

VOL XI



Indian Music Journal

for the general reader and the student

MUSIC - CULTURE - THOUGHT



1975 - 80

**INDIAN
MUSIC
JOURNAL**

of the
DELHI SANGITA SAMAJ

devoted to liberal education

MUSIC-CULTURE-THOUGHT



Vol. XI

1975 - 80

Indian Music Journal

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Published by the

DELHI SANGITA SAMAJ (Regd.)
13A/1, W. E. Area, New Delhi-110005

Subscription

In India Rs. 15-00

Abroad \$ 9 or equivalent

ISSN II 0019-5995

INDIAN MUSIC JOURNAL

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AN APPEAL

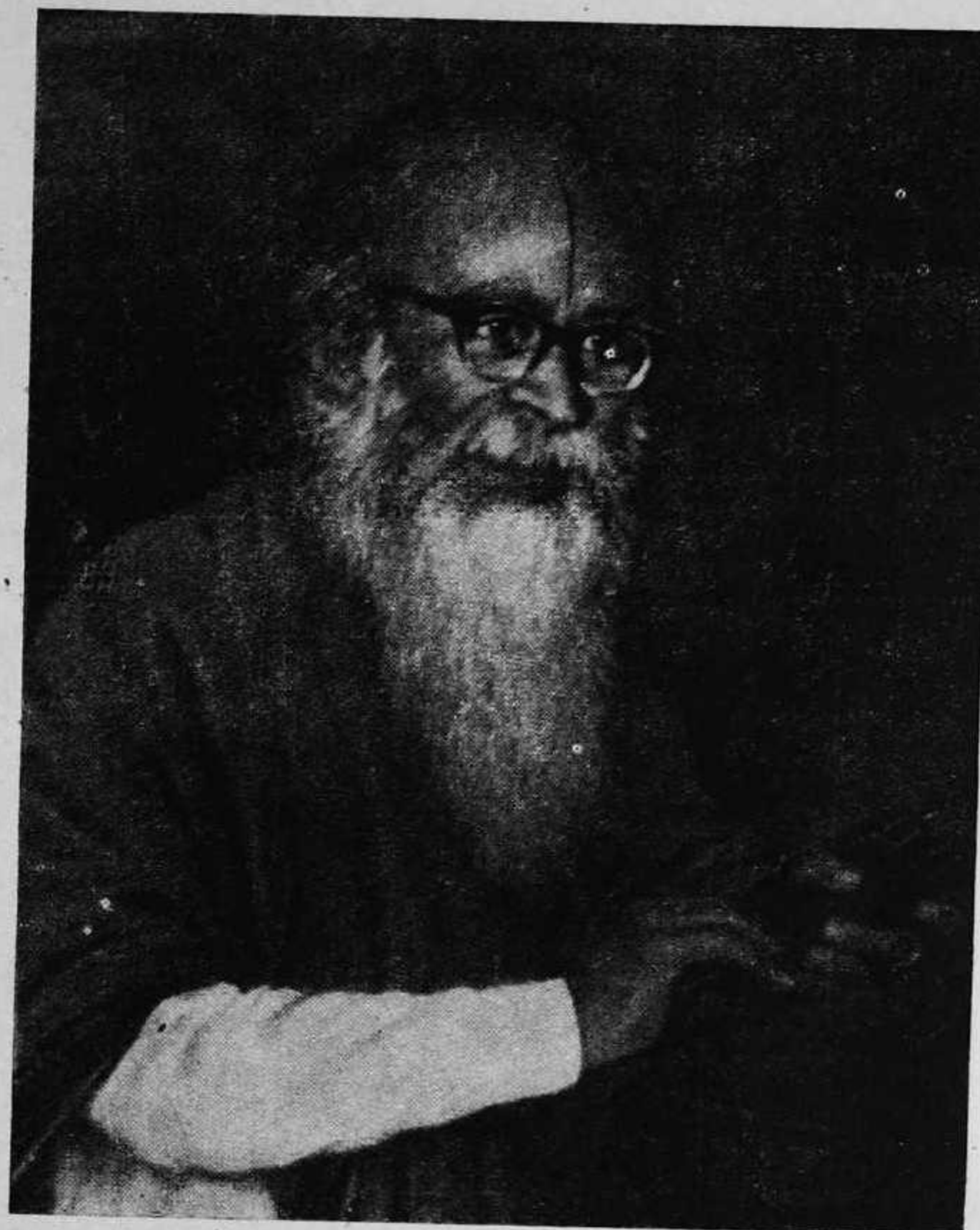
The Indian Music Journal comes after a long lapse. Factors far beyond our control have weighed heavily against us; we seek the indulgence and continued support of all our members, readers, subscribers and friends who have waited patiently for this issue.

This Journal is published as a service to the academic community and the general reader. Our major handicap is that this is not a self-supporting venture. This volume was made possible by a grant from the Sangeet Natak Akademi and the generous help extended by a few friends of Professor V. V. Sadagopan.

Vol. XI brings together in part the material collecting since 1975. It is hoped to publish the remaining material, as well as the copious notes of Professor Sadagopan on various topics, in the forthcoming volumes. We appeal to all our friends to help us in this endeavour. Contributions will be gratefully acknowledged.

Cheques may be made out in the name of *Indian Music Journal/Delhi Sangita Samaj*, and addressed to :

DELHI SANGITA SAMAJ
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It is difficult for many of us to accept the reality that the whereabouts of our illustrious President and Samaj co-founder, Professor V. V. Sadagopan, continue to remain unknown. 'Anna' had boarded a train from Delhi on April 11, 1980, bound for Madras. Save for the information that he alighted at Gudur Station the next day, nothing has been heard or seen of him since then.

For 'Madani', his wife, these past two years have been a period of deep anguish. Yet with her unshaken faith in the eternal good, she has inspired us to work for the ideals exemplified by Professor Sadagopan. May the strength of her faith—and the blessings of the *Nada-Yogi* wherever he may be—continue to guide us in the tasks ahead.

13-2-1982

Srirama Bharati

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 *ch* (*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.

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

Signs for Tamil "Kurriyal"-s

kurriyal iharam (as in Tiru) i <
kurriyal uharam (,, Tiru) u > } e of kitten (kitt^on)

INDIAN MUSIC JOURNAL

'रसो वै सः'

BLISS IS HE

Volume XI

1975-80

DHYANA SLOKA

ॐ

विमलविततचक्षुः चारुमत्तालहस्तः
रसभरनमिताङ्गः सान्द्रवात्सल्यसिन्धुः ।
द्रविडगुरुवरेण्यः वाग्भिराकृष्टनाथः
विलसतु हृदि नित्यं नशशठारातिवर्यः ॥

Om

Spotless wide eyes, beautiful *chiplā* hand
Figure with ripeness bent, ocean of intense compassion;
Master supreme, captivating with the Tamil *Vāk*
May he forever sport in our hearts, Sri Sadagopan, the good.

RAINDROPS

En s'ollāl yān s'onna inkavi enbittu (t)
tan s'ollāl tān tannai (k) kirtitta māyan

Methought I had sung His praise with sweet songs of mine;
Ha, Grand illusion! He with words His own, hath for Himself sung
His praise!

Nammālwār

Dhvanir yōnih parā jñeyā dhvanir sarvasya kāraṇam
Ākrāntam dhvaninā sarvam jagat sthāvara jaṅgamam

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

Matāṅga

The art of producing good music from a cultivated voice can be
achieved by many, but the art of producing that music from
the harmony of a pure life is achieved very rarely.

Gandhi

Music is the mediator between the sensuous and the spiritual life.
Although the spirit be not master of that which it creates through
music, yet it is blessed in this creation, which like every creation
of art, is mightier than the artist.

Beethoven

THOUGHTS...

V. V. S.

As of Life, so of Art, passion is the precursor. To the extent that
art springs from passion, it elevates the Spirit; to the extent that it
springs from peace, it ennobles the Soul. Love of art is the passion
for the deep impersonal peace within us all. It is a passion shared by
all Creation.

There is a nursery rhyme in Tamil : a humble creature forgets his
name, and wanders far to know who he is. Finally he discovers, and
exclaims : "Ānanda, Bliss is my name; Ananta, Infinite is my home!"
This is really the story of every creature in God's Creation. God resides
in every creature. Ānanda is God, Ananta His abode.

If we look out for a view of things, we have to look in for an
understanding of things. This is made difficult by the mind, which
interferes by its conditioned response. But the mind is itself also a
tool, and by leading a life of ethical and aesthetic purity, there are
those who have stilled their minds. Utterly unconditioned, they ex-
perience the freedom of *Vaikuntha*.

This is the spiritual tradition to which we are heir, through the
compositions of the great masters of Karnatak "Classical" music. The
heights of classical art are often reached by the tortuous path of deep
study and patient practice, and sometimes by a leap of intuition, but
the revealing force is always the innocent joy of the child in every
man.

MUSIC CAUSERIE

Mukhari Raga—

Some Noteworthy Features

Prof. P. SAMBAMOORTHY

Mukhāri rāga is commonly believed to be a s'ōka rasa rāga i. e., a rāga capable of generating the feeling of pathos. This is not wholly true. This raga has no doubt been used for sāhitya-s depicting sōka rasa. But by shifting the emphasis from certain notes and by giving prominence to certain phrases, the s'ōka character of the rāga can be altered. We have the famous example in the Tamil opera "Nandanār Charitram". Therein the song *Chidambara Daris'anamā* is sung by VEDIYAR addressed to Nandanar. Gopalakrishna Bharati has succeeded in portraying the feeling of anger by couching the song in a fast tempo and by confining its tessitura to the upper half of the middle octave and the lower half of the upper octave.

Tyagaraja in his kriti-s in Mukhāri rāga has shown how a variety of rasa-s can be depicted. Tyagaraja is a past master in the art of wielding notes and phrases in rāga-s to portray all the possible rasa-s and shades of rasa-s.

From the point of view of pure aesthetics, some of Tyagaraja's kriti-s in Mukhāri rāga are highly enjoyable concert pieces. *Kārubāru* (Ādi tāla) is one such. The sāhitya of this song describes in picturesque language the glories of Rāma-rājya.

That Rishabha is a very good graha svara for Mukhāri is illustrated by four of his kriti-s, all of which begin on this note: (1) *Entanine* (2) *Chintistunnāde* (3) *Sangīta Sāstra Jnānamu* (4) *Kārubāru*. Next to Rishabha, Nishāda is a good graha svara for Mukhāri. This is illustrated by the kriti, *Kshīṇamai* which begins with the phrase Nd P. Subbaraya Sastri only followed his master, when he commenced his famous kriti *Ēmaninē* with the phrase N d s R. Thus in Mukhāri rāga, Rishabha is the graha svara of the first degree of importance, Nishāda is the graha svara of the second degree of importance. Panchama is the graha svara of the third degree of importance. Tyagaraja's kriti *Sarasīruhānana* starts on Panchama. Later, Patnam Subramanya Iyer followed his guru's guru when he started his

Epuḍukṛ pagalkunō on Panchama. When a rāga admits of plural graha svara-s, their degrees of importance are determined from the number of examples of songs for each. That compositions can also on occasions be commenced with a vis'asha sanchāra is proved by the kriti *Sangīta Sāstra Jnānamu*. This piece starts with the phrase r m P d S. This is a vis'asha sanchāra, the ārohaṇa of Mukhāri being s r m p n d s.

In the kriti *Entanine* Tyagaraja gives a fascinating description of Sabari's sterling devotion to Sri Rama. Says he, "How shall I describe your fortune, Sabari! It is something unique! You saw Rama with all your eyes. You offered him sweet fruits. You prostrated before him and in that act, you experienced a spiritual thrill; you were blessed that you will have no more birth". The interesting point to be noted here is the statement of Tyagaraja that Sabari offered Rama only sweet fruits. So does Valmiki. There is no reference in the Valmiki Ramayanam to the traditional account that Sabari pre-tasted each fruit and offered Rama only those that tasted really sweet. This raises two problems. Firstly it is an act of sacrilege for any one to offer to a great personage, a fruit pre-tasted by the offerer. Secondly such pre-tasting will result in the fruit getting putrified due to the contact of saliva.

Sabari's *engili* or pre-tasting started with the Bhāgavata School. Tyagaraja himself was a great follower of the Bhāgavata cult. In order to be loyal to this tradition, he introduced indirectly Sabari's *engili* in two of his songs: *Apparāma Bhakti ento* (Pantuvārāji) and *Parākunikelarū* (Kiraṇāvaḷi). But in the song entirely devoted to Sabari he does not mention this pre-tasting of the fruits.

In the song *Chintistunnāde Yamudu*, Tyagaraja dilates upon an interesting idea. Finding that all the people (in the time of Tyagaraja) were leading virtuous lives and doing sadbhajan-s, Yama was brooding over the fact that the time had come when his post would be axed—since nobody would be there to come to the Yamaloka. Who would provide Yama with a job? Yama wondered whether at least the man in the street would fall a prey to evil ways and come to Yamaloka! But on closer approach, he found that even he was singing the sterling sankirtana-s of Tyagaraja. Yama was unable to go near him. This is a beautiful song, but it is not sung, because people are so afraid of even uttering the word Yama.

from : Krishna Gana Samaj Souvenir, 1963

Standards In Music

MUDIKONDAN VENKATARAMA AIYAR

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

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

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

Concert music is not a mere auditory entertainer. Its appeal is greater and deeper, and is felt upon the very pulse, stirring the chord of the heart and awakening the Divine in us. And by this awakening in the heart of a musician, he can re-create a similar pleasant feeling in the individual listener. Through stirring the soul, music must bring to us 'Ānanda'.

Our music should satisfy not merely the lay people, but also the intellectual, emotional and spiritual listeners. Creative music that surpasses all language has this universal appeal, and this alone can satisfy all rasika-s.

—from : Indian Music Journal, 1964

Sangita : Its Spiritual Enjoyment

M. K. RANGASWAMY AIYANGAR

Few are those that have not heard the name of Tyagaraja, the saint-composer. He is revered and honoured in numerous festivals organized every year. Yet, sadly, his contribution to inner fulfilment of the individual is least understood, much less manifested in our daily lives. Tyagaraja has left no room for doubt in his kirtana-s, or kriti-s, that that is what he stood for and sought to communicate. His endeavour was that a singer should understand the content of a song and sing with total awareness. This is seen in the text of the song *Telisi Rāma chintanātō nōmamū seyave*. The several charana-s of this song speak of the need for this total awareness. The Upanishad-s proclaim that chants addressed to the deity without feeling the meaning (and svāra) do not bear full fruit. (They may even yield contrary results.) In order to derive Ānanda, the highest benefit, one must immerse oneself in the Bhāva (affective meaning) of the text.

It is often contended that, Tyagaraja's kirtana-s being in Telugu, knowing the meaning of the text is not given to all. But most art-songs in Telugu, or for that matter even Kannada or Malayalam, borrow richly from Sanskrit. Only a few words require additional knowledge of the particular language, for the appreciation of the Bhāva. For example, a key word in many kirtana-s is "Brōchu", which means "protect", or "save". When words such as "Brochutaku," "Brova bhāramā," "Brochevārevarurā," etc., appear in the text, the mood of the composition can be immediately gathered as being one of asking to be saved.

Even in songs composed in Tamil, sung by Tamil musicians, the renderings often reflect a paucity of understanding, as the context is not recognized. For example, the song *Ārō ivar ārō enna perō* an oft-heard composition, is most often taken to be an expression of

Sita's thoughts and feelings on seeing Rama. That this is a misconception will be proved by a reference to Arunāchala Kavirāyar's "Rāma Nātakam", where this song occurs. Actually, the thoughts and feelings are those of Rama on seeing Sita !

In the initiation of music education (in Karnātak music) pupils are often taught a Kannada song following the one in praise of Vināyaka. Most teachers of this song are themselves ignorant of the meaning of the text. Is it not through the meaning that the spirit of the song can be entered? The song *Keraya nīranu* alludes to the sentiment that whatever art is pursued, whatever knowledge is obtained through the Lord's grace, that, and its fruits must be submitted to Him again, for liberation. Here is the text with the meaning of the words:

Keraya nīranu - water from the stream

kerege challi - being poured in the stream

Varava padedava rente - like those who have benefitted spiritually

Kānīro - behold

Hariya karuna dolāda bhāgyava - what fortunes are got through Hari's (the Lord's) grace

Hari samarpane mādi - by surrendering to Hari

badukiro - live ye

S'ri Purandara vithala rāya - Sri Purandara's (The Lord's)

charana Kamalava nodi badukiro - lotus feet behold and live ye

Hariya Karuna dolāda bhāgyava - what is obtained by Hari's grace

Hari samarpane mādi badukiro - surrender to Hari and live ye

Paraphrasing, the song says: By all means, let us aspire for worldly wealth and enjoyment; but let our joys be directed towards merging with the Divine Will and Grace. Through enjoying, let us merge with the Supreme joy that is Ānanda, or Brahman.

This call for unattached, blissful enjoyment of pleasures, in the spirit of the Is'āvāsya Upanishad, when understood by the singer, is especially conducive to creative art.

— from : Introduction to "Tyagaraja Tatvam"
(Transl.) Madras, 1967

TIGER VARADACHARIAR

K. Varadachariar, or 'Tiger' as he was popularly known, occupies a unique place among the great musicians of the past. Often regarded as a musicians' musician, his claim to fame does not rest on his success as a performer alone, for his concerts were few and far between. But each concert of his was a veritable musical event, and therein lay his greatness.

'Tiger' was born on 1st August, 1876, at Kaladipet near Tiruvottiyur. He was the third son of Ramanujachariar, a Kālakshepam artist. Those were the halcyon days when Maha Vaidyanatha Aiyar, Patnam Subramanya Aiyar and Coimbatore Raghava Aiyar reigned supreme in the world of Karnātak music. 'Tiger' grew up in their midst.

Masilamani Mudaliyar, a great patron and himself a disciple of Coimbatore Raghava Aiyar, was able to see in young Varadachari the makings of a great musician. Mudaliyar provided for the boy's needs, and brought him into contact with Tiruvottiyur Tyagaiyar, who came to wield a lasting influence in the boy's development.

In his teens, Varadachari happened to listen to Patnam Subramanya Aiyar, whose impression on him was profound. He joined the great Master, in the illustrious company of Ramnad Srinivasa Aiyangar and Mysore Vasudevachariar. Between 'Tiger' and Vasudevachariar, a warm friendship developed and this grew stronger over the years.

After his Gurukulavāsa with Patnam Subramanya Aiyar, Varadachariar entered the arena of performance, but soon discovered that he could not make a living out of music. Fortunately, he had also attended school, and with this, he was able to get a clerk's job in the Survey Department at Calicut. The salary then was a mere twelve rupees a month ! But Varadachariar was happy, and lived in Calicut for a number of years, assiduously continuing his music practice.

Initially Varadachariar's performances were restricted to festival occasions in the local temple. But soon he came to be recognised as a musician of rare merit and reports of his prowess reached the ears of Krishnaraja Wodeyar, the then Maharaja of Mysore, and a great patron of the arts. Varadachariar was invited to the court forth with, and made *Āsthāna Vidwān*, with the title 'Tiger' conferred upon him.

In the late 1920-s Varadachariar moved to Madras, to take up appointment as Principal of the College of music, run by the Madras Music Academy. In 1930 the Academy conferred upon him the title 'Sangita Kalanidhi'. After serving in the University of Madras for a while, Varadachariar moved to Chidambaram, and served as Principal of the Music College at Annamalai University. Here he came in contact with V. S. Srinivasa Sastri, who was then the Vice-chancellor of Annamalai University. That was the time when the Tamil Is'āi movement was gaining momentum. Varadachariar made significant contribution by composing *gitam-s* and *varṇam-s* in Tamil. His *gitam* in Madhyamavati, his *varṇam-s* in Arabhi, Kalyani, Begada and Saha-na, are replete with beautiful sanchara-s of these raga-s and bear testimony to his creative genius.

After Annamalai, Varadachariar moved to the sylvan surroundings of the Kalakshetra at Adyar, Madras, and conducted the 'Sangita Shiromani' course upto the end of his life and career.

Listening to a concert of 'Tiger' was an experience to cherish. His control over rhythm was remarkable. His elaboration of rāga-s Kharaharapriya, Todi and Begada still linger in one's ears. He wove into kriti-s many variations, and displayed consummate skill in svara-prastāra. The rāga-bhāva always stood out elegantly. His rendering of the kriti-s *Chakkani rāja* in Kharaharapriya and *Mari mari* in Kambhoji will be long remembered.

In appearance, 'Tiger' was a Johnsonian figure, rather stout and short. He had a rare sense of humour and spoke jocularly about his own uncouth figure. He could easily win over his audiences with his liveliness, and his contribution to discussions in the Expert Committee meetings of the Music Academy were well made. His demonstrations on rāga lakshana were singularly free from pedantry.

Though he strode the music world like a colossus, in personal behaviour he was always simple and unassuming. I had the rare privilege of meeting him at the Tyagaraja Festival in Devakottai once. When he found me overcome by awe, he put me at ease with his free manner of speaking. It was as if I had been one of his close associates for many years. He was pleased to see my interest in his compositions and sang for me with great enthusiasm. His attitude to junior musicians was always one of genuine encouragement. When he heard something good, he would give his approbation vociferously. His criticisms were always mild and jovially said.

'Tiger' Varadachariar passed away in 1950 after a full life of honour and glory. M. D. Ramanathan, his disciple, faithfully preserves the Master's style in his own.

—N. G. A.

Reminiscing on her student days at Madras University, M.S. Soundaram, well known teacher of Karnatak music, says :

"Tiger" Varadachariar liked students to come to him for study not just for a diploma to make a living, but out of a genuine desire to continue to learn for self fulfillment.

Though he was profuse with praise for even the veriest tyro, there were occasions when he would studiously avoid the slightest sign of approval, even of excellent performances. These were when he sat on selection committees, lest he influence the other members !

"Tiger's" emphasis was always on quality, not on mere quantity. He encouraged students to go on improving the rāga-s they had learnt already.

GOPALA KRISHNA BHAGAVATAR

The greatness of Nāma Sankirtana is recognised from time immemorial. The names "Rama Rama Rama, Krishna Krishna Krishna, Govinda Govinda Govinda", etc., have been added to our daily Sankalpam with the injunction that we should repeat the names of the Lord daily without fail. Somehow as time passed, the importance of Nāma Sankirtana has been lost and it was left to Shri Bodhendra Swamigal, Sridhara Ayyāvāl, Sadguru Swami and Tyagaraja to revive Nāma Sankirtana. To this illustrious line belongs Sri Gopala-krishna Bhāgavatar of Pudukkōttai.

In the latter half of the nineteenth Century, there lived a great man by the name of Sri Gopalakrishnayya at Mellatur village, Papanasam Taluk, Tanjore District. He was an Andhra, versed in astrology and medicine and belonged to Uddhavakula Mulaganadu. He was a sincere devotee of the Lord. His fourth son Sundaresayya followed his father in all respects. He went over to Vallavari village in Arantangi Taluk. He had three daughters, and a son was born on October 14, 1892 (Tamil Year Nandana, Month Purattasi, Day 30th). The child was named Venkata Gopalakrishnan, but was called Gopalan. It was this child who was destined to become the celebrated Bhāgavatar.

At the seventh age of Gopalan, his father passed away. So, he was brought up by his brother-in-law Sri Venkata Krishnayya. Gopalan was given primary education, at home. To further his education, he was sent to Pudukkottai under the care of his maternal uncle Venkateswarayya. He was taught Telugu, his mother-tongue and Sanskrit by Sri Venkata Krishnayya. He was also given training in music. When Gopalan was 15 years of age he got a teacher's job in the Taluk Board School. Since teaching did not interest Gopalan, he resigned it.

Venkatakashnayya, being a sincere devotee of the Lord, used to conduct bhajan-s. Gopalan joined the bhajan-s. He used to assist his brother-in-law by bringing flowers etc., for worship and adoration of the Lord. Being interested in bhajan and music from childhood, Gopalan was attending the bhajan-s conducted on Ekādas'i days and Saturdays in the Lakshminarasimha Temple at Swarnākkadu. He showed more interest in *Bhāgavata Seva*. He would hear the bhajan songs with great interest. He used to ask his elders to correct him

wherever he went wrong. Whenever he got time, he would recite and memorise the songs and in the next bhajan he would sing the songs in such a way that everybody would be astonished at his accuracy and memory power. Thus started the Nāma Yoga of Gopalan in his young age.

In his fifteenth year, Gopalan married Mangala Nayaki, the second daughter of his maternal uncle Venkateswarayya. He continued his mission of bhajan everywhere and the devotees were astonished at the sweetness of his music and his knowledge of sāhitya and bhāva. It was even said that in many places where there was drought, there were rains following his devotional songs and people began to approach him to get rid of their diseases. It was reported that even the personal desires of many devotees were fulfilled. So, young Gopalan became "Gopala Krishna Bhāgavatar". Since then he began to do daily bhajans. He lost his wife in his 29th year but he did not marry again.

He moved from Swarnakkādu to Pudukkōttai in his 34th year along with his mother, sister and children. His mother expired in his 34th year. As he was often going to Pudukkottai for bhajan, the people there knew him and his devotion well. They gave all necessary help to maintain his family. Some sent their children to his house for learning music. They helped him financially and gave unstinted cooperation for the conduct of daily bhajan-s and special bhajan-s in his house. Lakshmi Narasimha Jayanti, which was celebrated at Swarnakkādu, continued to be celebrated at Pudukkottai by Bhāgavatar. In his 42nd year he went to Govindapuram and received the 'Nāma Sūtram' and 'Akshaya Pātram'. Since then, he conducted 'Unchavritti', 'Bhajan', and 'Dolotsavam' daily. Wherever he was, this daily routine was observed. In addition to daily bhajan-s there were Guha Bhajan-s with Divyanāma Sankirtana on Shashti days. On Thursdays there were Guru Bhajan-s (Kannada sāhitya) and on Ekādas'i days Hari Bhajan-s. The greatness and sincerity of this Divine Soul drew people to Pudukkottai in hundreds for darshan during Lakshmi Narasimha Jayanthi Celebrations.

In June, 1946, a devotee in Karaikudi received His order in a dream to go over to Pandharapur. Bhāgavatar also appeared in that dream. The devotee requested Bhāgavatar to go over to Pandharapur with him but Bhāgavatar declined the invitation, since he felt that he might not be able to attend to his daily routine, if he undertook such

a long pilgrimage to Northern India. A disciple at Golden Rock promised Bhāgavata to take him to Pandharapur without any hindrance to his daily routine. So the Pandharapur Yatra began on Vijaya Das'ami Day in 1947. Bhāgavata went to Pandharapur halting on the way at many stations to attend to the daily routine. After the darshan of Pandharinath, Bhāgavata went to Mantralayam near Raichur to visit the Samadhi of Raghavendra Swamigal, who had already appeared in his dream. After the Pandharapur Yatra, the fame of Bhāgavata spread throughout South India.

Bhāgavata created a renaissance in bhajan-s by starting bhajan-s where it was not, and by improving it where it was. The Paddhathi followed by Bhāgavata was published as a booklet under the name "Srimad Bhajanamritham" in 1950.

Bhāgavata's 61st birthday was celebrated in October, 1952. Devotees from miles abroad witnessed the celebrations. Shri K. Ramachandra Iyer of Madras, who was among them, expressed his desire to take Bhāgavata all round India as "Bhu Pradakshinam" so that all the devotees in Northern India might be benefited. Bhāgavata said, "If it is Narasimha's Order let it be so". The Bhu Pradakshinam started in August, 1953 from Rameswaram, went all over India and concluded at Rameswaram. Wherever Bhāgavata went, there was a rousing reception and Nāma Sankirtana, Dolotsavam, Radha Kalyanam and Sita Kalyanam were conducted. The pilgrimage took six months.

The daily life of Bhāgavata was a round of religious duties, performed with the punctiliousness of natural laws. After attending to the daily religious rites, he performed 'Unchavritti,' then Nitya Puja, supper and attention to his visitors. In the evening after daily rites, he conducted bhajan and dolotsavam. The usual bhajan ended daily at 3. A. M. or 4. A. M. and whenever there was Divyanamam the bhajan ended at 6 or 6-30 A. M. only. Only those who have attended his bhajan can realise the greatness of his bhajan. His bhajan, his method of training his followers in the correct way of singing song, his exposition of the principles of music, his exquisite and accurate dance with Bhāva to the songs, all these can be understood only by those who attended his bhajan to the end.

Brahmas'ri Gopalakrishna Bhāgavata passed away on 30. 4. 71 at the age of 79. The spirit of this noble teacher is carried by his son and disciple, Sanjivi Bhāgavata.

—A. L. K

THE BHAGAVATA TRADITION

V. V. Sadagopan

The Bhāgavata tradition epitomises the development of devotional Indian music, sustaining the wider musical heritage of the country. To the Bhāgavata, music and the Lord are one, and pursuit of the one is the pursuit of the other. This devotional attitude — devotion to music and devotion through music — enables the Bhāgavata to communicate his message with the greatest ease, to the Lord and to all beings and indeed for him, the two are one. For this reason, the Bhāgavata has been the finest instrument of education and integration in traditional India.

Bhāgavata music in the South is heard in *Bhajana*, *Harikatha*, *Kālakshēpa*, and *Bhāgavata Mela-Nāṭaka*. The music is of a high order, and emotions find refined expression, with never undue stress on words. The music popularises the high-art forms of classical Karnataka music, and equally, enriches by elevating the melodies of folk music, to the level of high-art form. Bhāgavata music thus generates as well as propagates the music-culture of the country. The South having been favoured by a rich Bhāgavata tradition, enjoys a unique position in widespread musical awareness.

The educative value of Bhāgavata music is unobtrusive, and indistinguishable from its entertainment aspect. In the Bhāgavata Mela-Nāṭaka, music, lore and dance-drama blend to give a total art-experience, while in Harikathā Kālakshēpa, the dramatic element occurs but vestigially in the verbal presentation of story by the Bhāgavata. The Bhajana however, is an experience in spiritual education. In it is seen the finest example of the concept of man in music.

A Bhajana 'party' consists of music-minded devotees who assemble for the night. The party is led by a Bhāgavata with simple instruments - the Jalra and the Chipla, the Tambura and the Sruti-box, and perhaps a Mrdangam, - forming the supporting accompaniment. The spirit of the occasion is one of participation by all, free of inhibition and shorn of the constraints of one's ego. The involvement be-

comes deeper progressively, as the Bhāgavata leads the party through the Nāmāvali, the S'lokas and the songs, culminating in the Divya-nāma Sankirtana wherein the devotees dance around the oil lamp, singing. The entire process is chastening and ennobling.

The sequence of Nāmāvali, S'loka and song is founded in the Bhajana-Paddhati established by Tāllapākam Chinnaiya (15th Cent.) He and others like Jayadeva, Chaitanya, Purandaradāsa, Bhadrāchala Rāmādasā, Nārāyaṇa Tīrtha, Sadāsiva Bramhendra, Bodhendra Svāmin, Sīdhara Ayyāvāl, Sadguru Svāmin and Tyagaraja have bequeathed us a rich repertoire of Bhajana songs. In our own times, we have witnessed the great Sri Gopalakrishna Bhagavatar of Pudukkottai. Bhajana Goshthī-s often render the Abhangas of Tukaram, the Bhajan-s of Mira, Tulsi, Kabir and Surdas, the Ashtapadi-s of Jayadeva, as well. Thus occurs a deep emotional integration of the North and South through saintly music.

The present has witnessed some change in the Bhagavata tradition: and bold experiments towards its enrichment. The formation of Gāna-Goshthī-s, for instance, encourages group-singing by middling-talents. This fulfills a deep void created by the lack of adequate exposure to good Bhāgavata music, particularly among the present generation bred wholly in the cities. In villages too, there is a need for this, and competent musicians must take it upon themselves to fulfill this task.

THE TYAGA BHARATI WAY - A REPORT

Mina Swaminathan

Music Education in Tyaga Bharati follows certain principles and patterns. Demonstrations or workshop sessions, for teachers, parents and others actively concerned with education, evolve in a pattern of organic growth around these principles. These ideas are illustrated at every step by appropriate musical material, songs and activities. Interestingly, these ideas can be illustrated visually too: a certain arrangement of pictures drawn from selected issues of the *Tyaga Bharati* magazine in Tamil suggests a similar progression of ideas. The Tyaga Bharati workshops then, do not teach new songs, but place musical ideas in a curve of organic growth. The aim is to develop the skills for building a repertoire by developing *one's own* ideas, through observation, experiment and practice. For those working with children, this process does not require advanced musical skill; what is required is sensitivity, taste and feeling, lack of inhibition, and honesty in expression. A teacher with the right attitudes and values can participate wholly in music education, provided he/she is not totally tone deaf or rhythm deaf.

What are these principles and how does the evolution of ideas proceed? Let us consider them step by step.

The first and most fundamental principle is the primacy of joy. Joy is the natural state of the child. It is the motivation for self-expression, as well as the means; it is the subject and the object. Music must be a joyful experience, not a leaden deadly hated exercise. It must never be forced or "taught". This joy, the natural state of the child, must be traced, tapped and used. It is joy based on harmony of Nature and all of life, the joy of rhythm in life, work and play. Joy has a base in rhythm. Rhythm is the most fundamental expression of joy, and the most fundamental aspect of music. Joy has its roots in the imagination of the child, which can conceive all

the wonders of the world, and whose spirit soars away like a bird. Music as the expression of joy therefore, is the starting point for music education.

Next comes an awareness of the level of musical perception. This grows stage by stage, and finds different expressions at different ages. Three broad stages can be discerned — the fundamental, the functional and the professional. The first stage is common to all ages, races, cultures and peoples, though forms may vary. The second is the normal mature adult expression of people's folk songs, functional songs and social music, and this varies from culture to culture. This is the level at which every normal healthy adult ought to be able to participate, in his own respective society. The third, the most refined level of expression takes the form of art music or classical music. It demands high standards of technical skill. In every culture, only a few enjoy it, and fewer still perform it. Not everyone in a society can or need reach this level, but this does not reduce the value of the other two levels. A healthy child should be able to move in the course of childhood and adolescence from the first to fullest enjoyment in the second, and where possible, into the third level also.

What is the process by which a child grows through these levels? Rhythm and movement come first. The first songs are therefore almost entirely rhythmic, leading to joyous movement. Melody comes next. Simple tunes with a dominant rhythmic element are easily learnt. This is the stage of nursery rhymes, nonsense rhymes, and playful little jingles found in every language and culture. Generally this is the period below the age of six.

At about the age of five or six, word songs begin to assume importance. Along with meaning, mime begins to play a part. From rhythm to rhyme, from movement to mime, the process takes the child into the world of meaning. This is a dangerous stage. If teachers take it too seriously, they may "drown" the child with too much meaning. The child still needs the light-heartedness of pure experience, that is joy. But handled carefully, word and meaning could open up a world of fantasy. This is important because fantasy and image-making have a profound influence on the child. Images can heal wounded feelings and dry tears faster than bribes of material things. (Many a parent discovers, much to his surprise, that a story can appease a child better than promises of goods.) Fantasy can invest common

objects and mundane activities with rich symbolic significance. Fantasy shared between adults and children builds bonds of sympathy and understanding.

At this stage, music begins to play a part in other activities. Music is an essential part of story-telling, as every story-teller knows. Music is also a necessary part of dramatization, as those who watch or take part in drama know. And finally, through the suggestive power of mime and word, music can play a positive role in enhancing and strengthening *basic* moral values, and in creating positive social attitudes.

So the child grows. But what happens at adolescence, at the threshold of the adult world? No doubt the earlier trends continue, but many new elements enter. Socialization, and the process of sharing begin to develop. As children grow older, they not only continue to make music together as they did when younger, but learn new ways of making it together. This is *par excellence* the age for the band, the chorus, the ensemble, and the group dance. The *group* effort in music making, the joy of sharing, and the discipline of working together, all operate to make a good finished product. Group folk dances with simple but well-defined steps, movements, and a common rhythm to adhere to, accompanied by meaningful words in the music is a major activity here. Sing and dance together, teach each other, grow together, ——this could well be the motto of this stage.

There also emerges here a variety of music for different situations. This is functional, social music, -of the work place, the ritual, the celebration and the feast, for dancing and for prayer. This is most closely related to culture, and is therefore a good way of inducting the young into culture.

Words acquire renewed emphasis at this period of life. Music becomes, through the words of the song, an instrument to fight social evils, a weapon for peaceful revolution, and a compelling force for the appreciation of beauty and refinement. At this stage in life, some talented ones may choose to pursue a professional career in music or dance, and formal training begins here.

One cannot illustrate here the Tyaga Bharati music sessions and the process of organic growth therein. But surely and steadily, one

can *feel* the process, when starting with rhythm and movement, rhymes, jingles, euphonic syllables, melody and song, introducing mime, action and meaning, going on to story and drama, the chorus and the ensemble, Tyaga Bharati leads us through the various stage. The wheel then has come a full circle, and all the generations, the old, the young and the child, are united in a halo of harmony.

TRY A PROJECT

Usha Sharma

Observation, study and imagination form an indispensable triad in any sensible pattern of education. In science studies analysis, of course, plays a larger part but, for any worthwhile scientific advance, the play of imagination is absolutely necessary. To the creative teacher any object that is handy is a good enough teaching aid, especially in pre-school education.

For example, there is a Tyaga-Bharati song meant to stimulate the imagination of children, while at play under the blue sky, which has patches of sailing clouds. The song, in Tamil, says somewhat like this:

The blue sky

And clouds -

Beautiful !

Rivers, mountains, groves;

Look, cat on elephant's back,

Crane rides on the camel,

The harmony of their lives!

The following article "Try a Project" by Usha Sharma stresses the importance of creative imagination for getting the best out of existing resources.

—Ed.]

Preschool education is becoming more and more popular with parents today, partly because they are eager that their children should learn as much as possible, as quickly as possible. Unfortunately, many parents do not realise that young children should not be made to sit still for long periods, either at home or at school, nor should they be expected to learn formal lessons. In fact, a child who is made to sit passively for a long time is likely to spend his energy later in destructive ways. The more empty and restricted a child's life is the more

destructive he may become. That is why the nursery school should be full of meaningful activities which can lead the child to true learning at his own level by experience.

In ancient India, the student learnt through close contact with nature and with his guru. With the coming of the British pattern of education, education has become utilitarian and confined to the four walls of the classroom. Today, preschool education is attempting once more to base learning experiences on the child's real life. This is especially true of the project method, which enables the teacher to attend to all aspects of the child's development. For a young child the best projects are those which are based on a study of the things and activities around him. Environmental studies require neither elaborate kits and materials, nor any special scientific knowledge on the part of the teacher. It is based on the child's own experience and observation and uses as its motive power the child's natural curiosity.

Getting Started

How does one get started on environmental studies at the preschool level? The best way is to allow the children to guide you. Follow their interests and let them choose the topic. Let them, too, do most of the work—your role should be that of a guide only. Let me illustrate by telling you about how I worked out a few projects in my classroom.

To begin with, we began to collect all sorts of objects from the grounds of the school, and to classify them. The children brought in fresh and dry leaves, twigs, stones, flowers, pieces of wood and metal etc. Some children asked, "Why are not all the leaves alike?" and wanted to know more about the various trees and plants they had observed. And so I found that we had arrived at the subject for our project—plant life.

We had some discussion about the various things we had collected. Next I asked the children to divide the leaves into two groups—green and dry. The children smelt and felt the different leaves, and expressed their reactions in their own words. They drew outlines of the various shapes of leaves and coloured them, while some tried out printing using leaves covered with colour.

Young Scientists

Now the children became interested in growing their own plants, and they sowed wheat, gram, onion, radish, mustard and a few other

plants in little plots in the school garden and tended them every day. Thus they could closely observe the changes that took place in the plant's growth. They learnt that plants need sunlight, water, air and manure to grow well. To clarify their concepts, we carried out a few simple experiments. For instance, one pot was kept in a dark and enclosed cupboard, while another one was kept in the open where it received both air and light, and children observed the difference between the two plants. Experiments were also conducted which showed that plants cannot grow in an empty glass bottle, or in completely dry soil. Some seeds were scattered in a jar containing moist blotting paper. As the seed sprouted and grew, the children could learn about the different parts of the plant. They also noted that some seeds had fallen into the water below the level of the blotting paper and learnt that too much water can destroy instead of helping growth. Some time was also spent on learning about sunlight, water and air. We measured shadows and talked about them, discussed time and direction, learnt about water, where it comes from, what it is used for and what creatures live in water.

Learning by doing and speaking

The children also learnt to dig, prepare beds, water and care for the plants. In fact, they went so far as to make their own manure by soaking refuse which they had collected! They learnt to harvest the crops and pick the vegetables. From the vegetable peelings, dyes were prepared and so they learnt more about colours. They used the stalks of wheat and mustard in collage work, drew and painted flowers and fruit, made and painted clay models of fruit and vegetables, prepared an album and several models.

During the language periods, the children not only learnt the names of all the flowers, fruits, vegetables and trees they had studied and the associated colours, but analysed the sounds of which these words are composed. Little games were made up such as, "The child whose name begins with the same sound as the word—will now jump (or sing, or hop)" etc. Games like "In the river, on the shore" were adapted for language work, and many *action songs* were learnt. Each child was encouraged to speak at least a few words about the various activities and objects. Songs and stories on these themes were told, and puppets, masks and mime were used in dramatisation. Number concepts grew as the children counted the things they

worked with. Throughout, the children worked in little groups on the various activities and learnt to work together. In this way, this single project provided a rich variety of activities and learning experiences, and contributed to the children's development in several ways.

Low-cost but effective

Many other topics from everyday life are close to the child's interests and can be taken up for project work. I have worked on topics like water, air, fire, living things, domestic animals, home and family, festivals, our neighbours etc. No expensive aids are required to develop such topics. For example, here are the kinds of things I used for some of these topics:

Water: ice, a kettle, bottles, basins, cups, stones, pieces of paper and wood.

Air: Balloons, candles, glasses, waste paper, children's own bodies.

Festivals: clay, kite paper, waste paper, old boxes, tins, bottles etc.

Songs and stories, of course, are a *must* for every project and new ones can easily be made up by the teacher to suit the subject.

So it is not at all difficult to carry out a project in environmental studies with young children. You need imagination, enthusiasm and patience, and a willingness to collect and use whatever you can find.

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 pre-digested 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 judgement over even acknowledged experts and freely pronounce "judgements" 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 some-how 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 *kriti-s* and wound up with a few catchy popular national songs. Would you believe it, for every one of the *kriti-s* she started singing *svara-s*! The idea that she can show her expertness only by singing *svara-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 raga-s like *Todi*, *Sankarabharanam*, *Bhairavi* and *Kalyani* rush to *svara-s* display as an easy way of escape. This is because a good musical sense is necessary for singing even such common raga-s with their correct *bhāva*, while it is comparatively easy to indulge in a jumble of *svara-s* in a mechanical, pre-determined mould.

Now a word about singing *svara*. If the question is asked, "Is *svara*-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. *Svara* singing for *kriti-s* is evidently a matter of later growth. In the olden times especially before the time of Tyagaraja 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 *svara*-singing were the dominant features. Perhaps the artist would also sing some devotional pieces from *Gīta-Govinda* and *Krishna-līlā-taranginī* and finish by singing a verse or two in *rāga*-

māla. *Kriti-s*, as we understand them now, were not much in evidence. After Tyagaraja and his compeers flooded the music world with their wonderful *kriti-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-svara* for *kriti-s* was not much in vogue. Only latterly this *svara*-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 *svara*-singing do not need *sāhitya* for their exposition. In *kriti-s*, however, the *sāhitya* has an important place. In fact the beauty of a *kriti* consists in the balanced presentation of *rāgabhāva*, *layabhāva* and *sāhityabhāva*. In the *kriti-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 us away from this beauty of a *kriti* should be avoided. *Neraval* and *svara*-singing have their legitimate place in *Pallavi*. But what now happens is that almost every *kriti* 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 *kriti* be made to usurp what rightfully belongs to the *pallavi*? Occasional *svara*-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 *svara*-names that to sing *svara-s* for compositions in such *rāga-s* seems to be nothing short of aesthetic blasphemy. Better leave *rāga-s* like *Nīlāmbarī* and *Punnagavarālī* severely alone without disfiguring them with *svara-s*!

WANTED : TASTE

One other noticeable feature is that young artists 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 *svara-s* with little *bhāva*.

Another defect noticeable now-a-days is that people lower their *ādharas'ruti* 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 *s'ruti* 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 *kriti-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 *ghatam* 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 (*Tanī-āvartanam*) for as long as even half an hour and revel in all kinds of fantastic and, at times, unrhythmical combinations of 'Tacchom' and 'Tadhinginatom'. When people appreciate such display 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 *Katanakutuhalam* by the late Patnam Subrahmanya Aiyar. Muttia Bhagavata has given us some new rāga-s as well. In the North Indian system they recognise four-note melodies as independent raga-s. Something like that is also possible in the Karnātak system.

In the usual *Rāgavistāra* it is desirable to avoid harsh sounds like *Toranana*; 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 *Kanjira*, the drum or the *Ghatam* 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 *Ālāpana* 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, *S'āntarasa* and *Bhaktirasa*.

GAMAKA : A STUDY

On the Textual and Performance Traditions in Vocal Music

Prem Lata Sharma

Assisted by Ranganayaki Ayyangar for textual references,
Ritwik Sanval for Hindustani vocal tradition and
Akhila Krishnan for Karnatak vocal tradition

TALK I: THE TEXTUAL TRADITION

1. The term gamaka is not found in Bharata's *Nāṭyaśāstra*, except in one solitary text-variant, which must have been a later addition. But 'Kampa' (shake?) is mentioned under three *Alaṅkāra-s* viz. *Rechita*, *Kuhara* and *Kampita*, which are related to the *Tāra*, *Madhya* and *Mandra Sthāna-s* respectively according to one set of readings, which is substantiated by *Matahga*. Another set of readings seems to suggest the temporal aspect or *Kāla* being the distinguishing feature instead of *Sthāna*. *Abhinavagupta* mentions the two points of view as well as a third one which identifies *Kāla* in *Alaṅkāra* with *S'ruti*. He also identifies *Kampa* with the *Svarita*, which is a 3-*S'ruti* interval according to him. The original version and context of Bharata's text is not clear, but the name *Kampita* is there without doubt, whatever it might have meant.

2. *Nānyadeva's* *Bharatabhāshya* and *Somes'vara's* *Mānasollāsa* are the two texts of the 11th Cent. that clearly mention *Gamaka* and its seven varieties. Two later texts follow them.

Names of seven Gamaka-s	Characteristic features	Names of texts
1. Purita or Sphurita	Oscillation	1. <i>Bharatabhāshya</i>
2. Kampita	-do-	2. <i>Mānasollāsa</i>
3. Līna	-do-	3. <i>Saṅgītasamayāsāra</i>
4. Āndolita	-do-	4. <i>Saṅgītaḍāmodara</i>
5. Tiripa	-do-	
6. Āhata	Stress	
7. Tribhinna	Registral variety	

Out of the four texts only Nos. 1 and 3 define Gamaka, but No. 1 is unintelligible. No. 2 simply describes the seven varieties individually. No. 4 simply gives a list.

3. Saṅgīta Ratnākara defines Gamaka, lists and describes its 15 varieties. Most of the later texts follow Saṅgīta Ratnākara.

Names of Gamaka-s	Characteristic features	Names of texts
1. Tiripa	Oscillation in speed of: $\frac{1}{4}$ of druta	1. Saṅgīta Ratnākara 2. Saṅgīta Rājā
2. Sphurita	-do- $\frac{1}{3}$ of druta	3. Sadrāgachandrodaya
3. Kampita	-do- $\frac{1}{2}$ of druta	4. Rāgamāla
4. Līna	-do- 1 druta	5. Rasakaumudī
5. Āndōlita	-do- 1 laghu or 2 druta-s	6. Saṅgīta Darpana 7. Saṅgīta Sudhā
6. Plāvita	-do- 1 pluta or 6 druta-s	8. Chaturdaṇḍi Prakāś'ikā 9. Saṅgītasārasvata
7. Vali	-do- in different curves	
8. Kurūḷa	Same as Vali, but softly produced	
9. Āhata	Stress of a higher note	
10. Tribhinna	Registral variety	
11. Ullāsita	Glide (upwards)	
12. Nāmita	Glide (downwards)	
13. Humphita	Peculiar voice production	
14. Mudrita	-do-	
15. Mis'rita	Mixture	

4. Demonstration according to the description of Saṅgīta Ratnākara by Shri Ritwik Sanyal.

—July 31, 1978

TALK II: PERFORMANCE TRADITIONS OF HINDUSTANI AND KARNATAK MUSIC

A. HINDUSTANI

1. The Dāgara tradition of Dhrupada accepts the following ten Svāra-lakṣ'ana-s out of which Gamaka is one. The name Lakṣ'ana is very significant because of its associations in poetics where it is a parallel of Alankāra:

1. Akāra, 2. Dāgara, 3. Dhurana, 4. Murana, 5. Kampita, 6. Āndōlana, 7. Lahaka, 8. Gamaka, 9. Hudaka, 10. Sphurti. (Illustration)

2. Rough connections could be identified with the textual tradition, for example:

Textual	Oral
Plāvita	Dāgara
Ullāsita	Lahaka (but starting with stress)
Āhata	Gamaka (in general sense of stress)
Humphita	Hudaka (with a leap)
Sphurita	Sphurti (fast)
Nāmita	Mīṇḍa (both downwards and upwards)

3. In khayāla Gamaka stands for extra breath-force in Ālāpa or Tāna, (Illustration).

B. KARNATAK

1. Marks of a distinct oral tradition of Das'avidha Gamaka can be seen in Karnāṭak music from the 18th Cent.

2. The Das'avidha Gamaka of the oral tradition is recorded at least as early as the last quarter of the 18th Cent., in Dikshitar's composition 'Minakṣhī' in Rāga Purvikalyāni.

3. The texts that reflect the oral tradition are:

- Saṅgītasārasaṅgraham (Telugu) c. 1800 (S.Sa)
- Mahābharata Chudāmaṇi Ch. IV: 'Saṅgītādi-Rāga-Mela Lakṣhaṇam' (Tamil) (M.C.)
- Vīṇālakṣhaṇam of Parames'vara (date?) (Co. O.S. No. 131)

(V.L.)

4. In 1904/5 Subbarama Dikshitar tried to reconcile the 10 Gamaka-s of the oral tradition and the 15 Gamaka-s of Saṅgīta Ratnākara in his Saṅgīta Sampradāya Pradarśini.

5. Books published since then either mention set of 10 or 15 Gamaka-s. List of 10 Gamakas as mentioned in the above three texts:

S. Ssa	M.C.	V.L.
1. Kampita	1. Ārohana (Sthāyi)	1. Hom(n)mu
2. Murchana	2. Avarohana (Sthāyisvara)	2. Pratihāsam
3. Gala	3. Dāi	3. Simhāvalokanam
4. Svaritamu	4. Sphuritam (Sanchari)	4. Māru (jāru)
5. Pratyāhata	5. Kampitam (Gamaka)	5. Vīti
6. Thāya	6. Āhata	6. Nokku
7. Jāru	7. Pratyāhatam	7. Patta
8. Orika	8. Tripuṣam (Idai)	8. Orika
9. Nokku	9. Āndōlāna	9. Gamakam
10. Dhālu	10. Murchai (Muktam)	10. Sphuritam

6. Illustration of one of the various versions in the oral tradition by Smt. Akhila Krishnan:

1. Kampita (large and small), 2. Sphurita, 3. Briga, 4. Jāru, 5. Āhata, 6. Orivi, 7. Katri, 8. Nokku, 9. Tripuṣa

—August 1, 1978

TRADITIONAL VIEW OF DRAMA :

Music and Dance as an Integral Part Thereof

Prem Lata Sharma

The Nātyas'āstra of Bharata embodies the traditional view of drama. It is not only a practical manual for the actor, the director, the producer and the playwright, but also contains the essentials of the philosophy of drama. Abhinavagupta's commentary (the only one extant) has highlighted and elaborated these essentials.

Anukarāṇa, *anukīrtana* and *anudarśana* which may be roughly translated as re-creating, re-narrating and re-viewing, are the three key words of the philosophy of drama.¹ The translation of *anukarāṇa* as imitation is misleading, because it implies a distance from reality. *Anukarāṇa* is not unreal but stands for a re-creation of the situations of life with a purpose in view. Thus drama stands for re-doing, re-saying and re-viewing life as a whole. *Loka*² is another significant word in this connection and it stands for the factual or the perceptual view of life. It is the *bhāva* (mental state) and *karma* (action or behaviour) of *loka* that is the object to be portrayed in drama. The purpose of this portrayal is *upadeś'a* (education) and *vinoda* (entertainment).³ The medium of portrayal is *dris'ya* (visual) and *s'ravya* (aural).⁴

- (1) लोकवृत्तानुकरणं नाटयमेतन्मया कृतम् ॥ ११२ ॥
सप्तद्वीपानुकरणं नाटयमेतद्भविष्यति ॥ ११७ ॥
त्रैलोक्यस्यास्य सर्वस्य नाटयं भावानुकीर्तनम् ॥ १०७ ॥
.... लोकस्य सर्वकर्मानुदर्शकम् ॥ १४ ॥
- (2) योऽयं स्वभावो लोकस्य रुखदुःखसमन्वितः।
सोऽहाद्यभिनयोपेतो नाटयमित्यभिधीयते ॥ ११९ ॥
- (3) लोकोपदेशजननं नाटयमेतद्भविष्यति ॥ ११५ ॥
विनोदजननं लोके नाटयमेतद्भविष्यति ॥ १२० ॥
- (4) क्रीडनीयकमिच्छामो दर्शयं श्रव्यं च यद्भवेत् ॥ १११ ॥

Since drama combines all the potentialities of these media it is the most powerful art that encompasses all situations of life and all levels of human pursuit.¹

The enjoyment of drama is described by Abhinavagupta as *alaukika*, that is to say, unlike any other human experience. By a process of negation he eliminates valid knowledge (*Samyagjñāna*), illusion (*bhrānti*), doubt (*sams'aya*), indetermination (*anavadhāraṇa*), non-perseverance (*anadhyavasāya*), etc. Positively speaking, this experience is equated with *Āsvādana* (tasting) of a situation.² In actual life we are not able to have this taste because either we are too involved in a situation or we are too detached. *Āsvādana* presupposes a combination of identification (*tādātmya*) and detachment (*Tātasthya*). This combination is difficult to attain in actual life, but it is easily attained in the enjoyment of drama. Hence the efficacy of drama for purification of the heart.

Coming to the part played by dance and music in drama, it should be noted at the outset that Bharata has spoken of them in two different contexts— 1. The *pūrvarāṅga* or the preliminaries of drama and 2. the drama proper. According to Abhinavagupta, music and dance stand in their own right (*svapratishthitā*) in the *pūrvarāṅga*.³ There they are not employed for highlighting or deepening a dramatic situation. Here there is no question of using them according to the *rasa* of the drama (*yathārasa-viniyoga*). Thus the music and the dance forms prescribed for the *pūrvarāṅga* do not need any modification accord-

(1) नतश्चानं न तच्छिल्पं न सा विद्या न सा कला ।

न स योगो न तत्कर्म नाट्येऽस्मिन् यज्ञ इत्येत ॥ ११६ ॥

(Nātyas'āstra G.O.S.I.)

(2) तत्र नाट्यं नाम षोडशकपदारथ्यतिरिक्तं तदनुकारप्रतिबिंबाल्लेख्यसाहचर्यारोपा-
थ्यवसायोत्प्रेक्षावप्रमादेन्द्रजातदिविलक्षणं तद्ग्राहकस्य सम्भ्रमशान-भ्रान्ति-संशयानवधारणा-
नथ्यवसायोत्प्रेक्षावप्रमादेन्द्रजातदिविलक्षणं तद्ग्राहकस्य सम्भ्रमशान-भ्रान्ति-संशयानवधारणा-

(3) नाट्ये कर्तुं गीतकं चेदुभयमप्यप्रतिष्ठितम् । ... यथारसं प्रयुज्यमानत्वेन
... प्रशोभ्यन्ति तद्वत्प्रतिष्ठितम् । इह तु गीतमङ्गं च द्वयमपि स्वप्रतिष्ठितम् ।

ing to the situation in which they are employed. Actually speaking there is no situation extraneous to the music and dance. But in drama the dramatic situation dictates the nature of the music and dance to be employed therein. The technical name for the unchangeable forms of music is *Gāndharva* and the flexible forms are classed as *Gāna*. Although these two names occur in Bharata's text it is only Abhinavagupta who has brought out their distinction in great detail.

The *pūrvarāṅga* consists of: 1. predominantly instrumental music (*nirgīta-s*) 2. Song (*gīta*) 3. Dance (*nṛtta* and *abhinaya*, stylised mime), 4. Recitation and Dialogue (*pāthya*). There are ten specific forms of *nirgīta*, fourteen forms of song (two of which are specifically reserved for use with dance); dance uses the relevant *karana-s* and *angahāra-s*, *pathya* includes recitation of verses composed in different metres as well as prose dialogue. A part of the *pūrvarāṅga* is enacted before the opening of the screen and the remaining part after its opening. The two parts are known as *antaryavanikā* and *bahiryanikā*. The order of presentation is as follows:

Antaryavanika

1. *pratyāhāra*—Seating of the musicians with the instruments.
2. *Avataraṇa*—Bringing in the female singers (male singers are also implied).
3. *Ārambha*—Introduction of the voices in the form of *Parigīta*, which has been equated with *Ātāpa* by Abhinavagupta (The use of the *nirgīta* for *Ārambha* is implied here).
4. *Ās'rāvana*—One of the forms of *nirgīta*.
5. *Vaktrapāni*—another form of *nirgīta*.
6. *Parighatṭanā*—another form of *nirgīta*.
7. *Sankhotanā*—another form of *nirgīta*.
8. *Mārgāsārīta*—another form of *nirgīta*.
- 9, 10, 11. The three *sārīta-s* (Kanishtha, Madhya, and Jyeshtha)—forms of *nirgīta*.

Bahiryanika

1. *Gītavidhi*— One of the seven song-forms starting with *Madraka* is prescribed here. It is notable that meaningful song-text is introduced for the first time with the opening of the screen.

2. *Vardhamāna*— The specific song form meant for dance. We shall describe it in some detail subsequently.
3. *Utthāpana*— Now enters *sūtradhāra* with his two attendants. He introduces recitation (*Pathya*) with propitiatory verses.
4. *Pariyartana*— They go round the stage and propitiate the *loka-pāla-s* in all the four directions.
5. *Nāndī* — Recitation of benedictory verses by the *sūtradhāra* and *prokshana*. One of the attendants of the *sūtradhāra* is holding a jar (*bhrīṅgāra*) full of holy water. At this point the *sūtradhāra* calls him by his side and sprinkles the holy water.
6. Installation of the *Jarjara*— (a symbolic representation of Indra's *Vajra* meant for protecting the dramatic performance from all impediments or obstructions) and propitiation of the *Jarjara*.
7. *Rāṅadvāra*— Introducing *Abhinaya* of *Vāk* (speech) and *Āṅga* (body, mime) by the *sūtradhāra* and his attendants.
8. *Chārī*— Stylised gait which could depict *s'ringāra* or *raudra* according to the mood of the drama to be presented later.
9. *Trigata*— Light talk of the *sūtradhāra* with his attendants representing the director's viewpoint. This is, so to say, the producer's *prastāvana* which corresponds to the *prastāvana* of the poet (playwright) which in turn comes in the beginning of the drama proper. One of the attendants plays the role of *Vidūshaka* here.
10. *Prarōchanā*— The *sūtradhāra* finally invites the audience to witness the drama.

The above account of the items of *Pūrvaraṅga* follows the standard version, though there are some optional details available in the *Nāṭya-sāstra*. The entire *Pūrvaraṅga* was reconstructed and produced along with Kalidasa's drama 'Mālavikāgnimitram', presented by a troupe of Banaras Hindu University at the Kalidasa festival in Ujjain in November, '75. (The present author reconstructed the musical forms and Sri C. V. Chandrasekhar and Dr. Vishwanath Bhattacharya collaborated with her for the dance and dialogue portion respectively.) Since this *pūrvaraṅga* included dance it could be said to be the *chitra* variety as different from the *suddha*, which does not include dance.

It is notable that Bharata has not talked of *Rasa* in the context of *pūrvaraṅga*, but has simply said that in its aesthetic impact, the *pūrvaraṅga* could be *Sukumāra* (delicate) or *Uddhata* (strong). These two words could be equated with *mādhurya* and *ojas* respectively. This pair of adjectives for the *pūrvaraṅga* is very significant as it provides a broad division for the infinite variety of aesthetic situations which could not be covered under specific *rasa-s*.

As an illustration of the above reconstruction the *Vardhamāna* song which is accompanied by dance is presented here. It is divided into four sections called *kaṇḍikā-s*. Their details are presented in the following table.

Name	Upohana	Kala-s
<i>Visāla</i>	5 Kala-s	8
<i>Sangita</i>	6 ..	9
<i>Sunanda</i>	7 ..	16
<i>Sumukhi</i>	8 ..	32

Upohana is like a prelude to each *kaṇḍikā* which introduces the melody and is sung with meaningless syllables. *Kāla* is a time unit equivalent to ten *laghu-akshara-s*. In music each *kāla* contains a *gana* (group) of four *mātra-s* in terms of text and melody. We start with the playing of drums and the first dancer enters with a *pushpānjali*. She goes round the stage following the rhythm of the drum. And as she takes a static pose (*sthānaka*) the *Upohana* of the first *kaṇḍikā* starts. The song in the first *kaṇḍikā* starts immediately and the dancer performs *abhinaya* according to the text of the song. When the *kaṇḍikā* is repeated, the dancer simply does *angahāra-s* and at the end she recedes to a corner of the stage. This movement is called *Nishkramaṇa* by Bharata and Abhinavagupta explains that it is not a complete exit, rather it is partial and stands for the receding of the dancer to the background. As she is receding the *Upohana* of the second *kaṇḍikā* is sung. Again the drum plays and the second dancer enters. She also goes around the stage and she takes a static pose. The singing of the second *kaṇḍikā* follows immediately and the second dancer does *abhinaya* according to the text. At this point the first dancer does simple *angahāra-s*. When

the second *kaṇḍikā* is repeated both the dancers dance together and this is called *pinḍībandha*. There is no regular *abhinaya* in this. (In the reconstruction under reference only the *kaṇḍikā*-s have been repeated and not the *upohana*. Bharata's text is very clear about the repetition of the *kaṇḍikā*-s but the repetition of the *upohana* or otherwise does not seem to be clearly prescribed. We have still kept this question open for further study.)

The first *kaṇḍikā* is also repeated immediately after the repetition of the second and the two dancers continue doing *Pinḍībandha*. At the end of the repetition of the first *kaṇḍikā* both of them recede to the corner of the stage. And as they are receding, the *upohana* of the *kaṇḍikā* is sung. Once again the drums start playing and the third dancer enters. She goes around the stage and takes a static pose. Then follows the singing of the third *kaṇḍikā*. The third dancer does *abhinaya* according to the text and the first two dancers do *angahāra-s* in a corner. When the third *kaṇḍikā* is repeated all the dancers dance together i. e., perform *pinḍībandha*. The repetition of the third *kaṇḍikā* is followed by that of the second and the first. As the three dancers are receding, the *upohana* of the fourth *kaṇḍikā* is sung. Once again the drums play and the fourth dancer enters. She goes round the stage, takes a static pose for a few moments and then follows the fourth *kaṇḍikā*. She is supposed to do *abhinaya* for the whole of the fourth *kaṇḍikā* but as it is very long, we tried to break the monotony by making the fourth dancer do *abhinaya* up to the middle of this section and by bringing in the other three dancers one by one for small portions of the second half. Each dancer recedes after she finishes her part of the *abhinaya* and when the repetition of the fourth *kaṇḍikā* starts, all of them join in the *pinḍībandha*. They continue to do so in the repetition of the third, second and first *kaṇḍikā* also. (Illustration of the *upohana* and *kaṇḍikā*-s)

COMMUNICATION THROUGH MOVEMENT

(Presented at the Seminar on Communication Skills in Young Children)

Mina Swaminathan

To talk about movement in a seminar which is largely devoted to language skills may seem at first sight to be introducing the proverbial bull into the china shop. However, if we remind ourselves that language is only one, though probably the most important of the media of communication, which is a two-way interchange, then it seems less absurd to raise this topic now.

Media of communication between human beings can be divided into three broad types: communication through bodily movement (including movement of the whole body, the limbs, gestures, facial expressions), communication through representation (in which some material besides the own body is used) and communication through language, or verbal communication. There is no doubt that language is the dominant form of communication between adult human beings. Its complexity and range give it the power to express thought with a precision and clarity that no other medium can match, both for social intercourse and for the expression of thought. But other media are always used in addition, though their use varies not only from person to person but from culture to culture, according to the amount and kind of bodily communication which is considered acceptable by different social groups. Language and thought are closely interrelated and interdependent, one may not be possible without the other. But there are areas of communication, notably that of emotion and feeling which are often inadequately dealt with by language, and which depend heavily on the other two basic modes of communication, the bodily and the representational. Every language contains expressions like "words fail me" or "I cannot find words to express" etc., which refer to this shadow area of feeling and tone which words cannot always plumb. As a child grows up, and naturally acquires mastery

over language, he gradually tends to use it more and more for communication. But if we accept the idea of all-round development and the need for growth of skills in all areas, then we shall begin to see the importance of fostering the skills of communication through other media than the verbal, side by side.

So much for the importance of bodily movement to the human being. In terms of chronology, movement, with which sound is closely associated is the first "language" to develop. Theories of child development indicate that the first sense to be awakened is that of hearing, and the baby soon after birth first responds to the stimulus of sound, and his earliest attempts at communication are with movement of the whole body. It is interesting at this point to note that according to Hindu thought sound is the primal force of the universe which is born out of rhythm. The process of creation is referred to as dance in which the two fundamental elements of sound and movement are combined. The primacy of sound and movements as forms of human communication are thus established at several levels.

Movement and sound are closely interrelated; the baby's first movements are usually accompanied by sounds. As development proceeds the sound element differentiates into various categories; through the development of vocables accompanying noise in childhood, into the development of verbal language, on the one hand, and its non-verbal accompaniment in the aspects of tone, pitch, volume and texture of voice, intonation and inflexion on the other, which signal important meanings in adult communication beyond the verbal; and in yet another direction, into dance and music, in which sounds are consciously used as the basic component of a system of communication. The third major medium, the representational, develops the last; partly because it is dependent on the physical mastery of various tools and materials media, be they colours, chinks, clay, plastic materials, musical instruments or whatever, and partly because the representational form of thinking, in which one thing is made to stand for another, develops later.

In movement language, as in other areas of development, the child generally progresses from the large to the small, from the periphery to the centre. To begin with communication takes place at the physical or purely sensory level—whether the child is experiencing bodily sensations (as in running, swinging, jumping, falling, hopping

hanging etc.) or manipulating materials like clay, mud, sand, water, paint or exploring objects, textures, tastes and smells through the various senses. But communication is a two way process; at first the universe speaks to the child through his senses, soon he begins to express himself through these media. The young child expresses his joy in living and in exploring of the environment through running, jumping, hopping and other movements; often the constantly repeated movements of toddlers are not merely for practice and gain mastery. Being repeated even after mastery is attained, they are significant because they are mainly expressive.

In the next stage emotions and mental states are powerfully conveyed through the body; the toddlers not only express joy by tumbling, or jumping but roll on the ground in a temper tantrum, express grief by a loud caterwauling, by sobs which shake the whole body, fear by trembling, seeking the protection of an adult and so on. The whole body participates in this expression of emotion.

From here develops the language of gesture and facial expressions, an abstraction from the earlier stage. At this time the child indulges in much dramatic play imitating the movements, gesture and expressions of the adults he observes, trying out roles. With growing control over large muscular movement and the development of finer muscular co-ordination comes the refinement and precision of the gestural language which closely accompanies dramatic play. At the same time, eye-hand coordination and control over the fingers develop to the point when the child can begin to make materials do what he wants them to do and can thus emerge into the world of representational communication also. From now on, gestures, expression and movements begin to play a subsidiary and supportive role to verbal communication. Movement meanwhile is formalised into the stylised language of gesture perfected by the major classical schools of mime and dance in the world, and becomes the exclusive preserve of those professionally trained for it.

This is a very brief account of what we know about the development of communication through the medium of the body. Accepting then that we must foster communication skills in this area, too, what are the implications for our school programmes and what are the implications for the training of teachers? Taking the latter first, it seems that there are three things to be done. Firstly, becoming aware of

the child's own spontaneous forms of communication through the body, which can be done by close observation aided by films and video-tapes where possible, as an essential part of teacher training; secondly, becoming aware of how adults themselves communicate with each other and with children through this medium, (albeit often unconsciously) and acquiring greater control over our own bodily responses so that they may be consciously used as stimuli and guidance to children. This implies observation and study of non-verbal communication at adult level and also a programme of elementary training in movement, dance and drama as an essential element in gaining total control. Thirdly, teachers have to learn how to foster the development of these forms of communication through the school programme.

What kind of school programme will do this best? As in other areas of learning, children need opportunities to explore, imitate and practice to acquire mastery by repetition, to engage in the process of trial and error. They need stimulus and guidance from adults besides being able to imitate them. Above all, they need recognition, acceptance and approval of their unique contribution. A school programme which seeks to develop communication skills in movement in this context, will provide the following:

1. Kinaesthetic experience and opportunities to communicate through this medium. This implies much more of sheer physical activity, scope for pure sensation and exploration of the environment at the level of the youngest, practice of large muscular movements and later of smaller movements and finer skills and co-ordination, experience of using different and all parts of the body on occasion, allowing children to face some risk in order to develop natural sensitivity to danger and judgement in meeting it, and manipulative experience with materials. This element is almost absent in our primary schools where, except for short periods of organised games, P. T., or marching, and some time for free play, the children are expected to sit still all day and use their minds and neither their feelings nor their bodies. Even at the pre-primary level there is not enough provision for this, probably due to lack of time, space and equipment in most urban nursery schools, and a belief on the part of the teachers that their role is mostly in the area of cognitive development and associated activities.

2. Dramatic play. Participation in creative drama, role play or free socio-dramatic play must be nurtured. At the level of 3-6 years, this involves provision of space, time and simple equipment, encouraging children to try out different roles and engage in imaginative play, becoming different characters and co-operatively working out various ideas in action. Here too very little provision is found in most of our nursery schools for this type of imaginative play, either individually or in groups. Dramatic activity tends to concentrate on the dramatisation of stories, which is unsuitable for this age group. After the age of six, this activity can be gradually developed through the stimulus of listening to stories and later acting them out, through suggestions of hints offered by the teacher, into the full-fledged activity known as "creative drama" in which both movement and speech play a vital role.

3. Responding to music and rhythm through movement: What is needed is lots of experience to gain awareness of the different types of sounds and rhythms and opportunities to respond to them through simple bodily movements starting by showing children to react freely to different sound, music and rhythms and to explore their own potential for expression, the teacher can go on to give stimulus through hints and suggestions, through observation and imitation. In the three to six age group, this need go no further than building up, through sound, movement and gesture, simple stories (for want of a better word, though something even more elementary is intended) in which the entire group can take part. After the age of six, more complex activities, mime and movement, games, exercises for the development of particular skills and individual differentiation of roles should be introduced. These lead through another path into the world of creative drama. Here too one finds little evidence of such activity in our schools. At the nursery level, action songs, often prematurely introduced, are often the only rhythm and movement activity available. By suggesting a formal language of gesture to the child before he has been able to explore his own potential, they probably restrict his development considerably. In many primary schools, however, there is an organised programme of participation in folk and group dances which is a good move in this direction. It is a pity that it is usually introduced without the child having had the chance to go through the earlier experiences.

Finally, a word of caution. It should be clear from what has been said that we are not advocating "training" in the performing arts as they are called, for all children. Classical music, dance and arts are formal disciplines requiring long and rigorous training which only a few can specialise in. It is certainly not the aim of education to train little dancers, musicians and actors, but to provide movement education for all. In the world of art education, it is now recognised, after half a century of effort, that child art is not a mere imitation of adult art, but is a form in its own right, serves its own developmental purposes and is to be judged by different criteria. It is also recognised that art education is not intended to train little painters and sculptors but to give the children the opportunity to communicate through the representational medium. In the same way, we have to recognise that child movement, and child drama bear the same relation to classical music, dance and drama as child art bears to classical art, and that movement education is intended to give children the opportunity to develop yet another means of communication. What is meant by movement education has been spelt out. It is a reminder that communication of feelings is as important to us as communication of thoughts, and that the body plays a role sometimes as powerful as the mind, as long as the human spirit continues to inhabit flesh and blood.

A TIME FOR MUSIC

P. Aiyah

To the music lover the proposal of the UNESCO to have a day observed as the International Music Day followed by a World Music Week should have brought a tickle of pride and a sense of vindication. What he had imagined to be no more than a private pleasure, almost a personal luxury in a hectically competitive world was given an importance and a significance far beyond his dreams.

The great idea behind the proposal is to emphasise the high place of music as a unifying force. The message of music is the message of harmony and love. As the world famous violin maestro Mr. Yehudi Menuhin has said in his appeal as the President of the International Music Council, Music is the antithesis of noise. I may add that it is the antithesis of not only the outer noise but also the inner noise, the noise of the chattering mind caught in a thousand inner discords. The man who glares at another in anger, suspicion and hatred cannot create music, for love is the condition of music. When the mind is still, there is a song in your heart and the spirit pours out its deepest yearnings through the expression of music. It is for this reason that Mr. Yehudi Menuhin has pointed out the importance of silence as the prime requisite of music.

A deep silence, not merely the outer silence but the silence of the mind which it helps induce is the ground of music. Conversely music helps to effect in the listener a state of inner peace and serenity which is his inmost nature. Great music brings about such a deep rapport between singer and listener that, in that experience even hostile minds are united in a profound understanding that transcends egocentric barriers and intellectual divergences. One feels then that all the world is kin and all men are brothers. That such beneficent power of music should not be lost sight of or ignored and every effort should be made to cherish and foster music of every variety, school or system is the relevance of the World Music Week.

THIRTY FIVE YEARS AGO

The President drew the attention of the Vidvan-s to the resolution passed by the *Tamil Isai* Conference that in the Radio programmes of Trichy, there should be 80 percent songs in Tamil, and that in the Madras Radio, there should be 40 percent Tamil songs, 40 percent Telugu songs and 20 percent other songs. The President disagreed with this resolution and wanted the Vidvan-s to express their opinions.

The following resolution was moved by the chair: "This Conference is of opinion that in the interest of classical music it is not desirable to prescribe any language in the recitals in public concerts, Radio programmes or in University Syllabuses and that the kriti-s of the classical composers should occupy a predominant place therein."

[From *The Journal Of The Music Academy*
VOL. XV PARTS I—IV, 1944.]

MUSIC AND DANCE TRADITIONS IN THE DIVYA PRABANDHAM

— Some Reconstructions

Srirama Bharati

INTRODUCTION

The Divya Prabandham consists of the sacred utterances of the Tamil Ālwār saints, compiled by Sri Nāthamuni (9th Cent.,) into four books of a thousand hymns each in the style of the Veda-s. The Ālwār saints, twelve in number, are of varied origins, mostly shrouded in mystery. They belong to a period between the 6th and 8th Centuries A. D., though in regard to their dates, history and tradition do not always agree. They all belong to the Tamil country, and contribute a major portion of the literature of the Tamil Bhakti Movement. By the untiring efforts of Nāthamuni, Ālavandār and Rāmānuja, the three Āchārya-s of the Munitraya Sampradāya, a philosophy of Bhakti evolved, giving to the Divya Prabandham the status of the Veda-s in the temple and in the intellectual life of the country.

The four Books of the Divya Prabandham are: *Mudalāyiram*, *Peria Tirumoli*, *Iyarpā*, and *Tiruvāimoli*. Of these, the third, *Iyarpā*, consists of poetic stanzas which are, as the name itself suggests, meant to be recited or declaimed. The other three, referred to as *Is'aipā* or musical stanzas, are meant to be sung as songs.

The power of the message of the Ālwār-s must have lain as much in the music of the verse as in the verses themselves, for such is the power of saintly music. It is said that Nāthamuni, the compiler of the work, came by a stray verse ('Ārāvamude') being sung by some minstrels from Tirunārāyaṇapuram, and it was then that he began his long search for the *Tiruvāimoli*. This finally bore fruit in his compilation of the four books of the Divya Prabandham itself.

With the coming of new generations, however, only the verses were remembered, and for want of a written tradition, the music soon passed into oblivion. This is in fact what happened to Church music during the early part of the Christian Era, until Pope Gregory took upon himself the task of reconstructing the ancient modes and setting the chants to musical notation.

Efforts are needed in the direction of reclaiming the ancient temple music of India immediately. Temple music, like the temples, is crumbling, and only a concerted effort drawn from enlightened public participation can save it from passing into oblivion altogether.

THE RELEVENCE OF THE DIVYA PRABANDHAM

As literature: For children, it contains simple songs and nursery rhymes with a direct approach to the heart and communicating the value of faith. For young boys and girls, there are verses that are sweet to utter, or tongue-twisting, or breath-taking, but all vibrant with the joy of learning and growing, and helping to cultivate healthy habits and wholesome values. For young adults, there are poems spiced with sentiments of amour and humour, that say it all, and say it with dignity. For mothers, it is an eternal source of comfort during child bearing and child-rearing, while to the child, it is a treat to the finest lullabies. Scholars may find in it an untiring inquiry into the absurdity yet meaning of the Universe and our Being. Last but not the least, it is an armchair travelogue of the numerous pilgrimage centres in India, offering information to the tourist on his course, as well as consolation for those unable to set out on their course.

In national integration: The Divya Prabandham is perhaps the only Tamil work of its size and importance which is read outside Tamil Nadu as well. There are printed copies of the work available in Telugu and Kannada scripts, and now even in Devanagari script (brought out by P. B. Annangaracharya of Kanchipuram). This speaks for the wide reach of the work among the various linguistic groups in the country. Non-Tamils who have no knowledge of Tamil are yet familiar with the work through these and other publications by way of translations and commentaries.

There is also a very strong emotional identification to the Bhakti Movement all over the country, transcending barriers of place, time

and people. Thinkers, seers, poets, singers and saints alike, have all drawn richly in inspiration and content for their work from the Divya Prabandham, through the teachings of Rāmānuja.

As an instrument for the propagation of Gandhian ideals: Rāmānuja believed in the equality of men regardless of caste and colour. He gave to the down-trodden the name "Tiruk-kulattār" (lit., of the Holy Family), and ensured that all were given free and equal access to work, worship and social activity in the temple.

Women were given a special place of honour in the Vaishnava fold, and the songs of Āṇḍāl—the lone female saint among the Ālwār-s—were considered especially worthy of being sung every day in the temple and the home.

Self-dependence, social harmony and *Ananda*, the cultivation of joy in life, these are abiding values enshrined in the Vaishnava lore and in the Divya Prabandham. The message is as relevant today as it was a thousand years ago.

THE TRADITION OF MUSIC AND DANCE IN THE DIVYA PRABANDHAM

In the rendering of the Divya Prabandham, several traditions arose from time to time, ever since the text became part of temple-literature. The course of evolution naturally brought about numerous regional variations in its wake, but more importantly, it made the Divya Prabandham a medium for the expression of joy, *Ananda*, which is at the foundation of all Upanishadic thought, and upon which Rāmānuja based his philosophy. Quite apart from its religious content, the Divya Prabandham has served as a source of perennial inspiration for creative expression through music and dance; indeed at the highest level of experience, the spiritual and the aesthetic are inseparable.

Evolution however, is not always progressive, and in the case of the Divya Prabandham, during the thousand years of its performance in and outside the temple, the musical element has suffered; has been much forgotten and to some extent, is even totally lost to us. In the present age, the force of rapid westernization on the one hand,

and the needless orthodoxy of priesthood on the other, are causing a rift that may completely cut us off from the rich heritage of performing arts of the temple.

There is therefore an immediate need for a systematic effort to reclaim, to the extent possible, this music from the various little-known sources scattered over the country. This is the inspiration for the present project.

RECLAMATION OF ANCIENT MUSIC

The process of reclaiming Divya Prabandham music falls under three broad categories :

1. *Recovery*: where the music is available in actual performance, and where either the un-brokenness of lineage of performers or textual references testify to the authenticity of the music.
2. *Restoration*: where the music is aberrated by poor performance, or where "Pan-Tālam" references in manuscripts of the Divya Prabandham, could give an outline of the music.
3. *Re-creation*: where no reference of either textual or oral tradition is available and the music must be conceived and created anew.

This last process must, however, be on sound lines: Tamil poetry makes elaborate distinctions in the tone of a poem, as being declaratory, advisory, recitative, bouncy, narrative or introspective. The choice of the raga for a poem must take note of its tone. The tāla must follow the pulse of the poem, allowing easy flow of the words without hinderance to the music and *vice versa*. The mood sense of the poem must always be felt. The hallmark of Indian aesthetics is the approach to emotions, never directly, but as *rasa*, through enactment. Essential to it is tranquillity, the tight-rope on which emotions sway and balance. A sense for this balance is important, for in the absence of it, cheap sentimentalism, such as the revelling in *Vivādi* svara-s as an expression of pathos, could transform art into caricature.

SOURCES OF STUDY

1. *The Arayar Tradition*: Arayar-s (lit. *Arai*-to declaim or state), were appointed the chief cantors of the Vaishnava Temples, and they held this office in no less than fourteen temples supervised by Rāmānuja.

The Arayar-s perform the Divya Prabandham to song and dance, with interpretations in extempore speech and abhinaya. They wear a specially embroidered cap, flower garlands, richly laced dhoti-s, and some ornaments. Their finest artistic development is in the evolution of one-man theatres that provide refined entertainment and education for the few and the many.

Arayar-s trace their spiritual lineage to Sri Nāthamuni, the compiler of the Divya Prabandham. Their tradition contains numerous passages in Maṇipravāla from the *Tambirān-Paḍi*, and the *Īdu*. Their music, *Devagānam* differs much from the familiar Karnāṭak music, and offers much for study and examination.

The Arayar tradition is a dying institution. Of the fourteen lineages, only four survive: at the Tirunārāyaṇapuram temple in Melkote at the famous Srirangam temple near Trichy, at Srivilliputtur near Madurai and at Ālwār Tirunagari near Tirunelveli.

The Srivilliputtur and Ālwār Tirunagari Arayar-s perform the *Muttu-Kuri*, a drama on the theme of parted lovers coming together by the mediation of the Gypsy. The text draws richly from the Divya Prabandham and includes extempore passages and abhinaya. The Srirangam Arayar-s are known for their abhinaya. Their paraphernalia includes anklets, absent among the other Arayar-s. The Tirunārāyaṇapuram Arayars are the only ones practising the art outside Tamil Nadu. Their repertoire is smaller.

It appears that while all Arayar-s trace their art to Nāthamuni, there is sufficient catholicity of outlook in the tradition to permit variation and development through individual effort. One of the major areas of study in the present project is the Arayar tradition.

2. *The Folk Tradition*: The temples of Tirunāngur near S'irgāli, and Kumbakonam, are said to have had a long and healthy association with Tirumangai Mannan, the last of the Ālwār-s. For this reason perhaps, the works of this Ālwār are especially cherished here. It is understood that there is a rich legacy of folk music in the rendering of the Divya Prabandham available in these parts. Indeed there is much in the *Peria Tirumoli* itself that suggests a folk style of rendering for this work. The Ālwār uses the archaic Dravidian customs of *Maḍal* (self-mortification for winning the lover's hand), *Kulamaṇi*

Dūram (humiliation-dance inflicted upon the vanquished in war), *S'ālal* (ancient Dravidian game for girls), and Gypsies and fortune tellers as frequent motifs in his poetry. Again, structurally too, the poetry mostly runs in the lines of folk music: *Oḍam*, (*Peria Tirumoli* 9. 3), *Villup-Pāttu* (*Peria Tirumoli* 1. 6), *Tem māngu* (*Peria Tirumoli* 10. 10). A survey of the folk traditions in this area is an important source for the present study.

3. *Some Traditions Of Recent Origin*: The Tiruk-Kurunguḍi temple of Vanamamalai fame has benefitted much by a succession of *Jeeyar-s* many of whom have been gifted musicians. They have set to music in the Karnāṭak style, some of the Divya Prabandham. While this may not be historically significant, the work itself is worthy of study as it comes from a reputed source. Andalu Ammal, daughter of the last *Jeeyar*, is a resource person for this project.

The Ayodhya and Mewar temples in the North offer specimens of non-Tamil's rendering of Tamil poetry. There have also been some Tamil migrations to the North, such as in the Rangaji temple at Brindavan some two hundred years ago. It would be interesting to examine these sources also.

4. *Written Traditions*: There is a great paucity of written material in the field of music in India, primarily for want of a good system of notation. In many editions of the Divya Prabandham in print, the editors have included references to *rāga*, *Paṇ* and *Tāla*, though this is of little help, except as a suggestion. But even this we do not get in full measure, because the source is not known. As a guide for the restoration or re-creation of the music, the *Tevāram* tradition, which also belongs to the period of the Tamil Bhakti Movement, is helpful.

DIVYA PRABANDHAM MUSIC RECLAIMED SO FAR

PASURAM	RECLAMATION	SOURCE
1. <i>Mudalāyiram</i>		
Tirup-pallāṇḍu	Part restoration, part re-creation	Temple tradition of <i>Purappāḍu</i>
Vaṇṇa Mādaṅgaḷ	Re-creation	Tyaga Bharati
S'eetak-Kadal	"	"
Mānikkaṅgatti	"	"

Tiruppāvai	Recovery/ re-creation	Ariyakudi Ramanuja Iyengar & Tyaga Bharati
Vāraṇamāyiram	Recovery	<i>S'irpāḍi</i> and urban folk tradition
Karupūram	Re-creation	Tyaga Bharati
Vinṇīla Melāppu	"	"
Ūneru	"	"
Taru Tuyaram	"	"
Angaṇeḍu Madil	Restoration	Tirunangur temple
Tirup-palli Elucchi	Recovery	Temple tradition
Kaṇṇi-nuṇ S'irut-tāmbu	Re-creation	V. V. Sadagopan
2. <i>Peria Tirumoli</i>		
Vādinēn	Restoration	Urban-folk tradition
S'alan-koṇḍa	"	Tirunangur temple
Vaṇḍuṇu Narumalar	"	Folk tradition
Ēttukinrom	Re-creation	Tyaga Bharati
Tiruttāi S'empotte	Restoration	Folk tradition
Kādir-Kadippu	Re-creation	Tyaga Bharati
3. <i>Tiruvaimoli</i>		
Engaṇēyō	Recovery	Temple tradition
Nīrai Nilanāi	Restoration	Paṇ-tradition
Ulagamunḍa Peruvāyā	"	"
Unnilāviya	"	"

INCIDENTAL ASPECTS OF THE STUDY

1. *Development of Temple Music as Culture*: The enjoyment of music from various periods of history as a cultural process has not attained full development in India. In the West, the performance of Church Music, of medieval and early periods, is not restricted to the Church; there are social organizations, *Collegia Musica*, professional groups, and religious bodies of other Orders, which study, perform and enjoy Church music, *as music*. The present project aims at developing a repertoire of good temple music with a view to teaching, performance, and the cultivation of an enlightened audience for the same.

2. *Documentation of Temple Chants: The Santas, Goshthi, and Adhyayana* of the Divya Prabandham proceed on definite forms and styles. While these are receiving much attention from the performance angle, little study from an academic point has been undertaken so far. This project will study and document some of the chant styles of the Divya Prabandham.

3. *Revitalisation of Instrumental Music In Temples:* Temples were once a vast storehouse of instrumental music of all kinds. Today in most temples, the musical instruments are in bad shape and fast becoming museum pieces. There is no dearth of talent to play on them. Only a long and excessive separation from the mainstream of national life has made the temple musicians apathetic to their art. With a little effort, temple musicians could be helped to perform good music once again.

SUMMARY

The Divya Prabandham of the Ālwār-s forms a major part of the literature of the Tamil Bhakti Movement (6th-8th Cent.). Its direct appeal to the heart, as well as its accessibility in non-Tamil languages and scripts makes it uniquely relevant as an instrument of education, social harmony, and national integration.

Speaking as it does the language of joy, the Divya Prabandham has, through the ages, served as a medium of creative self-expression through music and dance, such as in the Arayar traditions in the temples of Tirunārayānapuram, Srirangam, Srivilliputtur and Ālwār Tirunagari. These are worthy of immediate study in the interest of preservation of our National culture. Also noteworthy are the various folk and urban-folk styles of rendering the Divya Prabandham. A study of these and other traditions, including the *paṇi* tradition of ancient Tamil music, is being pursued in this project.

The purpose of this project is to document an area of art which has long been neglected in India. But more than this, it aims at creating a repertoire of good Temple music, a band of performers who can teach as well, and an enlightened listenership that participates in the discovery process, so that Temple music may claim its rightful place in the cultural life of India once more.

NANYADEVA'S BHARATA BHASHYA

Prem Lata Sharma

PREFATORY REMARKS

The name of Nānyadeva is familiar to all serious students of Indian Music, as one of the earlier authorities mentioned by S'ārṅgadeva, the author of Saṅgita Ratnākara (vide S. R. 1. 1. 18). It is, in fact, a very important name of the pre-S'ārṅgadeva period, next only to Maṭaṅga and Abhinavagupta. The title of the work suggests that it is a commentary on Bharata's Nāṭyas'āstra, but actually it is an independent work, which, of course, bears a close affinity to Bharata's treatment of music, in many respects. There is an alternative title to this work viz. "Saraswatī Hṛidayālaṅkāra" or "Saraswatī - Hṛidaya-Bhūshana" or "Bharata Vārttika". Double nomenclature of texts is not an uncommon phenomenon in Sanskrit literature. For example, Saṅgītarāja of Mahārāṇā Kumbha also bears an alternative title viz, Saṅgīta Mīmāṃsā.

2. TEXTUAL INFORMATION

The first five chapters of Bharata-Bhāshya edited by Sri Chaitanya Desai were published by the Indira Kala Sangita Vishvavidyalaya, Khairagarh, in 1961. The text is available in only one MS, deposited in the Bhandarkar Oriental Research Institute, Poona. The MS is very corrupt not only in its readings but also in its arrangement. It is replete with confusion and repetition. The Research Section of the College of Music & Fine Arts, B. H. U., (now attached to the Department of Musicology, Faculty of Music and Fine Arts, B. H. U.) attempted a re-arrangement of the manuscript as well as a rationalisation of the division of chapters. (A critical note on this subject prepared by the present author was published in Nāda Rūpa Vol. I. p. 220-224.) Three other scholars had earlier attempted a division of chapters. Late Dr. F. K. Gode,

editor of the Poona Catalogue of Sanskrit MSS in the B.O.R.I., late Sri Ramakrishna Davi, and Sri Chaitanya Desai (vide series of articles published in Sangeeta Kala Vihar, Aug., Sept., Nov., Dec., 1959 and March 1960.) surveyed the work independently and came out with different divisions of chapters. We present below a synopsis of the work on the basis of the division arrived at by the Research Section, B. H. U., which mostly agrees with Sri Desai's arrangement. For the first five chapters, however, we have used the Khairagarh edition.

3. DATE AND IDENTITY OF THE AUTHOR

Our author uses the epithets 'Mithiles'wara' or 'Mithilādhipa' for himself. His identification presents no problem. (A spurious problem did however, come into existence because of a misapprehension on the part of many a scholar; see Note 1.) A king of Mithila is well known to have reigned in Mithila in the later part of the 11th Century A. D. and the first half of the 12th Century. He is known to have hailed from Karnataka. Sri Chaitanya Desai suggests that 'Nānya' could be a Southern diminutive of 'Nārāyaṇa'. (vide editor's introduction of the Khairagarh edition P. 1.) Some parts of the present Nepal were included in the Mithila of that time, hence Nānyadeva is a well-known name in the history of Nepal also. Thus he is anterior to S'ārngadeva by about one century and posterior to Abhinavagupta to the same extent. Some verses of the Sadrāgachandrodāya of Pundarīka Vitthala (16th Century A. D.) are interpolated in the Svāra (s'ruti) chapter which have to be completely ruled out of the text.

The text seems to have fallen into oblivion in the post-S'ārngadeva period, as no author seems to have mentioned it as an earlier authority, not even Mahārāṇa Kumba who is very resourceful in his access to earlier authorities.

4. GENERAL SCHEME

The first chapter of the text contains an announcement that the author proposes to deal with "Vāchika" (human expression pertaining to Vāk or sound) in seventeen chapters. As we know, Vāchika is one of the four types of human expressions formulated by Bharata, the other three being āṅgika (bodily gestures), s'āttvika (reflexes or

involuntary bio-chemical changes manifested through tears, sweating; choking of the voice etc.) and āhārya (all acquired media of expressions like dress, make-up etc.). It is quite probable that the author wanted to deal with 'Vāchika' expression alone but a conjecture has been made that Nānyadeva might have planned a bigger work (Cf. Dr. V. Raghavan: 'Some Names in Early Sangita Literature' Sangeet Natak Akademi Bulletin No. 6, P. 27). According to the author's announcement the titles of the seventeen chapters are as follows.

1. Uddes'a (indication of contents)
2. S'ikshā (phonetics)
3. Svāra
4. Mūrchanā-tāna
5. Alankāra (including Gamaka).
6. Jāti
7. Rāgotpatti
8. Saptagītaka
9. Dhruvā
10. Tāla
11. Des'ika (Des'i-gīta : prabandha-s)
12. Tatātodya (The text of the first chapter reads again tāla as the subject of the twelfth chapter but this is an obvious error as the available text of the twelfth chapter does deal with tata (stringed instrument).
13. Sushira (Wind instruments)
- 14-15. Pushkara. (instruments with stretched membranes : drums).
16. Chānda
17. Bhāshā (The last two chapters are missing in the manuscript.)

A few striking features of the above scheme may be noted as follows :

1. The inclusion of S'ikshā (phonetics) is peculiar to this text. It highlights the total approach of the Indian mind which has comprehended sound as a total phenomenon encompassing tone and syllable (Nāda and Varṇa). In this respect this text stands solitary just as S'ārngadeva's Saṅgīta Ratnākara does in its inclusion of Pindotpatti prakaraṇa.
2. This is the only text of the post-Bharata period which has dealt with the dhruvā-s (metrical forms rendered musically).
3. A separate chapter on Chānda-s (metres) is also a unique feature of this text. Mahārāṇa Kumba's Sangitarāja is the only other music text which has dealt with this topic.
4. In the last chapter the author has proposed to deal with languages such as Sanskrit, Prakrit, Apabhramsa etc. Obviously the justification for including this topic lies in the fact that pada (text) has been accepted as a constituent of Gāndharva or music: Gāndharvam trividham vidyāt svāra-tāla-padātmakam (Nāṭya-s'āstra 28, 11).

5. The absence of a chapter on *ghana* (cymbals) instruments, suggests that the author has tried to follow Bharata's scheme in this respect. Bharata has identified *ghana* with his treatment of *tāla*. This identification of *ghana* with the treatment of the concept of *tāla* has actuated Mahārāṇā Kumbhā to include *tāla* under his treatment of *ghana* instruments. Sārṅgadeva, however, has a separate chapter on *tāla* as well as a section on *ghana* instruments in the chapter on *Vādya*. Thus Nānyadeva follows Bharata in this context both in spirit and form, Kumbha seems to follow him only in spirit and Sārṅgadeva appears to have his independent scheme.

5. SYNOPTICAL SURVEY

As we have seen above, the first chapter contains a somewhat detailed table of contents. It has been divided into four sections by the editor:

1. dealing with Saṅgītaprayojana, that is to say, the objective of music. The spiritual value of music is spoken of here with quotations from Yājñavalkya smṛiti,
2. giving a detailed table of contents of the seventeen chapters,
3. giving some interesting details about musical instruments, and
4. containing miscellaneous verses on the guṇa and dōsha (the good and bad qualities) of gīta (the tonal aspect of music); taken from various sources such as Nārādīya s'ikshā, Nātyas'āstra etc.

One observation about musical instruments seems to be very interesting. The author says that each of the four well-known types of instruments is again twofold. *Tata* (literally stretched or spread: stringed) is twofold viz. *dāravī viṇā* (wooden vina) and *gātra viṇā* (the human body). *Sushira* (wind) is twofold viz. one pertaining to *gīta* (melodic treatment) and the other to *vādya* (rich in volume and having a distinct timbre but with lesser potentiality for melodic treatment). *Veṇū* is said to be representative of the former category and *s'ankha* of the latter. The *Avanaddha* is again two fold: one having a stretched membrane, and the other having metal strings as appendages. Some drum instruments have strings underneath the membranes and others have strings tied from one mouth to the other and they are used for keeping rhythm. The *Ghana* (solid instruments: cymbals) are said to be twofold with relation to sound and silence.

The *sas'abdakriya* is related to sounds and the *niḥs'abda* to the intervening silence which is measured through visual movements of hands. Incidentally, it might be noted that just like Bharata our author has spoken of the identification of the well-known four categories of instruments which stand for conceptual abstractions, with concrete instruments or phenomena. Thus *tata* is identified with *viṇā*, *sushira* with *vams'a*, *avanaddha* with *pushkara* (see Note 2) and *ghana* with *tāla*. The *Kānsya tāla* (bronze cymbals) is the representative of the *ghana* variety. The concept of *tāla* and the medium of its manifestation, both bear the same name.

The second chapter bears the title S'ikshā and profusely draws upon the s'ikshā-s of Pāṇini and Nārada. While giving the etymology of 'svara' Nānyadeva uses the expression 'Svayam ranjayati' instead of 'svayam rājate' spoken of by Patanjali and Matāṅga. 'Self-luminosity' is characteristic of 'svara' or vowel in language, whereas 'self-delightfulness' is characteristic of the musical *svara*. Towards the end of the chapter there is a brief discussion of the *sphota* theory of the Grammar School of Philosophy. This portion is in prose and bears the influence of Patanjali and Bhartrihari.

The third chapter is entitled Svara (S'ruti in the Khairagarh edition) and deals with s'ruti-svara-grāma. At the outset the *varṇa* (colour), *jāti* (caste), *chandas* (roughly metre), *rishi* (seer) and *devatā* (presiding deity) of each *svara* is mentioned. The traditional association of *svara*-s with birds and animals and the *sthāna* (location in the human body) is also mentioned. Here the author seems to follow Matāṅga's tradition, but his omission of Nāda is striking. In the context of *grāma*, the three *grāma*-s spoken of by Nārada and Matāṅga are mentioned by our author and like his two predecessors he also says that the *gāndhāra grāma* is not in vogue, ascribing the reason that it is *ati-tāra* (very high) and *ati-mandra* (very low) for human beings. The names of twenty-two s'ruti-s are given and this text seems to be the source for Sārṅgadeva in this context. The division of s'ruti-s into five *jāti*-s viz. *mridu*, *madhyā*, *āyata*, *karuṇā* and *āpiā*, also is in total agreement with Sārṅgadeva's text. And if this whole portion is not a later interpolation in Nānyadeva's text, Sārṅgadeva could be safely said to have drawn upon Nānyadeva. A very conspicuous omission in this chapter is that the text does not

contain any reference to the 's'ruti-nidars'ana' of Bharata which later came to be known as 'chatuhsāraṇā'.

The fourth chapter is entitled *murchanā*. The names of the *murchanā*-s of the three *grāma*-s are given along with an etymological explanation in each case; the presiding deities of the *murchanā*-s are also given. The *murchanā* names of *shadjagrāma* and *madhyama grāma* agree with those of Bharata. Nārada's version is also given. There is an elaborate treatment of 'lopavidhi' that is to say, regulations about the omission of *svara*-s. It is strictly according to Bharata. The style of our author is not at all terse and succinct like that of Bharata and the name Bharata-Bhāshya seems to be quite justified in contexts like the present one. His silence about the *dvādas'a-svara murchanā* of Mataṅga is very striking. The 84 *murchanā-tāna*-s resulting from this omission are given along with their *yajna* names according to Mataṅga's text. Fifteen *murchanā-tāna*-s of *gandhāra-grāma* are also mentioned. The topic of *kuṭa-tāna*-s is also dealt with in some detail. It is not at all mentioned by Bharata and Mataṅga's text is very confused.

The fifth chapter is given the title *Alaṅkāra*. The contents of this chapter are scattered here and there in the manuscript. The editor of the Khairagarh edition has tried to bring them together and reconstruct this chapter which was hitherto taken as missing. All the same there are only sixteen verses on *alaṅkāra*-s which describe the four *varṇa*-s and simply enumerate the thirty-three *alaṅkāra*-s spoken of by Bharata. No *lakṣhaṇa*-s of the *alaṅkāra*-s are available. Six verses dealing with seven *gamaka*-s follow the section on *alaṅkāra*. The seven *gamaka* names are included in the fifteen *gamaka*-s of Sārṅgadeva but the *lakṣhaṇa*-s of our author are completely different. Then follows a brief treatment of *rasa*-s of *jāti*-s according to Bharata. The justification for including this portion in this chapter is unknown. Obviously this is the editor's arrangement. Then follows an account of presiding deities of *grāma-rāga*-s. This seems to be a post-Mataṅga development and this portion again is out of context in this chapter. In the end there is a big section on the treatment of *kāku* according to the seventeenth chapter of Bharata's *Nātyasāstra* (GOS Edn.) The text is confused and the whole section seems to be misplaced.

The sixth chapter deals with *Jāti*. The most notable feature in the treatment of *Jāti* is that Nānyadeva does not ascribe *Murchanā*-s to *Jāti*-s. This is one more instance of his allegiance to Bharata's tradition. Just as he has ignored the *Dvādas'a-Svara-Murchanā* of Mataṅga, similarly he has omitted its corollary viz. ascribing *Murchanā*-s to *Jāti*-s.

The seventh chapter deals with *Rāga*. The author naturally draws upon Mataṅga, but he mentions Kas'yapa as an equally important source. Obviously, this chapter contains a critical compilation of post-Bharata developments. The *grāma-rāga*-s and their varieties known as *Bhāshā-vibhāshā* are described in this chapter. The names of a few Des'i *Rāga*-s are found here and there, but a systematic treatment of this category seems to be wanting. It is difficult to say whether the relevant portion is lost in the manuscript or it was not included by the author. There are some interesting details on some points which are very striking. For example, the association of the five *Rāga-gīti*-s viz. *S'uddhā*, *Bhinnā*, *Gauḍi*, *Vesarā* and *Sādhāraṇi* with different parts of the day, implying that the *Rāga*-s classified under different *gīti*-s should be rendered in the respective parts of the day is a rare piece of information.

The eighth chapter is devoted to *Gitaka*-s which are dealt with by Bharata along with *tāla* in the 31st chapter (G.O.S. edition). *Gitaka*-s are compositional forms described mainly in terms of temporal characteristics and *tāla-kriyā*-s. The broken or unbroken melodic line and specifications about textual structure are two other characteristics which are given minor importance. The number seven is invariably associated with *Gitaka* and the *Saptagitaka* is a compound name used from Bharata onwards. There are, however, two groups of seven forms, the first starting with *Madraka* and the second with *Vardhamāna* and *Asārita*. Our author follows Bharata's order of treatment and also his emphasis on *Asārita* and *Vardhamāna*. (These two forms are mutually interchangeable and Bharata has given them a very elaborate treatment. Both are associated with dance.) A notable feature of our author's treatment of this topic is that he has given illustrations (textual) of each form. Sārṅgadeva has not included any illustrations.

The ninth and tenth chapters deal with vocal 'Dhruva-s' described by Bharata in the 32nd chapter (G.O.S. edition). Dhruva-s are

metrical forms rendered musically as a part of a dramatic performance. They are classified by Bharata according to the junctures in drama, such as *Naishkrāmikī* which is associated with *nishkrāma* (exit), *Pravesikī* being associated with *praves'a* (entry), *Akshepikī* being related to *Ākshēpa* (sudden change of emotion), *Prāsādiki* in relation to *Prasāda* (pacification after a fierce or violent situation) and *Sāntarā* being useful for filling a gap created by unforeseen exigencies. There is no notable deviation from Bharata.

The tenth chapter is supposed to deal with *tāla* but the text is confused and there is just a small portion towards the end of the ninth chapter speaking of a few *Mārga-tāla-s*. There are a few remarks about *laya* in the beginning of the tenth chapter. It appears that the treatment of *tāla* is almost lost in the text.

The eleventh chapter is entitled 'Des'ika' which stands for *Prabandha-s* (Desi). As we know, the *prabandha*-form appears for the first time in *Matāṅga's* *Brihaddes'i*. It is a musical form that developed independently of drama. *Nānyadeva's* treatment of *prabandha* is quite detailed and there are many varieties of *prabandha* that are included by him but do not find a place in *Sarṅgadeva's* work such as *sarabhalila*, *raṅgarāṅga*, *Sukasārika chaturāṅga*, *nartanānanda*, *tripurāntaka* etc.

The twelfth chapter deals with the varieties of *tata* (stringed) instruments. It contains more details than *Bharata's* text. *Abhinavagupta* is also cited in the context of varieties of *viṇā* and *Matāṅga* is mentioned as an authority on the measurement of the different parts of *viṇā*. The concept of *dhātu* (technical details of *viṇā* playing) is dealt with in accordance with *Bharata* and the varieties of *Nirgita* or *Bahirgita* (purely instrumental forms) are aptly included.

The thirteenth chapter is devoted to wind instruments and has more information than that handed down by *Bharata*.

The fourteenth and fifteenth chapters deal with drums and the subject matter is very much similar to that of *Bharata's* 34th Chapter (M. D. S. edition).

6. CONCLUSION

The text is valuable even in its mutilated state. If a better manuscript is discovered and a thorough reconstruction becomes possible, it will be an invaluable treasure for the study of our musical tradition of the pre-Sarṅgadeva period. *Nānyadeva's* indebtedness to *Abhinavagupta* is obvious but the handicap of textual imperfection forbids any serious study for establishing the link between these two important authors. He is very judicious in selecting the material that was available to him as a result of the developments of the post-Bharata period. An attempt could be made once more for reconstructing the text from the single manuscript with the help of *Abhinavabhāratī* published in Vol. IV of the G. O. S. edition. As we have noted at the outset, all attempts at its reconstruction were made before the publication of the above volume. The task is formidable, but the rewards will certainly outweigh the labour involved.

NOTES

1. Late Sri Ramakrishna Kavi filled up the blank in *Abhinava Bhāratī* in the end of the V Chapter (G.O.S. edition Vol I, first edition p.225). In that self-composed portion he has quoted *Nānyadeva*. His indication that the portion was not a part of *Abhinavagupta's* text escaped the notice of late Pt. Omkarnath Thakur (*Sāngitānjali* Pt. V p. 30), late Dr. K. C. Pandē (*Abhinavagupta*, 2nd edition p. 190-92) and late Acharya Vishweshwar (*Hindi Abhinava Bharatī*, Introduction p. 14). All of them found this reference very intriguing. It was suggested that either *Nānyadeva* was a contemporary of *Abhinavagupta* or there were two *Nānyadeva-s* one the well-known one who flourished in the 11th and 12th Centuries A. D., and the other a contemporary of *Abhinavagupta*.

2. *Pushkara* literally means a lotus, a pond and it also stands for the membrane of a drum. The third meaning seems to be a secondary application of the primary meaning, cf. the anecdote connected with *Srati* given in *Nātyasāstra* (G.O.S. 34, 4-7), wherein the sound emanating from rain drops falling on lotus-leaves in a pond is said to have inspired the Muni to construct a drum for producing similar sounds.

Abstracts

RESEARCH THESES FOR THE PH.D. IN INDIAN MUSIC

AT UNIVERSITY OF MADRAS

I

Name of the candidate : Dr. A. V. KAMALA.
 Year of Submission : —
 Title of the Thesis : "The Evolution of the Veena"
 Abstract of the Thesis : The work deals with the history of veena from the Vedic period upto the Modern times and the emergence of Saraswati Veena. A study has also been made of the construction of the present day Veena, its role in the development of the theory of Music, the different playing techniques of Veena, mentioned in earlier works, the ideal method of teaching Veena and gives an account of the eminent Vainika-s.

II

Name of the candidate : Dr. M. R. ALAMELU.
 Year of Submission : 1962
 Title of the Thesis : "Musical Instruments Depicted in the Sculptures in South Indian Temples—A Study".
 Abstract of the Thesis : A study of significant groups of temples whose sculptures mark the milestones in the historical evolution of musical instruments is made. It deals with the musical instruments as revealed in South Indian Temple Architecture from the relics of Nagarjunakonda and Amaravati upto the study of sculptures of the Pallavas,

Chalukyas, Rashtrakutas, Cholas, Pand-
 yas, Hoysalas, Nayaks and Vijayanagar
 kings.

III

Name of the candidate : Dr. V. PREMALATA.
 Year of Submission : 1963
 Title of the Thesis : "Sources Which Provide Material for the Construction of a Detailed History of Indian Music".

Abstract of the Thesis : A study is made on the sources, liter-
 ture (Sanskrit, Tamil and Telugu) sacred
 and secular, sculptures and paintings,
 references found in Epigraphical Records
 and Inscriptions, internal evidences fur-
 nished in the compositions and oral
 traditions. The History of Indian Music
 is traced through the sources available—
 the linguistic and archeological sides.

IV

Name of the Candidate : Dr. L. ISAAC.
 Year of Submission : 1964
 Title of the Thesis : "Wind Instruments of India".
 Abstract of the Thesis : A detailed study of the evolution of
 wind instruments from sacred and secular
 literature in Sanskrit and Tamil and Sañ-
 gīta literature has been made. Valuable
 information regarding the wind instru-
 ments in paintings, sculptures and
 inscriptions are given in the thesis. A
 critical study on the popular concert
 wind instruments of South India used in
 classical Carnatic music — the Flute and
 Nagaswaram and the biographies of
 eminent flutists and Nagaswaram players
 is made. A general study on the wind
 instruments used in Folk, Temple and

Martial Music of India, and wind instruments of other countries is also found.

V

- Name of the Candidate : Dr. S. SEETHA.
 Year of Submission : 1968
 Title of the Thesis : "Tanjore as a Seat of Music During the 17th, 18th and 19th Centuries A.D."
 Abstract of the Thesis : The thesis deals with the growth and development of South Indian Music during the last three Centuries when Tanjore was its headquarters. The period represents the most resplendent age as it produced great composers, musicians, musicologists and Royal patrons. An assessment of the nature and extent of the contribution of Nayak and Maratha kings to Karnatak music, dance and drama has been made. It also covers the contribution of the well known, less known and obscure composers and gives an account of the evolution of art and applied musical forms and the growth of musicology during the period.

AT WESLEYAN UNIVERSITY, MIDDLE TOWN, CONN., U.S.A.

I

1. Title—Within the Karnatak Tradition
2. Author—Barbara Benary
3. Supervisor—Sarasvati Mohan
4. Department—Music
5. Year—1972-73
6. Language—English
7. Extent—310 typed pages
8. Whether illustrated—No.

9. Main Contribution—The examination of the musical tradition as a cultural phenomenon, as a set of values and practices which are as essential a part of the music as its songs and sounds. It is hoped to place the music in context for the reader, showing how it is practised in India, just what it means to its practitioners and who its practitioners and its audience are.

II

1. Title—The Music of Bharata Natyam
2. Author—Jon B. Higgins
3. Supervisors—Balasaraswati and T. Viswanathan
4. Department—Music
5. Year—1972-73
6. Language—English
7. Extent—Vol. 1, 349 typed pages, Vol 2, 189 pp. of transcriptions
8. Whether illustrated—Transcriptions and 67 reels of magnetic tape recordings
9. Main Contribution—An analysis of a large body of related Karnatak compositions, drawn from the repertoire of Balasaraswati. The thesis is intended as a contribution to the systematic understanding of South Indian music.

III

1. Title—Music in Silappadikaram
2. Author—S. Ramanathan
3. Supervisor—Theodore C. Grame
4. Department—Music
5. Year—1972-73
6. Language—English
7. Extent—305 typed pages
8. Whether illustrated—no illustrations
9. Main Contribution—A translation and commentary on the 2nd Century Tamil Classic, with particular attention to the extensive information on the South Indian music of that time.

IV

1. Title—Raga Alapana in South Indian Music
2. Author—T. Viswanathan

3. Supervisor—Dr. David P. McAllester
4. Department—Music
5. Year—1973-74
6. Language—English
7. Extent—161 typed pages
8. Whether illustrated—Yes, with graphs, diagrams, music notation and seven 7" tapes of 31 alapana-s.
9. Main Contribution - A comprehensive study has been made of the theory and practice of alapana, based on the performance of a number of outstanding South Indian musicians.

V

1. Title—Mrdangam Manual : A guidebook to South Indian Rhythm for Western Musicians.
2. Author—John Russell Hartenberger.
3. Supervisor—Theodore C. Grame.
4. Department—Music.
5. Year—1973-74.
6. Language—English.
7. Extent—Vol. I, 77 typed pages; Vol. II, 191 typed pages; Vol. III, 343 pages of mrdangam notation, Vol. IV, 262 pages of Western notation.
8. Whether illustrated—Yes, five 7" reels of taped examples.
9. Main Contribution—For the first time, a detailed transliteration of mrdangam music has been made available to Western musicians. The way is thus opened for a cross-fertilization of Western drumming with South Indian musical ideas.

VI

1. Title—The Art of Violin Accompaniment in South Indian Classical Music
2. Author—L. Shankar
3. Supervisor—Theodore C. Grame
4. Department—Music
5. Year—1973-74
6. Language—English
7. Extent—191 typed pages
8. Whether illustrated—Yes : 9 photographs of violinists and other Karnatak musicians.

9. Main Contribution—Based on personal experience and the performing tradition of his family, this thesis is in the mode of "auto-ethnography." The author deals with the education and training of the violin accompanist and the subtleties in the interrelationship between the violinist and those he accompanies.

VII

1. Title—Folk Music of India : Uttar Pradesh
2. Author—Laxmi Ganesh Tewari
3. Supervisor—Theodore C. Grame
4. Department—Music
5. Year—1973-74
6. Language—English
7. Extent—279 typed pages
8. Whether illustrated—yes, musical notations and taped recordings.
9. Main Contribution—Based on the author's field work in several villages in Uttar Pradesh, the author seeks to extend our musical understanding of Indian music at the folk level.

VIII

1. Title—Tabla and the Benares Gharana
2. Author—Frances Ann Shepherd
3. Supervisors—Dr. Bonnie Wade and Dr. David P. McAllester
4. Department—Music
5. Year—1975-76
6. Language—English
7. Extent—332 typed pages
8. Whether illustrated—Yes, tables, drawings, photographs.
9. Main Contribution—A history of the Benares gharana is linked with a discussion of the theory and practice of tabla solo performance.

Statement about ownerships and other particulars about newspaper Indian Music Journal to be published in the first issue every year after last day of February.

Form VI

(See Rule 8)

1. Place of publication : 13A/1 W.E. Area, New Delhi-110 005
2. Periodicity of publication : Half yearly
3. Printer's name : Srirama Bharati
Nationality : Indian
Address : 24, Bank Street, Melkote-571 431
4. Publisher's name : Srirama Bharati
Nationality : Indian
Address : 24 Bank Street, Melkote-571 431
5. Editor's name : Srirama Bharati
Nationality : Indian
Address : 24 Bank Street, Melkote-571 431
6. Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one percent of the total capital. : Delhi Sangita Samaj (Registered Society)
13A/1 W.E. Area,
New Delhi 110 005

I, Srirama Bharati hereby declare that the particulars given above are true to the best of my knowledge and belief.

Sd/ Srirama Bharati
Signature of Publisher.

Dated 31-12-1981.

Printed and Published by Srirama Bharati for and on behalf of the Delhi Sangita Samaj (Regd). Printed at the Janapada Seva Trust Mudranalaya, Melkote 571 431.

अखिल भारतीय गान्धर्व महाविद्यालय मण्डल नवम अखिल भारतीय संगीत-शिक्षक सम्मेलन

१९७६

डॉ. प्रेमलता शर्मा

ब्रह्मप्रन्थिजमारुतानुगतिना चित्तेन हृत्पङ्कजे
सूरीणामनुरञ्जकः श्रुतिपदं योऽयं स्वयं राजते ।
यस्माद् ग्रामविभाग—वर्णरचनाऽलङ्कारजातिक्रमो
वन्दे नादतनुं तमुद्भुरजगद्गीतं मुदे शङ्करम् ॥

भारत के विभिन्न प्रदेशों से आए हुए संगीत-शिक्षक भाई-बहनों को मेरे हार्दिक प्रणाम स्वीकार हों। गोमंतक के सुरम्य प्रदेश में सस्नेह मिलन का यह सुखद अवसर जिन्होंने उपस्थित कर दिया है उन सबको मेरे हार्दिक धन्यवाद समर्पित हैं।

यहाँ एकत्रित भाई-बहन भिन्न-भिन्न प्रकार की परिस्थितियों में संगीत-शिक्षण के काम में लगे हुए हैं। कोई तो सामान्य (General) शिक्षण के विद्यालयों में, कोई संगीत विद्यालयों में, कोई डिग्री कॉलेजों में, कोई विश्वविद्यालयों में और कोई सम्भवतः अपने-अपने घरों में संगीत-शिक्षण देते होंगे। कोई यहाँ अधिक संख्या में उपस्थित होंगे, कोई कम संख्या में। किन्तु इन सभी प्रकारों का प्रतिनिधित्व करने वाले भाई-बहन यहाँ अवश्य होंगे, ऐसा मैं समझती हूँ। सभी की अपनी-अपनी कठिनाइयाँ, अपनी-अपनी समस्याएँ और अपनी-अपनी विशेषताएँ हैं। यहाँ पर तीन दिन हम लोग साथ रहेंगे, अपने-अपने मुख-दुःख को बाँट लेंगे और एक दूसरे के अनुभव से बहुत-कुछ सीखेंगे। जब तक जीवन है तब तक सोचना तो चलता ही है और चलना ही चाहिए। हम लोग परस्पर बल-संचार करेंगे और नवीन उत्साह लेकर यहाँ से लौटेंगे।

संगीत-शिक्षकों की विभिन्न परिस्थितियाँ जो अभी मैंने गिनाई, उनमें प्रमुख रूप से दो भेद हैं—एक तो संस्थागत शिक्षण और दूसरे स्वतन्त्र रूप से शिक्षण। दूसरे प्रकार का परम्परागत नाम है गुरुकुल पद्धति। आज अधिकांश संगीत-शिक्षण संस्थागत है और उसमें भी दो भाग हैं। एक तो केवल संगीत को समर्पित है और दूसरे में अन्य विषयों के साथ-साथ संगीत का शिक्षण चलता है। केवल संगीत का शिक्षण संगीत-विद्यालयों और विश्वविद्यालयों के संगीत-विभागों में चलता है। संस्थाओं से स्वतन्त्र गुरुकुल-पद्धति का शिक्षण संगीतसेवी अथवा संगीतजीवी परिवारों में ही यत्र-तत्र जीवित है। संस्थागत संगीत-शिक्षण के जो दो भेद हम देख रहे हैं उनमें परस्पर आदान-प्रदान

चलता ही है। संगीत विद्यालयों के विद्यार्थी डिग्री कॉलेजों में और कॉलेजों के विद्यार्थी संगीत विद्यालयों में आते-जाते ही रहते हैं। उसी प्रकार विश्वविद्यालयों के संगीत विभागों में भी जो विद्यार्थी आते हैं वे या तो संगीत विद्यालयों में शिक्षित होते हैं या डिग्री कॉलेजों में। तात्पर्य यह है कि आज संगीत-शिक्षण का कोई भी प्रकार अपने को अन्य प्रकारों से सर्वथा पृथक् नहीं मान सकता। यहाँ तक कि आनुवंशिक संगीत विद्यार्थी भी स्कूल, कॉलेज, विद्यालय अथवा विश्वविद्यालय के संगीत विभाग से आज सर्वथा अछूते नहीं हैं। इसलिए यह सर्वथा उचित है कि संगीत की सभी प्रकार की शिक्षा-प्रणालियों से सम्बद्ध व्यक्ति एकत्र हों और उनमें परस्पर संवाद (dialogue) हों।

भारत में संस्थागत संगीत-शिक्षण का इतिहास सौ वर्ष से भी कम समय का है। यहाँ हम प्राचीन काल की बात नहीं कर रहे हैं। आधुनिक युग में संगीत-शिक्षण की सर्वप्रथम संस्था सन् 1886 में बड़ोदा में मौलाबक्श द्वारा स्थापित हुई थी। उससे कुछ पूर्व जामनगर में पं० आदित्यराम ने (सन् 1880 से पूर्व) भी सामूहिक शिक्षण का कुछ प्रयास किया था। इसलिए हमने सौ वर्ष से कम समय की बात की। गांधर्व महाविद्यालय ने अभी पचहत्तर वर्ष पूरे किये। लखनऊ के भातखण्डे संगीत विद्यापीठ और प्रयाग संगीत समिति के अभी पचास वर्ष पूरे हुए। काशी हिन्दू विश्वविद्यालय के संगीत विभाग ने अभी पच्चीस वर्ष पूरे किए। इसलिए हमारे विचाराधीन समय पूरे सौ वर्ष का भी नहीं है। आज भारत में सभी विषयों का संस्थागत शिक्षण ब्रिटिश शासन-काल की विरासत है। संगीत-शिक्षण भी उस प्रभाव से अछूता नहीं कहा जा सकता।

संस्थागत शिक्षण के तीन अविच्छिन्न अंग होते हैं :—1—पाठ्यक्रम, 2—पाठ्यपुस्तकें और 3—परीक्षा। गुरुकुल पद्धति में इन तीनों का रूपान्तर हो कर भी कुछ न कुछ स्थान तो रहता ही है। अन्तर इतना ही है कि संस्था में नियमों का बन्धन, व्यक्तिगत शक्ति और रुचि के भेद को छोड़कर सर्वसामान्यता की ओर झुकाव और समय, संस्था (राग-ताल की) आदि का निर्धारण अनिवार्य रहता है। और गुरुकुल में सब कुछ गुरु और शिष्य की व्यक्तिगत शक्ति और रुचि के अनुसार चलता है। निर्धारित और अनिर्धारित क्रम के अपने-अपने गुण-दोष हो सकते हैं। देश, काल, पात्र से निरपेक्ष हो कर किसी भी पद्धति को सर्वथा निर्दोष अथवा सर्वथा सदोष नहीं कहा जा सकता।

संगीत-शिक्षण में निर्धारित क्रम अपनाने के अर्थात् उसे संस्थागत बनाने के तीन मुख्य प्रयोजन समझ में आते हैं। एक तो—उस शिक्षण को अन्य विषयों के शिक्षण के स्तर पर ला कर सम्मान दिलाना, दूसरे—उसे यथासम्भव सर्वजनमुलभ बनाना और तीसरे—अनियमितता और मनमोजीपन आदि को दूर करना। यह प्रयोजन गत पचहत्तर वर्षों में काफी हद तक सिद्ध भी हुए, किन्तु इस शिक्षण-पद्धति ने कुछ नयी

समस्याएँ भी खड़ी की हैं, जिनका लेखा-जोखा आज अत्यन्त आवश्यक है। इन समस्याओं को मोटे तौर पर इस प्रकार समझा जा सकता है।

1—अन्य विषयों की तुलना में संगीत-शिक्षण के जो विशेष पहलू हैं, उन पर से ध्यान हटता चला गया। इसलिए पाठ्यक्रमों में संस्था (राग-ताल की) की ओर झुकाव बढ़ा।

2—सर्वजनमुलभता के उद्देश्य में विद्यार्थियों के शक्तिभेद, रुचिभेद के अनुरूप समुचित व्यवस्था नहीं हो सकी। गणबद्धता (Regimentation) की प्रवृत्ति बढ़ी। और गुणवत्ता (Quality) की अपेक्षा संस्था (Quantity) का पलड़ा भारी होने लगा।

3—नियमबद्धता के उद्देश्य में व्यक्तिगत सर्जनशीलता (Creativity) की हानि अवश्य हुई।

आज यह सोचने का अवसर आ गया है कि संस्थागत संगीत-शिक्षण में क्या शिक्षक और विद्यार्थी की सर्जनशीलता को अवकाश नहीं हो सकता? क्या राग-तालों की संस्था ही सफलता की एकमात्र कसौटी है? क्या विभिन्न शक्ति और रुचि के विद्यार्थियों के लिए विभिन्न प्रकार के पाठ्यक्रम नहीं हो सकते? क्या परीक्षा का आज जो कठोर ढाँचा है, उसमें कुछ लचीलापन नहीं आ सकता? शिक्षण और परीक्षण एक दूसरे के साथ सम्बद्ध हो कर चलते हैं। आज परीक्षा का जो आतंक है, शिक्षण के क्रम से उसे बिलकुल अलग काल में रखने की जो पद्धति है, वह अनिवार्य है क्या? शिक्षण और परीक्षण को साथ-साथ चलने वाली प्रक्रिया नहीं बनाया जा सकता क्या? परीक्षा-पद्धति के साथ स्पर्धा या होड़ (Competition) का जो अस्वास्थ्यकर रूप आज पनप रहा है, उससे संगीत को नहीं बचाया जा सकता क्या? आज सभी विषयों के शिक्षण के प्रसङ्ग में जो चिन्तन चल रहा है, उसका सार यही है कि शिक्षक को पाठ्य-सामग्री, उसके विन्यासक्रम आदि के चयन में अधिक से अधिक स्वतन्त्रता मिलनी चाहिए।

पाठ्यक्रम, पाठ्यपुस्तक, परीक्षा-प्रणाली आदि के माध्यम से विशिष्ट अनुभवों और व्यापक-दृष्टि-सम्पन्न व्यक्तियों के अनुभव और विचार द्वारा सामान्य शिक्षकों और विद्यार्थियों को लाभ मिल सके, यह भी एक प्रयोजन संस्थागत शिक्षण में रहता है। किन्तु यह प्रयोजन कहीं तक सिद्ध होता है, यह अवश्य विचारणीय है। कहने का तात्पर्य यह है कि कुछ गिने-चुने व्यक्तियों ने जो पाठ्यक्रम निर्धारित किया हो, उसके अनुसार शिक्षण देने और लेने में यदि कोई कठिनाई आती हो तो उस पर सहानुभूति-पूर्वक विचार होना ही चाहिए। शिक्षण-सम्बन्धी नीति और ब्यौरेवार क्रम का निर्धारण करने की जिम्मेदारी जिन लोगों पर है उनका सम्पर्क और संवाद शिक्षक और विद्यार्थी से किसी न किसी रूप में होना ही चाहिये। कई स्थानों पर ऐसे संवाद के अभाव में शिक्षण की सफलता कुठित हो जाती है, ऐसा देखने में आया है। संगीत-शिक्षण में

ऐसे संवाद की आवश्यकता सर्वाधिक है, क्योंकि क्रमबद्ध संगीत-शिक्षण अभी तक परिपक्व अवस्था तक नहीं पहुँचा है।

आज यह भी गम्भीर रूप से विचारणीय प्रश्न है कि संस्थागत व्यक्तिनिरपेक्ष शिक्षण की नियमितता और व्यक्तिनिष्ठ स्वतन्त्र शिक्षण की सर्जनशीलता और संवेदनशीलता, इन दोनों का समन्वय क्या असम्भव है? शिक्षण के वास्तविक धरातल पर आकर देखें यानी 'यथार्थ' पर विचार करें तो यह स्वीकार करना होगा कि शिक्षक और विद्यार्थी के रूप में व्यक्ति की वास्तविक सत्ता है। पाठ्यक्रम, पाठ्य सामग्री, परीक्षा प्रणाली ये सब जब कार्यान्वित होती हैं तो व्यक्ति के द्वारा ही होती हैं। उनका निर्धारण भले ही व्यक्तिनिरपेक्ष हो, किन्तु उनकी सफलता अथवा विफलता व्यक्ति पर ही निर्भर है। इसलिये पाठ्यक्रम आदि के निर्धारण में जितनी सूझबूझ और व्यापक दृष्टि की आवश्यकता है उससे कहीं अधिक जागरूकता और संवेदनशीलता यथार्थ के धरातल पर उसके कार्यान्वयन में आवश्यक है। और यथार्थ में व्यक्ति ही एकमात्र सत्य है। व्यक्तिनिरपेक्ष होकर, अमूर्त को लेकर जो कुछ निर्धारित किया जाता है वह मूर्त रूप में पहुँच कर निखरता है या मलिन होता है, यह देखे बिना किसी भी निर्धारित क्रम की गुणवत्ता (quality) का मूल्यांकन अवास्तविक होगा।

नियम के घेरे में संवेदनशीलता बधिर न हो जाए और सर्जनशीलता का रस सूख न जाए इसके प्रति सजग रहने का कुछ विनम्र प्रयास मैंने स्वयं किया है। व्यक्तिनिरपेक्ष रह कर बने हुए पाठ्यक्रम को व्यक्ति-सापेक्ष यथार्थता में कैसे क्रियान्वित किया जाए इस विषय में भी सतत प्रयोग (Experiment) करने का प्रयास यथासम्भव मैंने किया है और उस से जो थोड़ी-सी सफलता हाथ लगी है, वह इस दिशा में अधिकाधिक जागरूकता के लिये प्रेरक है। यह सत्य है कि इस प्रकार के प्रयोग (Experiment) की सुविधा सर्वत्र नहीं होती। इसीलिये यहाँ इस बात पर बल देना चाहती हूँ कि संगीत-शिक्षण की संस्थाओं की व्यवस्था जिनके हाथ में है, वे जब तक शिक्षक की सर्जनशीलता और संवेदनशीलता को अवकाश नहीं देंगे तब तक संस्थागत शिक्षण में जीवन-रस का पनपना सम्भव नहीं है। संगीत-शिक्षक भाई-बहनों को जिन विकट परिस्थितियों में काम करना पड़ता है, उन्हें देखते हुए उनसे कुछ कहने का मेरा साहस नहीं होता। हाँ, विश्वविद्यालयों के संगीत विभागों में यह सुविधा कुछ न कुछ अवश्य उपलब्ध है और तदंगभूत शिक्षक भाई-बहन उस सुविधा का पूरा लाभ स्वयं लेते होंगे और शिक्षार्थियों को देते होंगे' ऐसी मैं आशा करती हूँ।

विश्वविद्यालयों के संगीत विभागों में, जहाँ विद्यार्थियों की संख्या काफी कम रहती है, गुरुकुल पद्धति के गुणों का बहुत कुछ समन्वय किया जा सकता है, यह भी मैं अपने विनम्र अनुभव के आधार पर कहती हूँ। किसी भी प्रयोगात्मक कला (Performing art) में व्यक्तिगत शक्ति, रुचि, शिक्षा, अभ्यास के सूक्ष्म भेदों को नकारा नहीं जा

सकता। इसलिए संगीत का शिक्षण संस्थागत भले ही हो, उसमें शिक्षक का व्यक्तित्व प्रतिबिम्बित हुए बिना नहीं रह सकता। कलागत वैचित्र्य की दृष्टि से यह गुण है, किन्तु संस्था के घेरे में आ कर बहुत बार यह व्यक्तिगत राग-द्वेष की दीवारें खड़ी करता है। इसलिये अपने-अपने कलागत वैचित्र्य को सम्भालते हुए, सँवारते हुए, चित्त की निर्मलता अर्थात् राग-द्वेष से दूर रहना बहुत आवश्यक है। राग-द्वेष से पूर्ण मुक्ति की तो कल्पना करना सामान्य रूप से कठिन है, किन्तु वह हम पर हावी न हो जाय, इस का यदि ईमानदारी से प्रयत्न किया जाए तो बहुत कुछ सफलता मिल सकती है। यह बात भी मैं अपने अनुभव के बल पर कहती हूँ। इसके लिये सतत आत्म-निरीक्षण और सावधानता की आवश्यकता है। हमारा व्यक्तिगत राग-द्वेष, जिसे सादे शब्दों में पसंदगी या नापसंदगी कह लें, विद्यार्थियों के हित-साधन में बाधक न हो जाए, इसके प्रति यदि हम जागरूक न रह सकें तो फिर शिक्षक पद के गौरव के अधिकारी कैसे बनें?

संगीत-शिक्षण की जब हम बात करते हैं तो जिसे आज शास्त्रीय संगीत कहा जाता है, एकमात्र वही हमारे ध्यान में रहता है। यहाँ 'शास्त्रीय' नाम पर कुछ कहना अप्रासंगिक नहीं होगा। किसी भी विद्या के ज्ञान की जो निबद्ध यानी नियत धारा बनती है, उसका नाम है शास्त्र, किन्तु उसके अध्ययन-अध्यापन और प्रयोग (Usage या Performance) को ले कर जो गुरु-शिष्य परम्परा अथवा धारा बनती है उसका नाम है सम्प्रदाय। इस धारा को अनिबद्ध या अनियत भी कह सकते हैं। किसी भी विद्या की ज्ञान-समष्टि में शास्त्र और सम्प्रदाय दोनों का ही योगदान होता है। यदि ऐसी बात न होती तो केवल ग्रन्थों से ही अध्ययन संभव होता और गुरुमुख से अध्ययन की कोई आवश्यकता न रहती। संगीत प्रयोगात्मक (Performing) विद्या है, और ऐसी विद्याओं में तो गुरु-शिष्य परंपरा का विशेष महत्त्व सर्वमान्य है। इसलिये जिसे हम शास्त्रीय संगीत कहते हैं उसमें शास्त्र और सम्प्रदाय दो पक्ष हैं, केवल शास्त्र नहीं। अतः उसे शास्त्र सम्प्रदाय संगीत कहना अधिक उपयुक्त होगा।

संगीत का संस्थागत शिक्षण केवल शास्त्र-सम्प्रदाय-संगीत के घेरे में ही बँधा रहे यह क्या अनिवार्य है? क्या यह आवश्यक है कि राग-ताल के अनुसार नियम-बद्ध संगीत ही सब प्रकार की संस्थाओं में और सब स्तरों में शिक्षण का विषय बने? इस प्रश्न को लेकर गत पन्द्रह एक वर्षों से कुछ चिन्तन चल रहा है। इस चिन्तन का दिग्दर्शन इन्दौर के संगीत-शिक्षक-सम्मेलन में प्रो० वे० वे० पङ्गोपन के 'आधार-स्वर भाषण' में प्रस्तुत हुआ था।

संगीत-शिक्षण का विनियोग मुख्य रूप से पाँच धाराओं में हो सकता है।

1. विवेकयुक्त (discerning) संगीत-श्रवण (music appreciation)। इसी के साथ संगीत-समीक्षा (music criticism) को भी सम्बद्ध कर सकते हैं।

2. सामूहिक संगीत में योगदान (participation)
3. एकल गायन-वादन (solo performance)
4. संगीत-शिक्षण का प्रशिक्षण (music teachers' training)
5. संगीतशास्त्र (musicology) और अनुसंधान (research)

ये पाँचों धाराएँ एक दूसरे से सर्वथा पृथक् हों ऐसी बात नहीं है। फिर भी व्यावहारिक दृष्टि से यह उचित माना जा सकता है। तात्पर्य यह है कि संगीत-समीक्षक का संगीतशास्त्र से सम्बन्ध न हो, अथवा संगीत-शास्त्री का गायन-वादन से सम्बन्ध न हो, अथवा संगीत-शिक्षक का समीक्षा अथवा सामूहिक गायन-वादन से सम्बन्ध न हो, ऐसी बात नहीं है। किन्तु फिर भी विशेष अध्ययन अथवा विशेष कौशल की दृष्टि से इस प्रकार का विभाजन होना स्वाभाविक है। सब विद्यार्थियों में एकल गायक-वादक बनने की सहज क्षमता नहीं हो सकती, यह अनुभवसिद्ध है। जिसमें जैसी क्षमता हो और जिसकी जैसी रुचि हो, उसे तदनुसार शिक्षण लेने की सुविधा मिलनी चाहिये, इस बारे में दो राय नहीं हो सकती। उचित समय पर विद्यार्थी को अपनी शक्ति और रुचि के अनुरूप शिक्षणधारा में प्रवेश मिल सके, यह तभी सम्भव है जब स्कूलों का प्रारम्भिक पाठ्यक्रम एकल गायन-वादन की दृष्टि से न बना हो। आज तो यही तथ्य है कि संस्थागत संगीत-शिक्षण का प्रारम्भ एकल गायन-वादन के प्रयोजन को ले कर ही होता है। परिणाम यह होता है कि जिनकी सहज क्षमता है, उनका विकास कुण्ठित रह जाता है क्योंकि वर्ग के सभी विद्यार्थी वैसी क्षमता वाले नहीं होते और जिनकी क्षमता नहीं है वे भी निराशा का अनुभव करते हैं, क्योंकि जो लक्ष्य उनके सामने रखा गया वह उनकी शक्ति के अनुरूप नहीं है। इस प्रकार की कुण्ठा और निराशा से विद्यार्थियों को बचाया जा सकता है। शिक्षणधारा का विभाजन कब, कैसे हो यह तफसील (detail) की बात है। मोटे तौर पर तो यह कहा जा सकता है कि आरम्भ में संगीत का श्रवण अर्थात् संगीत के सामने बालक के चित्त का अनावरण (exposure) और साथ-साथ सामूहिक गान में योगदान इन दो पक्षों का विशेष महत्त्व है। शिक्षक की संवेदनशीलता को उचित अवकाश मिले तो वह ठीक समय पर धारा-विभाजन के बारे में मार्ग-दर्शन कर सकता है।

अब ऊपर कही गई पाँचों धाराओं को क्रमशः कुछ विस्तार से देख लेना उचित होगा।

- 1—विवेकयुक्त संगीत-श्रवण (Music appreciation) और संगीत समीक्षा (Music criticism) को लेकर कोई विशेष पाठ्यक्रम हमारे देश में अभी नहीं बने हैं। जहाँ तक मुझे ज्ञात है, केवल काशी हिन्दू विश्वविद्यालय के संगीत-शास्त्र-विभाग में Music Appreciation का दो वर्ष का Diploma Course गत 10 वर्षों से चल रहा है। इस दिशा में अभी बहुत कुछ करना शेष है।

2—सामूहिक संगीत में योगदान (Participation) को लेकर कहीं कोई पाठ्यक्रम बना हो ऐसा मुझे ज्ञात नहीं है। स्कूल के प्रारम्भिक पाठ्यक्रम तो इस प्रकार के होने ही चाहिये। विश्वविद्यालयों में भी संगीतप्रेमी छात्रों और शिक्षकों के लिए ऐसे पाठ्यक्रम चलाये जा सकते हैं। इस प्रकार के पाठ्यक्रम के लिये उपयोगी गीतों की रचना और चयन बहुत आवश्यक है। 'त्याग भारती' ने इस दिशा में जो सराहनीय काम किया है उसका यहाँ स्मरण प्रासंगिक है। यहाँ एक बात कहना आवश्यक लगता है कि संगीत में सम्मिलित होने का अनुभव गायन से ही आरंभ होना चाहिए। क्षमता (Talent) की अभिव्यक्ति और परीक्षण को कुछ अवसर मिलने के बाद ही यह निर्णय हो सकता है कि विशेष अध्ययन के लिये गायन को चुना जाए या वादन को। इसलिए Music Participation को ध्यान में रखकर अध्यापन की जो भी प्रणाली या सामग्री निश्चित की जाएगी वह गायन-प्रधान होगी, इसमें संदेह नहीं है।

3—एकल गायन-वादन को ध्यान में रख कर संगीत विद्यालयों, डिग्री कालेजों और विश्वविद्यालयों के संगीत विभागों में जो पाठ्यक्रम चल रहे हैं उनके सन्दर्भ में कुछ प्रश्न गंभीर रूप से विचारणीय हैं। यथा—

- (1) पाठ्यक्रम में संख्या (राग तालादि की) पर आज तक जो बल दिया जाता रहा है, उसमें किसी परिवर्तन की आवश्यकता है या नहीं?
- (2) व्यक्तिनिष्ठ शिक्षण को किस मुकाम (Stage) पर स्थान मिलना चाहिए? आज यह होता है कि कई बार एक ही विद्यार्थी को एक से अधिक शिक्षकों से सीखना पड़ता है। इस व्यवस्था के हानि-लाभ पर निष्पक्ष रूप से विचार करना आवश्यक है। उच्चतर अवस्था में एक ही शिक्षक से सीखने का अवसर मिले तो जिस प्रकार डॉक्टर, वकील आदि के लिए apprenticeship अर्थात् किसी एक निष्णात व्यक्ति से अपने-अपने पेशे की शिक्षा लेना आवश्यक माना जाता है, वैसी कुछ व्यवस्था हो सकती है। गुरुकुल पद्धति में तो अनायास ही वह व्यवस्था उपलब्ध थी, किन्तु संस्थाओं में उसके समकक्ष क्या व्यवस्था हो सकती है, यह सोचने की बात है। तात्पर्य यह है कि किसी निश्चित पाठ्यक्रम को पूरा कर लेने के बाद भी विद्यार्थी स्वतन्त्र रूप से एकल प्रयोग (Solo performance) के लिए पूर्णतः सज्जित (Equipped) नहीं हो पाता। इस कमी को दूर करने के लिए संस्थाओं में कोई व्यवस्था हो सकती है क्या? काशी हिन्दू विश्वविद्यालय में गान-वादन विभाग में D.Mus. कक्षा में छात्रों को अपना विशिष्ट शिक्षक चुनने की छूट दी गई है, किन्तु वहाँ भी निश्चित पाठ्यक्रम

होने के कारण और संस्थागत अन्य मर्यादाओं के कारण ठीक-ठीक Apprenticeship का रूप निखरना कुछ कठिन रहता है।

(3) जिस प्रकार की संस्थाएँ आज चल रही हैं, उनमें दैनिक शिक्षणकाल अत्यन्त सीमित रहता है। साथ ही पाठ्यक्रम आदि की मर्यादाएँ लगी रहती हैं। इसलिए यह सामान्य धारणा बन गई है कि स्कूल-कॉलेजों में सीखने वाले कभी गायक-वादक नहीं बन सकते। इस उक्ति में सत्य का जो अंश निहित है, उसे देखते हुए यह सोचना पड़ता है कि क्या ऐसी कुछ संस्थाएँ नहीं बन सकतीं, जहाँ विशेष शक्ति-सम्पन्न विद्यार्थियों को प्रयोग-प्रधान व्यावसायिक (Professional) स्तर की उच्च शिक्षा दी जाये? यूरोप और अमेरिका में इस प्रकार की संस्थाएँ Conservatoire कहलाती हैं। इनमें कम से कम 8 घंटा प्रतिदिन शिक्षण की व्यवस्था रहती है। मद्रास का 'केन्द्रीय कर्नाटक संगीत विद्यालय' (Central College of Karnatak Music) कुछ इसी प्रकार की संस्था है। अन्य प्रदेशों में भी इस प्रकार की संस्थाएँ हों और विश्व-विद्यालयों के संगीत-विभागों के साथ उनका सहयोग हो तो संस्थागत संगीत-शिक्षण का एक नया आयाम (Dimension) खुल सकता है।

4—संगीत-शिक्षकों के प्रशिक्षण (Music Teachers' Training) की दिशा में अभी कुछ भी काम नहीं हुआ है। इसके लिये सभी का सम्मिलित प्रयास आवश्यक है।

5—संगीतशास्त्र (Musicology) के विशिष्ट अध्ययन के लिये अभी तक बहुत कम काम हुआ है। इधर कुछ छोटे-मोटे प्रयास इस दिशा में हो रहे हैं और यत्किंचित् जागरूकता आ रही है। काशी हिन्दू विश्वविद्यालय का संगीतशास्त्र विभाग पूरे देश में अपने ढंग का अकेला विभाग है और उसका लघु स्वरूप पूरे देश को देखते हुए नगण्य है। संगीतशास्त्र के अध्ययन के साथ अनुसंधान (Research) का सहज सम्बन्ध है। इस शास्त्र के अध्ययन का सम्प्रदाय (जीवित परम्परा) विलकुल ही समाप्त हो चुका है। इसलिये अनुसंधान के बिना एक पग भी आगे बढ़ना असम्भव है। यहाँ आयोजित परिसंवाद (Seminar) में मुझे अनुसंधान के क्षेत्र (Scope) पर कुछ कहने का अवसर मिलेगा ही। इसलिये इस समय उस विषय पर कुछ न कह कर केवल इतना ही संकेत करना काफी होगा कि संगीतशास्त्र के विशेष (Specialized) अध्ययन के लिये किस प्रकार की पूर्व तैयारी चाहिये, शिक्षण-क्रम के कौन से मुकाम (Stage) पर इस प्रकार के अध्ययन का उचित स्थान हो सकता है, अन्य चार धाराओं में संगीतशास्त्र का कब, कितना, कैसा स्थान होना चाहिए

इत्यादि प्रश्न इस प्रसंग में विचारणीय हैं। इस प्रसंग में पाठ्यपुस्तकों का अभाव सर्वोपरि शोचनीय है।

ऊपर कही गई पाँचों धाराओं के इस संक्षिप्त वर्णन के बाद एक मूलभूत बात की ओर ध्यान दिलाना चाहती हूँ और वह यह है कि संगीत शिक्षण से सम्बद्ध संस्थाओं के जो प्रकार हमने आरंभ में कहे थे, उन सबके अपने-अपने उद्देश्य आज कुछ स्पष्ट नहीं हैं। जो काम Conservatoire कर सकता है, वह विश्वविद्यालय का संगीत-विभाग नहीं कर सकता और जो काम संगीत-विभाग को करना चाहिए उसकी अपेक्षा संगीत-विद्यालय से नहीं रखी जा सकती, यह सत्य है। किन्तु आज तो संगीत-शिक्षण के उद्देश्यों के बारे में कुछ ऐसी उलझन या अस्पष्टता बनी हुई है कि प्रत्येक प्रकार की संस्था प्रत्येक उद्देश्य की पूर्ति में अपने आपको समर्थ समझती है और इसीलिये उसके प्रति अपने को जिम्मेदार समझती है। इस प्रकार 'यथार्थ दर्शन' के अभाव में भ्रान्तिजाल पनपता है। सत्य तो यह है कि इन संस्थाओं के प्रत्येक वर्ग की अपनी-अपनी मर्यादाएँ हैं और प्रत्येक की अपनी कुछ विशेषताएँ भी हैं। इन्हें ध्यान में रखते हुए प्रत्येक वर्ग का वैशिष्ट्य यदि निश्चित हो सके तो संस्थागत संगीत-शिक्षण का स्तर ऊँचा करने के लिये सभी का सम्मिलित प्रयास हो सकता है। इसीलिये मैंने आरंभ में ही कहा था कि हम सबका आपस में सवाद (Dialogue) बहुत आवश्यक है। हममें से कोई भी अपने-अपने पृथक् द्वीप बना कर नहीं रह सकता। अपनी-अपनी मर्यादाएँ और विशेषताएँ समझ कर यदि हम तदनुसार अपनी शक्तियों का उपयोग करें तो संगीत-शिक्षण के विराट् पुरुष के भिन्न-भिन्न अंगों के रूप में अपने-अपने कर्तव्यों का निर्वाह करते हुए हम सुसंगत, सशक्त और सफल शिक्षण-पद्धति का निर्माण कर सकते हैं। आज चिकित्सा, उद्योग, कानून के शिक्षण के लिये अखिल-भारतीय परिषद् बनी हुई है, यदि संगीत-शिक्षण के लिये भी उस प्रकार की परिषद् बन सके तो अब तक जिन प्रश्नों और समस्याओं का मैंने विवरण दिया है, उन सबके समाधान के लिये व्यवस्थित प्रयास हो सकता है। ललितकला (चित्र, मूर्तिकला) के शिक्षण को All India Council of Technical Education के अन्तर्गत मान लिया गया है, किन्तु संगीत शिक्षण के नीति-निर्धारण के लिए कोई अखिल भारतीय संस्था नहीं है। इस बार का संगीत-शिक्षक सम्मेलन यदि इस दिशा में कुछ कदम बढ़ा सके तो यह एक बड़ी उपलब्धि होगी।

आप लोगों को ऐसा लग सकता है कि मैंने अब तक केवल प्रश्न और समस्याएँ ही आपके सामने रखीं। न तो कोई उत्तर दिया और न ही कोई योजना प्रस्तुत की। यह सत्य है। पर किसी प्रश्न को यदि सचमुच समझ लिया जाय तो उस समझ में से ही समाधान अपने आप निकल आएगा ऐसी मेरी श्रद्धा है।

मैं अपनी ओर से कोई समाधान या योजना प्रस्तुत करने लगूँ तो वह मेरी दृष्टि में अविनय ही कहलाएगा। आप सब की चिन्तनशीलता, सर्जनशीलता और संवेदन-

शीलता के प्रति मैं ऐसा अविनय नहीं कर सकती। मुझे स्वयं जिन समस्याओं का अनुभव हुआ है, जो प्रश्न मेरे सामने उठे हैं, उन सबके बारे में अपने यत्किंचित् चिंतन को मैंने आप सबके साथ बाँट लिया। आपने धैर्यपूर्वक उसे सुना, इसी में मेरे लिए इस अवसर की कृतार्थता है। ऐसे संवाद के लिए कोई स्थायी 'मञ्च' बन सके तो समाधान का मार्ग प्रशस्त होगा। यों समस्या और समाधान का तो अनन्त चक्र है। जब तक जीवन है तब तक यह चक्र चलने ही वाला है। आत्मविश्वास, कर्तव्यनिष्ठा और उत्साह के साथ हम अपनी समस्याओं के साथ आँख मिला सकें अर्थात् उनका यथार्थ दर्शन कर सकें ता समाधान कहीं बाहर से नहीं खोजना होगा।

अन्त में, गुरुपद के उत्तरदायित्व के प्रतिपादक आप्तवचन का स्मरण यहाँ करना चाहती हूँ।

ज्ञान-विज्ञान-करण-वचन-प्रयोगसिद्धि-शिष्यनिष्पादनानि षडाचार्यगुणा इति ।
 ज्ञानम् = शास्त्रावबोधः । विज्ञानम् = क्रियासम्पादनम् । करणम् = कण्ठहस्तगौण्यम् ।
 वचनम् = जितग्रन्थता । प्रयोगसिद्धिः = देशादिसम्पदाराधनम् । शिष्यनिष्पादनम् = शिष्य-
 स्वभावमविशेष्योपात्तय उपदेशात् ॥ (भरत—नाट्यशास्त्र अ० 33 पृ० 400)

गुरुमहिमा की बात तो हम दीर्घकाल से कहते-सुनते आए हैं, किन्तु आज गुरु के कर्तव्यों के स्मरण का अवसर है। 'आचार्यदेवो भव' तो हम तभी कह सकेंगे जब स्वयं 'शिष्यवत्सलो भव' का पालन कर सकें।

संगीतरत्नाकर में 'शिक्षाकार' अर्थात् शिक्षण देने में निपूण संगीतकार को एक स्वतन्त्र श्रेणी में रखा गया है। उसको विशेषताएँ हम सब में विकसित हो सकें यह प्रभु से प्रार्थना है।

आप सबको हार्दिक धन्यवाद और प्रणाम पुनः अर्पित करके इस निवेदन को पूरा करती हूँ।