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Indian Music Journal

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for the general reader and the student



music - education - culture

Half-Yearly

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INDIAN
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...DELHI SANGITA SAMAJ

DEVOTED TO LIBERAL EDUCATION IN MUSIC

Editor : V. V. SADAGOPAN



NUMBERS
11-12

Vol. VI Parts 1-2

Spring 1970

issued every Autumn and Spring

Indian Music Journal

FOR SUBSCRIBERS

Annual Subscription

In India Rs. 5/-

Abroad \$ 3/- or equivalent

AND FOR MEMBERS OF DELHI SANGITA SAMAJ

Please see Supplement

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ANNOUNCEMENT

Number 3 (Vol. II Part 1) of the Indian Music Journal is out of stock. At the request of friends we are reprinting a few pages of that Number in the current and ensuing Numbers of IMJ.

PICTURES

(in the Supplement)

PURANDARADASA, HARIDAS, TANSEN, SYAMA SASTRI

TYAGARAJA, DIKSHITAR, BHATKHANDE, VISHNU DIGAMBAR



SUBBARĀMA DIKSHITAR

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G. N. BĀLASUBRAHMAṆYAM

In respect of reproductions we are grateful to the authors and publishers.

INDIAN MUSIC JOURNAL

Volume VI

Spring 1970

Half-yearly Numbers 11-12

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HEART TO HEART

When, last year, Government of India wrote to me asking if I could visit the Soviet Union, Czechoslovakia and Yugoslavia for lecture-demonstrations under the Cultural Exchange Programme, my initial reaction was to send a polite 'no', I had so much to do here—the Tyaga Bharati movement for integral education could brook no slackening; its official organ, the Tamil Monthly from Madras, was in its infancy—how could I leave?

So I thought. But friends advised me—veteran writer T.J.R., adviser to Tyaga Bharati magazine, insisted rather—that I should accept the invitation. It would help East-West understanding, they said.

And so I went. Mrs. Ranganayaki Sadagopan accompanied me for playing Tambura. The season was pleasant, it was April-May-June. Besides our official tour of the countries mentioned, we visited Vienna, Venice, Paris and London.

We are glad we went. It was such a rich, heart-warming experience, Tradition, technique, language, dress—none of these was a bar. Integral music, transcendent, spoke the language of the heart. Frankness gave no quarter to prejudice. Discussions led to insights.

Wherever we went, this was our experience. Much of the credit should go to our hosts, who were so open-minded. At Moscow they spoke of adapting some of our children's songs for Russian children. At Prague Spring Music Festival there was prominent notice by the Press. Everywhere, it was a sort of home-coming for us.

All this is truly remarkable, in the context of growing vested interests in fragmentation of music and musicology. The following extract from a report in "Politika" by Dr. Dimitrije Stefanovic of the Institute of Musicology, Belgrade, gives a picture of the pilgrimage of harmony:

—Sadagopan

AFTER THE VISIT OF AN INDIAN BARD

In a series of courtesy visits which musicologists and musicians pay to Belgrade, that is to Musicological Institute, meeting with Indian musician Prof. Sadagopan was in many respects a special one: we met, before all, an unusual person whose energy gives a special atmosphere, we got to know a man of good will, and an enthusiast for music, a representative working in the field of musical education of the young generation, we admired the man who devoted his whole life to the art, the secrets of which are accessible to everybody....

Prof. Sadagopan left an unforgettable impression: spontaneously with joy and affection he sang accompanied by his wife who played Indian tambura, he read fragments from his works, he explained the basis of Indian music, he replied to many questions. In India and all over the world this experienced pedagogue seeks and finds out men of good will who will support him in his efforts to elevate young generations and offer them the real creative joy of music which perhaps they did not get acquainted with at their homes or in schools. Prof. Sadagopan begins in his work with children because he considers that by giving them education a firm basis of music and ethics can be set up in them which cannot be so easily destroyed by later influences.

He considers children as his friends and works with them, so that they all take equal parts in this work which teaches them what is the joy of singing, playing and dancing together. He is sure that by teaching others we teach ourselves, that through systematic musical education important results can be reached. ...Prof. Sadagopan thinks that the universal language of sentiments represents deep in ourselves a common basis which is to be found. Then all other obstacles disappear and we all speak one language.

This visit of a rare, tireless, good, great but also modest man who is so affectionate to music will long remain in our memory.

MENUHIN ON MUSIC EDUCATION

Wise parents want to give their children an appreciation of music, but many go about it the wrong way. Never force music on them. If you lock them in a prison of "do's" and "don'ts" and "oughts", you kill all interest.

An extreme example would be a father who puts on a record, lines up his family on hardback chairs and snaps: "Now, don't speak a word." That would make them hate it.

Another example is the mother who tries to "sell" great music, only to suggest that music is something to which one pays lip-service but does not actually enjoy.

And if a child is learning to play an instrument and is ordered by a dry-as-dust teacher to practise scales, he will feel resentful and rebel.

Children are naturally exuberant. They love to sing and skip and dance. Let them express themselves freely and you can guide their natural good taste into a mature appreciation.

Convince the young performer that you want him to enjoy music as an exciting experience and his attitude will change completely.

Rhythm

Realising he will not make progress until he masters his scales, he will be more inclined to accept the challenge.

A child's musical education should start early, preferably by the age of three. Let him dance to simple tunes. Encourage him to express what he feels, keeping formal steps to a minimum. At the same time, let him develop his sense of rhythm by tapping his feet or clapping his hands¹.

He will sing too, of course. These days there are several excellent collections of children's songs to choose from².

1. Waving may precede clapping.

2. Not in India, so far. One record has been published by Tyaga Bharati.—Ed.

Instrument

He should learn to sing in unison preferably in the simplified scale formed by the black notes on the piano. Many African, Indian and Eastern tunes are based on this particular pentatonic scale, including "There is a Happy Land" and "Nobody Knows the Trouble I've Seen".

For the child, it has the advantage of dispensing with semi-tones, which he may at first find hard to grasp.

Should your child study a musical instrument? Let me say at once that I do not agree with the mass-learning of the piano. Often, it is badly taught and the child's interest in music is blighted from the beginning.

In any case, to learn the piano requires a particular temperament and many of the children now learning would be happier on a stringed or wind instrument. Also, for technical reasons, the strings of the piano are not tuned to exact musical intervals and if a child relies on them for his sense of pitch, he will be seriously misled.

Instead, I would prefer children to experiment with simple wind instruments, such as the recorder, and simple instruments played by plucking, such as the guitar or the lute.

If, and only if, they show an aptitude for a particular kind of instrument should children graduate to formal lessons.

Family Pleasure

There is a place in the world of music for everyone from the professional virtuoso to the least skilful amateur.

Even if your children show no talent as performers, you can still help them to enjoy music as listeners. If you love music yourself and offer it as a family pleasure that can be shared, they will come to love it too.

The best way is to listen with them to records or to concerts on radio but, whenever possible, take them to a live concert as a treat. If you play, beforehand, recordings of the main works, the children will find the experience even more rewarding.

Purity of tone

Some parents like to play records at a particular time each day, perhaps just before the children go to bed. If one work is repeated for several days running, the children quickly come to know it.

This seems to me a good idea, provided they really listen. But I do not believe in music as a soporific. The person listening should go out to meet the mind of the composer, as revealed by the performers. He cannot do this if the music is just audible wall-paper.

What sort of music is it best to start with? I suggest 15th and 16th

century composers such as Palestrina, Byrd and Tallis. They have a purity to which composers of our own day are looking back.

But we must not restrict their horizon only to Western music; we should introduce them to the mysteries of other styles as well—Indian classical, Balinese and Tibetan for example.

Parents sometimes worry that a particular composition may be too "difficult" for their children. On the whole, I think this fear is over-rated. Clearly, they will not fully appreciate a late Beethoven quartet until they have had more experience of life, but even ten year-olds can enjoy it on a superficial level.

As my mother used to say: "What they understand will do them good. What they don't understand, won't harm them."

Rebellion

Of course, children often rebel against their parents' ideas and if they show a liking for the romantics, do not discourage them. My own son, Jeremy, has a passion for every kind of music, especially Rachmaninoff and Mozart, and spends hours at the piano improvising on gipsy themes.

Even the Beatles have their place. Their music may not be sublime, but as long as it does not become too commercialised it is useful as a modern equivalent of folk music.

The majority of children have an inborn sense of melody and rhythm. Trained along the lines I have suggested, they will never be taken in by music that is completely worthless. And they will gain a love and understanding of the great masterpieces that will last them all their lives.

—courtesy: *Sunday Standard*

KATHAKALI—A GENERAL VIEW

The *Kathakali* is a relatively recent (say fifteenth or sixteenth century) development of earlier dances which, like dances everywhere, arose out of religious expression through symbolical action. Its oldest forerunner is the *Chākyar-kūttu* (entertainment by a professional actor called *Chākyar*), through which, at an early time in the Aryanization of Kerala, the imparting of religious ideas and moral instruction was done by a combination of story-telling and gesture (*abhinaya*). This early form of dramatic narration was restricted to temples and scriptural themes. In course of time, local and contemporaneous references crept into the narration. Familiarity with the *Purāṇa-s* and their language brought with it an interest in the Sanskrit drama; and this and local taste for music led to plots, fingersigns (*āṅgya*), melodic and rhythmic accompaniment, and women dancers in celestial guise. Wooden masks were also used. The simplest form of the *Chākyar-kūttu* is the *Kathāprasāṅgam* (story discourse) in which a single actor delineates all the roles of the story. The *Kūḍiyāṭṭam* (associated dance) has two or more dancers. In both forms the meaning of the verses chanted by the dancer is conveyed to the unsophisticated in the audience by the *Vidūshaka* (buffoon) who also gives a touch of comic relief in his grotesque costume and actions. Other forms of the *Chākyar-kūttu* are the *Mantrāṅgam* and the *Mattavilāsam*.

At a date later than the twelfth century the *Gītagōvinda* of Jayadēva superseded the impersonal narrations of the *Purāṇa-s* with its more intimate human appeal in the story of Śrī Kṛishṇa. The emotional change caused modifications in the sentiment of the music and drumming and in elaboration of dressing. Out of the changes in subject, sentiment and method arose the distinctive *Kṛishṇāṭṭam* (Kṛishṇa dance) which reached its fullest development about the fourteenth century, when the dancer was freed from chanting in order to give his undivided energy to the language of movement, gesture and sign (*Mudra-s**, hand language). The dance was no longer

*better described as *Hasta-s*—Ed.

restricted to the temples, and other stories than those concerned with Śrī Kṛishṇa were also admitted.

Out of these loosening of tradition arose, in the fifteenth or sixteenth century, the *Rāmanāṭṭam* (Rāma dance), based on the *Rāmāyaṇa*, which has closer affinities with the genius of South India than the themes of the *Mahābhārata*. Here too the more intimate association of the story with the genius of the people encouraged vital development. The epic was enacted in eight days, a day being given to a particular episode. This necessitated an increase in personnel; and perhaps economic considerations induced retrenchments in the head-dress worn over wooden masks. Later the head-dress was restored, and thick painting of the face took the place of the mask.

Thus the original *Chākyar-kūttu* evolved into the *Kathakali* which gathered into itself elements from all phases of the past—the religious intention and *pourāṇic* repertoire and humorous injections of the *Kūttu*, the opening dedication of the *Gītagōvinda*, the costuming of the *Kṛishṇāṭṭam*, the gestures of the *Rāmanāṭṭam*. Out of these elements, and detailed modifications in gesture which need not be described in a general account of the art, the *Kathakali* achieved a synthesis of dance and drama marked by a unique style and impressiveness. The following remarks made by Dr. (Miss) Gertrude Bonner of the University of Zurich during a visit to Kerala in 1938 will indicate the reactions to *Kathakali* of a cultured European accustomed to the modern occidental stage:

“*Kathakali* was a form of theatrical art very remote from what they were accustomed to in Europe. Yet the needle of their inner compass tended towards *Kathakali* because they felt that it bore a life and a perception which was unique and had an immense significance. *Kathakali* attracted them because it was a traditional bearer of almost lost wisdom. Nothing was left to haphazard expression, and therefore, as long as the basic laws were guarded, nothing was left to personal distortion. ... These main characteristics of improvised Italian comedy would lead them directly to *Kathakali*—the predominance of movement and gesture, the use of masks or mask-like make-up, and the creation of types in opposition to the modern theatres which dealt mainly with individuals. After the decline of the improvised comedy, approximately towards the end of the eighteenth or the beginning of the nineteenth century, in Europe they could mark a tendency towards a naturalistic theatre. There were extraordinary achievements in this line, an almost incredible refinement and subtleness of expression. But Europe had lost its theatrical traditions, which provided a basis for the actor's technique and art. They had nothing to rely upon. But *Kathakali* possessed a tradition which was in itself a treasure”. She (Dr. Bonner) admired the rhythmic music of *Kathakali* which was preparative and created the needed atmosphere by loosening personal pre-occupations both for the

actors and the audience. This loosened bondages and lifted them into another world. The dance movements, the powerful steps, the different ways of walking, and the magnificent poses, showed the vitality and dynamic power of the character. ...The *Kathakali* was an extraordinary educational tradition, a tradition including the training of the mind and body, of intellect and feeling, of concentration and perseverance; in short, the entire human personality. A country which possessed such a living tradition possessed an invaluable treasure. As long as such a tradition existed it was a source of strength for the country and ought to be treasured by all.

It may be added that training for the *Kathakali* begins between twelve and fourteen years of age, and reaches technical completion in six years, after which the attainment of mastery is a matter of practice and time. *Kathakali* is played on the ground. The curtain is carried on and off by two men. A large brass oil lamp stands between the actors and auditors. The action of the dancer is sung by a man behind him, to drum and cymbal accompaniment. Personal variations of *Kathakali* and *Bharata Nāṭya* (classical Indian dance) and combinations of the two are now being presented with much favour, and a renaissance of indigenous dance is developing.

—*Travancore State Manual*

In the early decades of this century flourished a great Maharashtrian musician whose fame reached both north and south and who wielded a unique influence in many spheres of classical singing which has still not lost its validity. This was Bhaskarbuwa Bakhale whom his contemporaries, and even many of his seniors, unanimously acknowledged as a singer and teacher blessed with unparalleled gifts.

THE MUSIC OF SILENCE

(Unity of sound and silence as mythical experience
in the Music of India)

H.J. Koellreutter

Silence is the essence of all music. Without it nothing spiritual can be realised. Music is, however, something spiritual. Only accessible to the soul. Silence, not as negation of sound. Not as negation of noise. Not as absence of sound. Not as the death of that which sounds. Not as a concept of the relative. This silence is absolute. Complete silence that covers all forms of sonoric dependence and relationship. In it there is no movement, no development, no evolution, but also no non-existence. It is this silence that makes all these things possible. A silence of unlimited potential. Perpetual content.

It is purely self-emanating silence, self-dependent existence. Unimpinged silence that rises above all dependence and relationship. A non-audible sound around which other audible sounds circle. A reality that fuses opposite concepts and excludes dramatic conflict. There are few musical cultures in which complementary polarity of sound and silence underlies all manifestations. One of these is the Indian one.

Sound and silence as complementary polarity. As the Indian musician is always at one with silence, even in his most expert renderings, it is possible for him to communicate it. For silence is communicable only through sound. Sound, not as an end in itself, but only as a complementary pole of silence and simultaneously as its manifestation. Only when both poles exist, sound *and* silence, can we recognise the nature and the essence of Indian music. Only these two factors, not rationally presented as contradictory, but as elementary ambivalence, lead to the understanding of Indian music, which is indeed a mythical experience.

The term "mythical" here implies unity of sound and silence, quiet, introspective listening. A revelation of the soul, that once heard, must be

made audible. Music of silence, Indian music, the original language of our being, begins and essentially continues to form sounds in such a way that the movement of soul does not while in them but goes further through them to the lively ground from which they all originate and articulate. From sound, if heard in the right way, originates its own silence. We know it from the silence created by the babbling brook that we might chance upon in a lonely wood during a nocturnal stroll. Something strange emanates from the brook: we forget its babble and experience silence. The great silence of life in the rendering of a song.

The verb corresponding to "mythical" is the Greek "mytheomai" which means "to talk", "to speak", "to say". Another verb derived from the ambivalent Sanskrit root "mu" is the Greek "myein". "Myein" means "to close oneself". Thereby a "closing oneself" through the eyes and the mouth.

The Sanskrit "mūkas" has the same root. This means "mute". In Latin it has become "mutus". In Greek it recurs in the words "mystes" and "mysterion" and forms the concept of "mystic" in the Christian world, *i.e.* silent introspection with closed or inward oriented eyes.

Both meanings are valid. Both meanings explain the word "mythical". And both meanings explain the essence of Indian music. It is not sufficient to experience the sound alone, the aspect of musical expression, nor is it sufficient to experience the aspect of non-sound, or silence alone. Only both as a whole explain Indian music. Only the meaning of both roots of the word "mythical" explain its depth and the depth of "mythical" experience.

Indian music is statement and silence at the same time. Through its sonoric statement, silence is created. Just as through the babbling brook in the lonely wood. And through its silence, sonoric statement becomes effective.

There is hardly any other musical culture of the world in which the alternating effect of statement and silence is so intensive and so audible as in the Indian one in which every sonoric detail, reduced to the essential, achieves a concrete value and meaning only through subjective interpretation and in this way re-integrates the listener into the absolute silence of spiritual realisation.

This mythical experience of Indian music encompasses a consciousness of the soul, *i.e.* the inner world. Indian music appears to be a circle, rotating at a two-dimensional level around the basic idea of a Rāga or of Vādi and Samvādi. The circle, however, was always a symbol of the soul. It encompasses all things polar, all complementary developments, and connects them into one, just as the planets rise and set, encompassing all visible and invisible ways and return to the beginning of their path.

In this natural, temporal circling of Indian music that defines the form of vocal or instrumental performance, the undefinable that appears

only in the reflection of the soul and disappears again, is to be seen. For form in itself is nothing. But if this music makes man ready to experience the fullness of its inexplicable origin and if it leads the mind to the truth of universal laws, then it truly reflects the great order of the Whole.

When we are led in this way through a work of art to the origin of life, silence encompasses us, a silence through which life speaks. But only the sympathetic mind comprehends the purity of this silence and is capable of mythical experience. The music of silence in a reign of forms created by man is: the sonoric expression of that which does not sound, the learning to listen to that which refuses to sound, making the void felt and learning to understand the incomprehensible. The music of silence is realised as an inner experience only when it is subjectively imbibed as a Whole.

In the mythical, natural temporal circling of Indian music we feel the relationship of time with the soul, the complementary polarity of heaven and earth, God and Man, Spirit and Matter. Even the architecture of Indian temples and tombs reflects the polar concept of mythical experience: soaring props, columns and tower structures complement cosmic vaulted space. In the mute tones of the marble of the Taj Mahal, the message of mythical words is reflected. The singing marble of this tomb is a silent myth, the opposite pole of a mythical statement.

Myth: this is the closing of mouth and eyes. And as it is silent introspection and inward listening, it is a revelation of the soul. Myth is the vision, the image, the statement and the report of what has been seen and heard. What was revealed to the inner eye like a dream finds its polar correspondence and realisation in a poetic or, in the case of the music of India, in a musical, artistic message. The psychic accentuation of the experience always contains an element of polarity and ambivalence because it manifests flowing rather than punctuated movement. It is a revelation of vital dynamism that stamps the character of the experience. Experience, which is always one of the soul is therefore polar, for it is not only a passive act, something that happens to us, but it is at the same time something we do, it is active participation for we experience the world.

In this experience the world and its opposite pole, the soul, approach the threshold of consciousness. Real experience is *never* rational; the soul acts, something the intellect cannot accept because it cannot measure it. Experience is an insight into psychic polarity and reality and differs fundamentally from punctuated experience or only causal comprehension.

Every experience is a sensitive realisation of polarity, a complementary, mythical form of integration. Thus the music of India becomes the mirror of the soul and sound becomes the mirror of silence.

A WORD TO TEACHERS

(Music in Education as means to the development of the mind)

R. C. Mehta

As teachers of music we have to think about music education as a part of education of society. We do not wish to be a caste or a clan specialised in a certain craft and found useful to serve the occasional demands of individuals or groups of men. The study of mathematics, geography, history, yields lasting values of general but very useful nature and the study of these subjects is considered necessary in the development of the human mind. Let us, as art educators, consider how best music is capable of serving this cause and in what way the teachers of music can participate in the fulfilment of the cause, and the resulting demands.

It is very easy to emphasize the value of having more artists in the society, more creative work from artists and asking the different agencies, including the Government for offering assistance in the field. This is all necessary, but unless we are able to provide roots in the general educational pattern, we will not serve the right cause of music.

We have been always emphasizing the need for education of man in society and culture. It is in traditional cultural values that the Indian child is likely to feel himself belonging to India and in a way belonging to himself. From the first stage in education, the child requires to be made aware of the values which we have lived by and the achievements through which we have lived through. This is perhaps where music education starts in the context of general education *i.e.* along with nursery rhymes, eurhythmics, glee songs, folk-songs, non-sense songs, etc. The feeling for tonality, rhyme, rhythm, timbre, pitch, volume of sound, ascending and descending of tones, flow, etc., is to be cultivated as a part of necessary equipment of life. The intellect and the emotion, both are involved here as much as, if not more than, in the teaching of verbal language. The child-experiences of the daily life require to be enriched in a great number of ways, and music, in

preference to other media, has been recognised as one of the best means to educate the child. Here the importance is to provide experience and education in feeling, of certain elemental things of life, and not as instruction in art as such. Of course, it requires to be recognised that this primary exposure is a great help in the musical education. But here we place music as a very suitable means for the development of the child.

With this fundamental approach to music education, we can take the stage of education when consideration is given to subject areas like language, history, geography, mathematics, etc. At the secondary education level, it becomes necessary to provide a student possible concentration in certain defined areas of knowledge which are named 'core-subjects'. Here the battle of values begins, and the protagonists of different arts and subjects would vie with each other for acceptance of a particular subject in the core curriculum. If one studies the history of education of the different parts of the world, we find that the core subjects at the secondary level reflect the mood and the needs of the society at a particular time of history. There have been attempts throughout to evolve a balanced curriculum.

With industrial revolution in the 19th century and with the growth of technology and science, the problem of balancing the core subjects has become more and more complicated. Do we, as music teachers and as educationists, feel the necessity of having music as one of the core subjects at the secondary level? If we do, have we sufficient reasons to convince those who are not much acquainted with the art and who like others and ourselves are keen to offer balanced curricula for the secondary education? Do we think music is as important as geography and mathematics which are accepted as core subjects at the secondary level? Or do we think that at this stage, concentration should be given for only those who have special aptitude for it and can benefit out of the opportunities that might be offered to them? If the latter, will it exclude a great number of enthusiasts from music education, and will it be a great loss to society? Answers to these questions will decide where we stand vis-a-vis the education in music at the secondary, and perhaps the most important, level. We might have to find out solutions to this problem. This depends on a sound music philosophy. We must recognise that the fine arts and music can be appreciated by most, but created by a few. Listening to music is a complex process, involving "a sensuous (Cecilia), an emotional (Dionysus) and an intellectual (Apollo) response" (*Music and its Meaning*-Frank Howes, University of London). As there is growth in understanding and absorbing values of life in other areas of human knowledge and experience, so it is true of music listening as well. It is necessary, therefore, that the appreciation of music should be a part of the core curricula while the creative areas and study could be offered for specialised study by students with marked aptitude. Here, appreciation courses do not mean passive listening; it would mean both participation

in music and attempting to create music to an extent. The creative process involves education of the intellect and the senses, particularly reproduction, repetition, concentration, and coordination between imagination and performance.

If we accept this underlying idea behind music education, it will at once be clear that no education pattern can afford to neglect music as one of the core subjects at the secondary level. It is not merely to emphasize this importance that I have mentioned these. It is necessary to assert ourselves, and such assertion should come from a body of music educators. By this let us, in the first instance, declare that it is not a projection of vested interest but a perspective of education, perspective of educationists well acquainted with music education in the context of 'total education' or 'well balanced education'. It is necessary to include in the education of Man, this essential aspect of knowledge and wisdom accumulated and enriched by centuries of endeavour. Music employs all the tools of thinking-cum-feeling *i.e.* intuition, imagination and logic. Let us assert that, in arriving at this conception, we have thought of the development of the mind and not development of a particular area of knowledge or art. If this is accepted music, as a continuation, will require to be offered for specialised study at the higher secondary and college levels. As in other subjects, this will give us specialists in the field. This stage in music education needs much improvement since it is to give us the personnel needed for the advancement of music and related subjects. Music requires to be correlated with other subjects, since such inter-relations exist in nature and the study will bring to light the oneness of knowledge. Here too, talents can seek the best possible further development and find the fulfilment of the individual as of the society. Unless music education is woven in the very texture of education itself, the education of man will remain narrow and impoverished.

CONTRIBUTION OF SCIENCE TO INDIAN MUSIC

B. Chaitanya Deva

It is true but regrettable that scientific attitude—which is only another way of naming an alert mind—has been almost absent from our musicology for quite a few centuries. It has been quite a tradition to stick to tradition. And the older the tradition the more 'sacred' it is! Let me hasten to add that I am not questioning the wisdom of the ancients. Quite a few of the ancient works have risen to great heights of creative thinking. But, on the other hand, a greater proportion of writing on music is more plagiaristic than original and this is so in most cases even today. Musicology has come to mean historical cataloguing; rarely do we meet an enquiring mind that does not take things for granted. And this is the essence of the scientific attitude.

What happens when such a mind applies itself to musical problems? For the present let us concern ourselves with the 'theory' of music. (The practice of music is also often stagnant and an alert artist is as rare as an alert musicologist.)

The approach

The scientific or enquiring mind concerns itself with the immediate—even the historical present, for to-day is but the fruit of yesterday. Because a mind moves with its own questioning it never takes anything for granted, always questioning, asking and destroying the blind petriferous authority. Such a mind is also intuitive, but free to enquire, to examine its own intuition.

Creative musicologists have always been of this nature. They are concerned with their immediately present and current music; for them history has been more in the nature of background material. Bharata, Śārṅgadēva and Ahōbala were such men of science, for they examined and logically described musical practices and just did not repeat historical texts. This freshness of outlook is a sign of vitality which we are very much in need of today, for much of present day musicology is a nostalgic repetition of history.

Pure Science

There are many areas of enquiry where techniques of science can contribute greatly. A few problems are discussed here.

(1) The question of *Śruti-s* has always engendered more discussion than understanding. Here is an area where scientific thinking can help. There is no doubt that this problem seems to have received an extraordinarily intuitive and intelligent solution by our ancients. But we have almost lost the vital clue. It is necessary to rethink about the nature of musical scales, applying ideas and techniques of the mathematics of continuity-discontinuity.

(2) It is obvious that music is a message. It is necessary to understand the nature of this message. Of course, it is questionable whether a musical 'meaning' could be understood by an extra-musical medium. More simply put, what is the 'emotion' in music. There have been extremely vague talks about emotion, *rasa* and music, consisting of mainly quotations from ancient texts. But should we not reopen the issue and think things over again? We must take up serious experiments in psychology to delve deeper into the 'meaning' of music.

(3) Meaning apart, music can be studied as a message or code. Its nature as a stimulus and response—its structure—must be carefully analysed and determined. From such a study the classification of *rāga-s* could be attempted. Here again the modern scientific methods of information theory and cybernetics can be of use.

Applied Science

While the aspects mentioned above do not immediately appear to be of 'practical' use, there are many problems in the practical field that can benefit immensely by scientific methods. For example :

(1) The manufacture and design of musical instruments can derive much from advance in physical acoustics. We do not even have good data on the tonal qualities of our instruments, and the material used for making them. I am sure with extensive experiments we can improve the quality of our instruments. Electronic instruments to suit our genius can be designed, opening up new dimensions in music.

(2) Physiological acoustics is a science not yet well advanced. But, studies in voice production have been conducted. Here is a vast field where new methods in singing techniques can be learnt and taught.

(3) I know of no musical institutions in our country which has even a semblance of psychological test for students. Students are admitted on paper qualifications : in some institutions—even universities—there is even a pretence of 'practical interview' which is a farce. But there can be proper psychological tests for musical abilities on which admission for training could be based. There could be periodic psychological tests of progress.

LIVING IN ART

Jean Tappendorf

Like many another mystery of the universe, esthetic experience must be inferred from the nature of its manifestations and the means to its achievement. The impulse to expansion of consciousness—for esthetic experience is surely a part of it—and efforts to touch reality are certainly not new. Present trends only represent another turn of the spiral. Early Christian mystics and alchemists sought the same thing, each in his own way. Their special implementation was characteristic of their consciousness and culture. Personal illumination was sought most frequently through the exercise of devotion, religious fervor, and obedience. Anthropomorphic art played a large part in these devotions also, and the ardour and adoration focused upon paintings, statuary, etc., were excessive. In fact, this adoration and the conviction that these talismans could in fact respond in some way generated tremendous thought-forms about them. As succeeding worshippers or art-lovers worshipped or admired these works they felt tangibly the thought-forms, and in response increased their number. This never-ending chain of cause and effect heightened the esthetic effect of these art works and they became not only masterworks of genius but powerful centres of the very aspirations they were meant to portray.

Certainly art and beauty can play a key role in esthetic experience. As Claude Bragdon said, "Art is related to life much as mathematics are related to discovery: that is, as a direction-finder and foreshadower of things to come." But here another mystery confronts us; for though one aspect of reality is surely beauty, its boundaries defy definition. Those who would firmly define art, for instance, as "that which is beautiful" have trapped themselves in their own limitations. Beauty is, in fact, not only "in the eye of the beholder" and therefore highly individual, but it is incessantly changing with personal consciousness and public opinion. Fads

and mass acceptance condition us in turn, creating transient concepts of beauty. We have only to examine the primitive art of early America, the architecture of the Victorian era, or the styles of the 'twenties to see this illustrated.

In the nineteenth century a preoccupation with the beauties of nature developed romantically into near nature-worship. This interest pervaded all of the arts as well, from bucolic land-scapes to the revival of Greek dancing out-of-doors. What a fitting antidote to the staid formalization of public mores and private drabness! What a real need it was in that corseted, airless world; for nature was free—or so man thought—and unconquerable. In a world conquered and bound, he longed to be a part of nature. Inevitably he despoiled the very thing he loved in an effort to conquer it too.

At the turn of the century two very significant changes took place in the attitudes toward estheticism. One was the change in art and music from representational to impressionist. Previously, thought and emotion were inferred, but forms dealt with the physical world. Even music, always ahead in development, was either mathematically sequential or descriptive. Though the romantic period certainly evoked emotion, its forms were solid. With the advent of the impressionists art began to go "inside", for these artists and composers dealt with another realm altogether from physical life. Although nature played an even stronger part in their inspiration, religion was largely abandoned. This trend pervaded all the arts, and preoccupation with the non-physical world marked a major revolution in esthetics. The paintings of Les Fauves, the music of Debussy and Ravel, the innovations of Isadora Duncan, and the writing of Gertrude Stein were only sparks in a veritable avalanche of esthetic change.

Nearly simultaneous with these developments in art came a fascination with spiritualism. Regardless of scientific interest or "spiritual" overtones, it constituted parlor games to most who indulged in it. Its significant value, of course, was to establish the fact that an unseen world exists and that something besides material life pervades us. Though we may now consider it elementary that all beyond physical evidence is not necessarily spiritual, basic materialistic prejudices were broken. These two developments—impressionism in art and spiritualism—heralded things to come, for they were the direct forerunners of present interests.

Interest in non-physical realms has increased against all obstacles. The evaluation of esthetic experience is still largely uncharted or undifferentiated. Trying to correlate the things one reads and assimilates intellectually with living, galvanic changes in consciousness is difficult at best, especially when we consider that the printed matter is usually someone else's experience. Add to this the interpenetration and interaction of all grades of matter, and we have even fewer ready answers.

Nonetheless, increasingly widespread interest in esthetic experience has grown to enormous proportions. From interest in spiritualism, public preoccupation has turned to the use of hallucinatory drugs. From non-physical subjects in art, we have progressed to fantasy and happenstance. Perhaps the most important factor in these trends is that we have gone "inside", and have demanded that we *experience* rather than observe. This may be a rising trend, although to the indiscriminating, or to those unacquainted with occult cautions the difference is merely between watching psychic phenomena and "getting in it"; between looking at a painting and having it hit you; between hearing music and having it reorganize you. It is vastly different to have Aunt Nellie communicate with you from the dead, and to take an LSD "trip". Alarm over its perils from many quarters only seems to enhance the siren call to those who would live dangerously.

It is in the arts of dance, painting, sculpture, music, and architecture that the most fascinating developments have taken place, however—and this for a significant reason perhaps: they are non-verbal. For words, spoken or written, are the peculiar province of the mind. They are the special tool of the "fifth race," the people of the intellect. They are the artists most apt to rationalize, to differentiate, to *individualize*. Dynamism is more likely to express itself in terms of personal frustrations and yearnings for freedom. In the non-verbal arts the tendency is toward more abstract symbolism. In the dance, for instance, the expression of mood, and even philosophy, is frequent. There is an accompanying studied de-emphasis on costuming, set, or story line.

A most important symptom of this developing consciousness is the increasing prevalence of creativity—by everyone. Not only are we encouraged to taste the other fellow's wine, but to devise our own. This freedom of ideation, whether partaking of another's art or creating our own, is the special forerunner of intuition; for creativity—true creativity—which touches the highest aspiration, is the hall-mark of the intuition. In *The Lotus Fire*, George Arundale, who understood this vitally, has written: "Art is one of the supreme forms of revelation, of the intimation of the more in the regions of the less, of freeing the imprisoned from their ignorance and fear-hardened limitations.

From the anthropomorphic worship of that which is "outside" ourselves, to the equally selfish desire for personal psychism, we may come to realize that esthetic experience of the world within is not ours to hold. It has no barriers save those we make by our efforts to hold it. The world within becomes the world without when the wholeness of life is glimpsed. The buddhic-intuitional level of consciousness—the first plane of Unity—dawns for us all, soon or late, if we will but break our prisons.

SUNLIGHT AMONG SHADOWS

Mina Swaminathan

The holidays are over, and it's time to go back to work. And one should be able to go back with renewed vigour, full of the spirit and power of joy. For that is what our autumn festival signifies, in all the manifestations in which it is found in all parts of our country. In Bengal, and Eastern India, it is the victory of the goddess Durga, Śakti incarnate, quelling the demon of ignorance; in Northern India, it is the triumph of Rāma and the destruction of the demons which is celebrated; in the Navarātrī festival of Southern India, the forces of good arrayed in all their splendour dispel, by their very appearance almost, the forces of evil. After witnessing such spectacles of the Eternal Victory of Good over Evil—re-enacted once more for our sakes, should we not be refreshed in spirit, and full of ever-present-joy?

Looking around, it seems that this is not so. It is very much a joyless world. The first sign of joy is the ability to lose oneself in the work or task at hand, to participate with delight in an activity for its own sake. Thoughts of reward have no place in such activity. Yet we have succeeded in training even our children to look for "rewards" in every activity. Competitions and prize-distributions in every sphere of life are partly to blame. So is our utilitarian philosophy of expecting every action to lead to some extraneous gain, immediate or distant, for the individual concerned.

Some time ago, the organisers of a recreation centre for children found to their surprise that attendance was dropping off sharply. The activities offered by the centre included music, dance, drama, sewing, painting, other crafts—all provided at no cost, and serving an area of middle and lower class homes, where such facilities are not available either at school or at home. It was to be expected that many parents would be cold to such a programme, on the ground that it did not help their children to improve in their academic performance, nor to get jobs, nor in any

other obviously "useful" way. But it was a shock to find the children who dropped out give as the reason for doing so—"There seems no point in doing this for so many months if we are not to get a certificate at the end of the year". Imagine youngsters who could find no joy in simple pleasures, in healthy and pleasant activities pursued for their own sake, but who needed to have the carrot of a certificate dangled in front of their noses. So deeply have they been affected by the attitudes of the world around them—"What use is it?"

And yet, this is the country that gave the world the idea of "Līlā—" of the world as the manifestation of the Divine Energy at play. All animals, and Man, and their Creator play, or indulge in activity which has no end outside itself. Play becomes burdensome work when the element of outside motives or rewards enters, and the joy goes out of it. Our ancients knew this well enough; why have we succumbed to the dreary ethic that equates duty with unpleasantness?

Because we lack the joy to pursue any activity for its own sake, this is a nation of beginnings. We are forever inaugurating, with or without speeches, forever planning new ventures and starting new projects with a fanfare of trumpets. Rarely do we get excited about carrying on with them—that's work, and therefore dull and unpleasant. A new venture in Delhi is community singing. One such group, recently started, that plans to meet once a week, announces its programme as a "weekly session of singing together". It hopes to bring together people of different communities, by introducing the music of different regions, and simply providing an opportunity for people to get together for an hour a week, to participate in music, and to get pleasure out of it. Yet it seems that this is altogether too simple and naive a programme for those who ask "What use is it" or "What's there in it for me?" The programme got off to a modest start, with a handful of people present on the first evening, and no formal inauguration. Everyone heaved a sigh of relief—a good beginning had been made. It is nobody's concern that in four weeks the attendance was down to three. After all, it is too much to expect of adults, concerned with the serious business of getting a living, to indulge in something so childish and purposeless as "having fun". Music as an aid to marriage, yes; music as an aid to fame, yes; music as a status symbol, yes; but music not in aid of anything else, music just for itself, music for simple fun, No.

And yet, the spirit of joy persists, and breaks out, in spite of all our attempts to subdue it. Night after night in various parts of the city, the Rāma Līlā was played by enthusiastic groups of amateurs. The actors—hotel boys, domestic servants, labourers and artisans, people who work at demanding physical jobs all day—are not averse to giving freely of themselves and their time at night, for weeks on end, counting both rehearsals and performances. The same can be said of all those who, in one way or

another, gave extra time during the last few weeks, often precious and hard-won time, to preparation for the religious festivals. No doubt they will remember some heartburnings, some quarrels, some broken friendships and some wasteful committee meetings—but they do it year after year, so it must bring on the whole a sense of satisfaction—of a job undertaken for its own sake, and well done. There is still hope in asking ourselves the question: What did they get out of it?

Yes, there is still hope. Here is a success story of love and courage, in another sphere where there was a felt need:

In the field of child welfare services and opportunities, almost all the facilities from the most sophisticated, such as on-the-spot painting competitions, children's museums, libraries and exhibitions, recreation centres, Bal Bhavans and theatre groups, to the most elementary such as nutrition programmes, pre-school centres and special care for disabled children of various types, are concentrated in the cities. The vast majority of nursery and kindergarten schools are to be found in a handful of cities, though all educationists are agreed that the pre-school years are probably the most important years, educationally speaking. Within the cities, there is a great contrast between what passes for education in the overcrowded, ill-equipped and poorly staffed State schools and the opportunities provided to some children in the better schools. It is almost a physical shock to move from one to the other. Till we become not only aware of the "shadows" in our society, but unable to accept their existence complacently, as we do now, this state of affairs will go on.

But there are already people who refuse to accept this sort of thing as inevitable. One of the most heartening and inspiring ventures in this direction is the formation, by a small group of courageous and imaginative women, of the mobile creches for the children of working mothers. The first item on the programme is cleanliness. The children, of all ages from six months to ten years, are collected in the morning and well-scrubbed and washed. Fresh and bright-eyed, they assemble in a small "kutchi" hut and receive medical attention, inspection, simple treatment and medicines, care of the eyes, hair, skin and teeth. The mornings are for lessons in reading, writing, arithmetic and general knowledge. There is a simple and nourishing midday meal provided by a charitable organisation, and milk. The afternoons are devoted to simple crafts and handwork, such as sewing and knitting for the girls, gardening for the boys, games for all, and another simple snack before they break up for the day, to return home along with their mothers from the building construction site.

The building contractors, at first perhaps suspicious, held aloof, and watched the women, who, undismayed, gathered the children under a tree and began their work, digging their toes in, as it were. Soon the contractors put up a small shed for them to hold the school in, next a store room, and

now provide enough money also to meet the great part of the recurring expenditures. This indicates a new sense of social responsibility which has so far not been noticeable in this section of society.

So much has already been accomplished with such limited physical resources—which only goes to prove that it is the people that are far more important than material resources. It is human resources which have met and faced this problem—it is courage, imagination, daring, determination and, above all, love. For a need was seen; it was felt; it has been met. And what but love can respond so simply and authentically to need? Not a sloppy, sentimental, wishy-washy love that talks much and does little—but a love that has the wisdom to see what needs to be done, and the courage to do it. And these are the sort of people who *are* the sunlight that must drive out the shadows, people who "see" with their hearts and act with their heads and hands.

biography

G. N. BALASUBRAHMANYAM

G.N. Balasubrahmanyam, or "G.N.B." as he was popularly known, had wanted to become a lawyer. Music was one of his hobbies. By a strange quirk of fate he had to abandon his study of law, and music became his profession and career.

G.N.B. was the son of G. Narayanaswami Aiyar and was born on the 6th January 1910 at Gudalur in South India. Narayanaswami Aiyar who was the Head master of the Hindu High School, Madras, was himself a great lover of Karnatak Music and learnt violin under Karur Chinna-swami Aiyar. He was on terms of close intimacy with stalwarts like Puchi Srinivasa Aiyengar, Madurai Pushpavanam Aiyar, Sarabha Sastrigal and, later, Ariyakudi Ramanuja Aiyengar and others. These musicians used to visit his house whenever they were in Madras for their concerts.

Thus G.N.B. grew from very early childhood in an atmosphere of classical Karnatak Music and soon began to evince interest in it. His father encouraged the early propensities in him and even arranged for regular lessons under Madurai Subrahmanya Aiyar, a co-pupil under Karur Chinnaswami Aiyar. G.N.B. was thus provided with an early initiation into the *lakshya* of Karnatak music. The frequent visits of Ariyakudi Ramanuja Aiyengar held out opportunities for listening to him. The exposure to Ariyakudi Ramanuja Aiyengar's music at such proximity left a profound impress on G.N.B.'s young mind.

In due course G.N.B. took his Honours Degree in English Literature and joined the law college. But he did not complete his course at the law college. For some reason, he left the law college after a year. Thereafter, he devoted himself wholly to the practice of Karnatak music.

In 1928 a lucky break came his way in an unexpected manner. Musiri Subramania Aiyar who was scheduled to give a concert at the Kapali Temple at Madras had to pull himself away at the last moment on

account of ill health. The organisers put G.N.B. in his place. The young artiste gave a very good performance and thus commended himself to the attention of the music-loving public.

Soon the attention of film producers was drawn towards him. G.N.B. was of medium height and of fair complexion. He had also very attractive features. Further, in those days, the system of using play-back singers had not come into vogue. Tamil films used to be heavily laden with songs. In those days no body thought it an anachronism if Lord Krishna, in a film, sang a Tyagaraja *Kriti* with *niraval*, *svaram* and all. So it is no wonder that G.N.B. found himself accepting lucrative offers from the film people. But his histrionic talents were in no way commensurate with his abilities as a musician. So he failed to make any lasting impression as a film actor.

But such appearances as he made in films, certainly helped to make his name well-known among the public at large, and his concerts used to draw unmanageably large crowds. G.N.B. himself had declared Ariyakudi Ramanuja Aiyengar as his mentor. But he was also greatly influenced by the Nagaswaram maestro Rajaratnam Pillai. He fused these two styles and successfully evolved a style which was all his own.

G.N.B. had a very pleasing voice, and he excelled in Bravura passages or *brigas* as they are known. Very fast singing is usually associated with his style. His style is also known as the neo-classical style, as the emphasis is mostly on *svarasthāna* rather than on *svara* with its *gamaka-s* and *śruti-s*. Some felt that he strove to appeal to the intellect of the listeners. In the beginning of his career he used to tease his audience by taking rare *raga-s* like *Mālavī*, *Āndolikā* and *Nārāyaṇī* for short *ālāpanā-s*. His concerts were noteworthy for elaborate and pleasing *ālāpanā*, crisp rendering of *kṛiti-s* and lucid *swaraprastāra-s*.

His style of singing found favour with the younger generation of musicians, and he attracted a host of disciples. There were also *Ekalaiva śishya-s* who practised his style on their own.

In all his actions, G.N.B. was guided by an unquenching sense for sensuous beauty and showmanship. He dressed himself extremely carefully and elegantly for his concerts. He eschewed unbecoming mannerisms. He was very particular that the *tambura* behind him should be kept straight so as to provide a pleasing visual background as well. He was fond of the good things of life and was always surrounded by friends and admirers. He developed an abiding interest in astrology. In his maturing years G.N.B. was a *Śrī Vidyā upāsaka*. He has composed a number of *kṛiti-s* on *Śrī Tripurasundarī*. G.N.B. reached the peak of fame early in life. Even so, he held older musicians in high regard and esteem and did not think it beneath his dignity to take guidance from them. At a function got up in his honour at Kallidaikurichi he paid glowing tributes to Ramalinga Bhagavathar and

chided the public for not honouring him properly. Various bodies vied with one another in honouring him. He was made President for the 1960 Annual Conference of the Madras Music Academy and conferred the title of *Saṅgīta Kalānidhi* that goes with the presidentship. The Sangeet Natak Akademi (National Academy of music, dance and drama for India) conferred its Annual award for Vocal Karnatak Music to G.N.B. in the year 1958.

He was the Asthāna Vidwān of Travancore for a long time. The All India Radio also availed itself of his services as producer of its Madras Station. This post he held until he left for Trivandrum to take up appointment as Principal of the Sri Swati Tirunal Academy of Music.

While at Trivandrum he had a recurrence of his heart ailment, and he passed away on 1st May 1965 at the untimely age of 54. In his death Karnāṭak music has lost an outstanding musician who created a new vogue. He was also a composer of no mean merit.

M.L. Vasanthakumari, S. Kalyanaraman and V. Ramachandran are some of his pupils. Radha and Jayalakshmi are also good exponents of his style, having learnt it from T.R. Balasubramanyan, a senior pupil of G.N.B.

N.G.A.

biography

SUBBARAMA DIKSHITAR

Of the Karnāṭak Music Trinity, Muttusvāmi Dikshitar was, it might be said, singularly fortunate in having his hereditary and pupillary line perpetuated by such an illustrious figure as Subbarāma Dikshitar. Most of the former's compositions were assiduously learnt, practised and authentically recorded for posterity in the latter's monumental work, "*Saṅgīta Sampradāya Pradarśini*". Subbarāma Dikshitar was the grandson and adopted son of Bālusvāmi Dikshitar, younger brother of Muttusvāmi Dikshitar. He was himself a musician and composer of great merit but it is as a musicologist (in the best sense of the word) that he has earned our gratitude most.

Born in 1839 as the second son of Śivarāma Aiyar and Annapūraṇī at Tiruvārūr, Subbarāma Dikshitar was taken to Eṭṭayapuram at the age of five by his maternal grandfather, Bālusvāmi Dikshitar, who later adopted him as son. The natural gift of music in the child was so competently nurtured by the adopted father that soon, even at the age of seventeen, the boy blossomed into a composer. Besides, he studied and mastered Sanskrit and Telugu literature under Viḷāttikuḷam Kṛishṇaiah and others.

In his autobiography, which is one of the 77 biographies of musicians included in "*Saṅgīta Sampradāya Pradarśini*", there is a reference to a test to which Subbarāma Dikshitar was put by the Mahārāja of Eṭṭayapuram who asked the former to compose within an hour a *Jatisvaram* in *Yamunā* rāga with ornamentations of highly intricate technicalities. His success in this rigorous test made Subbarāma Dikshitar the "Samasthāna Vidvān" over-riding the claims of many other older musicians.

A biography of Subbarāma Dīkshitar would be incomplete without a special mention of Rāu Bahadūr A.M. Chinnasvāmi Mudaliyār, but for whose inspiration and insistence "Saṅgīta Sampradāya Pradarśini" would not have seen the light of day. With his extra-ordinary gift and passion for Karnāṭak Music, Chinnasvāmi Mudaliyār sacrificed all his wealth and health for the propagation and promotion of this divine art. A Master of Arts of the Madras University and Superintendent of the Madras Secretariat, Mudaliyār was also a Roman scholar and adept in Western music and Staff Notation. He undertook the Himālayan task of publishing through his monthly periodical "Oriental Music in European Notation" a large number of compositions of Tyāgarāja and others in staff notation and in Tamil, Telugu and English scripts. Contact between Chinnasvāmi Mudaliyār and Subbarāma Dīkshitar began through correspondence in the columns of "The Hindu" and "Oriental Music" and it soon developed into friendship and genuine admiration for each other.

When old age and deteriorating eyesight were becoming insurmountable obstacles, Chinnasvāmi Mudaliyār thoughtfully chose Subbarāma Dīkshitar as the right person to continue his mission, at least to the extent of bringing out all Dīkshitar *Kṛiti-s* in Telugu with exhaustive notation. He chose the right occasion, the coronation of Jagadvīra Rāma Veṅkaṭeśvara Eḍḍappa Rāja at Eṭṭayapuram in 1899, to bind Subbarāma Dīkshitar inescapably to this noble task under the patronage of the Rāja. Subbarāma Dīkshitar himself says in his preface (in Telugu) that Chinnasvāmi Mudaliyār had appealed to him to print and publish all his (Subbarāma Dīkshitar's) knowledge "without reservations".

His "Saṅgīta Sampradāya Pradarśini", in two volumes, runs to about 1700 pages covering almost all topics of practical Musicology. It includes an elaborate treatment of rāga-s with their *sañchāra-s*, other *lakshaṇa-s*, *Lakshaṇa Gīta-s*, etc., by the use of various special signs for notations and *gamaka-s*. Some may consider the symbols too involved, but they were necessary to indicate nuances of *svara-s*.

In all, 170 Gīta-s, 10 Prabhandha-s and 41 Chīṭṭatāna-s of Veṅkaṭamakhī, 229 Kṛiti-s of Muttusvāmi Dīkshitar, some Rāgamālika-s and miscellaneous compositions of Rāmasvāmi Dīkshitar (father of Muttusvāmi Dīkshitar), some of Tyāgarāja's and Śyāma Śāstri's and over 100 other pieces comprising of *Sūlādi-s*, *Varṇam-s*, *Svara jāti-s* and *Daru-s*—some in Tamil—have been given in detailed notation. The author has strived hard to express in printing all the *gamaka-s* peculiar to Karnāṭak Music, which can normally be understood and sung only by hearing.

His great work was due in no small measure to the encouragement and financial help given by the Eṭṭayapuram rulers, five generations of whom were great lovers and patrons, some of them even composers, of music.

Subbarāma Dīkshitar was a master of the *Vīṇā*. He has given valuable notes on the common pitfalls in playing *Vīṇā* and Vocal singing. He ranks high among the composers of the post-Trinity period, "Śaṅkarāchāryam" in the rāga Śaṅkarābharaṇam, "Pārthasārathi" in Yadukula-Kāmbhōji and the *Padavarṇam* "Māmōhalāhiri" in Khamās are among his well-known compositions. While being in the footsteps of his great predecessor Muttusvāmi Dīkshitar's, his compositions can be recognized by his own individuality and spark of originality. "Saṅgīta Sampradāya Pradarśini" contains many of his *Varṇam-s*, *Kṛiti-s* and *Rāgamālika-s*. His *Sañchāri-s* throw light upon and add usefulness to Rāgalakshaṇa-s. His capacity as a teacher also can be understood from his another less known work called "Prathama Abhyāsa Pustaka." In collaboration with the Tamil scholar, Mūku Pulavar, he composed "Valli Bharatam" a dance-drama in Tamil.

Bhātkhaṇḍe, the celebrated Hindustāni musicologist, met Subbarāma Dīkshitar and took guidance from him in the study of 'Chaturdaṇḍi Prakāśika' and the Mela-Janya Scheme. When Dīkshitar passed away in 1906, the great poet Subrahmaṇya Bhārati sang with feeling two elegies on him.

Subbarāma Dīkshitar's only son, Muttusvāmi *alias* Ambi Dīkshitar, was also a renowned *Vaiṇika*, and adorned the Eṭṭayapuram court after his father. Some of today's noted *Vaiṇika-s* are the pupils of Ambi Dīkshitar.

Until recently, Telugu has been the *lingua franca* of Karnāṭak Music. Many of the composers with other mother-tongues chose to compose in Telugu. Subbarāma Dīkshitar was no exception and his 'Saṅgīta Sampradāya Pradarśini' is also in Telugu script. Sponsored by the Sangeet Natak Akademi, the Madras Music Academy is bringing out a Tamil translation of this great work in four volumes, three of which have already been published.

—T. R. S.

musician, scholar and composer. The boys learnt higher *lakshya* and *lakshana* from the great master.

At the very early age of seven Vaidyanātha Aiyar attained proficiency in *Rāgam-Pallavi*, the high water-mark of creative art in Karnāṭak music. His gifted voice had a range of over three octaves and he could manipulate six degrees of speed. It was not long before the prodigy's talent was recognized and patronized. He was invited for concerts in connection with marriages and other festivities. In concerts his brother Rāmasvāmi Aiyar sat by his side playing the *Tambura* and singing in accompaniment to him.

At the age of ten, within three years of his entering the profession, Vaidyanātha Aiyar was invited to the Pudukōṭṭai *darbār* which was adorned by eminent musicians like Viṇā Subbukkuṭṭi Aiyar. His great merit was duly recognized there and, shortly thereafter, he was invited to the *darbār-s* of Rāmanāthapuram and Eṭṭayapuram, not to speak of many other patrons of the southern districts.

The Tiruvāḍuturai religious mutt has a long tradition of patronage to music and literature. At the time Vaidyanātha Aiyar came into prominence Śrī Subrahmaṇya Deśikar, perhaps the greatest and most enlightend patron in the history of the mutt, was Junior Pontiff at Kalliḍaikurichi in Tirunelveli district. He invited Vaidyanātha Aiyar and made him sing among, and in a contest with, the famous musicians, Peria (Senior) Vaidyanātha Aiyar and Chinna (Junior) Vaidyanātha Aiyar, whom he was already patronizing. Vaiyacheri Vaidyanātha Aiyar was just a boy of 12, but he surpassed the veterans. He elaborated the rāga Chakravākam for the first time. In recognition of his grand mastery young Vaidyanātha Aiyar was awarded the title 'Mahā' (great) prefixed to his name. Thenceforth he was known as Mahā Vaidyanātha Aiyar.

The great musician's fame spread far and wide, and he was invited thrice to the Travancore *darbār* where he won the appreciation of such musicians of eminence as Parameśvara Bhāgavatar and Coimbatore Rāghava Aiyar. He was also invited thrice to the Mysore *darbār*. The Rājā of Veṅkaṭagiri, who was a scholar in music, honoured him with double *sanmānam* just for the pleasure and benefit of a musicological discussion with him.

His brother Rāmasvāmi Śivan composed many songs and more particularly, a big devotional work called "Periya Purāṇa Kīrtanaigal". Vaidyanātha Aiyar himself composed, under the signature "Guhadāsa", classical compositions and verses in Sanskrit and Tamil. Besides, he gave the music and a new text for the 72-*mēla rāgamālikā* which was in the archives of the

biography

MAHA VAIDYANATHA AIYAR

After the Karnāṭak Music Trinity—Tyāgarāja, Muttusvāmi Dikshitar and Śyāma Śāstri—no name has endeared itself to generations in the South as that of Mahā Vaidyanātha Aiyar. In his biography of this celebrated musician, the great Tamil scholar and savant Mahāmahōpādhyāya Dr U.V. Svāminātha Aiyar (who was not given to exaggeration) says: "Very rarely does the music world come across a musician of the calibre of Mahā Vaidyanātha Aiyar. He was unique among thousands. His divine personality infused music with a new spirit. Tamilnādu was blessed to have had him".

(Mahā) Vaidyanātha Aiyar (also known Śivan) was born in 1844, some three years before Tyāgarāja passed away. He was the third son of Pañchanada Aiyar *alias* Duraisvāmi Aiyar, of Vaiyacheri in Tanjore district, a village noted for its rich religious and cultural traditions. His elder brother was Rāmasvāmi Śivan, from whom he was inseparable throughout his life. His mother came of the line of the famous composers, Ānai and Aiyā of the Tanjore royal court. Duraisvāmi Aiyar too belonged to a family of musicians.

Even from childhood the two brothers, Rāmasvāmi and Vaidyanāthan displayed remarkable aptitude for music, and they were both trained by their father. Vaidyanātha Aiyar, in particular, was endowed with a divine voice possessing charm, grace, range and fast delivery. The elder brother had a special taste for Tamil literature and he specialized in it in addition to music. After some time the father put them both under the tutelage of Mānōnbucchāvaḍi Veṅkaṭasubrahmaṇya Aiyar, pupil of Tyāgarāja and renowned

Tanjore palace. A study of the *rāgamālikā* would reveal how he contrived to avoid undue dissonance and extract the semblance of Rāga from *Vivādi meḷa-s*. For the rest, his voice was there.

Mahā Vaidyanātha Aiyar's popularity was not confined to the elite. His magical voice, inspired music, and sense of proportion and propriety, all these stood him in good stead with the general public also. They thronged to hear him. The duration of his concert was from 1½ to 2 hours only, with the major part devoted to *Rāgam-Pallavi* and the rest to two or three compositions and short *ālāpana-s*. It was pure music *par excellence*. For applied music in the form of devotional songs and verses, for which too he was greatly in demand, he usually gave a second performance on the following day. His musical discourses (*Śiva-kathā-s*) propagated *Bhakti* (piety) along with *Rakti* (aesthetic delight). He was a legend in his own time.

He was deeply religious, simple and unassuming but not wanting in wit or worldly wisdom. His radiant personality exuded charm, grace and humility, and a confidence born of disciplined living. Independent as he was, he did not, as Tyāgarāja had done before him, shun patronage, princely or popular. Patronage in those days meant homage. He was rewarded handsomely for his concerts but payment was not considered "the price". It was *sanmānam*, the respect shown to the learned. Nor was there any stipulation. The story is told of how, a few years before his death, when for a concert of his at Madras the organizers collected "gate money" Mahā Vaidyanātha Aiyar, coming to know of it, indignantly refused to sing where they "sold" music. Evidently those were the twilight years of musical independence and enlightened patronage.

During his career he changed his residence from Vaiyacheri to Tiruvaiyāru. A number of pupils and admirers stayed in his house and were fed by him. He did not, however, teach anyone directly. His singing was sufficient inspiration to them. Lessons were given to some by his brother Rāmasvāmi Śivan. Among his well-known pupils were Rāmanāthapuram Pūcchi Śrīnivāsa Aiyāṅgār and Umayālpuram Svāminātha Aiyar.

Mahā Vaidyanātha Aiyar gave new dimensions of creative interpretation to some of the compositions of the Trinity, and tradition (as distinguished from orthodoxy) accepted them. It was he who gave a new tempo and popularity to Dīkshitar's 'Vātāpi-gaṇapatim' in the rāga Hamsadhvani. Great as his gifts were even from childhood, he did not, we learn, let go any opportunity to improve his musicianship, scholarship and literary attainments. When he died in 1893, at the early age of 49, the world of Karnāṭak music felt that it had lost the greatest musician since Tyāgarāja. V.V.S.

BHATKHANDE

Pioneer in modern Hindustāni musicology, Paṇḍit Viṣṇu Nārāyaṇ Bhātkhaṇḍe occupies a respected place in Indian music history. Conditions in the music world were far from encouraging when he appeared on the scene but by the sheer power of his will, courage and tireless industry he overcame all difficulties and consolidated the theory and practice of Hindustāni music.

Patronage of Hindustāni music was then largely in the hands of princes, and the musicians attached to the courts followed differing traditions called *gharānā-s*. Not only style but, in many cases, even grammar differed and there was no uniform code for all Hindustāni music. With a keen, modern mind Bhātkhaṇḍe perceived the need for consolidation and codification. In Karnāṭak music he found a large amount of unanimity, and in his work he was greatly inspired by Subbarāma Dīkshitar of Eṭṭayapuram in South India.

Bhātkhaṇḍe was born in a Mahārāshtra family at Walkeshvar in Bombay on August 10, 1860, on Gōkulāshṭami day. His mother was talented in music, and it was from her that young Viṣṇu Nārāyaṇ inherited his passion for music. Even from a very young age the boy won prizes and certificates of merit for music in school competitions and local cultural functions. He also played on the flute and took part in *Rām līlā-s*. As a college student Bhātkhaṇḍe learnt *Sitār* in his spare time from Vallabha Dās Dāmūlji and later from Gōpāl Giri, both of whom were well-known musicians of the time.

His family being of moderate means, Bhātkhaṇḍe, after graduation,

took up the job of a teacher in Elphinstone School at Bombay. After a few months he went in for the study of Law and joined the Bar in 1887, settling down for practice at Bombay. But his heart and soul was in music. So he soon found himself engaged in musical pursuits. He joined the Gāyan Uttejak Maṇḍali run by prominent Parsees of Bombay and studied *Dhrupad* under eminent musicians like Rāoji Buvā Belbāgkar and Ali Hussain Khān. His scholarship gradually won recognition and he was appointed to a sub-committee for selecting musicians for music performances. This gave him an opportunity to get more intimately acquainted with leading musicians belonging to various *gharāna-s* and to enrich his repertoire of compositions.

Gifted with a facile pen and command over a number of leading languages, Bhātkhaṇḍe took special interest in collecting works on music in various languages like Hindi, Gujarāṭi, Bengāli, Telugu and Tamil, not to speak of Sanskr̥it, English and Marāṭhi. To get at more information and details concerning music, musicians and music texts through direct contact, Bhātkhaṇḍe made extensive tours throughout the length and breadth of India and listened to various musicians and music discussions besides collecting a good number of ancient Sanskr̥it treatises like *Svara-meḷa-kalānidhi*, *Sangīta Pārijātā*, *Rāga Vibōdha*, *Sad-rāga-chandrōdaya*, *Rāga-taraṅgiṇi*, etc.—in fact most of the valuable books of Indian music. With great difficulty he collected them and got many of them printed. A few of them were translated into other languages also. He was a scholar, musicologist, musician, composer and teacher, all rolled into one.

The musical ideas stored in the ancient texts had given him a part of our musical heritage but the major part was jealously guarded by the practising musicians as something of a private property. They would not easily part with it. Bhātkhaṇḍe's sincerity, unostentatious behaviour and missionary zeal earned for him the friendship and co-operation of many a distinguished musician and persuaded him to pass on his treasured knowledge in *rāga-s* and *chija-s*. Musicians like Mohamad Ali Khān of Jaipur, Ahmed Ali and Ashak Ali recorded for him many rare and valuable compositions in phonograph. Valuable collections from musicians together with his own theoretical studies in the subject paved the way for the culmination of his work in four volumes on theory and six song-books known as "Kramik Pustak Mālikā" which are acclaimed as highly informative and educative, giving the best repertoire of classical Hindustāni songs with short theoretical introductions. In addition to his collections, we also have his original compositions: the *Lakṣhaṇa Gīta-s*, *Svaramālikā-s*, *Sādra-s*, *Khyāl-s* and *Dhrupad-s*.

Though Bhātkhaṇḍe valued tradition and derived ideas from ancient texts and practising musicians, he did not forget that in a progressive and

growing art, a change of approach in studies was necessary in modern circumstances. For analysing *rāga-s* he accepted the basis of twelve *svarasthāna-s* instead of harping on *śruti-s*. This finds expression in his book in Sanskr̥it called "Śrīmal-lakṣhya-saṅgītam" written in the year 1910 under the pseudonym "Chatur Paṇḍit". Both this book and its elaborate commentary in four parts in Marāṭhi under the title "Hindustāni Saṅgīta Paddhati" and under the pseudonym, Vishṇu Śarma, are valuable aids in music education.

Bhātkhaṇḍe had some original views on *Rāga* classification too. He approached the *rāga-s* by a two-fold classification. One was the configurational, the *Rāgāṅga Paddhati* pertaining to forms and feelings, and the other structural, the *Thāt Paddhati*. The former was the existing *Paddhati* and the latter his own introduction. By this, he tried to group the *rāga-s* under 10 *Meḷa-s* drawn from the South India *Meḷa* scheme and named differently. Though this scheme initially faced adverse criticism it has come to stay.

Besides the books already mentioned, Bhātkhaṇḍe has to his credit a number of books like "A short Historical Survey of the Music of Upper India" and "A comparative study of the music systems in the 15th, 16th, 17th and 18th centuries." He also published a number of research papers in journals and every one of them provided constructive suggestions to improve the existing condition of music.

Bhātkhaṇḍe is often described as the Father of the modern Music Conference. In 1916 he organised the first All India Music Conference at Barōda under the patronage of Mahārāja Sayōji Rāo Gaekwād and later many others.

He was also an active member of various cultural organisations and was a valued friend of distinguished patrons of Art. The popularity and influence he had then acquired enabled him to build various music institutions and to introduce music as a subject in universities like the Banaras Hindu University.

The bodily life of this great man came to an end on October 19, 1936, but his spirit continues in the tradition he has left behind. Sarvaśri S.N. Ratanjankar and Late Wadilal learnt under him.

The Marris College of Hindustāni Music at Lucknow, for the founding of which Bhātkhaṇḍe was mainly responsible, is a standing monument to his greatness. It is now known as Bhātkhaṇḍe Sangeet Vidyāpeeth.

—L. O.

biography

VISHNU DIGAMBAR PALUSKAR

Paṇḍit Vishṇu Digambar Paluskar was born at Kurundwād (Mahārāshṭra) in the year 1872. His father was a *Kīrtankār* and it was most natural that Paṇḍitji too inherited music. But in his youth, despite financial difficulties, Paṇḍitji had a great desire to study and gain recognition as a scholar. Had it not been for an accident to his eyes, he would probably have achieved his object. The accident, however, necessitated discontinuing his studies to take up a vocation, and that of music naturally suggested to him immediately. To this he applied himself with enthusiasm and perseverance, and for more than twelve years, under the patronage of the Chief of Miraj he studied the art under one of the greatest exponents of music, the late Paṇḍit Bālakrishṇabuwa Ichalkarañjīkar.

The life of a professional musician in those days was beset with innumerable handicaps. A musician was regarded more as a corrupter of the morale of the youth than the votary of a great art. The study of music was, therefore, not only neglected but even discouraged. The average musician, usually lacking in general or scientific education, tended to dwell in professional isolation divorced from the current of contemporary life and unaware of the social values of his art.

Paṇḍit Vishṇu Digambar had to begin his work in these discouraging circumstances and struggled, almost single-handed, to dispel popular prejudice, by his own personal example. To impart instruction in Indian music in all its branches, he founded the Gāndharva Mahā Vidyālaya on the 5th May, 1901 at Lahore.

Before he founded his Vidyālaya in 1901, public opinion had to be

wooded and won. For this purpose, Paṇḍit Vishṇu Digambar toured all over the country several times giving performances of classical music and demonstration of his technique of teaching. To him, music meant harmony and joy and these he sought to share, even with the uninitiated. For he was convinced that no art could hope to survive in modern times, if for its mere appreciation or enjoyment, it were to demand a preparatory study of not less than half a dozen years or so. Indeed, he could be said to be the first amongst modern Indian musicians to realize that all great art had to draw its inspiration from contemporary life and that bereft of its social values, it was like a mere empty kernel. In this sense, he was a pioneer and a revolutionary, both in his outlook and methods. The principal objectives which Paṇḍitji had in view were :—

- (a) to modernize the methods of instruction in Indian Music;
- (b) to train qualified teachers for this purpose; and
- (c) to restore to music its rightful place as an integral part of our culture.

For purposes of instruction, he prepared and published suitable text books exceeding fifty in number. He also evolved a suitable system of notation. To secure professional acceptance for these methods and to modernize the outlook of the Indian votaries of the art and science of music by making them conscious of their social rather than individual values, Paṇḍit Vishṇu Digambar initiated the organisation of All-India Music Conferences for the votaries of Indian Music. These conferences used to be latterly held over a number of years in the pandal of the Indian National Congress immediately after the Congress Session. Paṇḍitji never failed to attend a session of the National Congress and succeeded in persuading its leaders to include the singing of our National Anthem and other patriotic songs in their programme for the Congress Session. Thus he came in close contact with all the important leaders of his generation, such as Lālā Lajpat Rāi, Lōkmānya Tilak, Pāṇḍit Mālvīya, Mahātmā Gāndhi and others, and was able to enlist their support for his own cause, the regeneration of Indian Music. Gifted with a sweet and sonorous voice of great volume and an arresting personality Paṇḍitji could sing with such an intensity of feeling that he could rouse in his audience whatever pitch of emotion he chose to excite. So great was the power of his musical appeal that even the Government of India in those days deemed it necessary to pay their attention to these musical activities of his and in 1906 issued an order prohibiting him from singing political and patriotic songs in public.

To train qualified teachers, Paṇḍitji founded the Gāndharva Mahā-vidyālaya, as mentioned before, a boarding institution in which the students

could live and work according to his principles. He had to meet all the expenses of these students out of his own pocket. In them he sought to create a new class of music teachers, imbued with the spirit of the missionary, disciplined in their behaviour and respected for their character and learning. More than 200 of these students are presently working all over India, following in the footsteps of their great master. Quite a number of them enjoy an All India reputation as great musicians.

In devotional music, Paṇḍitji had few equals. "Raghupati Rāghava Rāja Rām", the Bhajan which Gāndhiji adopted for his Āshram prayers, received its present musical content at the hand of Paṇḍitji. When Gāndhiji wanted a musician for his Āshram at Sabarmati, he turned to Paṇḍit Vishṇu Digambar who sent him the late Paṇḍit Nārāyaṇarāo Khare, one of his distinguished pupils.

Among his well-known pupils are : Sarvashri (late) Omkarnath Thakur, V.N. Patwardhan, (late) Vaman Rao Padhye, Narayan Rao Vyas and B.R. Deodhar. His own son, D.V. Paluskar, who was a child of eight when Paṇḍitji passed away on August 21, 1931, was trained by V.N. Patwardhan. With the death of the young and brilliant D.V. Paluskar in 1955, music in Paṇḍitji's family line ended, but his pupillary line will endure for ever.

—V.C.M.

Synopsis of Illustrated talk

AN INTRODUCTION TO RAGA.

V. V. Sadagopan

At the outset let us recognize that, in Karnāṭak music, the term Rāga is not always used in the same sense.

For instance when we say that the *rāga* of the Dīkshitar *kṛiti*, "Māyē tvam yā hi," is *Taraṅgiṇī* or *Sudhātaraṅgiṇī* we mean that particular tune. As far as I know this *rāga* begins and ends with the composition. No artist to my knowledge has attempted to elaborate on the melodic picture presented by the *kṛiti*, and I do not think it can be elaborated in a way that the whole enlarged picture has a distinct character about it and does not suggest a patch-work of other well-known *rāga-s*' (illustration).

That was one meaning, a rather loose meaning, of the term, Rāga. An essential condition of Rāga is an inherent potentiality for elaboration. Rāga means melodic theme.² As in verbal thought, a theme has a central idea which can be expressed in a sentence, a paragraph, or an essay. Rich *rāga-s* lend themselves to elaborate treatment into an essay or even a thesis. There are other *rāga-s* which can be elaborated only to a certain extent, say a paragraph. All the same, the principle of a central unitary idea which can be expanded is a necessary condition for a melodic picture to be termed Rāga in its best sense, as understood in Indian music.

The advent of stringed instruments with twelve frets to an octave threw open a vast range of possibilities in the discovery of *rāga-s* around scales or *meḷa-s*, ably propounded by Veṅkaṭamakhin as the 72-*Meḷa*,

scheme. Rāga-s of earlier origin were classified under his scheme later, variously by various writers on music. All the time, however, the writers and musicians should have been conscious of limitations of the classification. More things were *understood* then than today. Rāga-s which evolved after the *Meḷa* scheme were the result of aesthetic search by sensitive musicians around the scale positions and *not on* them. *Kharaharapriyā, Chakravākam, Vāchaspati, Harikāmbhōji* and *Simhendramadyamam* are such rāga-s. The mere scale does not produce the rāga. It is when the artist sensitively handles the *svrasthāna-s* of the scale—lingering on some, passing over with but a slight touch on some others, going in for distant *svara-s* in various curves, shaking some and not shaking others, and so on—that Rāga (which is derived from its original meaning of *Rakti* or pleasing quality) is born. So when we refer to all the scales as rāga-s we again use the word in a loose sense of the term. This is the second meaning of Rāga in use today.

The true meaning of Rāga has been suggested, namely, that it is a pleasing melodic theme. Now let us go into some of its details, in a quasi-technical way. Many of the characteristics (*lakṣhaṇa*) of *Jāti* of ancient days, from which the concept of Rāga was derived, are applicable to Rāga. But some have lost their significance.

ग्रहांशौ तारमन्त्री च न्यासापन्यास एव च ।

अल्पत्वं च बहुत्वं च षड्वौडविते तथा ॥

Graha referred to the beginning note, *i.e.*, the note on which a melodic piece was begun. For a long time, it would appear, a rāga was recognized by a prominent composition in it. Later on, as far we know from Purandaradāsa in regard to Karnāṭak music, more pieces in different tunes falling within the same melodic idea or theme sprang up. In the hands of Tyāgarāja and his contemporaries many of the well-known rāga-s assumed larger dimensions, and in each rāga these great composers were able to distinguish more than one *graha-svara*. We have now to take the meaning of *graha-svara* with this qualification.

Amśa is the pivotal *svara* of Rāga. It is also called *Vādi* or *Jīvasvara*. Though we do not speak much about it in Karnāṭak music now-a-days it is still the most essential element of Rāga as handled by the good musician. It is not only with reference to the *Ādhāra-shadja* but also with reference to the *Amśasvara* or *svara-s* (for these may be more than one for a rāga) that Rāga derives its significance and individuality.

Nyāsa or the ending note, referred to in the olden days, also had its origin with reference to *Jāti*. It is still active today in our rāga-s though

not to the same extent as *Amśa*. This can be seen, for instance, in the difference between *Pantuvārāḷi* and *Pūrvikalyāṇi* (Illustration).

A number of such instances can be cited.

Tāra and *Mandra* referred to the upper and lower limits of *Jāti* and were applicable to Rāga until recently—until the difference between *Meḷa* and Rāga tended to fizzle out in the hands of intensive musicians. In traditional (the term in its best sense means organic and aesthetic) renderings, however, we notice *Tāra* and *Mandra* even today. (Illustration : *Nīlāmbarī* and *Ānandabhairavī*.)

Alpatva (sparing use) and *Bahutva* (profuse use) of *svara-s* are also very much evident in a good rendering of Rāga.

(Illustration ; *Ārabhi, Devagāndhārī*)

Other minor aspects are left out for the present.

As with all knowledge and pleasure, association with an intensely lived experience forms an important part of Rāga appreciation. But it is not association alone that gives aesthetic pleasure in Rāga. Elemental values of music—tone-quality, *Samvādi* (consonance) *Anuvādi* (assonance) and *Vivādi* (dissonance) as applied to melodic progression—form the basic principles of Rāga, and the good musician employs them judiciously. In Rāga these principles operate around the *Amśa-svara* which has to be firmly grasped by the musician. The other elements such as *Nyāsa, Alpatva, sañchāra-s* and *gamaka-s* (called *Sthāya-Vāga* in our *Śāstra-s*), etc., are determined by this basic loyalty to *Amśa-svara*. An important point to note in this connection is that *svara* does not mean “note” which is crucified to a fixed frequency. It denotes a range within which the note can move freely and beautifully as perceived by the musician within the ethos of the rāga.

(Illustration)

—Delhi Saṅgīta Samāj, 15-11-64

1. It would now appear that this composition is in the Hindustāni rāga *Jhinjhoti* (in a version using the *chatuṣśruti dhaivata*).
2. The word *theme* here is used in its general sense, not in its restricted sense current in Western musicology.

Synopsis of treatise

RASAKAUMUDI OF SRIKANTHA

Premlata Sharma

I. Date and identity of the Author

Śrīkaṇṭha refers to Jāmaśrī Śatruśālya as his royal patron who was identical with Jam Sattrasāl of Navnagar in Saurashtra (reigning period 1569-1608 A.D.). On the basis of internal evidence it can be safely said that the work was composed before 1596 A.D. The text has been published in the G.O.S. (Gaekwad Oriental Series) No. 143 in 1963. Prior to this publication the writer of this note had published extensive notes on this work in *Nādarūpa* (Research Journal) Vol. I & II in 1961 and 1963. The work has also been noticed by Aurfrecht, V.N. Bhatkhande, S.K. Dey, P.K. Gode, M. Krishnamachariar and P.V. Kane. It is, therefore, quite well-known to scholars of *Sāhitya* and *Saṅgīta* since long before its publication.

That Śrīkaṇṭha owed allegiance to the *Vaiṣṇava* cult is obvious from each one of his *Maṅgalācharaṇa* verses which are invariably written in eulogy of Śrī Kṛiṣṇa. He refers to his father as 'Vishṇupadāravindayugale Bhaktaḥ' (विष्णुपदारविन्दयुगले भक्तः) and cites his lineage of 'Udīchya Brāhmaṇa Kula' which, according to him, was quite famous. He refers to Śrī Rūpadeva and Pūrṇānanda Kavi as his *Guru*, but does not say anything about the *śāstra-s* studied by him under them. One Rūpadeva is known to us as a commentator on Jaideva's *Gītagōvinda*.¹ As no details are available regarding this commentary and its author, it is difficult to say whether

1. cf. History of Classical Sanskrit Literature by M. Krishnamachariar para Nos. 297 & 998 and History of Classical Sanskrit Literature by Prof. S.K. Dasgupta and Dr. S.K. Dey pp. 666.

Śrīkaṇṭha's *Guru* and the commentator on Jaideva's *Gītagōvinda* were identical. However, Śrīkaṇṭha's leaning towards *Vaiṣṇavism* lends weight to the conjecture that his *Guru* also might have been a *Vaiṣṇava* and it seems likely that Śrīkaṇṭha might have studied under Śrī Rūpadeva, the author of a commentary on *Gītagōvinda*. Another Rūpadeva is mentioned as a royal author whose stray compositions are said to have been recorded in some anthologies². No evidence is, however, available for establishing the identity of the royal author. As regards the identity of Kavi Pūrṇānanda, no decisive information is available.

Śrīkaṇṭha uses two epithets for himself in the beginning of the work, viz. निपुणः संगीतसाहित्ययोः and काव्यकलाकलापकुशलः. As regards his accomplishments in *Kāvya* there is no doubt, looking to the high poetic value of his illustrative verses, that his poetic faculty was developed to an appreciable extent. As far as his knowledge of *Saṅgīta* is concerned it has to be said that he was well acquainted with contemporary developments in the theory of Indian Music, but that he was not free from the misunderstandings and wrong notions prevalent in his times regarding *Svara*, *Śruti*, *Grāma*, *Mūrchechanā* and their location on the *Vīṇā*. This point will be discussed in detail in the next instalment.

Strangely enough he refers to very few historical authors on music, the majority of the names cited by him being *Paurāṇika*. In the introductory verses he mentions the following authors :

लक्ष्मीश, लोकेश, सत्यशंकर, नारद, मतंग, कोहल, रम्भा, भरत,
कश्यप, अर्जुन, वायु, विश्रावसु, वायुनन्दन (हनुमान्), रुद्रनन्दन ।

He says that there are many other *Āchārya-s* who have crossed the ocean of *Saṅgīta* (संगीतार्णवपारगाः) whose names are not mentioned by him but whose line of thought (*mata*) has been studied by him. (नत्वा तेषां पदाम्मोजं, महं चालोक्य तत्त्वतः)

Curiously, Śrīkaṇṭha is silent about Śārṅgadēva and his own immediate predecessor Rāmāmātya. We shall see below that he was deeply influenced by Rāmāmātya. Similarly, he has extensively borrowed from Śārṅgadēva, especially in the *Nṛityādhyāya*. His complete silence about these authors and his mention of *Paurāṇika* names gives the impression that he was keen to give a mark of antiquity to his work by posing to have consulted only the older works and none of the contemporary or immediately preceding works. It is noteworthy that wherever he is clearly influenced by Rāmāmātya he refers to the doctrine of his anonymous *Guru* or sometimes *Guru-s*.

A.N. Jani, editor of the G.O.S. edition has cited evidence in favour of the inference that although Śrīkaṇṭha was basically influenced by

2. cf. M. Krishnamachariar's History of Classical Sanskrit Literature para No. 400.

Rāmāmātya, his direct *Guru* was Puṇḍarīka Viṭṭhala. On the basis of this influence, the editor has also inferred that Śrīkaṅṭha hailed from the Karṇāṭa region, but his own statement regarding 'Audichya Kula' does not corroborate this view (The editor has preferred the reading दिव्यकुले). The point may be kept open for further research.

II. General Scheme of the Work

In each colophon Śrīkaṅṭha refers to this work as 'Nāṭyaśāstra' by using the expression 'iti Śrīman-nāṭyaśāstrē'. He evidently wants to claim vastness and all-comprehensiveness of scope for his work. Although it is true that the work deals both with *Saṅgīta* and *Sāhitya* (albeit *Rasa* only) and cannot, therefore, be called merely *Saṅgīta-śāstra*, yet 'Nāṭyaśāstra' seems to be too ambitious a name for it. 'Nāṭya' is an all-comprehensive term which includes not only dramaturgy and histrionics but many other allied subjects as well. As far as such allied subjects are concerned, Śrīkaṅṭha concerns himself with only *Rasa* in addition to *Saṅgīta*. The other topics or subjects taken up by him are *Shadṛitavarṇana*, *Shōḍaśaśṛiṅgāra* and *Rājanīti* (!). The first two topics can be said to fall under the general scope of Erotics as both *Shadṛitu* and *Shōḍaśaśṛiṅgāra* have been treated as *Uddīpana Vibhāva-s* (excitants) for *Śṛiṅgāra Rasa*.

As for *Rājanīti*, however, it may be observed that this subject cannot be said to have any affinity with either *Sāhitya* (Poetics or Aesthetics) or *Saṅgīta* (Musicology including dance) or Erotics. But the chapter dealing with *Rājanīti* is for the most part devoted to the amorous sports and exploits of kings and to that extent is apparently a misnomer, but the author's opinion seems to be that even statecraft can be the field of aesthetic experience. This opinion, however, is not readily acceptable in the context of the author's presentation. And to the extent of his treatment of *Rājanīti* proper which is of a casual and cursory nature, his work is extraneous to *Sāhitya* or *Saṅgīta*.

Rasakaumudī is divided into two parts viz. *Pūrvakhaṇḍa*, and *Uttarakhaṇḍa*, each part comprising five chapters. The first part is devoted to *Saṅgīta* and its five chapters deal with *Svara*, *Rāga*, *Prabandha*, *Vādyā* (including *Tāla*) and *Nṛitya* respectively. The second part is said by the author in his introductory verses to be devoted to *Sāhitya*. These five introductory verses have been given the title of—'Prašamsādhyāya' which is the first chapter of the second part. The remaining four chapters in this part deal with *Rasa*, *Shadṛitu*, *Shōḍaśaśṛiṅgāra* and *Rājanīti*. This part, therefore, seems to be a medley rather than being concerned with *Sāhitya* as declared by the author in the beginning of the work as follows :

यद्यस्तु चित्तं सरसं रसजाः संगीतसाहित्यकलाकलापे ।
नरेन्द्रनीती च तदा मदीया विलोकनीया रसकौमुदीयम् ॥८॥

The above description of the general scheme of the work and its arrangement into chapters suffices to show that while the portion dealing with *Saṅgīta* is quite homogenous and comprehensive, the portion said to be devoted to *Sāhitya* is marked by digressions and being confined to a cursory treatment of *Rasa*, contains a very partial treatment of *Sāhitya*. Even a cursory glance at the contents of 'Sāhityakhaṇḍa' makes it clear that while minor details like *Shadṛitu* and *Shōḍaśaśṛiṅgāra* have been unduly elaborated, many important topics of *Sāhitya* have been left out entirely.

III. Critical Appraisal of the Sahityakhaṇḍa

Chapter VI. Praśamsādhyāya

The chapter is comprised of only five verses intended for linking up the *Saṅgīta* and *Sāhitya Khaṇḍa-s*.

Chapter VII. Rasavarṇanādhyāya

This chapter is avowedly devoted to *Rasa*, but it does not contain any serious treatment of this important subject ; the five varieties of *Vipralambha* (separation in love) and the nine traditional *Rasa-s* have simply been illustrated with the author's own compositions, the poetic value whereof is fairly high.

Chapter VIII. Shōḍaśa-śṛiṅgāra-varṇanādhyāya

In this chapter the author deals with the conventional sixteen *Śṛiṅgāra-s* (adornments or embellishments) of women viz., *Snāna*, *Chīra*, *Hāra*, *Tilaka*, *Kuṇḍala*, *Pushpamālā*, *Aṅgarāga*, *Añjana*, *Ratnarāji*, *Nāsā-muktā*, *Sukāñchī*, *Valaya*, *Nūpura*, *Kañchuckī*, *Tāmbūla* and *Chātūrī*. It may be observed here that this topic comes under the purview of *Uddīpana Vibhāva-s* of *Śṛiṅgāra-rasa*. All authors from Bharata downwards have mentioned *Ritu*, *Gandha*, *Mālya*, *Anulepana*, etc., as *Uddīpana Vibhāva-s* of *Śṛiṅgāra Rasa* but the tradition of *Shōḍaśa-śṛiṅgāra* is not traceable in earlier classical Sanskrit literature or in Erotics. Jāyasī, the famous Sufi poet has given a detailed description of 'Sōlaha Śiṅgāra' in *Padmāvata* (composed in early sixteenth century in the *Avadhī* dialect of Hindi, edited and annotated by Dr. V.S. Agrawala—stanza 296-99) and a stray reference to the name (*Sōlaha Śiṅgāra*) is found in Tulasīdāsa's *Rāmācharitamānasa*. Śrīkaṅṭha would thus appear to have borrowed his ideas in this matter from earlier or contemporary poetry. *Shōḍaśaśṛiṅgāra* depicts only one aspect of *Uddīpana Vibhāva*, viz., physical adornment and hardly deserves the prominence of a separate chapter. Our author has attached undue importance to this topic with the view perhaps of pleasing his royal patron.

Chapter IX. Shadṛitavarṇanādhyāya

This Chapter deals with *Shadṛitu* which is also one of the *Uddīpana Vibhāva-s* of *Śṛiṅgāra Rasa*. The above remarks on the *Shōḍaśa-śṛiṅgāra-var-*

nanādhyāya are equally applicable to this chapter.

The author starts with *Vasanta* and devotes a number of verses to each *Ritu*. Obviously this *Rituvārṇana* can conventionally form a part of a *Mahākāvya*, but there is no tradition in Sanskrit *Lakṣhaṇa-grantha-s* to devote a full section or Chapter to *Shadṛituvārṇana*. By devoting a whole chapter to this one particular *Uddīpana Vibhāva*, what is really a matter of detail has been imparted the look of a principle. This chapter of *Rasakau- mudī* is, therefore, extraneous to the scope of a *Lakṣhaṇa-grantha*. Both tradition and consideration of a correct proportion in exposition demand that *Ritu* should be mentioned merely as one of the *Uddīpana Vibhāva-s* of *Śringāra Rasa*. Śrīkaṇṭha would appear to have ignored the requirements of a balanced treatment of various topics coming under the purview of *Sāhitya* in a *Lakṣhaṇa-grantha*.

It may be noted, however, that Śrīkaṇṭha flourished in a time which marked the growing ascendance of literature in Hindi and other regional languages with a corresponding trend of decadence of Sanskrit literature. *Shadṛitu* and *Shoḍaśaśringāra* formed important topics of poetry in Hindi and other regional languages of that time. It was natural for a Sanskrit writer to be influenced by the prevailing tendencies and practices of con- temporary writers in these languages.

Chapter X. *Rājanītvārṇanādhyāya*

It is clear from the following introductory verse of this chapter that the author's conception of *Rājanīti* comprehends the king's private life, with erotics as an important aspect thereof :—

यो जानाति समग्रनीतिमखिलां कन्दर्पलीलाकलां
वैदग्ध्यं मधुराङ्गनाशतयुतो नित्यं वदान्योत्तमः ।
नानालंकृतिमञ्जुलः सुवदनः सम्पूर्णवित्तान्वितो
नाट्यं तस्य महीपतेर्वितनुते शोभां परां नान्यथा ॥

The six concluding verses give the author's own estimation of the work (one quoted below), eulogy of Lord Kṛishṇa, eulogies of the author's royal patron (two verses) and expression of 'Kṛishṇārpaṇam' by the author.

श्रीकण्ठनाम्ना रचिता नरेन्द्र-
योग्या रसाला रसकौमुदीयम् ।
नव्यार्थमन्या रसिकेन सेव्या
काव्यानुसन्धानविधानघन्या ॥

It is obvious from this verse that the author has taken particular care to make his work useful for kings. The mixture of heterogenous subjects like *Saṅgīta*, *Sāhitya* and *Rājanīti* attempted by the author and the undue and disproportionate importance attached to minor topics like *Shadṛitu* and *Shoḍaśa-śringāra* can be explained in the of context of this intention.

It may be observed here that although *Rasakaumudī* professes to be a mixed work on *Saṅgīta* and *Sāhitya* (including *Rājanīti*) constituting the two parts (*Khaṇḍa-s*) of the work, *Saṅgīta* occupies by far its major portion so much so that more than three fourth of the extent of the work is contained in the *Pūrvakhaṇḍa* devoted to *Saṅgīta*. Śrīkaṇṭha's treatment of *Saṅgīta* is much more scientific in the arrangement of topics and elaborate in discussion thereof than his treatment of *Sāhitya* and *Rājanīti*. Prior to the publication of the text the author has been known more as a writer on poetics than on *Saṅgīta*, but the publication of the text has secured an important position for him among medieval writers on *Saṅgīta*.

(to be concluded.)

Statement about ownership 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 ... B-82, New Rajinder Nagar, New Delhi-5
2. Periodicity of its publication ... Half-yearly
3. Printer's Name ... V. V. Sadagopan
Nationality ... Indian
Address ... B-82, New Rajinder Nagar, New Delhi-5
4. Publisher's Name ... V. V. Sadagopan
Nationality ... Indian
Address ... B-82, New Rajinder Nagar, New Delhi-5
5. Editor's Name ... V. V. Sadagopan
Nationality ... Indian
Address ... B-82, New Rajinder Nagar, New Delhi-5
6. Names and address of individuals who own the newspaper and partners or shareholders holding DELHI SANGITA SAMAJ more than one percent of the total (Registered Society) capital

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

Dated 31-3-1970

(Sd) Sadagopan
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2. Textual Notes

The only edition of the text of *Bṛihaddeśī* that came out in 1928 in Trivandrum Sanskrit Series No. XCIV (now out of print) is based on two palm-leaf MSS in Malayalam characters obtained from the Poonjar Raja, North Travancore. Both of them lack the first leaf, one lacks four leaves from the 41st and the other abruptly breaks in the course of *Jātiprakaraṇa*. The text is very corrupt and breaks off or seems to be in wrong sequence at many places. The quotations from Matanga in the two available commentaries on *Saṅgīta Ratnākara*, viz. those of Simhabhūpāla¹ and Kallinātha not only supply some missing links, but also provide valuable material for correcting many readings. The writer of this note has attempted a reconstruction (unpublished) of the text with the help of the above-noted quotations. At some places Kallinātha gives a paraphrase of Matanga's text in his own words which is useful in reconstructing the purport of the corresponding portion in the original text. All the same, the text still remains in a very fragmentary condition and nothing but the discovery of a complete MS can bring to light the contribution of Matanga in its entirety. It need not, however, be overlooked that in spite of the fragmentary and extremely corrupt nature of the available text, it is a landmark in the history of our *Saṅgītaśāstra*.

The text is comprised of both verse and prose. There is controversy among scholars regarding the authorship of verse and prose portions being identical or otherwise. In the absence of a complete and well-connected text it is not possible to say a final word on this matter.

The available text runs into 154 pages in print containing 511 verses (excluding quotations from earlier authors) and an almost equal extent of prose portions.

3. References by and to Matanga

Matanga cites the authority of Kaśyapa, Kōhala, Dattila, Durgāśakti, Nandikeśvara, Nārada, Brahman, Bharata, Yāshṭika, Viśvāvasu, Śārdūla, and Veṇu (the reading of this name is corrupt in the printed text, p. 5, but the correct reading is available in Kallinātha's quotation). Almost all the citations are very important as they supply valuable information about the opinion of a number of earlier authorities on major points, who would otherwise have remained either mere names to us or some of whom would not have been known at all. Later authors have depended on Matanga's text for information about many of these earlier authorities. In the case also of Bharata whose text is available to-day in more than one recension,

4. Commentator of *Saṅgīta Ratnākara* (15th cent). —Ed.

Synopsis of Treatise

BRIHADDESI OF MATANGA

Prem Lata Sharma

1. Date and Identity

Matanga is a well-known *Purāṇic* and epic figure as a 'Muni'. His historical identity as a musical author is not yet established. That he is posterior to Bharata is an unassailable fact, not only on account of his references to quotations from Bharata, but also on account of his treatment of subjects like *Jāti*, *Rāga*, *prabandha*, etc., which is unquestionably later to that of Bharata. As the final word has not yet been said about the date of Bharata and as there is a strong section of scholarly opinion in favour of placing him quite early in B.C., the date of Matanga could also be conveniently put somewhere near that. But a reference in Kallinātha's¹ commentary on *Saṅgīta Ratnākara* to the effect that Rudraṭa (an *Alaṅkāra* author) is quoted by Matanga has led scholars* to be inclined to place him in the 9th century A.D., the accepted date of Rudraṭa. P.V. Kane places Matanga in 750 A.D. But for the solitary reference to Rudraṭa ascribed to Matanga by Kallinātha there is nothing against pushing back the date along that of Bharata. In spite of the lack of conclusive evidence regarding his date, Matanga happens to be the only link between Bharata and Abhinava-gupta² or even Śārngadeva³ and thus his importance in our *Saṅgītaśāstra* cannot be over-estimated.

*Dr. V. Raghavan, S.N.A. Akadami Bulletin No. 5.

1. Commentator of *Saṅgīta Ratnākara* (14th cent). 2. Author of *Abhinava-Bhāratī* (10th cent A.D.) the only extant commentary on Bharata's *Nāṭya Śāstra*. 3. Author of *Saṅgīta Ratnākara* (13th cent). —Ed.

Mataṅga supplies some quotations which are not to be found in any of the extant recensions. For example, the following two statements about the importance of Jāti are not available today in any recension of Bharata's text :—

तथा चाह भरतमुनिः—“जातिसम्भूतत्वाद् ग्रामरागाणाम्” इति ।
“यत्किञ्चिद् गीयते लोके तत्सर्वं जातिषु स्थितम्” इति वचनात् ॥

(Bharata has said : “because *Grāmarāga-s* are born of *Jāti-s*” ; “whatever is sung in the *Loka*, all that subsists in *Jāti-s*”).

Some of the important references to Mataṅga by later authors are listed below :

(1) In *Rasārṇava Sudhākara* (p. 8 verse 52-54) of Simhaūpāla he is mentioned as one of the four sons of Bharata, who wrote on *Nāṭya*.

(2) *Kuṭṭinīmata* of Dāmōdaragupta mentions him as an expert in wind instruments (verse 877).

(3) Abhinavagupta refers to him as having propitiated Maheśvara with a bamboo flute, in the commentary on N.S. 30.1 and quotes from him to the effect that flutes can also be made of metal ; again in 30.11 he is quoted in the context of different (soft or harsh) tones of playing on the flute in the delineation of different *Rasa-s*. All these references point to the fact that Matanga was held to be an authority on wind instruments. Unfortunately, the portion of *Bṛihaddeśi* dealing with *Vādya* is completely lost to us today.

(4) The two commentaries on *Saṅgīta Ratnākara* quote him profusely in *Svara* and *Rāga* Chapters and once in *Prabandha* and supply valuable material for text reconstruction.

(5) Nānyadeva⁵ quotes him about 60 times in the context of *Rāga-s* and *Bhāshā-s* and 4 times in that of *Vīṇā* and its *Vādana*. The original text dealing with *Vīṇā* is lost to-day.

(6) There is a solitary reference to him in *Rasaratna Pradīpikā* (P.V. Kane—History of Sanskrit Poetics, p. 57).

(7) Mataṅga's *Vādyādhyāya* is mentioned in Jayasimha's *Nṛpitaratnāvalī*.

(8) Mahārāṇā Kumbhā refers to him in *Saṅgītarāja* nine times in the context of *Svara*, twenty-five times in that of *Rāga*, five times in that of *Prabandha* and a few times in that of *Vādya*. A notable feature of the references in the context of *Rāga* is that Kumbhā ascribes to him the authorship of *Rāga-Dhyāna-s* in relation to *Deśi Rāga-s*. This is a very important fact in the historical study of the origin of the system of *Rāgadhyāna-s*. By implication Kumbhā relates Mataṅga to the *Śaiva* tradition in *Rāga-dhyāna-s*, as distinct from the *Vaiṣṇava* tradition.

The above information establishes the vital importance of Mataṅga as a musical author.

5. Author of *Bharata-bhāshya* —Ed.

4. General Scheme of the Work

The beginning of the text is missing. The available text abruptly begins with a fragment of the dialogue between Mataṅga and Nārada, the latter playing the role of an enquirer and the former that of a master. The discussion centres around the elemental aspect of sound (*dhvani*) and the process of its manifestation. In its manifest form *Dhvani* is *Deśi*. Then follows the definition of *Mārga* and *Deśi* as distinct musical categories. This is followed by a treatment of '*Nāda*' according to *Yōgic* and *Tāntric* terminology. This introductory portion leads to the subject matter of the *Svara* topic which is arranged under headings comprised of *Śruti*, *Svara*, *Murchchanā*, *Tāna*, *Varṇa*, *Alamkāra*, *Gīta*, *Jāti*, *Rāga*, *Bhāshā* and *Prabandha*.

The division of chapters is not well-marked. It appears that the available text contains fragments of the following six chapters :

(1) *Svara* (the end is not marked) (2) *Jāti* (the end is not marked) (3) *Rāga* (the end is marked) (4) *Bhāshā* according to 'Yāshṭika-mata' (the end is marked) (5) *Bhāshā* according to 'Śārdūla-mata' (the end is marked but it is followed by a small fragment of the text dealing with *Deśi Rāga-s* once again bearing the colophon of the end of *Bhāshā*). Most probably the original scheme was to devote one chapter each to *Rāga* (*Grāmarāga*), *Bhāshā* and *Deśi Rāga*.

(6) *Prabandha* (end is marked). The two conspicuous omissions are *Vādya* and *Tāla* and it is evident that these two chapters constitute the major loss sustained by the text. In spite of the loss of the chapter on *Vādya*, Mataṅga is traditionally known to be the pioneer in fixing frets on the *Vīṇā*, as is evident from the inseparable association of Mataṅga with *Kinnarī*—the *Vīṇā* with frets.

5. Salient Features of Exposition

The salient features of exposition in this work, which characterise its distinction from Bharata and determine its influence on later authors may thus be summarised :

(1) The marked influence of *Tāntric* or *Āgamic* philosophy. Incidentally, it is interesting to note that one of the colophons gives the name सर्वागम-संहिता to the text.

(2) A number of important innovations or additions in the *Svara* chapter, such as—

(a) Mention of the 7-*Śruti* interval representing *Samvāda* (p. 16) and reference to the condition of समश्रुतिकता (identical *śruti*-interval) in *Samvāda* which explains Bharata's omission of the *Ma-Ni* pair from *Samvādī* pairs. *Ma* has four-*śruti* interval and *Ni* has two-*śruti* interval and they are, therefore, not included by Bharata

under *Samvāda* pairs, in spite of their 9-*śruti* interval.

- (b) Mention of *Sa* and *Ma* as the *Grāmaṇī-svara-s* of the *Shadjagrāma* and *Madhyamagrāma* respectively.
 - (c) Ascribing colour, caste (*Varṇa*), *Dēvatā*, *Ṛishi*, *Bijākshara*, etc., to the seven *svara-s*. This is clear evidence of *Āgamic* influence.
 - (d) Etymological definitions of *Svara*, *Śruti*, *Murchhana*, *Jāti*, etc.
 - (e) Polemic discussion about the mutual relationship of *Svara* and *Śruti*.
 - (f) Use of symbolic syllables, viz., *sa, ri, ga, ma, pa, dha, ni* for the seven *svara-s*. This marks the beginning of non-vedic musical notation, long forms of these syllables are used for denoting double time value, सा, री, गा मा, पा, धा, नी.
 - (g) Illustrations in the above notation are given for *Alamkāra*, *Jāti* and *Rāga*.
 - (h) Illustrative charts are provided for *Grāma* and *Murchhana*.
 - (i) Use of a remarkable expression in the section on *Sāraṇā* (demonstrative process for *śruti-s*) which affords valuable elucidation to Bharata's treatment of the subject, the expression is '*Kartā*' for the *Gāndhāra-Nishāda* in the *Chala-Viṇā* and '*Karma*' for the *Ṛishabha-Dhaivata* in the *Achala Viṇā* in the second *Sāraṇā*. (This point needs some elaboration and that will be provided in the next instalment).
 - (j) A noteworthy addition to the concept of *Anuvāda* illustrated by the example that *Shadja* and *Ṛishabha* are *Anuvādī* because the use of one in the place of another is not detrimental to *Rāga* or *Jāti* (elaboration will follow in the next instalment).
 - (k) Exposition of *12-Svara-murchhanā* and ascribing a *Murchhanā* each to all *Jāti-s* (elucidation will follow).
3. The concept of *Mārga-Deśī* classification
 4. Elaborate treatment of *Grāmarāga-s* under five *Gīti-s*, and *Bhāshā-s* of *Grāmarāga-s*. The treatment of *Deśī rāga-s* is lost to us to-day.
 5. The treatment of nearly 45 *Prabandha-s* which were later on known as *Deśī prabandha-s* and which were eventually further classified under three categories, viz., *Sūda*, *Ālikrama* and *Prakīrṇa*.

6. Conclusion

In extant musical literature Mataṅga's *Bṛihaddeśī* is the first text dealing with *Gīta* and *Vādyā* almost independently of *Nāṭya*. All the points listed under the above heading need elucidation for bringing out the importance of Mataṅga's work and for assessing the influence wielded by him on later authors.

(to be continued in the next number)

MUSIC AND MUSICOLOGY

The problems of Indian music in the context of musicological studies were discussed in eleven papers which appeared in Indian Music Journal (Numbers 7 to 9).

Chaitanya Deva pleads for a scientific approach to musicology and 'scientific approach' is described by him as 'experimental approach'. The 'experimental attitude is congenial to observation of phenomena in nature, their systematic recording and formulation of general laws behind them. This attitude does not preclude intuition; intuitive knowledge has to be subjected to experiment and its universality tested. This attitude was not lacking in our ancient scholars, but has now been lost owing to various reasons. Musicology, according to him, may be divided into three heads—1. Codification of musical practices, 2. The study of social relations of music, and 3. The study of the materials of music. Science particularly enters the third part, wherein the acoustic aspect of music may be conveniently dealt with from the three points of view—sound as a stimulus, the sensation of sound and the perception of sound, i.e. psychological acoustics.

Premlata Sharma gives a short survey of the history of the term 'Musicology' and concludes with the observation that 'Musicology' has come to stand for 'Musical Science' including everything that is not clearly Practical Music, and that it is agreed by now that musical research must be given the central position in the components of Musicology. She reviews the status of Musicology in the Western Universities and its intrinsic worth as a subject of University studies. She also refers to the latest trend in western universities (as distinct from 'Conservatories') showing preference for Musicology vis-a-vis practical music. Lastly, she has some observations on the scope and future of Musicology in India. The stupendous literature

in Sanskrit on *Saṅgīta* offers a vast field of study and research, and very little has yet been done to bring out the practical implications of the *Śāstra*, much less to the study of its spiritual aspects. She concludes by saying that in the west Musicology has come to be regarded as an important humanistic discipline and it is the function of Indian Universities to provide facilities for study and research in the Indian *Saṅgīta Śāstra* and western musicology for developing this subject.

K.C.D. Brahaspati draws pointed attention to some serious handicaps in the study of Indian *Saṅgīta Śāstra*. Firstly, he mentions the tendency to study Śāstraic terminology in terms of parallel words in English without caring to look into the derivation (*Vyutpatti*) and usage (*Pravṛtti*) of the original Sanskrit terms. He illustrates this point by three examples 'Samvāda' being equated with 'consonance', 'Madhyama' with fourth or 'F' and 'Śuddha' with 'natural' and elucidates the misapprehension or partial apprehension of the real purport of these terms. He also draws attention to the dangerous tendency of relying on hearsay and secondary literature and the attitude of contempt or arrogance towards or neglect of the original sources or the primary literature on the subject. The ancient literature on *Saṅgīta* is generally approached half-heartedly. An attitude of humility, reverence and faith is essential for the right approach to the *Śāstra-s*. The task of interpreting *Śāstra* in terms of the present *Lakshya* is of colossal dimensions and forbidding magnitude; it requires the concerted efforts of a band of qualified and devoted workers.

Sandhyavandanam Srinivasa Rao begins by affirming that music without musicology has no root and musicology without music has no fruit. Taking the analogy of grammar and poetry—he describes the process of *Lakshya-Lakṣaṇa-samanvaya*. Musicology is an 'eye' for seeing the music created by great artists. Musicology should either enable us to sing, play or compose better, or to enjoy music better. He pleads for a practical-oriented musicology which could be helpful to the student and lay *rasika* of music. At the same time he does not wish to minimise the need for an academic, scholarly approach and emphasises the need for developing a historical approach. He concludes by saying that music has to grow and gain sustenance from within and musicology might be viewed as a good fertilizer or a pest-controller.

P. Sambamoorthy begins with the statement that India was the first country to realise the importance of the study of the science of music which was given the name *Gāndharva-tattva*. Musicology includes the study of every topic pertaining to music, minus actual performance. He draws special attention to the subject of musical pedagogy coming under musicology. He groups under four heads the topics coming under the purview of Musicology - 1 and 2 those having *direct or indirect* bearing on practical music or performance; 3 those having no musical performance as such, but

being of interest from the point of view of pure knowledge; and 4 Musical history. He gives numerous sub-headings under these four groups.

B.R. Deodhar pleads for the development of an aesthetic approach to music. He stresses the need for an emotional rendering of *Khyāl* compositions, getting into the spirit of their verbal content. As for *Ālāpa*, he advocates that continuity should be maintained throughout, there should be no breaks and jerks in between. The singer must be natural about everything. He feels that in our scale of priorities in music, there should be pragmatic approach in our current musicology. The analysis of music should be brought home to the student only against the background of an aesthetically satisfying practice.

Mudikondan Venkatarama Ayyar paraphrases 'Music and Musicology' as '*Lakshya* and *Lakṣaṇa*' and hails the primary position of *Lakshya* vis-a-vis *Lakṣaṇa*. He analyses four aspects of musicological learning viz. inborn gift (the most important one), formal learning, practice and teaching. In the older tradition of teaching of music, musicology sought to *supplement* and *not supplant* the music that was meant to be taught. He draws our pointed attention to the fact that music institutions have promoted mass scale teaching of classical music, and thus the non-gifted and gifted have got mixed up. Hence more grammarians and technicians of music are produced than artistes. Musicology worth its name should help the growth of creative, artistic music. The spirit of *Gurukulavāsa* in any convenient form should be restored in the teaching of music.

Vinaya Chandra Moudgalya starts by defining musicology as the speaking or writing about music and stresses the need for proper orientation of musicology for the students who aspire to become performers or theoreticians or teachers or critics or just intelligent listeners. He points out that a certain amount of musicology is inherent in all levels of music education. Musicology, pure and simple, at the highest level of music has to consist of research and serves a very important purpose. He urges the need for striking a balance between the various levels of musicological studies suiting the requirements of different levels of aspirants in music.

N. Gopala Ayyar warns against the excessive tendency to talk music without relation to the art of music itself, and pleads for distinguishing between gossip and musicology.

H.S. Powers at the outset points out that '*Saṅgīta Śāstra*' and '*Śāstrīya Saṅgīta*' are not apt equivalents for 'Musicology' and 'Classical Music' respectively. The *Śāstrakāra* according to him has to know the existing literature on the subject, and then to reconcile his sources, if possible, or refute them, but he is not primarily responsible for reconciling the *Lakshya* of his field with *Lakṣaṇa*. The musicologist, on the other hand, is primarily concerned with the recording and interpreting of *Lakshya*. The so-called '*Śāstrīya Saṅgīta*' also is a misnomer because it

follows the *Lakṣhaṇa* not embodied in *Śāstra*, but in oral *sampradāya* which has been codified to some extent by modern authors. He stresses the necessity of comparing the results of research into *Saṅgīta Śāstra* with the results of research into *Śāstrīya Saṅgīta*. This is the work of a 'musicologist'. He also emphasises the need for textual research not only in Sanskrit works but also in Persian and Urdu sources, as also *Lakṣhya* records available in manuscripts. In the comparative study of Hindustāni and Karnāṭak music, he advocates the necessity of aural acquaintance with the system other than one's own. He also draws attention to the need for studying "non-official" musical styles of less central regions, which have not yet undergone sophistication. In this connection, he stresses that it is imperative that research workers in this and allied fields have the facilities to record the data for themselves. He concludes by saying that an All India Musicology has yet to develop.

R. Srinivasan defines musicology as covering all knowledge relating to music except actual performance. He analyses musicology into six aspects—historical, mathematical, scientific, geographical, psychological, and pedagogical. He also tries to differentiate between the 'performing' and the inspired art. In the synthesis of intellect and emotion, intuition is born and true music has its basis in intuition. Musicology has to take due cognisance of emotion, intellect and intuition in music.

Apart from the eleven papers summarised above, it will not be out of place to present a brief analysis of the material that appeared in the preceding ten numbers of the Indian Music Journal. The spoken and written word about music is musicology in its general bearing and hence all material published in the journal pertains to musicology. The contents of the ten numbers have been analysed under various headings in the Table at the end of this volume. In the present context it may be useful to point out some items specially germane to musicological studies.

In No. 1, 'Levels or Aesthetic Experience' developed the idea of *Rāga*, *Bhāva* and *Rasa* representing three levels in the ascending order of excellence, in the experience relating to music. This was a thought-provoking contribution to Indian musical aesthetics. Late Pandit Omkarnath Thakur gave a valuable account of the traditional method or voice culture known as '*Mandra-Sādhanā*' in the opening article under the Symposium on Voice Culture. Based as it is on the personal experience of one of the greatest masters of the present age it offers significant guidance to the music student. In No. 3 '*Sthāya*', a very important concept related to *Rāga*, is effectively introduced by Premlata Sharma and the next two numbers (4 and 5) contain a comprehensive glossary of the 96 *sthāya-s*. This is an attempt at retrieving a valuable concept which is almost lost today and the loss whereof has resulted in a wrong approach to *Rāga* as a skeleton of *ārōha* and *avarōha* or mere scale.

In No. 4 Dr. B.C. Deva discusses the 'Tyranny of Symbols' and suggests the need for the redemption of the music student. Under 'Study of *Śāstra-s*' V.V. Sadagopan tries to describe the critical attitude necessary for the study of *Saṅgīta Śāstra* and emphasises the importance of the aesthetic values of our art. Under 'Music for All' he tries to describe three broad levels of musical talent with the analogy of the vegetable kingdom which has a due place for plants valued for their foliage, flower and fruit. In musical talent also there has to be due place for the cathartic (standing for foliage), reproductive (standing for flowers) and contemplative (standing for fruits) levels. Lack of appreciation and due recognition of the levels of musical talent tends to deprive the basic and universal level of musical talent of musical satisfaction and fulfilment and leads to frustration of many an aspirant possessing middle grade talent, but straining to reach the highest level of creative or contemplative music. Thus an important guideline in music education has been provided.

The Symposium on Voice Culture was covered in eight papers under the first two numbers. The second Symposium was conducted on Music Education and extended over eight papers in the third and fourth numbers. It was concluded in No. 5 and the third Symposium on 'Music for Entertainment' was started in the same number; it ran into nine papers, covered upto number six and was concluded in number 7. The concluding remarks of V.V. Sadagopan contained a well-reasoned plea for providing suitable openings for the middle grade talent where it could shine properly and thus save the highest level of music from deterioration at the hands of inferior or middling talent. An impassioned appeal was conveyed for evolving a new type of concert for the middle class musician, concentrating on the proper presentation of compositions and experimenting with other forms for group performance.

In connection with the comparative study of Hindustāni and Karnāṭak music, Premlata Sharma's "North-South Distinction : A Survey" (No. 7) and "Bridging the Gulf" (No. 8) deserve mention. These two synopses of illustrated talks try to promote a free and open mind for this comparative study. H. S. Powers has given a new and welcome orientation to the comparative study of Hindustāni and Karnāṭak *rāga-s* in the synopsis of his illustrative talk appearing in No. 10. Till now, this subject has been mainly viewed with reference to pitch interval represented by *Śuddha-Vikṛita Svāra-s* and thus the spirit of *rāga-s* is generally missed. Powers has shown a very apt approach to this fascinating subject.

K.C.D. Brahaspati has drawn special attention towards the *Grāmaṇī-swara* in a *Grāma*, the distinction between *Swāra-samvāda* and *Rāga-samvāda* and the different functions of *Aṁśa*, *Vādi* and *Sthāyi-swara*. This is a fair specimen of the colossal task of interpretation of Śāstraic terms. The colloquium on *Gāndharva* conducted by Brahaspati, Sadagopan and Premlata

tried to connect the various interpretations of references to this term scattered over different texts and to correct the prevalent notions in this connection.

In order to introduce various musical treatises to the general reader, a new column on synopsis of treatises has been started in No. 9. Six important treatises have been surveyed under this column. Under history of musicological studies 'Over Fifty Years Ago' appearing in three Numbers (8 to 10) gives a picture of the initial stages of musicological discussions in the present century. In order to provide the proper base for music education at higher levels Sadagopan has been composing and propagating music for children. A number of these compositions in Hindi and Tamil have appeared in the supplements to the numbers of Indian Music Journal. Each number contains a number of biographical notes on well-known composers and performers. Here also the focus is on the music student who may feel inspired or take guidance from the lives of and attainments of great masters.

Thus the Indian Music Journal has tried in its humble way to give an orientation to musicological studies in the field of interpretation of Śāstraic concepts, historical studies, scientific experimentation, artistic contemplation, composition, pedagogy, comparative studies, performance and appreciation. The aim is to integrate the various fields of musical pursuit and to promote the free flow and integral awareness of music in the individual's life. Musicology fulfils itself by promoting this free flow rather than cramping it by inhibiting the individual. A scale of priorities in musicological studies consistent with the conditions prevailing in the field of practical music today is the prime necessity of our musicology. The material surveyed above has contributed its humble mite towards this end.

—Premata and Sadagopan

REVIEW

BOOKS

1. **Thyagaraja: Saint and Singer**—S.Y. Krishnaswami (Orient Longmans, 1968) pp. viii+200+1. Price Rs. 8.00.

Much has been written on Śrī Tyāgarāja and much can still be written. So infinite and inexhaustible was his personality; so was his music. Often such writing is too erudite and misses the lyric in the poetry and music; but more often it is platitudinous. Krishnaswami has done well to avoid both; so here we have another book on Tyāgarāja, but not just another. The writing is good, the feeling sincere and the discussion enlivening.

Chapter I gives the saint's biography. From then on the other six Chapters discuss 'Aspects of Devotion and Music,' 'The Search for God,' 'Aspects of Devotion,' 'The Vision of God' and 'The Muse of Thyagaraja.' Throughout, the author's mind is alert and there is an honest attempt to be a *sahridaya*. Rightly does he say, 'It will be futile to separate Thyagaraja's music from his ideas, because they were born together' (p. 37).

A certain care could have been taken in translation and transliteration. For instance, *Nādōpāsānā* is not "worshipful practice of melody as a yoga" (emphasis mine)—p. 41. Again *Rasa* is not "a pleasurable emotion" (p. 45). There is no uniformity in the diacritical marks; sometimes the Telugu (Romanised) spelling is incorrect: *Intakanānandamēmi* (p. 167); or incomplete: *Giripai Nala* should have been *Giripai nelakonna* (p. 59).

I do not see any necessity for the appendix on Rāga and Tāla.

A good book. Fresh breeze in the cloisters of Tyagaraja.

B.C.D.

2. **Psycho-acoustics of Music and Speech**—Chaitanya Deva (The Music Academy, Madras)—pp. xx+216—Price Rs. 15.

This is a collection of papers embodying scientific investigations and philosophical speculations of a scientist-aesthete on Indian music. There are 2 sections, one of 13 Chapters on music, and another of 5 Chapters on speech.

The postulational method (Chapter II) as a basis for scientific musicological inquiry is unobjectionable, provided the assumptions are duly tested. The Chapters on the Tonal Structure of the Tambura, the Drone, its Psychology, are a solid contribution to creative musicology. They bring into focus the *naivete* of harping on ratios of fundamental tones and ignoring the subtleties of musical facts. The more important thing, we may feel reassured, is to go in for the *feel* of the music with its colour and texture.

The use of the term 'note', which in Western music means a tone of particular pitch, to signify 'a musical relation of tones' (p. xvi)—obviously *svara* or, in greater detail, *svara-sthāna* of Indian music—is unfortunate. It adds to the prevailing confusion. The scientist could have coined his own symbol if necessary. Some of the author's assumptions are not borne out by musical experience—e.g. "The musical value of *Ri* (in *Māyāmāla-vagouā*) is easy to grasp, it being close to *Sa*" (p. 8); "The remote back-

ground of reference is the standard scale...acquired during training and forms a subconscious reference of emotional evaluation" (pp. 11, 14).

I agree with Deva when he says, "music does not express a particular emotion but creates parallel states of mind" ("Rāga and Rasa" p. 149). But he misses the point when he proceeds unquestioningly to accept the current mis-translation of *Rasa* as emotion. The key lies with Bharata, the propounder of the *Rasa* theory, who does not speak of *Śānta* as a ninth *Rasa*. For *Śānta*, or tranquility, is verily the one *Rasa*, the source of all the other *rasa*-s, the alchemist which turns personal emotions, pleasant and unpleasant, into impersonal artistic delight—or delights, if one would recognize them so, applied to visual or verbal correlates. Music is *the* *Rasa*.

The Chapter "Raga-Rupa" attempts a new basis for rāga-classification. The statistical method may not be the best for Rāga appreciation, but in the hands of the author it has yielded a significant hypothesis "that North Indian music is telecentric and South Indian Music autocentric". "Psychosphysics of speech-melody" offers a parallel for possible fruitful researches into basic affective melodic elements such as rāga-motifs and gamaka-s, taking care to see that experiments are conducted not on *any* rendering but the *best* available artistic ones.

Are these analytical, scientific studies of any use to practical music? The answer is: Those who analyse to synthesise will never lose their way. The lead is given by the able Introduction by C.R. Sankaran setting down the philosophical and empirical guidelines. The book should shock everyone who can think and feel out of complacency. And that is a great gain.
—V.V.S.

DISC

Children's Songs—Tyagabharati group. SEDE 3652. (Columbia, EP. 45 rpm), 1968.

Though it is a truism, it is *true* that the child is the father of man. This is often forgotten—both at home and school. There has been much improvement in the education of children—specially after the influence of Madame Montessori. But in the world of art—that too in music—adult forms are dinned into tender minds, for our nation by and large cannot get away from *habits* of "tradition". Classical music is taught to children—the 'prodigies' and 'non-prodigies'—crippling their imagination. What is needed is a musical awareness and not musical knowledge at that age.

In this context, Sadagopan and the Tyāgabharatī are doing creative work worth commending. Not that we do not have nursery rhymes—even if often of imported quality. But this is new direction in group singing with contemporary idiom. The record has seven Tamil songs—lyrics and music by Sadagopan. The tunes of most of them are simple. The last one (*Paattī*) is a bit too sophisticated; a little shouting would have helped. Unfortunately, the clarinet (?) is always out of tune and jarring. I also wonder whether the ascending descending scales in *Gir endru* really catches the child. And why introduce 'tyāgabharati' in the first song?

These criticisms are of minor import; what is important is that honesty prevails and an artist of sensitivity has taken seriously to the music of children.

—B.C.D.

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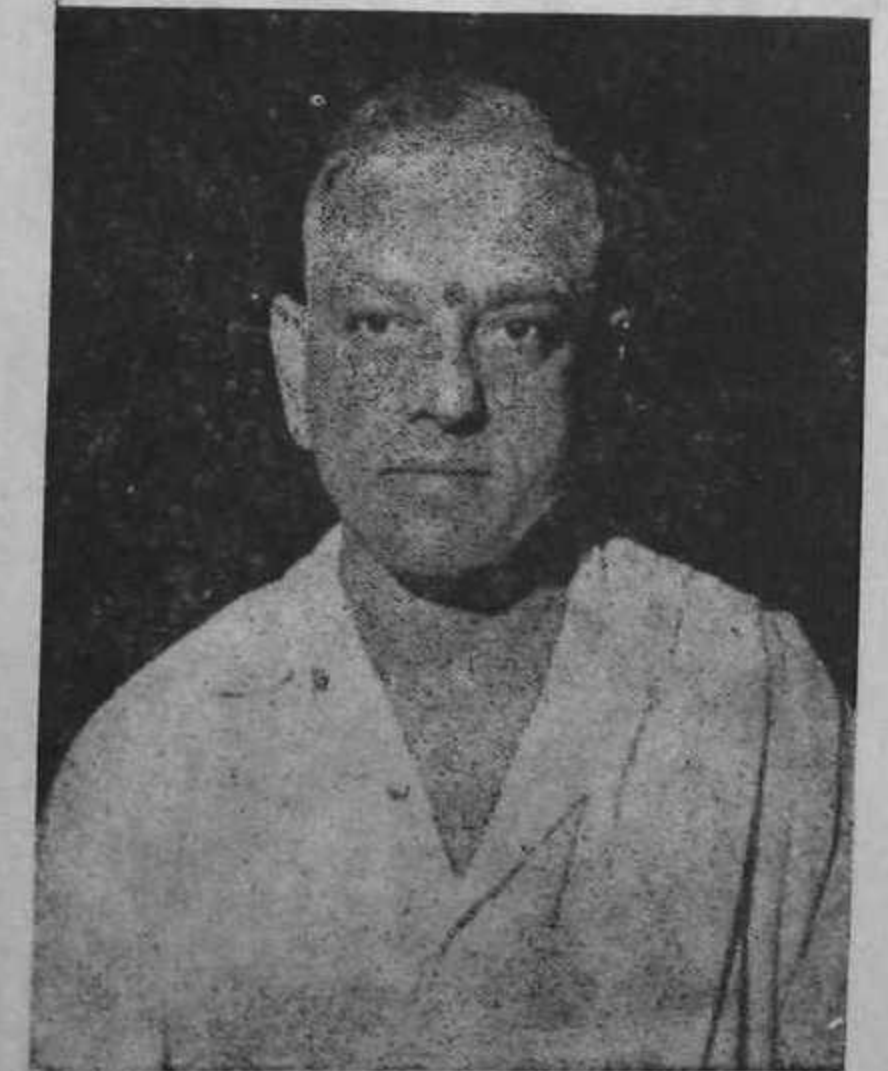
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LEST WE FORGET

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A Tyaga-Bharati Song for Children

तिरुगति

Tamil

Rhythm of Three

(The chariot is the temple chariot, or, "ratha".)

तेरु, वरुदु तेरु वरुदु दैवलियिले मे-
डेरि वरुदु मेन्मै वरुदु वडम्बिडिवा नी ।
आडि वरुदु आडि वरुदु अन्बु वळि यिलेआ-
नन्दमोडु शन्दम् वरुदु वडम्बिडिवा नी ।

पाडि वरुदु पाडि वरुदु पण्बु पेरुगवे पा-
लोडु तेनिणैन्दु वरुदु वडम्बिडि वा नी ।
ओडि वरुदु ओडि वरुदु उण्मै ओंगवे ओं-
कार शक्ति काक्क वरुदु वडम्बिडिवा नी ।

तेडि वरुदु तेडि वरुदु त्याग भारती देव
वाळवुम् वरुदु वळमुम् वरुदु वडम्बिडि वा नी ॥

Here comes the chariot,
Here comes the chariot,
With divine strength
Uphill comes the Glory,
Come, you, come pull with us.

It comes dancing, it comes dancing
On the path of Love
With joy comes the rhyme
Come you, come pull with us.

It comes singing, it comes singing
Graciousness overflows,
Milk and honey flow together,
Come, you, come pull with us.

It comes running, it comes running,
Glorifying Truth,
Powerful are the paeans of praise
Come, you, come, pull with us.

It comes searching, it comes searching,
Tyaga - Bharati,
It brings heavenly peace and plenty
Come, you, come pull with us.

A Song on National Unity

Lyric and Music :

Pandit Vinayachandra Moudgalya

Hindi

Rhythm of Four

Refrain

हिन्द देश के निवासी सभी जन एक हैं
रंग रूप वेष भाषा चाहे अनेक हैं ।

बेला गुलाब जूही चम्पा चमेली
प्यारे प्यारे फूल गूथे माला में एक हैं । (Refrain)

1

कोयल की कूक न्यारी पपीहे की टेर प्यारी
गा रही तराना बुलबुल राग मगर एक है । (Refrain)

2

धर्म हैं अनेक जिनका सार वही है
पंथ है निराले सबकी मंजिल तो एक है । (Refrain)

3

All the people of India, all, all are one
Though many are the forms and colours,
many the dresses and tongues.

Bela, gulab and juhi,
Champa and chameli,
Many are the flowers,
But the garland is one. (Refrain)

1

The koel's call is unique.
The cuckoo's song is sweet,
The bulbul sings a tarana,
But the raga is only one. (Refrain)

2

Creeds there are many,
The essence of all is one,
Paths there are many,
The destination but one. (Refrain)

3

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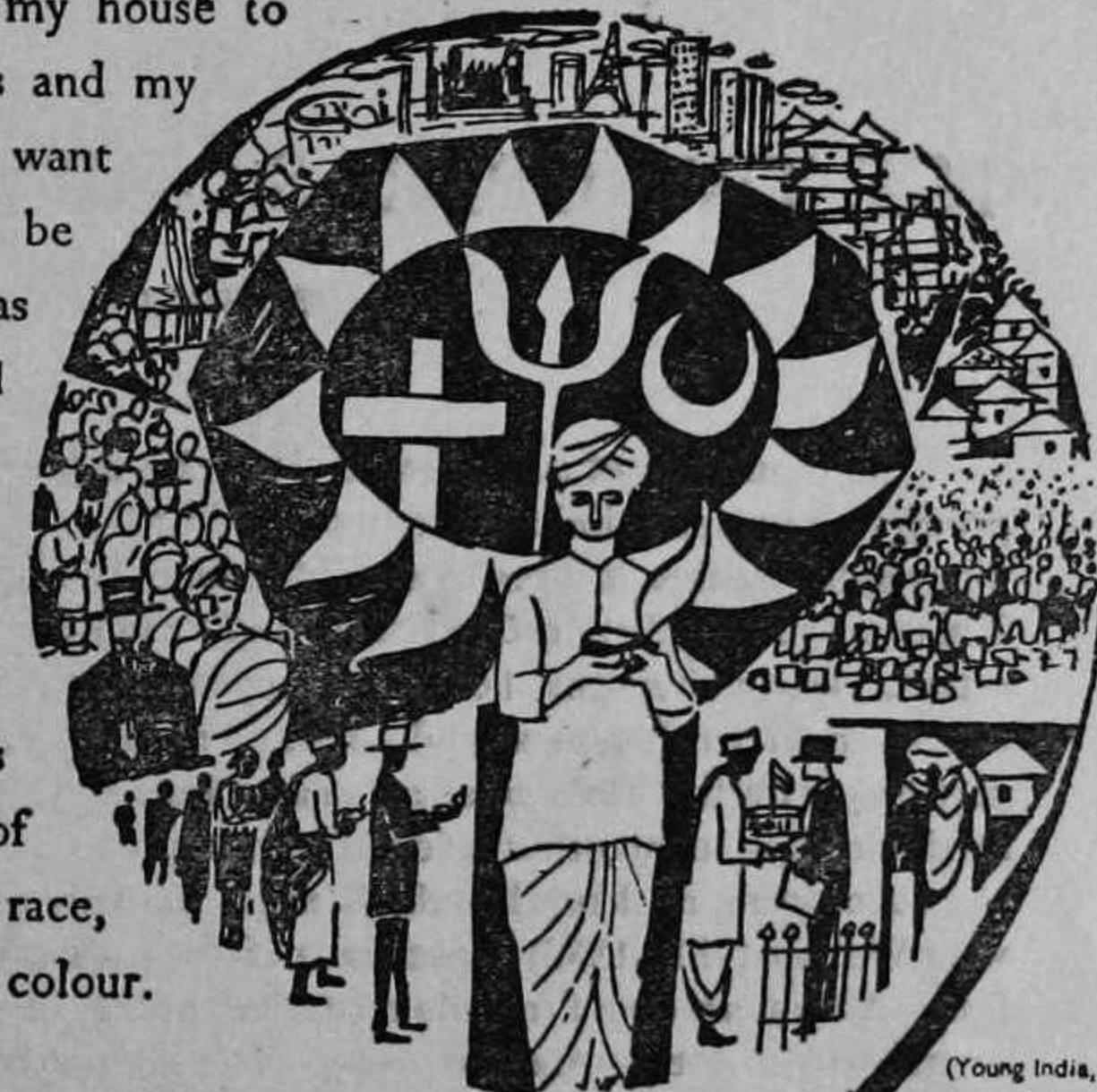
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I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. Mine is not a religion of the prison-house; it has room for the least of God's creations, but it is proof against insolent pride of race, religion, or colour.



(Young India,
June 1921)

MAHATMA GANDHI



MAHATMA
GANDHI
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THE TWO OPERAS OF TYAGARAJA

T. S. Parthasarathy

To thousands of music lovers, Tyāgarāja is known chiefly as a musical prodigy and as an inimitable composer of *kṛiti-s*. The other facets of his many-sided genius are perhaps not familiar even to many of his admirers. His two operas, "*Nowka Charitram*" and "*Prahlāda Bhakti Vijayam*", now extant, clearly show that he was a competent poet in Telugu and a master-craftsman in writing musical dramas. Tradition has it that he was an expert player on the *Vīṇā*, an adept in astrology and a polymath with enviable attainments in many other fields of learning.

An opera, as defined in the West, is virtually drama set to music, but with Wagner (1813-1883) it became a distinct genre of music. The various forms of Western opera include recitative opera, comic opera and grand opera where every word is sung. It may not be quite correct to apply this definition to Indian musical plays, the fore-runner of which is the "*Gīta Govinda*" of Jayadeva (12th century) but it is the nearest English word available to describe such plays. A fine example of an Indian opera in Sanskrit is the "*Kṛishṇa Lilā Taraṅgini*" of Nārāyaṇa Tirtha (16th century) of South India. Musical plays in India are known by various names in different parts of the country, e.g. *Yaksha Gāna* in Andhra and *Karnāṭaka*, *Bhāgavata Meḷa* in Tamil Nāḍu, *Yātra* in Bengal and *Bhāwana* in Assam. The *Kuravañji-s* in Tamil and the "*Nandanār Charitram*" of Gōpālakrishna Bhārathi are also similar compositions. Kerala has its own musical plays full of local colour and tradition. Mahāpurusha Śāṅkara Deva of Assam (1449-1568), Siddhendra Yogi of Andhra and Merattūr Venkatarāma Śāstri of Tanjore (18th century) are among the well-known composers of musical plays of the pre-Tyāgarāja period.

Judging by all standards, Tyāgarāja is perhaps the greatest writer of Telugu operas. His two operas mentioned above are replete with delight-

ful music and beautiful poetry. As Tyāgarāja is the architect *par excellence* of the type of composition known as the '*kṛiti*', it is no wonder that the songs figuring in his operas are chiselled pieces of melodic beauty but it is the diction of his poetry and the grace of his style that are breathtaking. Tyāgarāja was a master in composing in the *Kaiśiki Rīti*, the most graceful style of poetic composition. As he was an admirer of the Telugu poet Potana and his classic the "*Bhāgavatam*", Tyāgarāja had the former's mellifluous style as his model. In both the operas he has composed verses of rare beauty in the popular Telugu metres like the *Sīsa Padya*, *Kanda Padya*, *Utpalamālā*, *Champakamālā*, *Dvipada*, *Śārdūlam*, *Utsāha* and *Teta Gīta*. In the "*Prahlāda Bhakti Vijayam*" he has added a magnificent *chūrṇika* in Sanskrit and a *daṇḍakam* in Telugu. He writes a simple, musical style and avoids pedantry.

The Nowka Charitram

The "*Nowkā Charitram*" is the shorter of the two operas and is in one Act. Excepting for the benediction (*phala śruti*) at the end, which is in Sanskrit, the entire opera is in Telugu. Curiously enough, there are 21 songs in this opera and C. Tirumalayya Naidu, in his monograph on Tyāgarāja, draws a somewhat fanciful comparison between it and the "Water Music" of Handel which consists of 21 instrumental movements. Tyāgarāja would not, of course, have heard of the Western composer at all.

Although the story of the "*Nowkā Charitram*" as depicted by Tyāgarāja in his opera, has no basis in the *Bhāgavatam*, similar anecdotes of Kṛishṇa's excursion with the *Gopi-s* in a boat on the river Yamuna are current in some schools of North Indian Vaishṇavism. The opera narrates in verse and song the story of an excursion on a pleasure boat of the *Gopi-s* of Brindaban in the company of Kṛishṇa. The *Gopi-s*, in a delightful whim, got into the boat full of youthful exuberance and refused, in a haughty manner, the proffered aid of Kṛishṇa because of his youth and inexperience in aquatic sports. Kṛishṇa ingratiated himself into their company by his clever persuasions and started with them on the journey. The unmixed enjoyment of the *Gopi-s* was not to last long. A terrific storm overtook them in midstream and their boat was tossed about furiously, at one time threatening to engulf the whole pleasure party into the bottom of the river. It was only then that they turned to young Kṛishṇa for help. But all prayers clothed in the most beautifully embellished songs were of no avail. The waters were rising and making their way into the boat through the holes at the bottom. With a view to humbling their pride, Kṛishṇa gently advised them to remove all their clothing to be utilised for plugging the holes. The *Gopi-s*, in that condition of absolute despair and helplessness, carried out his suggestion and the Lord was moved by their contrition.

The whole scene at once changed and they found themselves safe on the bank of the Yamuna to their great joy and relief. The esoteric significance of the story lies in the unqualified surrender or abandon of the devotee to the Lord in his hour of trial. It is a delight to see how a "puritan" like Tyāgarāja dexterously steers clear of the pitfalls of Sṛīngāra while dealing with the erotic motif of this opera.

The songs of this opera have a beauty of their own and are of simple melody. A flowing cadence and simple rhythm are their distinguishing features. The opening song and the *maṅgalam* are in *Suraṭi*, an auspicious *rāga*. Tyāgarāja freely employs *Saurāshṭra*, *Ghaṅṭa* and *Punnāgavarāḷi*, and the boat song in the last-named *rāga* is an interesting tune.

It is evident that Tyāgarāja's intention was that the opera should be read by people as a devotional work. In the benediction he says :

"Lord Kṛishṇa will bless those who listen to a recitation of this sacred story written by Tyāgarāja."

The Prahlada Bhakti Vijayam

It would appear that Tyāgarāja, after composing hundreds of soul-stirring *kṛiti-s* in praise of *Rāma*, his *Ishṭa Devata*, wanted to pay his homage to the other two major *avatāra-s* of Vishṇu, viz. *Nṛisimha* and *Kṛishṇa*. *Kṛishṇa* is no doubt the hero of the "*Nowka Charitram*" but strangely enough, the very mention of *Nṛisimha* is not to be found in the "*Prahlāda Bhakti Vijayam*". In this opera Tyāgarāja does not narrate the traditional story of *Hiraṇyakaśipu's* unrelenting enmity towards Lord Vishṇu and his ultimate death at the hands of *Nṛisimha* avatara but gives a completely imaginary version of the theme in which Prahlāda's devotion is put to the acid test by Lord Hari who is finally won over by the boy-devotee's unfaltering bhakti. Hence the name "*Prahlāda Bhakti Vijayam*" meaning "The Victory of Prahlāda's Devotion". Another reason which might have influenced Tyāgarāja to avoid the traditional version was the fact that Merattur Veṅkaṭarāma Śāstri, an elder contemporary of his, had already composed a Telugu opera called the "*Prahlāda Charitram*".

Tyāgarāja probably also wanted to pay his homage to Prahlāda whose name, in the Hindu bhakti tradition, always appears at the top in the order of devotees and takes precedence even over the name of the divine sage Nārada who taught him bhakti when he was in his mother's womb. In *kṛiti-s* like "*Nī Nāma rūpamulaku*" and "*Endaro mahānubhāvulu*" Tyāgarāja himself places Prahlāda before Nārada e.g. "*Prahlāda Nāradaḍi bhaktulu pogaḍuchunḍe*" and "*Kanakakaśipusuta Nārada Tumburu*". An old *śloka* which is recited early in the morning commences with the words "*Prahlāda Nārada Parāśara Puṅḍarīka*". Kulaśekhara, in his "*Mukundamālā*", gives a list of devotees in the order *Prahlādaścha Vibhīṣaṇaścha Karirāṭ*. In his

"*Abhīstava*" Vedanta Desika also gives the leading place to Prahlāda in the *śloka* "*Kayādhushuta Vayasa Dviradapuṅgava Droupadi*". It is, therefore, obvious that Tyāgarāja, whose mission in life was the propagation of the bhakti cult, deliberately chose the story of Prahlāda for his magnum opus which is his greatest contribution to Indian bhakti literature.

The "*Prahlāda Bhakti Vijayam*" is a full-length drama in five Acts with 45 *kṛiti-s* set in 28 *rāga-s* and 132 verses including a Sanskrit *churnika* and a Telugu *daṇḍakam*. Several of the songs from this opera like *Śrī Gaṇapatini* in *Sourāshṭram*, *Vāsudevayani* in *Kalyāṇi*, *Vāridhi Niku* in *Tōḍi*, *Vandanamu* in *Sahāna*, *Nannu Viḍachi* in *Rīti Gouḷa* and *Rārā Māyiṅḍidāka* in *Asāveri* are already popular in the music world although many do not know that they belong to this opera. It is noteworthy that *kṛiti-s* in rare *rāga-s* like *Paraju* and *Nāgagāndhāri* composed by Tyāgarāja are to be found only in this opera. The *maṅgalam* "*Nī nāmarūpamulaku*" sung at the end of every concert also belongs to this drama. The *kṛiti-s* of this opera, imbued with devotion, have a better appeal to the common listener than those of the *Nowka Charitram*.

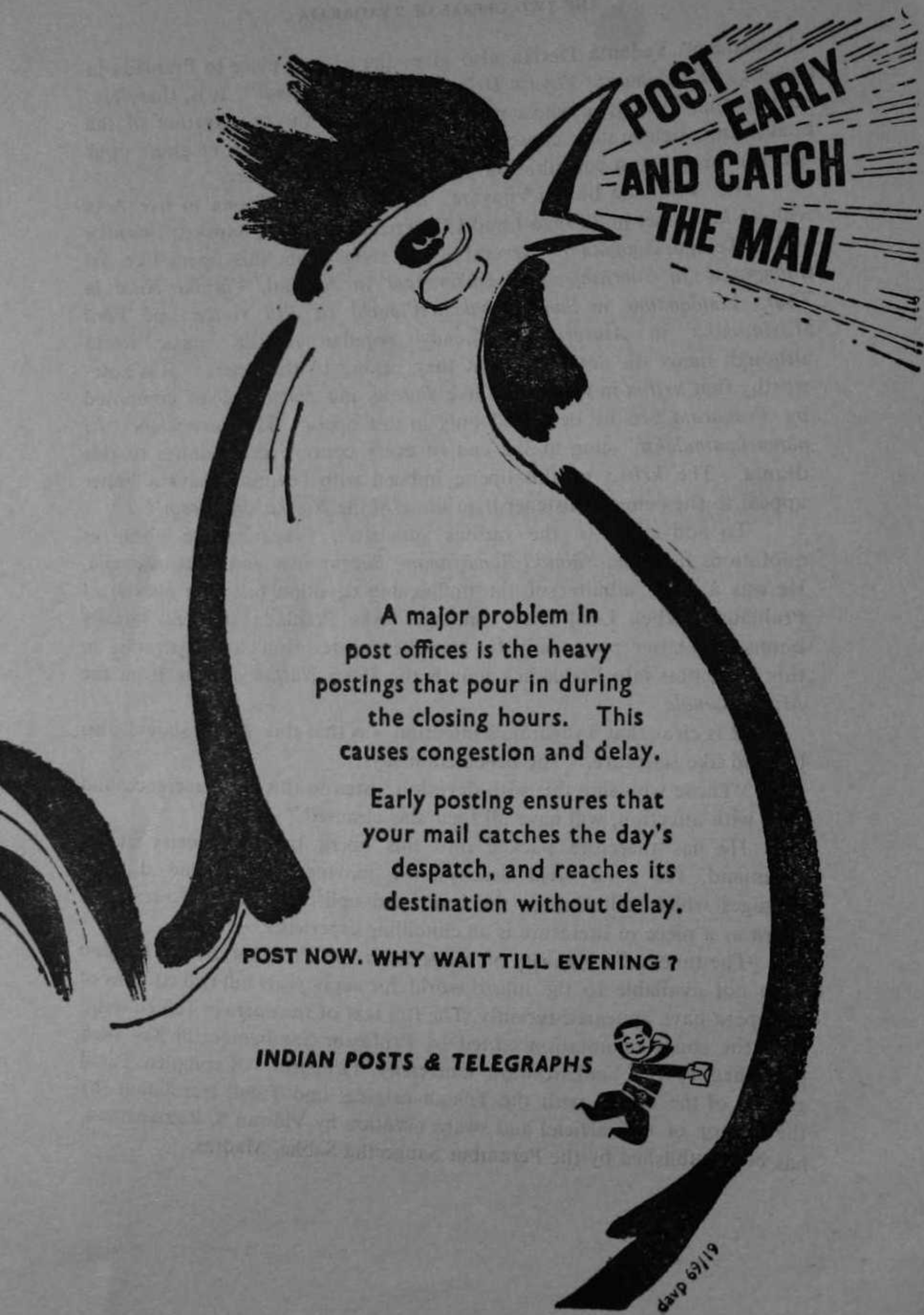
To add effect to the various situations, Tyāgarāja has given us quotations from the *Vālmiki Rāmāyaṇam*, *Bhāgavatam* and *Mukundamālā*. He was a great admirer of the unflinching devotion (*nīśchala bhakti*) of Prahlāda. When Lord Hari cunningly asks Prahlāda to seek worldly boons, the latter prays only for 'unfaltering devotion' and Tyāgarāja in this scene puts into Prahlāda's mouth the *śloka* *Nāstha dharma* from the *Mukundamālā*.

It is clear that Tyāgarāja's intention was that this opera should also be read like scripture. The benediction says:

"Those who sing this with devotion, listen to this with reverence and read with affection, will have all their sins cleansed."

He has therefore packed into this opera the best poetry at his command, the most vivid descriptions, moving prayers and didactic passages which will chasten the heart and uplift the spirit. To read this opera as a piece of literature is an ennobling experience.

The tunes of a majority of songs from the *Prahlāda Bhakti Vijayam* were not available to the music world for many years but two editions of the opera have appeared recently. The full text of the opera in Telugu script with the songs in notation edited by Professor Sambamoorthi has been published by Śrī Veṅkaṭeswara University, Tirupathi. A complete Tamil edition of the opera, with the Telugu original and Tamil translation (by the author of this article) and swara notation by Vidwan S. Ramanathan, has been published by the Perambur Sangeetha Sabha, Madras.



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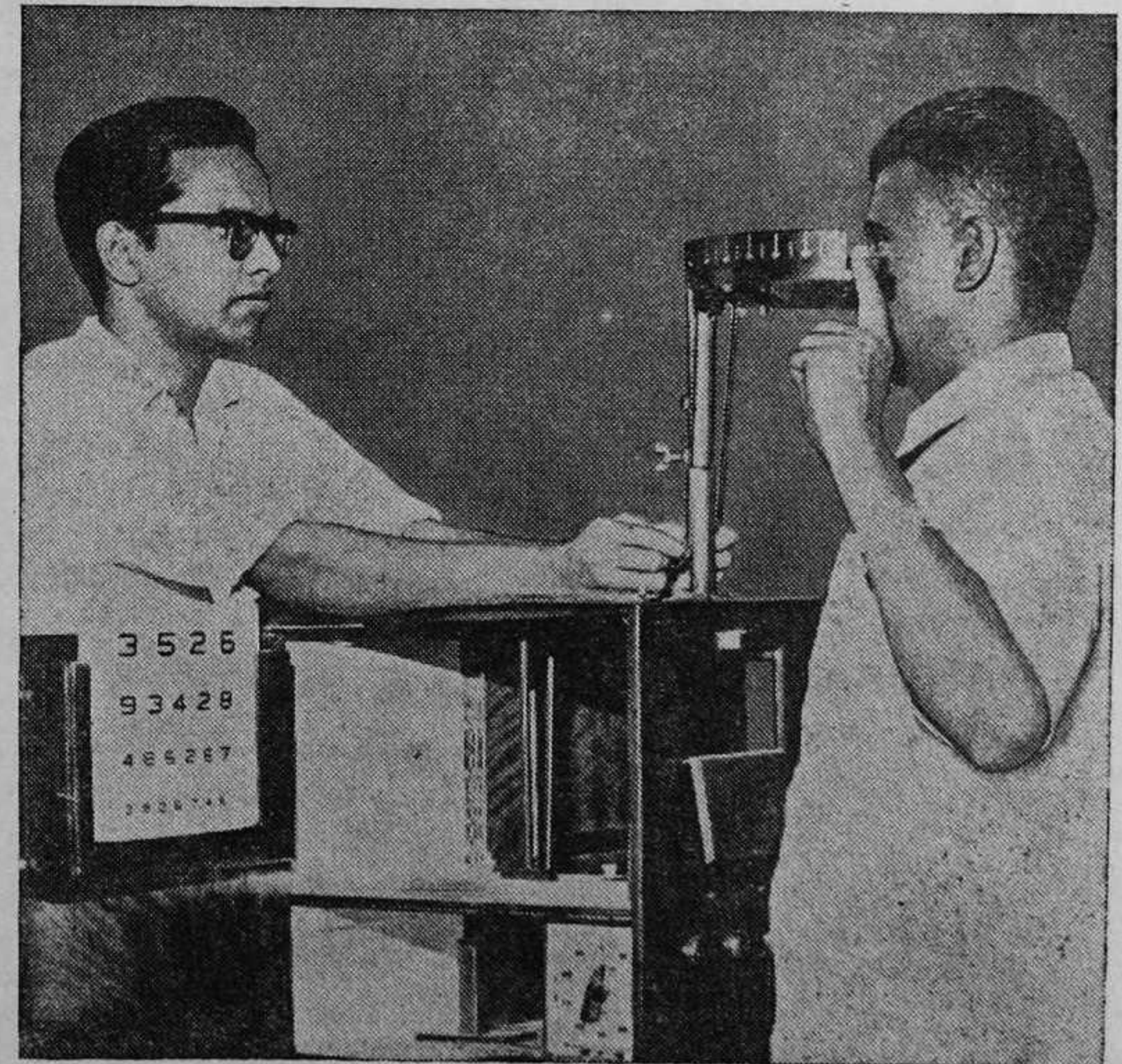
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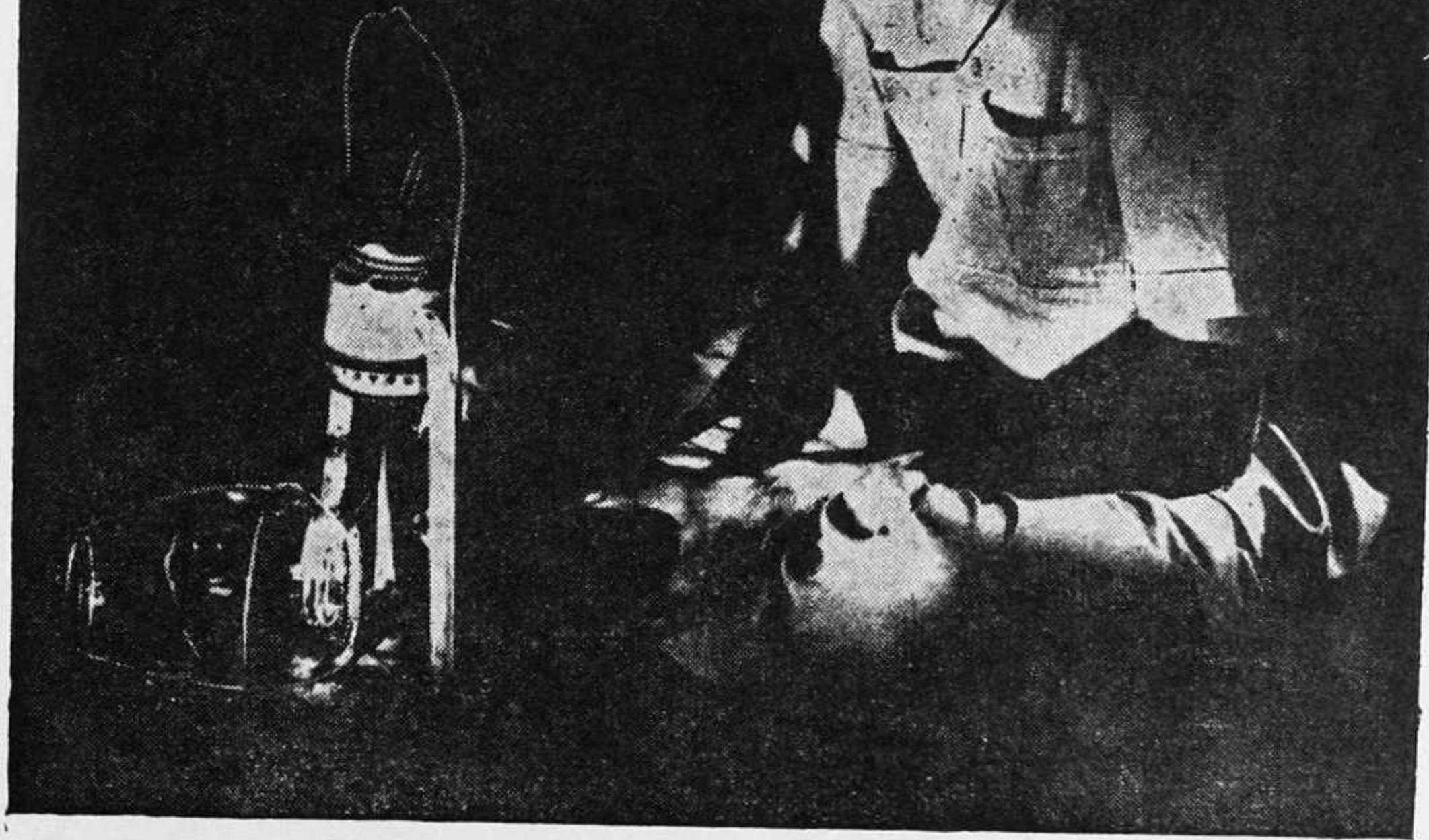
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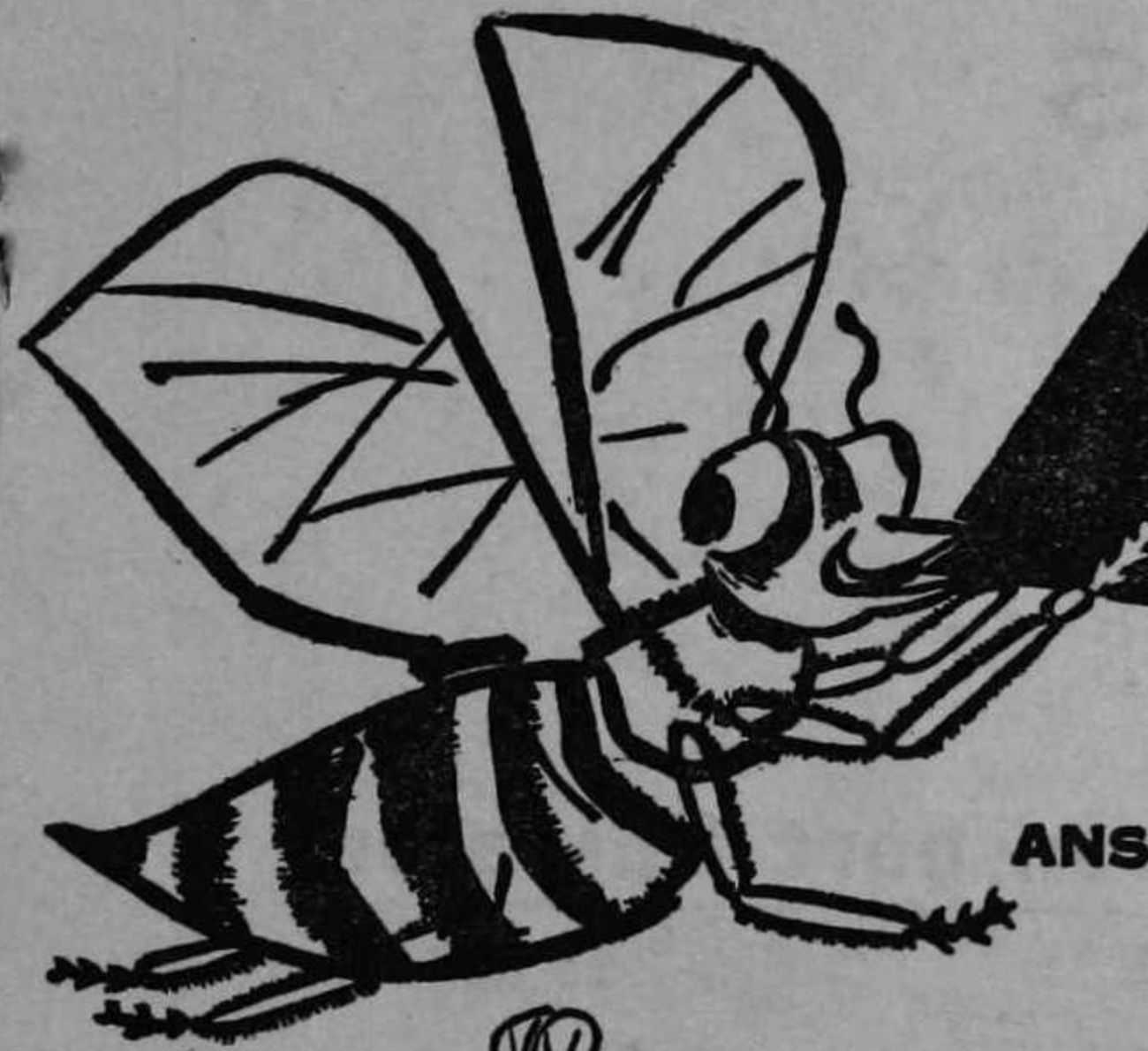
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