music, or in other words, the audience finds itself in direct confrontation with an artist in the heat of creation.

Consequently the Indian audience has different attitudes towards listening than does the western audience. Indians listen intensely and analytically much as jazz audiences do in the United States. Many keep time during the performance by clapping their palms on their knees and making gestures as the performer reaches *Sam* (the first beat of the *tāla* or rhythmic cycle). When they listen they listen intensely—but when they get bored they talk or look around, or even leave their seat in the middle

of a performance, go out for tea and return. When Indians listen they listen intensely and when they don't they become naturally casual.

The behaviour of an Indian audience at a concert can be fruitfully compared to that of an audience at a sports event. By demonstrations of delight the audience encourages the performers while they are performing (every performance has a certain amount of show off or acrobatic passages which are followed by bursts of applause or other signs of appreciation, such as wagging the head, sighing, etc.). There will be no burst of applause at the end of a performance because there will have been many signs of approval during the performance.

The artistic success of an Indian concert therefore depends in part on the aesthetic level of the audience. Usually the finest performances are given in a situation where there is a small group of demonstrative and highly cultured listeners. In the larger concerts the audience will often encourage obvious acrobatics without emotional depth. While the western audience tends towards over-romanticism the Indian audience tends towards over-intellectualism. Western audiences are respectful and detached to the point of being stuffy while Indian audiences in encouraging pyrotechnics are often too playful.

Concerts in India are of two broad types, with extremes from the intimate private music parties to which one must be invited to large unwieldy gatherings called music conferences. A major problem with music conferences—crowded tentsful with peanut and tea vendors adding to the circus atmosphere—is the quality of sound, resulting from the almost invariable use of outmoded loudspeaker equipment. It is improbable that even Indians, with their tradition of despising pure sensuality of sound, can properly appreciate their music via those ear-cracking, snarling monstrosities.

The smaller concerts are immensely more gratifying in the way of sound and comfort but even more in the way of close audience-to-performer contact. And usually the best performances are given at small gatherings.

Indian concerts last from three hours to all night, but more frustrating to the impatient westerner is the fact that individual pieces are much longer on the average than western ones (about an hour long) and they seem even longer because of the limited tonal possibilities of a small ensemble, the slow (gradual) development of musical ideas, and drones continually sounding in the background.

The western idea of a concert is allied with western ideas of "entertainment". The presentation should be slick or dramatically smooth. The curtain should rise and the orchestra should begin to play. Also, the concert should begin on time. At an Indian concert irritations can beset a westerner and interfere with open-mindedness about the musical part of the programme. After all, if the performer comes a half hour late and takes an hour to tune his instrument why should we expect him to be a brilliantly disciplined artist (once he "gets going" after an hour or so)? These are pitfalls of thinking that a westerner must avoid if he is to appreciate an Indian concert.

SYMPOSIUM

music for entertainment

THE MUSICIAN'S DILEMMA

N. V. Patwardhan

Music is such a sublime fine art that it is not merely an instrument of entertainment but a means to achieve self-realization. It is spiritual in its essence and, therefore, every musician should have great devotion for this sublime art. It is not merely his profession. It becomes a part of his own life. And hence no real artist would like to twist it to suit the whims of wayward listeners.

Herein arises the problem which the classical musician has to face today. If he wants to be popular, he has to mould his art to suit the demands of the common man who may not always be artistically sensible. This may mean a lowering of the standard of his art. And if, on the other hand, the artist wants to maintain the purity and sublimity of his art he is likely to lose popularity.

This dilemma has become more pronounced in modern times because the musician has to depend for his livelihood solely on the concerts he has to give before mixed audiences—the sensible and the insensible. The ruling princes who used to give their patronage to musicians were usually quite interested in the art and they knew how to appreciate and reward it. Some of the princes were themselves good musicians; so the danger of lowering the standards of the art in order to please them was not as obvious as it is in modern times.

In olden days the aim of this fine art was not to please any particular individual. It was regarded as a means of spiritual attainment. Music was *Nādôpāsana*, and singing the glory of the Almighty was its main purpose. In music one forgot everything, even one's own self, and it was meditation.

In the atmosphere of the courts music lost much of its spiritual value and became an instrument of entertainment and sensual pleasure. Praise of the princes who gave patronage dominated the text of the songs, which had formerly been devotional in character. Dancing girls came in the field and the whole outlook changed considerably. The change was so evident that gradually music began to lose all its prestige and glory and was looked down upon by the society.

With the untiring efforts of the great savants of Hindustāni Music—Late Pt. Vishṇu Digambar Paluskar and Late Pt. Vishṇu Nārāyaṇ Bhāt-khaṇḍe, music has now regained its social status and has once again become an essential part of our cultural activities. No musician can ever forget

the great contribution of the two masters who have arised the status of music to considerable heights.

However, owing to changed circumstances and the democratic set-up, musicians have to depend entirely on the common people. Hence the responsibility of the musicians has increased doubly. They have to create good listeners—'Kānsēn-s', as Late Pt. Vishṇu Digambarjī used to say. This would enable them to have appreciative audiences who can listen to serious music with interest. Musicians have to realize this and adjust to the new circumstance. Unless there is an appreciative audience, no musician will be able to give of his best. Musicians will have good listeners if they care to educate some of the uninitiated people.

Classical music has become somewhat unattractive because of the fact that musicians are carried away by the technical aspect of the art to such an extent that the aesthetic aspect is almost completely neglected. Even the word Rāga (which forms the essence of Classical Music) implies the emotional appeal; but owing to the excessive use of technical embellishments the real aesthetic values are totally forgotten. A beautiful girl, if she uses good ornaments and clothes, looks prettier no doubt. But it is not mere ornaments and clothes that make her beautiful. They only adorn the beauty which is inherent; technical ornamentation in music has the same significance. It should not overpower the emotional content of music. If the real essence of music is properly adorned by technical expression it is bound to attract even the uninitiated listeners.

The other point which the musicians have to keep in view is the significance of the text. Literary content is not the primary concern of music, which tries to express through the medium of *svara*. But if the literary expression and suitable note-patterns are blended in a harmonious manner the emotional appeal will naturally be enhanced. Music in its absolute form should express itself without the aid of the literary content but if uninitiated listeners are also to be attracted, a suitable text matters very much. Though secondary, the literary aspect has its importance in music and, if it is properly attended to, listeners will be easily attracted towards it. Absolute form of music without the aid of words is expressed in the form of instrumental music, and vocal music utilizes both words and notepatterns in such a way that their harmonious blending creates the desired effect.

Keeping in view the entertainment value of music it has therefore to be moulded, without lowering the standard of classical music, in such a way that listeners will be attracted towards it. This is the demand of the present times, and musicians have to face this boldly. Their responsibility is not only for regular practice but also for propagation among listeners so that the latter become capable of appreciating the real value of music.

The musician's dilemma can be solved only by creating taste for good music in the listeners. If, for achieving this, the musician moulds his art to suit the demands of the average listener, he should be excused. Care should, however, be taken to see that these changes are only means to reach the goal. They are not to be ends in themselves. And I am sure the real *Sādhak* will never take them so.

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THE LISTENER'S ANGLE

Jiwan Lall Mattoo

Even an appreciative and critical listener of Hindustāni classical music often returns from a concert of classical music overcome by a feeling of disappointment and pessimism. He cannot help recalling to himself the artistic heights achieved by masters in the past, whose haunting melodies and cadences still linger in his ears. He compares the aesthetic delight he derives from the performances of the *Khyāl* singers of the present generation with the ecstasy he used to experience when he listened to the exuberance of the departed masters, and a feeling of frustration weighs on his mind.

On the other hand, a young listener or a modern critic who had no occasion to listen to talented, skilful and highly imaginative *Khyāl* singers of the beginning of the 20th century, has heard hardly anything of grandeur to compare with. But he is quite capable of discerning whether the performer has accepted the law and order of the chosen theme, as also its limitations, and interpreted those laws in beautiful ways by a sonorous and cultured voice. Also whether the performer has succeeded in making music a vehicle of emotional appeal. The lay listeners who form a major part of the audience in open concerts of classical music may sparingly appreciate the present-day *Khyāl* singing and generally call it noisy vocal gymnastics.

The significant issue is to search for the causes giving rise to the feeling of discontent with *Khyāl* singing and ascertain how far it is justified. The *summum bonum* of classical music is the experience of aesthetic delight, purification of the emotions and elevation of the human soul to higher planes of reality. Let us now analyse what we do not like in vocal classical music performances and particularly in *Khyāl* singing. This is not perhaps very difficult to trace; only it needs a sober and dispassionate survey of what we listen to in open musical concerts or private *Mahfil-s*.

As one listens to a *Khyāl*, he first tries to follow the words or text of the song. If the poetry is beautiful and understandable he enjoys it and, in case the singer has a defective pronunciation or bad enunciation on account of which the listener has to guess the words, or if text of the song is wrongly worded, the listener naturally feels disappointed for being deprived of the poetic theme and the aesthetic part of it. If the voice of the singer is not melodious and sustained or, unfortunately, if he sings out of tune, the listener immediately begins to feel uncomfortable and tries to avoid disgusting listening by talking to others sitting nearby or walking out of the concert hall or *Mahfil*, as the case may be.

Facial contortions and shaking of hands and head make the performance incongruous. Sometimes young folk, when they witness such unnatural and absurd movements, begin to laugh and even make faces. Then a sort of discontinuity, either in the form of a sudden slowing down or as an abrupt rise in the *laya* or in *ālāpa-s* or *tāna-s*, is sometimes visible in the singing, creating unpleasant feelings in the mind of the lay listener, who cannot explain it properly but, all the same, feels disturbed. Again, faulty *laya* or rhythm sounds unnatural, and one feels like going in a car with unclean plugs giving jerks and jolts at irregular intervals.

Sometimes a storm of incessant fast *tāna-s* repeated over and over again and getting out of tune at places, with a swerving throat, assumes the shape of crude acrobatic feats. In certain cases the performer seems to be a perfect grammarian, having a fairly good voice and perfect in *laya* and *Tāla*, but his rendering and exposition is colourless and indifferent. These could be the few reasons which have obviously made *Khyāl* singing unpopular and may be called defects which should be removed. There is nothing to feel pessimistic about it. Solutions are being offered.

If a singer becomes careful to pronounce the words of the text of the song correctly, gives a little attention to see that the song selected by him is not wrongly worded, he can surely create more interest in his performance with the help of the poetic theme. We cannot, however, forget that the poetry has a second place in the consideration of the aesthetic of music as a pure art. In fact poetry can be of great help to establish the mood of a particular *rāga*. Since a *rāga* is cast in one mood throughout, only songs of which the poetic theme agrees with the mood of the *rāga* are eligible for being sung in that *rāga* and not otherwise, although they may be the best and alluring examples of the poetic art. Also a singer must understand the meaning of the *Bōl-s* or text of a *Khyāl* and should be able to comprehend their inner *Bhāva* so that he can adequately reflect the same in his music.

Training in voice culture would automatically bring about the correct intonation of notes and develop the capacity for sustaining the breath long enough to avoid jerks and impacts in voice production. Moreover, the facial contortions and shaking of hands and head are unnecessary mannerisms taken from the *Ustād*. The progression of *Khyāl* has some well recognized principles to guide it. The correct process can be easily acquired by correct *Tālim* and perhaps more by one's own commonsense.

"Too much of everything is bad," is a commonly known phrase and, therefore, an incessant shower of fast *tāna-s* can hardly be acceptable to any human ear. Their repetition automatically tires out the throat, which in the *tāra-saptaka* begins to fail and get out of tune. The natural continuity in presentation of the melody also suffers, and the poetic theme goes underground. Such abnormal singing is always directed to the head and not to the heart and the performer should be able to realize its reactions.

Thus the singer should be able to combine tradition with imagination, technique with grace, and classicality with popular appeal. He is not expected to stoop down to the level of the lay listeners. His primary duty is to lift them up to his level and thus serve the cause of *Saṅgīt*.

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LET'S FACE FACTS

R. Srinivasan

Recently I happened to hear a short music item, of about an hour, as part of a conference. The singer, a young lady, did well. I learnt that she had just then come out successful in a public examination in music and this was her first performance. Considering all this I should say she did remarkably well. But at the same time I felt that the effect could have been much better. It was not difficult to discover the causes that led to this lack of effect.

THE CLIMATE

I find that generally young singers suffer from some kind of a complex for which perhaps they are not solely responsible; they imbibe certain wrong ideas about music and its purpose from pseudo-critics who, posing themselves as connoisseurs, freely distribute predigested pills of music criticism. Some popular journals also contribute their share in this direction.

Generally in any branch of human knowledge it is admitted that only the experts can give proper advice. But alas! In music anybody considers himself competent to sit in judgment over even acknowledged experts and freely pronounce "judgments" and even offer advice to them! Especially when some of these self-constituted opinion-manufacturers happen to be influential in other ways, one can imagine what the result will be. Some journal takes it into its head to support a particular artist and shower encomiums on his (or her) style of singing and most of the readers of that journal swallow what is said as gospel truth, under the universal law of mental inertia. Similarly some influential person chooses to lend his weight to a particular brand of singing (for reasons best known to him) and the result is that it becomes the "fashion" to praise that group of artists to the skies. These are matters of everyday occurrence, especially in big cities.

So also, some musicians who are not able to produce an impression by singing in an artistic style take refuge under other manoeuvres to hoodwink the lay listeners, who are for the moment dazzled and carried away by the strange vocal acrobatics indulged in by such musicians; the jungle and jumble of highpitched shouting and *svara* jargon and loud thundering of the accompaniments throw them into a state of extreme wonder! The combined results of all this are now very much in evidence, especially in

the case of beginners who are naturally anxious to show themselves off somehow or other.

ESCAPIST

Let me refer to one or two of these results. I started by referring to a young lady singer who was giving her maiden performance. In the period of one hour allotted to her, she sang five or six *kṛiti-s* and wound up with a few catchy popular national songs. Would you believe it, for every one of the *kṛiti-s* she started singing *svāra-s*! The idea that she can show her expertness only by singing *svāra-s* has somehow come to possess her. When we hear some radio items we find that some veritable tyros who are 'not able to handle even common *rāga-s* like *Tōḍi*, *Śaṅkarā-bharaṇam*, *Bhairavī* and *Kalyāṇī* rush to *svāra-s* display as an easy way of escape. This is because a good musical sense is necessary for singing even such common *rāga-s* with their correct *bhāva*, while it is comparatively easy to indulge in a jumble of *svāra-s* in a mechanical, pre-determined mould.

Now a word about singing *svāra*. If the question is asked, "Is *svāra*-singing an essential item in music recitals?", the answer will have to be "Yes" and "No". Let us for a moment look at the matter historically. *Svāra*-singing for *kṛiti-s* is evidently a matter of later growth. In the olden times, especially before the time of Tyāgarāja, the main items of music performances used to be *Rāga* and *Pallavi* in which the musician's creative faculty was given full play, and *Neraval* and *svāra*-singing were the dominant features. Perhaps the artist would also sing some devotional pieces from *Gīta-Gōvinda* and *Kṛishṇa-līlā-taraṅgiṇī* and finish by singing a verse or two in *rāga-mālā*. *Kṛiti-s*, as we understand them now, were not much in evidence. After Tyāgarāja and his compeers flooded the music world with their wonderful *kṛiti-s* of exquisite beauty and dazzling charm and heart-melting *bhāva*, these compositions and other similar pieces came to occupy a prominent place in concerts. But even then the idea of singing *Kalpana-svāra* for *kṛiti-s* was not much in vogue. Only latterly this *svāra*-singing business has become almost an obsession.

WANTED : BALANCE

Neraval is like *tāna*, the words of the song being used in place of the *tāna* phrases, *tā* and *nam*. In a *Pallavi*, only a few syllables are used as *sāhitya* and so all the intervals are filled in with what is called *akāram*. Our music as performed falls under two heads: that which goes with *sāhitya* and that which is independent of it. *Rāgālāpanā* and to some extent *pallavi*, *neraval* and *svāra*-singing do not need *sāhitya* for their exposition. In *kṛiti-s*, however, the *sāhitya* has an important place. In fact the beauty of a *kṛiti* consists in the balanced presentation of *rāgabhāva*, *laya-bhāva* and *sāhityabhāva*. In the *kṛiti-s* composed by great masters each of these helps to make the total aesthetic effect of the piece. (I am not here referring to instrumental music where the *sāhitya* has no place). Anything which tends to take away from this beauty of a *kṛiti* should be avoided. *Neraval* and *svāra*-singing have their legitimate place in *Pallavi*. But what now happens is that almost every *kṛiti* is converted into some sort of a miniature *pallavi*, with the result that the *Pallavi* proper becomes a formal, lean, famished affair in a concert.

Why should a *kṛiti* be made to usurp what rightfully belongs to the *Pallavi*? Occasional *svāra*-singing for the sake of relief and variety may perhaps be tolerated, but to indulge in it for every piece is not helpful to produce real aesthetic effect. There are especially some *bhāva rāga-s* whose life is so independent of *svāra*-names that to sing *svāra-s* for compositions in such *rāga-s* seems to be nothing short of aesthetic blasphemy. Better leave *rāga-s* like *Nilāambarī* and *Punnāgavarāḷi* severely alone without disfiguring them with *svāra-s*!

WANTED : TASTE

One other noticeable feature is that young artistes do not show much taste in the choice of *rāga-s* they take for *ālāpanā*. Somehow or other it happens that some *rāga-s* are rich, full and elastic and they lend themselves to elaboration for hours without any repetition and without tiring informed listeners; there are others whose aesthetic potentialities are limited and they do not lend themselves for such long elaboration. There are still some others which are very poor and barren as *rāga-s*; at best they may be called "tunes". It is only the first two classes that are generally taken for *ālāpanā*, and usually for elaborate *ālāpanā* only the first group is considered. It often happens now-a-days that beginners begin to sing the last class of *rāga-s*, with the result that there is no *rakti*, and it becomes a jumble of *svāra-s* with little *bhāva*.

Another defect noticeable now-a-days is that people lower their *ādharmaśruti* inordinately, so that they may indulge in the circus feat of shouting in the higher octave and winning "applause" of the circus-loving hearers. Some *Vidvān-s*, due to some physical difficulties, started lowering their pitch; other people followed; now it has become almost a fashion; so much so that even some who have good voice with a wide range lower their *śruti* unreasonably, probably in the belief that if they sing to their natural higher pitch they would not be considered "good *Vidvān-s*"! And the "mike" comes in as a handy aid to encourage this step in the wrong direction.

One other feature of modern concerts is the absence of those big, long and majestic *kṛiti-s* which the *Vidvān-s* of the older generation used to delight in singing in musical concerts to the joy of the listeners. Perhaps people have no patience to hear or sing such slow tempo pieces! This is age of the rush, hurry and excitement, and this is seen in music also!

RECONSTRUCTION

I believe it was Edward Carpenter who remarked: "to be artistic they must excite emotion. People sometimes ask what is the meaning of such and such a work; meaning be hanged!" Music being the highest of all arts must be related to emotion. To be true music, it must appeal "to the animal, the child and the serpent". And, of course, it must appeal to the most cultured and advanced human being. But do the performances of the kind we now have in South India discharge this function? For a musical performance I consider the following to be essential considerations:

1. The singer must have a musical voice and I am sure all will agree with me there. A bad or hoarse voice takes away much, if not all, from music. But is it not our experience that some of our singers have not got a good voice? Do we not see them straining every nerve and muscle of their throat and face and abdomen to produce what they consider to be effective music? I have at times felt a creeping sensation in my spine when I see the effort and struggles of some of our singers. Every singer must train and produce his voice before he can sing and he must be able to sing naturally without undue strain.

2. The place of accompaniments in our performances is a point which deserves very serious consideration. I am afraid they are usurping a position which they were never intended to occupy. The fundamental characteristic of the Indian system of music which contrasts it with other systems is its delicate subtlety, if I may so put it, as contrasted with the strength, harmony and massiveness of some other systems. There is only one singer or one player who is the dominant figure and the other instruments are only *accompaniments*; they have only a secondary place; they merely follow and hang on what the central figures do. But what happens now in our performances is well known. At times the singer is ignored. While he is singing, some of the accompanying instrumentalists merely mark time and wait for an opportunity to show off their own individual merits. In a performance of three hours it is usual for half the time to be taken away for the showing off of the accompaniments. A drum or a *ghaṭam* or a Jew's harp can at best only help the rhythm. When they are allowed to stand by themselves, then they cease to be accompaniments, and it is not music that we get but an arithmetical jugglery, and the so-called experts indulge in what they call separate display (*Taniāvartanam*) for as long as even half an hour and revel in all kinds of fantastic and, at times, unrhythmical combinations of 'Taccchôm' and 'Tadhiṅṅinatôm'. When people appreciate such displays it is not through their emotional nature or for their aesthetic worth, but for the player's cleverness in arithmetical combinations and good memory. In the light of Edward Carpenter's test, alluded to above, such displays are unaesthetic. I strongly feel that in this matter things may be and ought to be different from what they are at present. Incidentally I may mention that I very well recognise the value of such time-instruments in dance.

3. Art must be set in artistic background. In general, a singer with a pleasant face is more fit to discharge his or her function as a singer than one who is wry-faced. But, at any rate, one need not create ugliness by facial contortions. In this respect our lady singers in general are at a great advantage, because by temperament and training they instinctively avoid ugliness. Further, the setting we give to the performers is a matter of importance. The dais on which they sit (or stand) may be artistically set up, the background properly designed, so that the general impression is one of aesthetic pleasure. Diamond is by itself good but it shines best in proper setting. And so music may be good and the singer may be good, but when you give them a proper setting the effect is greatly enhanced.

There are several other matters in which things might be different, and I shall give but a brief enumeration of them. Though we have at

present an elaborate system of Rāga formation there is scope for the formation of new rāga-s as well. As human society evolves and its functions become complex, the emotional expressions also become evolved and require newer musical forms. Such a thing was attempted in the case of *Katanakutūhalam* by the late Patṅam Subrahmaṅya Aiyar. Muttiā Bhāgavata has given us some new rāga-s as well. In the North Indian system they recognise four-note melodies as independent rāga-s. Something like that is also possible in the Karnāṭak system.

In the usual *Rāgavistāra* it is desirable to avoid harsh sounds like *Tōranana*; mellifluous sounds like *nam*, *tam*, and so on, may not mar the beauty. Also in the combinations of notes which go to make the *Vistāra* we may often come across misleading combinations. I mean those combinations which are technically and mechanically correct, but which do not bring out the aesthetic individuality of the Rāga. There is some indefinable thing about a Rāga which stamps its individuality, and only those combinations which bring that out should be used. The word *Bhāva* describes the point in question. Very often, the *bhāva* of a Rāga is lost sight of in the craze for *svara* display.

DIVERSIFICATION

Again, I wonder why we should not have a large variety in the nature of our performances. Strictly speaking, there is prevalent in the South only one type of musical concert. There is the main singer or player and then we have the *Kaṅṅirā*, the drum or the *Ghaṭam* and so on. The performance usually begins with a *Varnam* and then a few *Kirtana-s* are sung, several of which become almost *Pallavi-s* in their elaboration. Then come the Rāga *Ālāpanā* and *Pallavi* and the performance usually closes with some *Tiruppugal* or *Chindu* or North Indian tunes. There is rarely much variation in the general programme. But, I ask, why not have more varieties? The usual type of performances can be appreciated in full only by an expert. I doubt if there are five percent of the people in any audience who follow all the elaborate *Svara* gymnastics of the musicians. In most cases the majority in the audience are waiting eagerly for the last ten or fifteen minutes of the performance to hear *Chindu*, *Tiruppugal* and so on. That clearly shows that there is something wrong somewhere. The object of the musician should be not merely to win the appreciation of a few theorists but to appeal to the heart of every one in the audience. If the music is sweet and the programme properly adjusted, I believe it will be possible to keep any audience engaged for a couple of hours without much difficulty. The whole thing lies on the forethought one gives to drawing the programme.

Performances may be of different kinds as follows :—

(a) The usual orthodox performance lasting for about three to four hours.

(b) We may have also short concerts lasting for about one and a half to two hours in which prominence is not given to Rāga *Ālāpanā* and *Pallavi*. A few typical *Kirtana-s*, short elaborations of a few rāga-s and

some devotional songs (not very heavy in their construction) will produce better effect than the performance of the kind mentioned in (a).

(c) Then we may have concerts in which different artists take part, of course, in succession. Each may give his very best for about ten to fifteen minutes.

(d) Then we may have demonstration performances in which the singer or player explains beforehand what he sings or plays and points out the prominent features of what he is going to sing or play, so that even a lay man in the audience will be able to appreciate the music. The educational value of such performances cannot be over-rated.

When we come to the use of music in *Kathākālakshepam-s* and dramas there is much to be desired. Our *Kathākālakshepam-s*, whose primary object is to impart religious instruction with a musical background, are becoming rare. Very great care has to be exercised in choosing musical pieces for a *Kathā*. The music must fit the theme of the piece sung and the situation.

On the stage music plays an important part. I am not one of those who believe that music should altogether be eschewed from the stage. Drama as distinguished from Opera was practically unknown to the Indian temperament. It is only in recent years that dramas without music have been attempted. This reaction against the use of music on the stage is a natural consequence of the way in which it had been inexcusably misused by the earlier theatres. As with all reactions, there is a tendency to overdo the reform. Music has a place on the stage and with care and discretion can be made to serve its purpose. As we know, there are some *Rasa-s* (characteristic emotions) which can best be expressed only in music, as for example, *Sāntarasa* and *Bhaktirasa*.

Listening

There is an art of listening, which is least taught or studied. Still it is not a rare or special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another and wit enough to prefer order to incoherence. The listeners are expected to make a positive attempt to cultivate the art of listening and forge a close link between them and the performer, in order to get the fullest joy from the creation of the cherished form.

JIWAN LALL MATTOO

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commemorating

HARIDAS SVAMI
MIAN TANSEN
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GOPALAKRISHNA BHARATI
PATNAM SUBRAHMANYA AIYAR
BHASKAR RAO BAKHLE

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Delhi Saṅgīta Samāj

(REGD.)

JAYADEVA SVAMI

Religion in India has employed with relish the arts of Poetry, Music and Dance for the elevation of the human soul. Jayadeva's *Gita-Govinda* or *Ashtapadi* is a dance drama of exquisite beauty that has inspired millions throughout India for eight hundred years.

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Next to only Tyagaraja's, his compositions have made an outstanding contribution to the musical awakening of Tamilnad. His *Nandanar Charitram*, the stirring musical drama on the life of a Harijan saint, could bear endless repetition as *Katha Kalakshepam* or performance on the stage. Thus, in addition to spreading spiritual and social values, it has greatly popularised the Ragas of Karnatak Music and also some of Hindustani Music. Like Tyagaraja he bridged the gulf between the classes and the masses.

PATNAM SUBRAHMANYA AIYAR

Compeer of Maha Vaidyanatha Aiyar, he had a distinctive style of his own; composer of high merit; a *Lakshya-lakshana vidvan* who has tamed his rather unresponsive voice into a powerful medium of musical expression.



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Distinguished musician, who learnt from masters of four different Gharanas and incorporated in his art a rare blending of the noteworthy features of those traditions.



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HARIDAS SVAMI



TYAGARAJA SVAMI



MIAN TANSEN



SYAMA SASTRI

HARIDĀS SVĀMI (1537-1632)

The revered Achārya of the Hindustāni music tradition. Saint, musician and composer. He was the *Guru* of Tānsēn. He spent his life in the woods of Vrindāvan singing and teaching. Emperor Akbar went all the way to hear him. Many musical forms, the *Dhrupad*, *Dhamār*, *Trivaṭ* and *Chaturang* in particular, were enriched by him. His *Samādhi* lies at Nidhiban in Vrindāvan where thousands gather every year to pay homage to his memory.

MIĀN TĀNSEN (15...-1585)

The celebrated musician who adorned Emperor Akbar's court. Rāmtanu or Tanna Miśra was his original name. Born a Brahmin he married a Muslim girl for love. He not only composed *Dhrupad*-s of lasting merit but created new *rāga*-s and modified some old ones. Sūrdās, the saint-singer, says: "It is well that the creator did not endow *Ādiśeṣha* with ears; for, otherwise, the Earth and the *Mēru* would be upset by their swinging to the music of Tānsēn".

TYĀGARĀJA SVĀMI (1767-1847)

His name is almost a synonym for Karnāṭak music at its best. Saint, musician and composer, he heralded a new era in Karnāṭak music. Shunning court patronage and riches he courted poverty for the sake of dedication to Nādōpāsānā and spiritual perfection. His compositions have come down in near-perfect authenticity, mostly by oral tradition, through distinguished musicians of the last few generations. Their range, from the simplest to the most sophisticated, bridges the gulf between the classes and the masses, between art music and devotional music.

ŚYĀMA ŚĀSTRĪ (1762-1827)

One of the "Trinity" of Karnāṭak music and contemporary of Tyāgarāja, his compositions are marked by a fusion of stately rhythm and mellifluous melody. Hereditary custodian of the deity, *Baṅgāru Kāmākshi*, at Tanjore, he was greatly devoted to Her and sang almost all his compositions on Her. Affluent and contented, he avoided submission to court patronage but was highly esteemed by Sarfōji Mahārājā and his court musicians. He gave them succour when their prestige was threatened. As of Tyāgarāja's, his compositions are a "must" in a musician's repertoire.

Brief biographies of the above four appeared in INDIAN MUSIC JOURNAL No. 1 JAYADEVA SVĀMI (12th cent.)

Biographical note on page 17 of this Number of I.M.J.

GOPĀLAKRISHṆA BHĀRATI (19th cent.)

Biographical note on page 21 of this Number of I.M.J.

PAṬṆAM SUBRAHMAṆYA AIYAR (1845-1902)

Biographical note on page 23 of this Number of I.M.J.

BHĀSKAR RĀO BAKHLE (1969-1921)

Biographical note on page 25 of this Number of I.M.J.

SANGITA SADHANA

Svami Sivananda Sarasvati

Life in the individual, in its ontological aspect, is but a ceaseless striving after non-ending, unalloyed bliss, eternal, immortal, perennial Bliss. Scriptures have proved it beyond doubt. Sages and saints are voicing it forth, ever since the dawn of creation, that Supreme Bliss can and should be had in one's own Self. Thus Self-realization, Self-awareness or Self-experience-Whole, *Aparôkshānubūti* is the *summum bonum* of human existence. That alone will bring to an end all our pains and miseries. But, how best are we to attain that ?

Ātmachaitanya Samādhi or *Aparôkha Jñāna* is possible only when the mind becomes pure and Sātvik. Purity of mind is had only when the little 'I', egoism or *Ahaṅkāra*, is curbed, annihilated, which means that I-ness and Mine-ness have got to be abandoned. In turn, that involves purity and control of the *Indriya-s*. Unless the mind is cultured and controlled, the *Indriya-s* cannot be controlled. Thus, in a circular way, we come again to the mind. Rightly did the sages exclaim : *Mana ēva manushyāṇām kāraṇam bandhamôkshayôḥ*—mind alone is the cause for man's release and bondage.

Practical investigation in that direction has led the sages to conclude that *Prāna* and Mind are interdependent in their functional abilities. As long as one remains uncontrolled the other cannot be controlled. If one is under control, the other too comes under control of its own accord. It is not enough if they are simply controlled. As long as they are not annihilated *Vāsanā-s* will not leave us. Unless *Vāsanā-s* are destroyed *Chitta* cannot be destroyed. The destruction of *Chitta* alone can lead us to *Jñāna*.

Thus we are left with two courses. Firstly, to bring the *Prāna* under control through various arduous Yôgic processes, and then to control the mind and withdraw it from external objects and fix it on the Self. Secondly, we can try to annihilate the mind through effecting *Manô-laya* by finding such a higher powerful principle towards which mind will naturally run and into which it will merge itself, thus entering into a state of *Laya*. The sages found that *Manô-laya* followed by *Manô-nāśa* was safer means to attain Self-realization than the arduous process of controlling the mind and culturing it, which is always attended by the danger of the mind jumping into the old grooves of *Vāsanā-s* at any moment.

In the course of further practical investigations the Sages and Seers found that Sound had the power to attract the mind and absorb it, so to say.

Thus *Manô-laya* and *Manô-nāśa* through *Nāda Yôga* (union or merger into Sound) was found to be an effective and safe means to Self-realization.

Nādānusandhānam means meditation on *Nāda* or Sound that is heard at the *Anāhata Chakra*.....

Highly interesting and most popular among the forms of *Nādôpāsana* is *Saṅgīta* (music). It is in *Saṅgīta* that *Śrēyas* and *Prēyas*, otherwise antagonistic to each other, meet. *Śrēyas* is that which leads to the Eternal Good of man, viz., Self-realization. *Prēyas* is that which is immediately pleasant. It is generally recognized that what is *Prēyas* is not *Śrēyas* and vice versa. But here in *Saṅgīta* or *Saṅkīrtana*, *Śrēyas* and *Prēyas* are found together. *Saṅgīta* pleases the ear, is a rich treat to the senses and the mind—in fact, so much so that the senses and the mind are tamed and controlled by it ; and *Saṅgīta* ennobles the soul and reveals the Self within. Music is, therefore, regarded as the best form of *Nādôpāsana*.

That prince among musicians, the emperor among composers, the crest-jewel among saints, the *Bhakta-Śirômaṇi* who adored the Lord with sweet, soul-stirring and perfect music—*Śrī Tyāgarāja*, whose inspiring songs in praise of Lord *Rāma* and of the fundamental truths of spiritual life are sung throughout India by every lover of music for inspiration and entertainment, has repeatedly pointed out the divine glory of music. He has again stressed the fact that music is not food for the senses alone, but is food for the soul.

Tyāgarāja says in the *Kṛiti* "Nādôpāsana" : "It is through *Nādôpāsana* that the *Trimūrti-s*, the sage-authors of great scriptures, the *Maharishi-s* who have propounded Dharma, the seers who are masters of the arts and sciences, and those who are devoted to music with its three integral parts of *Bhāva*, *Rāga* and *Tāla*—all these are experts in *Nādôpāsana*". It is a great truth worth remembering that all our great scriptures—the *Vēda-s*, *Smṛiti-s*, *Purāṇa-s*, etc., are all set to music and are metrical compositions. There is rhythm, metre and melody in them. *Sāma Vēda*, especially, is unrivalled in its music. That is why *Śrī Tyāgarāja* regards all the *Maharishi-s* and Seers as *Nādôpāsaka-s*.

Tyāgarāja says : "The knowledge of the science of music is capable of bestowing on you the state of *Sārūpya*" (in his *Kṛiti* : "Sāṅgīta Śāstra Jñānamu"). Why? Because "all sounds have emanated from *Om*." In his *Kṛiti Nādasudhārasambalanu* which is the essence of *Praṇava*—the *Omkāra* which is itself the essence of all *Vēda-s*, *Āgama-s*, *Śāstra-s* and *Purāṇa-s*—he crowns this declaration with the marvellous revelation : "It is this *Saṅgīta* that has taken form in this world as *Rāma*." That is why he said in another *Kṛiti* that he who adores the Lord through *Saṅgīta* will attain *Sārūpya Mukti*. For, *Saṅgīta* is identical with God; and in accordance with the truth that you become what you intently meditate upon, the *Nādôpāsaka* becomes *Nādasvarūpa* or God.

Saṅgīta is not mere nerve titillation. It is a Yôga. Emphasising this truth, *Śrī Tyāgarāja* says in his "Śrīpapriya" : "Music which is composed of the seven *svara-s* is a treasure for the great *Tapasvin-s* who have cooled the *Tāpa-traya* (*Ādhyātmik*, *Ādhidaivik* and *Ādhibhoutik tāpa-s*)."

In fact, *Tyāgarāja* would go so far as to declare that *Môksha* is impossible for one who has no music in him ; he says in "Môkshamugaladā" : "Is there *Môksha* for those who have no knowledge of music which is

based on *Bhakti*, who do not realize the truth that the *Sapta-svara-s* have emanated from the *Pranava* which is born of the union of *Prāṇa* and *Agni*, and who have a liking for the mere melody of the *Vīṇā* but have not understood the *Śiva Tatva?*" Thus, whilst music is exalted to the status of a potent *Sādhanā* for *Mōksha*, Tyāgarāja does not fail to point out that the mere utterance of sounds will not bestow *Mōksha* upon the songster and that the realization of the Source and Goal of Music ought to be sought after.

If one realises this Truth, he attains *Jīvanmukti*. Tyāgarāja says in his "Rāgasudhārasa" : "Drink the nectar of Rāgam and get enlightened. Whatever *Siddhi*, the most difficult practices like *Yāga*, *Yōga*, etc., can bestow on you, you will easily get through *Nādōpāsana*. They are *Jīvanmukta-s* who have realized that Music which is nothing but *Om-kāra* born of the Self and which has *Nāda* for its body—this Music adorned by the *Sapta-svara-s* is itself the Form of *Sadāsiva*. Therefore it is that the *Sādhak* is exhorted to realize the *Śiva-tatva* which is the substratum for Music,

One cannot but be deeply moved at the wonderful tribute that Tyāgarāja pays to Music, the *Nādōpāsana*, in his song, "Intakannānandamēmi" in which he says : "Singing Thy glorious Names in melodious tunes and dancing in joy with the sole aim of having Thy *Darśan*—will this not do ? Is this not the state for which even sages aspire ?" For, Tyāgarāja declares, *Nādōpāsana* itself bestows *Advaitik* realization on the *Sādhaka*. He says in the same song : "In Thee I perceive the world and I merge myself in Thee, with my intellect clear and illumined."

—Courtesy : The Yōga-Vedānta Forest University.

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Songs for the Young

भूला
Swing

I
Hindi

तीनताल
Rhythm of Four

भूल भूल भूले, आओ,
भूल भूल भूले ।
आओ गीत गावें, आ-
काशदीप देखें ।
भूल भूल भूले ॥

खेल खेल खेलें, आओ,
खेल खेल खेलें ।
आओ नाच नाचें, आ-
नन्द में मिलावें ।
भूल भूल भूले ॥

प्रीत प्रीत सङ्ग है, हमारा,
प्रीत प्रीत सङ्ग है ।
सच्च बात काम में आ-
शा करें हमेशा, ऐसा
भूल भूल भूले, मन का
भूल भूल भूले ॥

Let's swing, let's swing, come !
Let's swing, let's swing !
Come, let's sing and look at the Lamp in the sky !
Let's swing, let's swing !

Let's play, let's play, come !
Let's play, let's play !
Come, let's dance, dance and merge in joy !
Let's swing, let's swing !

Dear and loving is our group,
dear and loving group.
For ever we shall love to speak and work in Truth ;
thus shall we swing, and swing
the swing of our minds !

II Tamil

स्नेह
Friendship

तीनताल
Rhythm of Four

वात्ते वा वा कोळी वा वा ।
वेङ्गायवडै तरुवेन् वा वा ॥
किळिये वा वा कुयिले वा वा ।
किण्णत्तिल् पाल तरुवेन् वा वा ॥ (वात्ते)

पल्लुत्तेयुङ्गो मुहङ्गळुवुङ्गो ।
पालोडु पळन्दारेन् वाङ्गो ॥
मेल्ल मेल्लवे वेडिक्कैयाह ।
एल्लामे पडित्तिडलां वाङ्गो ॥ (वात्ते)

ए=ह्रस्व ए
ओ=ह्रस्व ओ
ळ=ॴ (!)

Come duck, come hen !
I shall give you onion-*Vadai*

Come, parrot ! come cuckoo !
I shall give you milk in a cup.

Clean your mouth and wash your face,
I shall give you fruits besides milk.
Gradually and playfully,
We shall learn everything, Come !

III Hindi

प्रार्थना
Prayer

तीनताल
Rhythm of Four

दिल में पधार प्रभु घाता मेरे
मन में प्रकाश कर रास्ता ॥

Be seated in my heart ! Lord Creator !
And light the Path for my mind !

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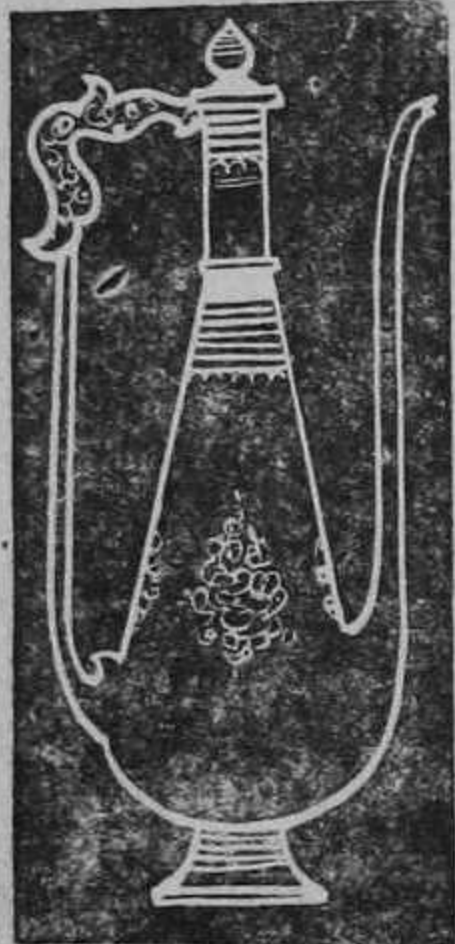


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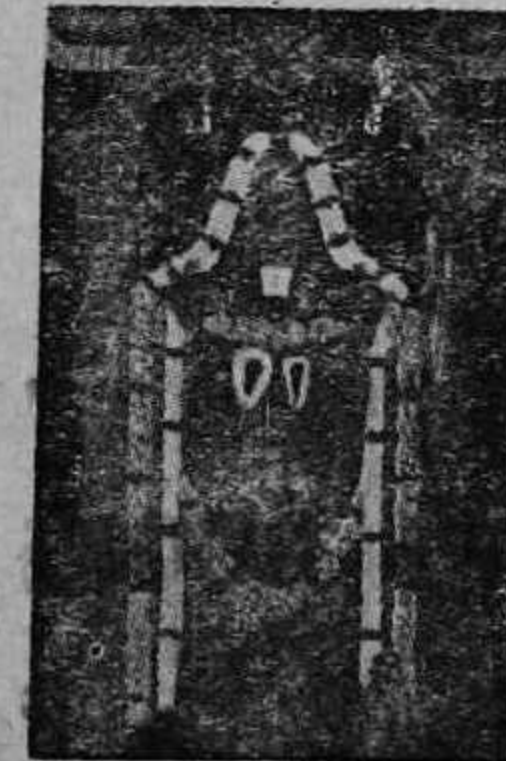
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