

SOUTH INDIAN MUSIC

BOOK III

Third Edition



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Preface to the Third Edition.

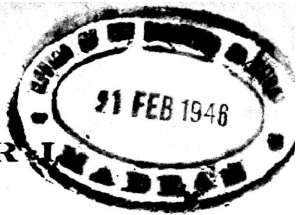
The chapters on Raga, Rāga Lakshana, Musical Form, Folk Music, and Musical Instruments have been amplified. The evolution of the scheme of 72 melas and the mela nomenclature are explained in chapter II. The 60 points under which a detailed study of ragas can be made are dealt with in chapter III. Explanations of some more Technical Terms have been added to chapter IX. The Lakshana of Purvakalyāni is an addition to this edition. The book has been carefully revised and brought upto-date.

THE AUTHOR.

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CHAPTER I RAGA

The outstanding feature of Indian music is the *raga system*. Every raga is a distinct musical entity by itself and possesses well-defined characteristics. The ideal of *absolute music* is reached in the concept of raga. Ragas are so many statues visible, or rather perceivable by the aural sense. They are solid musical facts and every musician is conscious of them. Musical compositions are concrete forms of the abstract raga. They are so many manifestations of the raga. They are the mirrors or channels through which we are able to see the form of the raga. The beauties underlying a raga are very subtle and delicate. Whereas a musical composition presents only a certain aspect of a raga, the detailed *alapana* of the same raga enables us to visualize it in its full form. Theoretically the number of ragas is infinite. Singing or performing raga *ālāpanā* (raga exposition) demands the highest degree of musical training and culture. Some ragas admit of an elaborate exposition while others admit of only a brief exposition.

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स च राग उदाहृतः ॥

Matanga's *Brhaddesi*.

And,

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥

Sarngadeva's *Sangita Ratnakara*.

A raga is that which is beautified or decorated by the tonal excellence of *svaras* and *varnas* and which gives pleasure

to the mind of the listener. It is the sequence or combination of appropriate svara varnas that goes to make a raga. Varna here means the mode of singing—*gāna kriya*. Also,

रञ्जकः स्वरसन्दर्भो राग इत्यभिधीयते ।

Ahobala's Sangita Parijata.

A combination of svaras capable of pleasing the ear constitutes a raga.

In order to have a melodic entity, a raga must take at least five of the twelve notes of the scale. Even in the case of those ragas which take only four notes in the ārohana, the avarohana supplies the deficiency by being either audava, shādava or sampūrna. An audava raga with both *ma* and *pa* deleted will lack fixity and will be somewhat nebulous in character. Svaras which are eschewed in a raga, if introduced, will shatter its melodic individuality. Such notes will be *apasvaras* (wrong notes) for the raga and will produce a repulsive effect.

Classification

The subject of raga classification in Indian music may be studied under the following heads:—

- (1) Raga classification in ancient music, including the classification that prevailed in ancient Tamil music.
- (2) Raga classification in Hindusthāni music.
- (3) Raga classification in Karnātic music.

Of these, the topics mentioned in (1) and (2) are dealt within the next volume of this series. Here only No. (3) is dealt with.

The modern conception of a raga dates from the time of Matanga Muni (5th cent A.D.). The classification of ragas into janaka ragas and janya ragas is the most scientific system of raga classification. There are 72 janaka ragas based on the twelve svarasthānas of the sthāyi. The scheme of 72 melakarta ragas provides an excellent workable arrangement and it is explained in detail in Chap. II. Whereas the number of janaka ragas is fixed, the number of janya ragas is practically unlimited.

The janaka-janya system of raga classification need not give rise to the presumption that all janaka ragas are older than janya ragas. In fact a good number of these janaka ragas came into existence only during the modern period of Indian music. Many janya ragas like Gaula, Vasanta and Nilāmbari have been in existence for more than a thousand years. The raga Kathanakutuhalam may be mentioned as an example of a janya raga, which came into existence after the scheme of 72 melakartas was thought of.

The classification of janya ragas into *varja*, *vakra* and *upānga*, *bhāshānga* types has already been referred to (see Book II, Chapter II). These classifications are however not mutually exclusive. For example, a *varja* raga can be *vakra* and *upānga*; and a *varja* raga can be *vakra* and *bhāshānga*. Likewise a *varja* raga can be non-*vakra*, and *upānga* or *bhāshānga*. Again there are non-*varja*, *vakra* ragas of both the *upānga* and *bhāshānga* types and non-*varja*, non-*vakra* ragas of the *bhāshānga* type. The table on the next page gives examples for these different types of janya ragas:—

Table 1.

KIND OF RAGA.				EXAMPLE.
Varja	vakra	& upānga	...	{ Sriraga Balahamsa
"	"	& bhāshānga	...	{ Mukhāri Nilāmbari
Varja	non-vakra	& upānga	...	{ Dhanyāsi Mohana
"	"	& bhāshānga	...	{ Kāmbhoji Bilahari
Non- varja	vakra	& upānga	...	{ Manjari Karnāṭaka byāg
"	"	& bhāshānga	...	{ Saurāshtra Sāranga
"	non-vakra	& bhāshānga	...	{ Bhairavi Mānji

Bhāshānga ragas like Kāmbhoji, Bilahari, Nilāmbari and Sāranga take only one accidental. Those like Hindusthan Behāg take two accidentals. There are a few bhāshānga ragas like Hindusthān Kāfi which take three accidentals. Thus from the point of view of the number of anya svaras taken, bhāshānga ragas may be classified into:—

- (1) Ekānyasvara bhāshānga raga i.e. taking only one foreign note.
- (2) Dvi-anyasvara bhāshānga raga i.e. taking two foreign notes.

(3) Tri-anya svara bhāshānga raga i.e. taking three foreign notes.

Note.—In (2) and (3), the anya svaras may be taken as pertaining to one or two different melas.

In a bhāshānga raga, there need not necessarily be the trace of a foreign raga. The accidental note is only a welcome visitor and serves to establish the *svarupa* of the raga. The foreign note as a rule should not be unduly emphasised in bhāshānga ragas. The test for a bhāshānga raga is, that the foreign note should belong to a svarasthāna not covered by its parent scale. The mere shade of a note emanating from an adjacent svarasthāna will not suffice.

For example, ragas like Sāveri and Begada present an interesting study in this connection. In some specific sanchāras therein, some notes are sung slightly flattened or sharpened but not to such an extent as to be considered belonging to the neighbouring svarasthānas. For example in Sāveri, in the prayogas *s r g r s* and *p d n d p*, the notes: *g* and *n* are slightly flattened and sung; but they are not so lowered in pitch as to become sādharana gāndhāra and kaisiki nishāda. Again, in Begada, in the prayoga *P, d N d P* the kākali *n* is slightly flattened and sung; but it does not become actually kaisiki nishāda. Such ragas might be called *ardha bhāshānga* (semi-bhāshānga) ragas. In the *Sangita Sampradāya Pradarsini* even these ragas, where only a neighbouring *sruti* is touched are styled bhāshānga ragas.

In bhāshānga ragas, the accidentals usually figure in sanchāras. But in a few cases, the accidental is incorporated in the ārohana and avarohana of the raga itself. That is to say the *anya svara* is heard even when merely the scale or

the mūrchhana is sung. Asāveri, Bhairavi, Ananda bhairavi, Mukhāri and Sāranga are good examples of this type of bhāshānga raga. Thus bhāshānga ragas can be classified into:—

- (1) Where the anya svara is incorporated in the ārohana and avarohana of the raga.
- (2) Where the anya svara is not incorporated in the ārohana and avarohana of the raga, but occurs in the sanchāras of the raga. In this type of bhāshānga raga, it is possible to establish the melodic individuality of the raga without touching phrases containing the foreign note.

Whereas the compulsory use of the anya svara is the feature of the former type of bhāshānga raga, the optional use of the anya svara is the feature of the latter type.

Fixing janaka ragas for janya ragas.

It will be useful at this stage to ponder awhile about the rules observed in fixing janaka ragas for janya ragas. All janya ragas must either be upānga or bhāshānga. The following considerations are taken into account in fixing their janaka ragas.

In the case of the upānga ragas of the audava-sampūrna, sampūrna-audava, shādava-sampūrna and sampūrna-shādava varieties, and the vakra-sampūrna and sampūrna-vakra varieties, the janaka ragas are easily determined, since all the sapta svaras are represented in either the ārohana or the avarohana. It is also easy to determine the janaka ragas for the upānga ragas of the shādava-shādava, shādava-audava, audava-shādava

and audava-audava types, if in each case, the sapta svaras are found represented in the ārohana and avarohana taken together. It is likewise easy to fix the janaka ragas for the panchama-varja shādava-shādava, shādava-audava, audava-shādava and audava-audava ragas of the upānga type, provided the notes *r g m d n* are represented in the ārohana and avarohana taken together. The difficulty arises only in the case of those upānga ragas wherein one or two notes are completely eliminated in both the ārohana and avarohana.

Taking Mohana, for instance, it might be argued that it can be taken as a derivative of the Dhīra Sankarābharana, Vāchaspati and Mecha kalyāni mēlas also, taking into consideration its svarasthānas. Likewise Sarasāngi, Latāngi and Mecha kalyāni might be cited as the other possible janaka melas for Hamsadhvani; and Natabhairavi, Chārukesi and Harikāmbhoji as the other possible janaka melas for Madhyamāvatī. The author of the *Sangita kaumudi* tried to find a solution for this anomaly by enunciating a new rule—that, in all such cases the ragas should be allocated to the earliest possible mela in the scheme of 72. This theory naturally threw overboard all the relevant and important considerations that have weighed with the music scholars in the past in fixing the janaka melas for janya ragas. Considerations like:—

- (1) suggestive affinities to particular melas,
- (2) the subtle srutis figuring in the janya ragas, and
- (3) the history behind the development of the janya ragas;

were deemed really important in determining the janaka melas. The theory referred to above takes into consideration only the svarasthānas of a raga. The author of this theory was naturally led to place Kuntalavarāli under Vanas-

pati, Malahari under Gāyakapriya, Nāgasvarīvali under Chakravākam and Madhyamāvati under Natabhairavi, and so on. This method of allocating janaka melas is merely mechanical and has not found support.

All bhāshānga ragas were originally of the upānga type. People gradually discovered the enhanced beauty of the ragas when foreign notes were introduced and sung. The vidvans as well as the listeners relished the changes and slowly acquiesced in them. Bhairavi which was an upānga raga centuries ago, became a bhāshānga raga only later on. Khamās is an example of a janya raga which became bhāshānga in very recent times. Let it be remembered that Tyagaraja's Khamās as seen in his two kritis: *Sūjanajivana* and *Sitāpate* is only an upānga raga. Therefore in bhāshānga ragas, the raga which would have been the janaka raga, in its prior upānga condition is presumed to be the parent mela even after the change. It is for this reason that Bhairavi and Anandabhairavi are regarded as the janyas of Natabhairavi.

In bhāshānga ragas, with a few exceptions, the accidental comes a lesser number of times compared to the svakiya svara. For example, in a Kāmbhoji raga piece, it will be found that the kākali nishāda (foreign note) occurs a lesser number of times compared to the kaisiki nishāda. So we say that Harikāmbhoji is the parent raga of Kāmbhoji on the presumption that the kaisiki nishāda is the inherent note or the svakiya svara. Likewise in Bilahari, the kaisiki nishāda occurs a lesser number of times compared with the kākali nishāda, and so Bilahari is deemed to be a derivative of Dhira Sankarābharana and so on.

In the case of some bhāshānga ragas, we are in a position to determine their original upānga condition almost

accurately. The accidentals are later additions. Even though these accidentals occur a greater number of times compared to the svakiya svaras, still they are regarded as *anya svaras* only. Ananda bhairavi is a good instance in point. In this raga, the accidental (chatusruti dhaivata) occurs more frequently than the suddha dhaivata; still the raga is presumed to be a derivative of Nata bhairavi only.

Bhāshānga ragas are a natural growth. In some works they are referred to as *desānga ragas*.

The present meaning associated with the term bhāshānga raga is not more than three centuries old. In earlier times it connoted quite a different thing. It was regarded by some as a raga of provincial origin; thus, Saurāshtra, Mālavi and Surati were thought of as bhāshānga ragas. In the same manner the present meanings associated with the terms, raganga raga and upanga raga are a later development. They had different meanings in earlier times.

Usually in bhashanga ragas, the svakiya svara and the anya svara can be sounded in all the three octaves. But Punnāgavarāli furnishes a remarkable example of a bhāshānga raga wherein the svakiya svara occurs in the madhya sthāyi and the anya svara in the mandra sthāyi.

The term *kriyānga raga* does not denote any particular type of raga in modern music. Different scholars in the past held different views regarding the exact connotation of this term. The *Sangita darpana* of Damodara Misra mentions that kriyānga ragas were those that infused enthusiasm in us. Others held that they were ragas whose individualities were revealed by particular kriyas or sanchāras. Some held the view that kriyānga ragas were the same as vakra ragas; and some that they were sankirna ragas.

Yet others thought that they were ragas whose names had the suffix, *kriya* ; thus Devakriya, Rāmakriya, Gamakakriya etc. A few held the view that kriyānga ragas were those which took foreign notes.

* * * *

In some janya ragas, the scope of development is restricted to a limited part of the mandra and madhya sthāyis. The tāra sthāyi shadja is not touched at all. Such ragas have been classified into :—

- (1) **Nishadantya**, where the madhya sthāyi nishāda happens to be the highest note touched ;
- (2) **Dhaivatantya**, where the madhya sthāyi dhaivata happens to be the highest note touched ;
- (3) **Panchamantya**, where the madhya sthāyi panchama happens to be the highest note touched.

The table below gives examples for these three different types of janya ragas :—

Table II.

Type of janya raga	Examples		
	Name of the raga	Its ārohana and avarohana	Its janaka mela
Nishādāntya	Nādanāma-kriya	$\begin{cases} s & r & g & m & p & d & n \\ n & d & p & m & g & r & s & n \end{cases}$	15. Māyā-malavagaula
Dhaivatāntya	Kuranji	$\begin{cases} s & n & s & r & g & m & p & d \\ d & p & m & g & r & s & n & s \end{cases}$	29. Dhīra-sankarā-bharana
Pancha-māntya	Navaroj	$\begin{cases} p & d & n & s & r & g & m & p \\ m & g & r & s & n & d & p \end{cases}$	29. Dhīra-sankarā-bharana

The *Sāma gāna* scale (*m g r s n d p*) of ancient music stands as an example of a *madhyamāntya* raga.

Janya sampurnas are yet another group of janya ragas. In such ragas as the name itself indicates all the sapta svaras are represented in both the ārohana and avarohana. Such ragas differ from their respective janaka ragas either by being vakra or bhāshānga, or by having special characteristic *prayogas* which bring out the *svarupa* (form) of the raga; or, by the compass of its prastāra being limited to a defined range. For instance, there is no sanchara for Pantuvarali above the tara sthayi gandhara. Janya sampūrnas, if they are upānga, must necessarily be vakra; if bhāshānga, they may be vakra or non-vakra.

Classification of ragas in general.

In addition to the janaka-janya system, ragas in general have been classified into:—

I. Ghana, Naya, Desya.

A *ghana raga* is a raga whose characteristic individuality is brought about more easily by playing *madhyamakāla* or *tāna* (*ghanam*) in it. In such ragas, the notes may be played in a plain and unadorned manner without detriment to raga bhava.

Examples. The traditional five ghana ragas (*ghana panchaka*): Nāta, Gaula, Arabhi, Srīraga and Varāli.

Kedāram, Nārāyanagaula, Ritigaula, Sāranganāta and Bauli are another series of five ghana ragas and are referred to as the *dvitiya ghana panchakam*.

In a *naya* or *rakti* raga, the characteristic individuality is brought about both by *ālāpana* in slow tempo and *tāna*.

Examples. Todi, Bhairavi, Kāmbhoji, Sankarabharana.

In a *desya* raga, the characteristic individuality is easily brought about by *ālāpana*.

Examples. Kānada, Hindusthān Kāfi, Jhinjhoti, Hindusthān Behāg.

Sometimes the term *ghana raga* is loosely used in the sense of a raga affording wide scope for *ālāpana*. Ragas usually resorted to for singing *pallavis* in concerts are, in this sense, referred to as *ghana ragas*.

Some scholars regard *ghana ragas* as those which have a grand and majestic effect; *naya* or *rakti ragas* as those which have a soft and soothing effect and *desya ragas* as those which combine in themselves the effects of both these types of ragas.

It may be of interest to note that in the past, vidvāns began their concerts with the singing of *ghana ragas*, followed them up with the rendering of compositions and *pallavis* in *naya* or *rakti ragas* and closed their concerts with some delightful *ālāpanas* of *desya ragas*. *Tana varnas* have now usurped the place of the *ghana panchakam* at the commencement of a concert programme.

II. Karnataka, Desya.

Karnāṭaka ragas are those which are indigenous to South Indian Music like, Bhairavi, Ananda Bhairavi, Kedāragaula and Sankarābharana.

Desya ragas are those which came from Northern India and other countries and have become popular in the South.

Examples. Pharaz, Jhijnhoti, Khamās and Hindusthān Behāg.

This is a geographical classification and has acquired significance since the time the bifurcation into the two systems of music, Karnatic and Hindusthani, took place.

III. *Suddha, Chhayalaga, Sankirna.*

This is an old system of classification and was propounded before the janaka-janya system came into vogue. Says Matanga : —

शुद्धच्छायालग्नोक्ता संकीर्णच तथैवच

This sloka is quoted in the *Sangita Darpana*.

Suddha ragas were pure ragas and they conformed to the prescribed rules. They included within their compass the modern melakarta ragas and the janya ragas of the upānga type.

Examples. Māyāmālavagaula, Madhyamāvatī, Sriranjani, Mohana, Kalyāṇi.

A *Chhāyā* or *Sālanka* or *Sālaga* raga was a raga which combined in itself the lakshana of another raga by taking a foreign note or by possessing common sanchāras. That is, the *chhāya* or trace or shade of another raga or the colour of another raga, was found in a *sālaga* raga.

Examples. Saurāshtra, Sāranga.

A *sālaga* raga need not necessarily be a *bhāshānga* raga. Bilahari may be cited as an example of a *bhāshānga* raga of

the non-chhāyāraga type and Sourāshtra as an example of a bhashanga raga of the chhāyāraga type.

A *sankirna*, *sankrama* or *misra* raga was a mixed raga. Traces of more than one raga were discernible in such ragas in a large measure on account of the presence of foreign notes or *sanchāras* suggestive of other ragas. *Sankirna* ragas are extreme types of *chhāyāraga* ragas. The *chhāyas* of the foreign ragas are very pronounced in them. Nevertheless *sankirna* ragas have their own melodic individuality.

Examples. Ahiri, Ghanta, Mānji, Jujāvanti.

There are many folk melodies in *misra* ragas.

IV. Classification based on *Kampita svaras*.

- (a) *Sarva svara gamaka varika ragas* are those wherein all the notes figuring in the raga are subject to the *kampita gamaka*; e.g. Todi, Mohana and Kalyani. These ragas are also referred to as *muktānga kampita ragas*.
- (b) *Ardha kampita ragas* are those wherein some of the notes figuring in the raga are subject to *kampita*; e.g. Kuntalavarali.
- (c) *Kampa vihina ragas* are those wherein the notes may be played pure i.e. without shake and without detriment to raga bhāva; e.g. Katanakutuhalam.

V. Classification according to *Rasa*.

In addition to the above, ragas in general may be classified according to their *rasas* i.e., the feelings they arouse in us.

Punnāgavarāli and Nādanāmakriya are instances of ragas which arouse feelings of sorrow. Atāna, Sāma and Sahāna are respectively examples for *raudra*, *sānta* and *karuna* rasas. Khamās is a good example of a raga for *sringāra* (love) *rasa*. Some ragas are capable of arousing two or more feelings. Even in such cases it is possible to say which is the primary or the dominant *rasa* of the raga and which is secondary.

VI. Classification according to the time of singing.

Lastly ragas in general might be classified according to the time of the day or night or seasons during which they should be sung. Some ragas there are, which may be sung at all times.

Examples. Ragas to be sung before sunrise are: Bhupāla, Revagupti, Mālayamaruta and Desākshi. Bilahari, Kedaram and Dhanyasi are morning ragas. Asāveri is a forenoon raga; Sriraga and Madhyamavati are midday ragas. Vasanta, Nātakuranji and Pūrvakalyani are evening ragas. Chakravāka, Bhairavi, Kāmbhoji and Arabhi are instances of ragas which can be sung at all times.

All scholars are not agreed with regard to the *time theory* of ragas. The fact that when a king asks for a raga, a vidvan can sing it, irrespective of the time or season during which it should be sung, shows that the rule relating to the time for singing a raga was not a hard and fast one.

VII. Mitra ragas.

Ragas whose names possess common endings are called mitra ragas. Excepting this common terminology, there is nothing else in common between these ragas.

Examples. Rītigaula, Nārāyanagaula, Kedāragaula, Chhāyāgaula, Mālavagaula and Kannadagaula ;

Also, Nātakapriya, Kokilapriya, Bhavapriya, Rāmapriya, Shanmukhapriya, Rishabhapriya and Rasikapriya ;

Harikāmbhoji, Yadukulakāmbhoji, Chenchukāmbhoji, Gummakāmbhoji, Hamsakāmbhoji, Purnakāmbhoji, Kuntalakāmbhoji, Sudhakāmbhoji and Sajjakāmbhoji ;

Gundakriya, Sindhuramakriya, Nadanamakriya, Devakriya and Gamakakriya ;

Hindolavasanta, Gopikavasanta and Mallikāvasanta ;

Garudadhvani, Nagadhvani, Hamsadhvani, Kokiladhvani, Pikadhvani, Jhankāradhvani and Mayuradhvani ;

Gambhiranata, Ahirinata Sāranganāta and Chhāyānāta ;

Sarasvatimanohari, Devamanohari, Isamanohari, Ramāmanohari, Jayamanohari, Kamalāmanohari, and Madhava-manohari ;

Punnāgavarali, Pratapavarali, Sokavarali, Pantuvarali and Kuntalavarali ;

Jayantasri, Malavasri and Vijayasri.

Ragas which can aptly succeed one another in a raga-malika are also termed *mītra ragas*. Therefore a raga which will be a *mītra* raga for a particular raga may turn out a *satru* raga for another.

Raga classification.

(A) Janya raga classification.

Table III.

Janya raga

Non-varja (i.e., janya sampūrṇas)		Varja (audava shāḍava sampūrṇa varieties)	Vakra	Upāṅga and bhāṣhāṅga
Vakra	Non-vakra (bhāṣhāṅga only)	Vakra or non-vakra; upāṅga or bhāṣhāṅga	Vakra	Upāṅga and bhāṣhāṅga
			Varja (audava shāḍava sampūrṇa varieties) or non-varja; upāṅga or bhāṣhāṅga	Varja or non-varja; vakra or non-vakra.
Upāṅga	bhāṣhāṅga			Nishādāntya, Dhaivatāntya, Panchamāntya

* (B) Raga classification in general.

Raga

Janaka	Suddha, Chhāyā- or Janya raga or Sankīrṇa	Ghana, Naya (rakti) or Desya	Karnātaka, Based on Rasa	Based on Time of singing	Based on Kampita svara

* The classifications pointed out in this Table are also not mutually exclusive. For example a janaka raga like Mayamatavagaula is a suddha raga and also a rakti raga; a janya raga like Hamir kalyani is a chhayalaga raga and also a desya raga and so on.

CHAPTER II

THE 72 MELAKARTA RAGAS

* Scheme of Arrangement

The characteristic features of a janaka raga, as already explained are :—

(1) the *sampurna* character of its ārohana and avarohana *i.e.*, the full complement of the seven notes being represented in both the ascent and the descent.

(2) The *krama sampurna* character of its ārohana and avarohana *i.e.*, the ascent and descent being regular and not zigzag or *vakra*; in other words, taking the ārohana and avarohana separately, each svara letter occurring only once and in the *krama gati*.

(3) The *homogeneous* character of the svaras in both the ārohana and avarohana; *i.e.*, the individual svaras being of the same kind in both the ascent and descent. In other words, the notes: *ri ga ma dha ni* are not of one kind in the ārohana and of a different kind in the avarohana. Thus Bhairavi, which takes a *krama sampurna* ārohana and avarohana cannot be a melakarta, because it takes one kind of dhaivata (chatusruti) in the ārohana and another kind of dhaivata (suddha) in the avarohana.

There are 72 janaka ragas and they are arranged according to a definite plan. This plan of arrangement helps us to give the svaras taken by every one of the 72 mela ragas without difficulty. The scheme of 72 parent modes is

* The scheme is explained here in outline. For a fuller knowledge of the subject, the reader is referred to the Author's *Melakarta Janyariga Scheme* (As. 12). The Indian Music Publishing House, G. T., Madras.

a mathematically accurate scheme and is based on the universally recognised twelve semitones of the gamut. The fixed notes *sa* and *pa* are present in all the 72 *karta ragas* and serve to give a certain fixity to their melodic character.

The Scheme

The 72 *melakarta ragas* are grouped under twelve *chakras*, each *chakra* comprising within it six *mela ragas*. The scheme is bifurcated into two halves. In the first half which includes *chakras* I to VI and *melas* 1 - 36, the *suddha madhyama* occurs as a constant note, and in the second half, which includes *chakras* VII to XII and *melas* 37 - 72, the *prati madhyama* occurs as a constant note. For this reason the first six *chakras* are referred to as the *suddha madhyama chakras* and the second six *chakras* as the *prati madhyama chakras*. The first half or the *suddha madhyama* half is referred to as the *purva* group and the second half or the *prati madhyama* half as the *uttara* group. Every *purva melakarta* has therefore its corresponding *uttara melakarta* and *vice versa*. The note *ma* is thus the bisecting point in the *Melakarta* scheme, the *uttara* half being a duplicate of the *purva* half, with the *prati madhyama* in the place of the *suddha madhyama*. The names of the twelve *chakras* as well as the serial numbers of the *melakartas* included in them are given in the table on the next page.

It may incidentally be noted that the names of the *chakras* are themselves suggestive of their serial numbers. Thus *indu* means moon and there is only *one* moon; and the name naturally suggests the *first* *chakra*. Likewise *netra* means eye and all living beings have *two* eyes; and the name naturally suggests the *second* *chakra*; likewise the

chatur *vedas*, pancha *bānas* (the five *bānas* of Manmatha), shad *rutus* (six seasons), sapta *rishis*, ashta *visus*, ekādasa *rudras* and dvīdasa *ālitās* (12 suns according to the purānas) suggest appropriately the serial numbers: iv, v, vi, vii, viii, xi and xii. The names *agni* and *brahma* suggest the numbers 3 and 9 respectively, because of the concepts of *agni trayam* or 3 sacred fires (Dakshina, Āhavanīya and Gārhapatya) and 9 *prajāpatis* (Brahmas), in our sacred literature. *Di i* or *Dik* suggests the number ten, because of the ten directions, north, south, east, west; the four corners: north-east, south-east, north-west and south-west; and up and down.

TABLE IV
The 12 Chakras

First half comprising the suddha madhyama or the <i>pūrva</i> melakartas (1 - 36).		Second half comprising the prati madhyama or the <i>uttara</i> melakartas (37 - 72).	
Number and name of the Chakra	Mela ragas included in it.	Number and name of the Chakra.	Mela ragas included in it.
I. Indu	1 - 6	VII. Rishi	37 - 42
II. Netra	7 - 12	VIII. Vasu	43 - 48
III. Agni	13 - 18	IX. Brahma	49 - 54
IV. Veda	19 - 24	X. Disi	55 - 60
V. Bīna	25 - 30	XI. Rudra	61 - 66
VI. Rutu	31 - 36	XII. Aditya	67 - 72

Having seen that the notes *sa* and *pa* are present in all the 72 melakartas and also that the *suddha madhyama* occurs in mela ragas 1 - 36 and the *prati madhyama* in mela ragas 37 - 72, it remains for us now to see in what order the varieties of the notes *ri ga dha ni* occur in them.

Within a *chakra*, the initial and terminal notes of both the *pūrvāṅga* and the *uttarāṅga* remain the same. Again, within a *chakra*, the *pūrvāṅga* notes remain constant, i.e., the *rishabha* and *gāndhāra* retain their identical character in all the six *mela* ragas within the *chakra*—the change occurring only in the *dhaivata* and *nishāda*.

In every *chakra*, the

1st	<i>mela</i>	raga takes the	suddha	<i>dha</i> ,	suddha	<i>ni</i>
2nd	"		suddha	<i>dha</i> ,	kaisiki	<i>ni</i>
3rd	"		suddha	<i>dha</i> ,	kākali	<i>ni</i>
4th	"		chatusruti	<i>dha</i> ,	kaisiki	<i>ni</i>
5th	"		chatusruti	<i>dha</i> ,	kākali	<i>ni</i>
6th	"		shatsruti	<i>dha</i> ,	kākali	<i>ni</i>

The *rishabha* - *gāndhāra* varieties occur in the same order as the *dhaivata* - *nishāda* varieties, but only change from *chakra* to *chakra*, instead of from *mela* to *mela*. That is, the

1st	<i>chakra</i>	takes the	suddha	<i>ri</i> ,	suddha	<i>ga</i>
2nd	"		suddha	<i>ri</i> ,	sādhārana	<i>ga</i>
3rd	"		suddha	<i>ri</i> ,	antara	<i>ga</i>
4th	"		chatusruti	<i>ri</i> ,	sādhārana	<i>ga</i>
5th	"		chatusruti	<i>ri</i> ,	antara	<i>ga</i>
6th	"		shatsruti	<i>ri</i> ,	antara	<i>ga</i>

These six *rishabha* - *gāndhāra* combinations repeat in the same order in the *uttara* half i.e., in *chakras* VII—XII.

The table on pages 22 and 23 gives the names of the 72 *melakarta* ragas as also the notes entering into their formation:—

Purva Melakartas or Suddha Madhyama Melakartas (ma) F. Natural

Chakra No. and name.	Purvanga svaras.	Uttaranga svaras.	Name of the melakarta and its number.
I Indu	ra - ga	dha - na	1 Kanakāngi
		dha - ni	2 Ratnāngi
		dha - nu	3 Gānamūrti
		dhi - ni	4 Vanaspati
		dhi - nu	5 Mānavati
		dhu - nu	6 Tānarūpi
II Netra	ra - gi	dha - na	7 Senīvati
		dha - ni	8 Hanumatodi
		dha - nu	9 Dhenuka
		dhi - ni	10 Nātakapriya
		dhi - nu	11 Kokilapriya
		dhu - nu	12 Rūpavati
III Agni	ra - gu	dha - na	13 Gāyakapriya
		dha - ni	14 Vakulābharanam
		dha - nu	15 Māyāmīlava gaula
		dhi - ni	16 Chakravākam
		dhi - nu	17 Suryakāntam
		dhu - nu	18 Hītakāmbari
IV Veda	ri - gi	dha - na	19 Jhankāradhvani
		dha - ni	20 Nathabhairavi
		dha - nu	21 Kīravāni
		dhi - ni	22 Kharaharapriya
		dhi - nu	23 Gaurimanohari
		dhu - nu	24 Varunapriya
V Bāna	ri - gu	dha - na	25 Māraranjani
		dha - ni	26 Chārukesi
		dha - nu	27 Sarasāngi
		dhi - ni	28 Harikāmbhoji
		dhi - nu	29 Dhīrasankarābharanam
		dhu - nu	30 Nāgānandini
VI Rutu.	ru - gu	dha - na	31 Yāgapriya
		dha - ni	32 Rāga vardhani
		dha - nu	33 Gāngeyabhushani
		dhi - ni	34 Vāgadhīsvari
		dhi - nu	35 Sūlini
		dhu - nu	36 Chalanāta

F. Sharp. (mi.) Uttara Melakartas or Prati Madhyama Melakartas

Name of the melakarta and its number.	Uttaranga svaras	Purvanga svaras	Chakra No. and name.
Sālagam 37	<i>dha - na</i>	<i>ra - ga</i>	VII Rishi
Jalārnavam 38	<i>dha - ni</i>		
Jhālavarāli 39	<i>dha - nu</i>		
Navanitam 40	<i>dhi - ni</i>		
Pāvani 41	<i>dhi - nu</i>		
Raghupriya 42	<i>dhu - nu</i>	<i>ra - gi</i>	VIII Vasu
Gavāmbhodhi 43	<i>dha - na</i>		
Bhavapriya 44	<i>dha - ni</i>		
Subhapantuvarāli 45	<i>dha - nu</i>		
Shadvidha mārṅini 46	<i>dhi - ni</i>		
Suvarnāṅgi 47	<i>dhi - nu</i>	<i>ra - gu</i>	IX Brahma
Divyamani 48	<i>dhu - nu</i>		
Dhavalāmbari 49	<i>dha - na</i>		
Nāmanārāyani 50	<i>dha - ni</i>		
Kāmavardhani 51	<i>dha - nu</i>		
Rāmapriya 52	<i>dhi - ni</i>	<i>ri - gi</i>	X Disi
Gamanasrama 53	<i>dhi - nu</i>		
Visvambhari 54	<i>dhu - nu</i>		
Syāmalāṅgi 55	<i>dha - na</i>		
Shanmukhapriya 56	<i>dha - ni</i>		
Simhendra madhyama 57	<i>dha - nu</i>	<i>ri - gu</i>	XI Rudra
Hemavati 58	<i>dhi - ni</i>		
Dharmavati 59	<i>dhi - nu</i>		
Nitimati 60	<i>dhu - nu</i>		
Kāntāmani 61	<i>dha - na</i>		
Rishabhapriya 62	<i>dha - ni</i>	<i>ru - gu</i>	XII Aditya
Latāṅgi 63	<i>dha - nu</i>		
Vāchaspati 64	<i>dhi - ni</i>		
Mechakalyāni 65	<i>dhi - nu</i>		
Chitrāmbari 66	<i>dhu - nu</i>		
Sucharitra 67	<i>dha - na</i>	<i>ru - gu</i>	XII Aditya
Jyotisvarūpini 68	<i>dha - ni</i>		
Dhātuvardhani 69	<i>dha - nu</i>		
Nāsikā bhūshani 70	<i>dhi - ni</i>		
Kosalam 71	<i>dhi - nu</i>		
Rasikapriya 72	<i>dhu - nu</i>		

The nomenclature given here for the 72 melakartas is the one in vogue and is found for the first time in Govindacharya's *Sangraha chudānani* (18th century). The other nomenclature for the 72, which includes asampurna scales, is given in the author's *Melakarta Janya raga scheme*.

The syllables, *pa पा*, *sri श्री*, *go गो*, *bhu भू*, *ma मा*, *sha षा* mnemonically represent the first, second, third, fourth, fifth and sixth melas of each chakra and may be styled the mela mnemonics. These syllables by themselves indicate the numbers 1, 2, 3, 4, 5 and 6 according to the *Kaṭapayādi* formula (see below). Thus when these syllables are tacked on to the chakra names, we can calculate the serial numbers of the melas. Thus *netra - pa*, *netra - sri*, *netra - go*, *netra - bhu*, *netra - ma* and *netra - sha* signify respectively the melakartas of serial numbers 7, 8, 9, 10, 11 and 12. Again *agni-go* stands for the 3rd mela in the III chakra and is the 15th mela, *Māyāmālavagaula*; *bana - bhu* stands for the 4th mela in the V chakra and is the 28th mela, *Harikāmbhoji* and so on. It may be noted that in the phrases: *agni - go* and *bāna-bhu*, the chakra mnemonic gives the clue to the purvāṅga svaras and the mela mnemonic, to the uttarāṅga svaras of the melakarta.

Utility of the Melakarta Scheme.

The utility of the scheme lies in the fact that, from the *serial number* of a melakarta raga, one can readily find the svaras taken by it. Suppose the svaras of the 27th melakarta raga are to be determined; proceed as follows:—

- (1) Insert the svaras: *sa*, *pa* and the higher octave *sa* in their appropriate places leaving blank spaces for the remaining svaras as follows:—

sa pa . . . sa

- (2) Notice whether the given number belongs to the *purva* group or the *uttara* group. The given number 27, belongs to the *purva* group and is therefore a *suddha madhyama* melakarta. Now insert *ma* in its appropriate place in the line as follows :—

sa . . . ma pa . . . sa

- (3) Next, in order to determine the notes of the *pūr-vāṅga*, find out the *chakra* to which the given number belongs. The number 27 belongs to the 5th *chakra* (comprising melakartas 25 - 30) and hence *ri* (chatusruti rishabha) and *gu* (antara gāndhāra) are the notes taken. Now insert *ri* and *gu* in their proper places thus :—

sa ri gu ma pa . . . sa

- (4) Now, to determine the notes of the *uttarāṅga*, find the rank of the given melakarta within the *chakra*. The number 27 occupies the 3rd rank; hence *dha* (suddha dhaivata) and *nu* (kākali nishāda) are the notes taken. Now insert *dha* and *nu* in the line as follows :—

sa ri gu ma pa dha nu sa

Thus the melakarta raga No. 27 takes the notes :—
sa ri gu ma pa dha nu or shadja, chatusruti rishabha, antara gāndhāra, suddha madhyama, panchama, suddha dhaivata and kākali nishāda. This is the melakarta raga known as *Sarasāṅgi* and its mnemonic phrase will be *bāna-go*.

In cases where the given number belongs to the *uttara* group (comprising melakartas 37 - 72) subtract 36 from the

given number and the resulting figure gives the number of the corresponding suddha madhyama melakarta. Determine the lakshana of this suddha madhyama melakarta by adopting the process mentioned above; and by substituting prati madhyama for the suddha madhyama, the svaras of the melakarta raga of the given number are obtained.

The several melakartas can also be represented by their svvara mnemonics; thus,

ra gu ma dha nu will signify the *Agni-go* mela or
Māyāmālavagaula; and
ri gu mi dhi nu will signify the *Rudra-ma* mela
or Mechakalyāni and so on.

The naming and singing of the note chatusruti rishabha with the letter *ga*, in the case of those scales wherein both the suddha rishabha and chatusruti rishabha occur (melas 1 - 6 and 37 - 72) became a musical necessity. Vocalists and Instrumentalists are alive to the resulting auditory delusion. The practice of singing a note belonging to the jurisdiction of one svvara, with the solfa letter of a higher or lower svvara was in vogue even before Venkatamakhi's time. The practice has been approved as a matter of musical convenience. The innovation also results in the partial obliteration of the vivādi effect. The graced utterance of the concerned note removes the vivāditva altogether. The arguments aforesaid apply to the pairs (1) sādharana gāndhāra: (shatsruti *ri*) and antara gāndhāra; (2) suddha dhaivata and chatusruti dhaivata (suddha *ni*); and (3) kaisiki nishāda (shatsruti *dha*) and kākali nishāda.

It may be noted that in the scheme of 72 melas, the melakartas of serial numbers 1, 8, 15, 22, 29 and 36 are entirely distinct from one another. In other words, excepting

for the notes *sa*, *ma* and *pa*, the notes taken by one mela are not repeated in any of the other five. Each mela has a distinct purvāṅga and uttarāṅga and the purvāṅga pattern and the uttarāṅga pattern of each mela are symmetrical i.e., the corresponding intervals between pairs of notes in the lower and upper tetrachords of each of these six melas are the same.

In the melakarta code, the reasons for ignoring the following svara combinations,

- (a) chatusruti *ri* and suddha *ga* (ri - ga)
- (b) shatsruti *ri* and suddha *ga* (ru - ga)
- (c) shatsruti *ri* and sādḥārana *ga* (ru - gi)

are clear. In (a), the notes belong to an identical svarasthāna; likewise in (c), the notes belong to an identical svarasthāna. Since, in a scale, the notes ascend by steps, these two combinations cannot validly come. In (b) the suddha *ga* is lower in pitch, compared to shatsruti *ri*; and the adoption of such a combination will result in *vakratva* being imported and go against the concept of regular ascent.

For the same reason, the following combinations :—

- (a) chatusruti *dha* and suddha *ni* (dhi - na)
- (b) shatsruti *dha* and suddha *ni* (dhu - na)
- (c) shatsruti *dha* and kaisiki *ni* (dhu - ni)

are ignored in the formulation of the scheme of 72 melakartas.

It may incidentally be noticed that the number 72 is equal to twice the square of six ($6 \times 6 \times 2 = 72$). The number 32, representing the non-vivādi melas is equal to twice the square of four ($4 \times 4 \times 2 = 32$).

It is possible to suggest an alternative scheme of 72 melas based on the self-same twelve notes, but the present arrangement is perfect and logical, and must be left undisturbed.

Katapayādi Sankhya.

Thus, when the serial number of a melakarta raga is given or known, it is easy to give its lakshana. But how is the serial number of a melakarta determined? This is done by the application of a formula known as the *ka ta pa yā di sankhya*,* which is summed up in the four phrases: *kādinava*, *tādinava*, *pādipancha* and *yādyashta*.

The first two syllables of the name of each melakarta have been so ingeniously and dexterously fitted in, as to make them subserve the purpose of this formula. This formula is based on the principal letters of the Sanskrit alphabet. The letters of the alphabet are divided off into compartments as shown in Table VI on the next page and for the purpose of this formula, each letter takes the number under which it falls. In the column next to 9, the figure zero is placed instead of ten.

*It is interesting to note that this formula is made use of in many other arts and sciences of India.

Table VI

Katapayādi formula.	1	2	3	4	5	6	7	8	9	10
<i>Kādi nava</i> (a series of 9 letters from <i>ka</i>).	K క	KH ఖ	G గ	GH ఘ	NG ఙ	CH చ	CHH ఛ	J జ	JH ఝ	JN ణ
<i>Tādi nava</i> (a series of 9 letters from <i>ta</i>).	T ట	TH థ	D డ	DH ఢ	N ణ	T త	TH థ	D డ	DH ఢ	N ణ
<i>Pādi pancha</i> (a series of 5 letters from <i>pa</i>).	P ప	PH ఫ	B బ	BH భ	M మ					
<i>Yādyashṭa</i> (a series of 8 letters from <i>ya</i>).	Y య	R ర	L ల	V వ	Ś శ	SH ష	S స	H హ		

Application.—Take the first two syllables of the name of the melakarta, whose serial number is to be determined. Ascertain from the above table the numbers under which these two syllables fall and write down the two numbers in order. Then reverse this number of two digits and the resulting figure gives the number of the melakarta.

Example I.

Suppose the name of the melakarta whose serial number is to be determined is *Harikāmbhoji*.

The first two syllables of this raga are *ha* and *ri*; *ha* occurs in column 8 and *ri* in column 2; the resulting figure is therefore 82. Now reverse this number; the result is 28. The serial number of the *Hari-kāmbhoji* melakarta is thus 28.

Example II.

Suppose the serial number of the melakarta, *Nāmanārāyani* is to be determined:—

The first two syllables herein are *na* and *ma* and they give the figure 05. By reversing this we get 50. 50 is thus the serial number of the melakarta, *Nāmanārāyani*.

Other examples are to be worked out in the same manner.

Where samyuktāksharas or conjunct consonants figure in the katapayādi prefixes, the rule is, that the second or the last component letter of the conjunct consonant should be taken into consideration. Thus in Ratnāngi, Suryakānta, Jhankārādhvani, Gāngeyabhushani, Shadvidhamārgini, Shan-

mukhapriya, Dharmavati and Kāntāmani the correct serial numbers are obtained in this manner.

But in the case of the following melakartas : Chakravāka, Divyamani, Visvambhari, Syāmalāngi, Simhendra madhyama, Chitrāmbari and Jyotisvarupini, the first component letter of the concerned conjunct consonant has to be taken (as shown in the following table), in order that the application of the *katapayādi* formula might give the correct number.

Thus these mela names constitute an exception to the *katapayādi* rule.

Name of the melakarta	Number.		Number after reversal.
Cha kra vāka	6	1	16
Di vya mani	8	4	48
Vi svam bhari	4	5	54
Śyā ma lāngi	5	5	55
Si mhe ndra madhyama	7	5	57
Chi trā mbari	6	6	66
Jyo ti svarupini	8	6	68

The *katapayādi* prefixes are the *key syllables* for determining the serial numbers of melas. They are also called the *sankhyāksharas*.

The *katapayādi* formula does not apply to the names of janya ragas.

A separate nomenclature for the 35 suladi talas, answering to the katapayādi formula also exists. The Trisra, Chaturasra, Khanda, Misra and Sankirna varieties of the Dhruva tala, for examples, bear the names : *pika, vaṭi, saka, lara and dhāra*. These names by the application of the katapayādi formula yield the numbers 11, 14, 17, 23 and 29 which respectively denote the aksharakāla value of an āvarta each of the concerned tālas.

In the Telugu work, *Sangita sāra sangrahamu* of Tiruvenkata Kavi, written sometime after the *Sangraha chudāmani*, names answering to the katapayādi formula are given for the twenty-four srutis used in an octave thus :—

yina (1), rāna (2), lina (3), ghana (4), mana (5), tanu (6), sena (7), dāna (8), dhana (9), naya (10), paya (11), thāya (12), loka (13), vaya (14), suka (15), toya (16), chhāya (17), jaya (18) dheya (19), nara (20), kara (21), khara (22), giri (23) and vira (24). Thus the name of the sruti itself gives the clue to its pitch and position in the octave.

Historical.

As already mentioned there are two nomenclatures for the 72 melas : (1) the well-known *Kanakāngi - Ratnāngi* nomenclature and (2) the *Kanakāmbari - Phenadyuti* nomenclature. The former nomenclature was followed by Tyagaraja and other composers. This is the nomenclature figuring in the immortal composition "*The 72 Melarāgamālika*" of Maha Vaidyanatha Iyer. The other nomenclature, though popularly known as Venkatamakhi's, is, as subsequent researches have shown, *not his*. In his *Chaturdandi Prakāśika*, the illustrious author merely explains the scheme of 72 melas, and does not attempt a nomenclature for them.

It is but natural that he should have refrained from attempting a nomenclature inasmuch as he visualized only the remote possibilities of a good number of his melas. He mentioned the serial numbers in his scheme for the wellknown 19 melas of his time. In the raga chapter, he has allocated the janaka melas for the various janya ragas. He mentions Ritigaula as a janya of the 20th mela Bhairavi, and Kedaragaula as a janya of the 28th mela Kambhoji. Venkatamakhi's mela names do not have the katapayadi prefixes. A good number of his melas are not krama-sampurna in the ascent and descent, and some of them like the Bhupala mela (8th), are even transilient scales. He merely named a mela from a wellknown janya raga derived from it.

A later scholar taking this clue, enunciated the *Kanā-kambari-Phenadyuti nomenclature* for the 72 melas. This nomenclature may be styled the *earlier Kanakambari nomenclature*, and is given in the work *Sangraha Chudamani* (18th cent). The author of this nomenclature did not evidently bother about the katapayadi prefixes for the mela names. In some cases the mela names themselves, accidentally conformed to the katapayadi requirements and gave the correct serial numbers. As examples may be mentioned Kanakāmbari (1), Phenadyuti (2), Bhānumati (4), Viravasantam (24), Raghulila (42) and Simantini (57). There are many mela names like Sāma-varāli (3), Todi (8), Hejjujji (13), Vasantabhairavi (14), Vegavāhini (16), Suddha mālavi (18), Velāvali (23), Sāmantam (30), Chhāyānāta (34), Varāli (39), Pantuvarāli (45), Rāmākriya (51) and Simharavam (58), which, by the application of the katapayadi formula, will give numbers different from those given within brackets against the concerned melas. Rightly enough, he has re-christened some of

the melas of Venkatamakhi with better and more appropriate raga names. Thus the Bhupāla mela (8), Gaula mela (15) and Ahiri mela (21) were re-named Todi mela, Mālavagaula mela and Kiranāvali mela. He realized the unwisdom in naming a mela after an audava raga like Bhupāla. Bhairavi and Kambhoji however continued as melas in this scheme.

The *Kanakāngi - Ratnāngi nomenclature* then came into existence. It stuck to the rule that a mela should have a krama - sampurna arohana and avarohana and also that each svara should retain its identical character in both the ascent and descent. This concept of a mela maintains intact the time-honoured distinction between a scale and a raga, already rooted in the concepts, murchhana and jāti; pālai and pan. This nomenclature which had the added merit of conforming to the katapayādi formula was since accepted by all lakshana-kāras as sound and has come to stay. It should be noted that Harikāmbhoji mela and Harikāmbhoji raga are two distinct entities. The former is the mere bony stuff, while the latter is the full-fledged raga, shining in all its life, flesh, blood and melodic beauty. For the sake of easy reference, the Kanakāngi - Ratnāngi system is referred to as the *sampurna mela paddhati* and the Kanakāmbari - Phenadyuti system as the *asampurna mela paddhati*.

A later scholar, profiting by the merits of the Kanakāngi nomenclature, tried to introduce improvements in the earlier Kanakāmbari nomenclature. In order to get the correct serial numbers, katapayadi prefixes were introduced for all those mela names which needed them. As examples may be mentioned, *Gānasamavarali* (3), *Janatodi* (8), *Dhunibhinnashadjam* (9), *Geyahējjuji* (13), *Vātivasantabhairavi* (14), *Toyavega-vāhini* (16), *Jayasuddhamālavi* (18), *Gaurivelāvali* (23),

Bhogachhāyānāta (34), *Sailadesākshi* (35), *Dhālivarāli* (39), *Sivapantuvārāli* (45), *Kāsirāmakriya* (51) and *Desisimharavam* (58). Some names of the earlier Kanakambari nomenclature were substituted by other names, but the fact remained that many shadava-sampurna, audava-sampurna and vakra sampurna ragas continued as melas. As examples of the changed mela names may be mentioned :

(12) Rupavati which was Raupyanagam in the earlier
Kanakambari
nomenclature.

(17) Chhāyāvati	„	Supradipam	„
(20) Nāriritigaula	„	Bhairavi	„
(28) Harikedāragaula	„	Kāmbhoji	„
(30) Nāgābharanam	„	Sāmantam	„
(31) Kalāvati	„	Kalahamsa	„
(37) Saugandhini	„	Sālava	„
(41) Kumbhini	„	Prabhāvati	„
(42) Ravikriya	„	Raghulila	„
(46) Stavarājam	„	Tivravāhini	„
(50) Nāmadēsi	„	Narmada	„
(51) Vamsavati	„	Vaisākha	„
(56) Chāmaram	„	Trimurti	„
(57) Sumadyuti	„	Simantini	„
(59) Dhāmavati	„	Dhaumyarāgam	„
(62) Ratipriya	„	Ratnabhānu	„
(63) Gitapriya	„	Gotrāri	„
(67) Santānamanjari	„	Satyavati	„
(68) Jyotirāgam	„	Jyotishmati	„
(71) Kusumākaram	„	Kusumāvali	„

It is clear that this later Kanakambari nomenclature came into existence after the Sangraha Chudamani was written. Since neither of the nomenclatures is referred to in the

Sangita Sārāmṛita of Tulaja (1735), it is certain that the earlier Kanakāmbari nomenclature was conceived sometime after this work was written. The *Sangita Saramrita* merely gives the names for 21 melas and even these do not bear katapayādi prefixes.

Curiously enough, the ragas Ritigaula and Kedāragaula, which, Venkatamakhi expressly says, are janyas of the Bhairavi and Kāmbhoji melas respectively, are promoted to the status of melas in the later Kanakāmbari nomenclature, throwing overboard even the author of the earlier Kanakāmbari nomenclature. This was evidently done to replace bhāshāṅga ragas by upāṅga ragas.

Excepting the very few krama-sampurna melas, all the rest in the Kanakāmbari nomenclature figure as janya ragas under the respective melas in the Kanakāṅgi scheme.

The lakshana gita in Gundakriya raga, attributed to Venkatamakhi, gives the later Kanakāmbari nomenclature. From the fact that it mentions 24 srutis towards the close, it is proof positive that the composition is not Venkatamakhi's. Venkatamakhi has emphasised 22 srutis in no uncertain terms. It is true that Subbarama Dikshitar, in his errata to the *Sangita Sampradaya Pradarsini* mentions that *chaturvimsati* (24) is a misprint for *dvāvimsati*. But people familiar with printing know that it is too much to take this as a printing mistake. It is evidently an afterthought of Subbarama Dikshitar, and the correction was introduced to credit the authorship of the gita to Venkatamakhi. (See *Pradarsini* P. 244.)

The fact that the term rāgāṅga rāga is not used in the sense of a mela raga by Venkatamakhi is another proof that the Gundakriya lakshana gita cannot be his. He calls many

janya ragas as rāgānga rāgas. He says that Madhyamāvatī and Dhanyāsi are ragangas born of Srirāga mela. Since this gita uses the later Kanakāmbari nomenclature, it is certain that this gita must have been written more than a hundred years after Venkatamakhi.

The raganga lakshana gitas based on the later Kanakāmbari nomenclature, are therefore not the compositions of Venkatamakhi. Nevertheless, these compositions are of historical value. The Māyāmālavagaula gita *Ravikotiteja* in particular, is found in many early 19th century manuscripts.

It is interesting to note that even the later Kanakāmbari nomenclature underwent some changes. In the 72 *Rāgānga Rāgamālīka* of Subbarāma Dikshitar and Krishna Kavi (See P. 97 Appendix *Pradarsini* Vol. II) the following changed names are seen :—

- | | | |
|--------------------------|-----|----------------------|
| (9) Dhvanibhinnashadjam | for | Dhunibhinnashadjam. |
| (14) Vāyuvasantabhairavi | for | Vatīvasantabhairavi. |
| (16) Tapovegavāhini | for | Toyavegavāhini. |
| (39) Dhūlīvarāli | for | Dhālīvarāli |
| (65) Matikalyāni | for | Sāntakalyāni |

The weakness of the asamputna mela paddhati lies in the fact that it rules out the possibilities of sampurna-sampurna ragas like Chakravākam, Kharaharapriya and Harikāmbhoji. It will lead to the position that Sriraga being a mela, Kharaharapriya has to be regarded as a *super mela*! Again if a mela is to be named after a wellknown janya raga generating from it, the problem arises as to which janya raga is to be preferred, since under each mela, more than one prasiddha raga can be thought of.

It may be mentioned in passing that the *Sangraha Chudamani* mentions the name Narabhairavi for the 20th mela and

not Nathabhairavi, which is a change effected later on. At the time the *Sangraha Chudamani* was written, the Kanakāngi-Ratnāngi nomenclature was the one in use, and it has since been accepted as the authoritative nomenclature, in spite of a later improved Kanakāmbari nomenclature. The *Melādhikāra Lakshana* also mentions the Kanakāngi nomenclature.

Muthuswamy Dikshitar has adopted the later Kanakāmbari nomenclature for the most part. The names of some mela ragas appear in his compositions without the katapayādi prefixes; for example, see his *Vinā pustaka dhārinim*, *Nilakantam bhajeham* and *Swāminatha*. In his compositions in the 35th, 50th, 55th, 58th and 68th melas, he adopts the names Sulini, Narmada, Sāmalangi, Haimavati and Jotishmati; and not the names Saila desākshi, Nāmadesi, Sāmala, Desi simhāravam and Joti rāgam (see *Sangita Sampradāya Pradarsini* Vol. III Pp. 1043, 1111, 1142, 1151 and 1235. Subbarama Dikshitar's note that Simantini is another name for Sumadyuti, and Hemavati is another name for Simhāravam (see *ibid* pp. 1147 and 1150) are noteworthy. In order to strictly conform to the requirements of the katapayādi formula, the 55th mela was called Sāmalāngi instead of Syāmalāngi.

In view of the fact that all scholars in India as well as of the west have understood the 72 melas as *krama-sampurna* scales, the asampurna mela paddhati has become a matter of mere local history. The term melakarta implies that it is a karta or parent for janya ragas and hence the asampurna mela paddhati claiming a number of janya ragas as melas is faulty and unsound.

CHAPTER III

RAGA LAKSHANA.

Since the raga system forms the foundation of Indian music, every writer of note from Bharata downwards has paid attention to the clear elucidation of this subject. Many writers mention *ten lakshanas* under which the scope of each raga was defined and studied. The ten lakshanas enumerated however, are not, in all cases identical.

Bharata in his *Nāṭya Sāstra* (4th Cent. B.C.) says :—

ग्रहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च ।

अल्पत्वं च बहुत्वं च षाड्वौडुविते तथा ॥

(दशविधजातिलक्षणम्)

Graha, amsa, tāra, mandra, nyāsa, apanyāsa, alpatva, bahutva, shādava and audava are the ten lakshanas of jātis.

Jāti was the term that was used in early times to denote raga. The word raga comes to be used in the musical sense only in the post-Bharata period. Audava is the later form of auduva.

The *Sangita Ratnākara* (13th cent. A.D.) of Sārṅgadeva mentions the following *thirteen lakshanas* :—

ग्रहांशतारमन्द्राश्च न्यासापन्यासकौस्तथा ।

अपि सन्यासविन्यासौ बहुत्वं चाल्पता ततः ॥

एतान्यन्तरमार्गेण सह लक्ष्माणि जातिषु ।

षाड्वौडुविते कापीत्येवमाहुस्त्रयोदश ॥

Graha, amsa, tāra, mandra, nyāsa, apanyāsa, sanyāsa, vinyāsa, bahutva, alpatva, antara mārga, shādava and audava.

The *Sangita Sudhā* (17th cent. A.D.) of Raghunātha Nāik also mentions these *thirteen lakshanas* :—

रागाणां त्रयोदश लक्षणम्

ग्रहाभिधानः प्रथमः परोऽशस्तारस्तृतीयोऽथ परस्तु मन्द्रः ।

स्यात्पञ्चमो न्यास इति प्रतीतोऽपन्याससंज्ञां लभते च षष्ठः ॥

सन्यासकः सप्तम एष वेद्यो विन्यासनामा पुनरष्टमः स्यात् ।

बहुत्वमन्यत्पुनरल्पतान्या त्वेकादशोऽप्यन्तरमार्गनामा ॥

स्यात् द्वादशः षाडवनामधेयस्त्रयोदशः स्यात्पुनरौडुवाख्यः ॥

Venkatamakhi in his *Chaturdandi Prakāsikā* says :—

ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ।

अथ सन्यासविन्यासौ बहुत्वं चाल्पता तथा ॥

Graha, amsa, mandra, tāra, nyāsa, apanyāsa, sanyāsa, vinyāsa, bahutva, alpatva.

Shadava, audava and antara marga were omitted, because they became separate types of janya ragas.

A few of these lakshanas have either become obsolete or are of mere academic interest at the present day. As a result of the progress made in music during the recent centuries, we are in a position to give a more amplified and scientific description of the ragas and define their scope in clearer and more accurate terms. An analytical study of all the available compositions in a raga not only throws a flood of light on the lakshana of the raga but also helps us to fix its *raga ranjaka* combinations, its *visesha* sanchāras, *sanchāra kramas*, etc. Compositions are after all ragas in a crystalline form.

The lakshana of a raga, at the present day can be studied under the following heads:—

(1) Whether janaka or janya.

If janaka, its serial number in the scheme of 72 melakartas, and the number and name of the chakra to which it belongs, as also its mnemonics.

(2) If the two tetrachords of the janaka raga are symmetrical as in the case of Māyāmālavagaula and Kharaharapriya; or if each note of the raga is a samvādi of some other note occurring in the raga, as in the case of Harikāmbhoji.

(3) If it is a janaka raga claiming a large number of janya ragas.

(4) If it is a janya raga, the name and serial number of the melakarta from which it is derived.

(5) Difference of opinion if any, concerning the correct janaka mela of the janya raga and the arguments for and against.

(6) The ārohana and avarohana of the raga and any difference of opinion concerning the same.

As a rule, in a raga, it is the frequently occurring phrases that are codified and presented in its ārohana and avarohana. Sometimes an alpa prayoga is incorporated in the ārohana and avarohana of a raga in order to indicate its precise janaka mela; examples are Nāta and Srirāga. Rare sanchāras are also sometimes incorporated in the ārohana and avarohana of ragas in order to clearly reveal and establish their melodic individuality.

(7) If the ārohana and avarohana are *symmetrical* or otherwise.

A raga is said to possess a symmetrical ārohana and avarohana, when the notes that are present in the ascent are also present in the descent. All mela ragas, and shādava and audava ragas like Sriranjani and Mohana may be cited as examples. It may be noted that an audava - audava raga like Mayuradhvani (*s r m p n s - s n d m r s* — 28) does not possess a symmetrical ārohana and avarohana ; because, *pa* which is present in the ārohana is absent in the avarohana and its place taken by *dha*.

Of course, only non-vakra ragas are contemplated in this section.

(8) If dirgha svaras, kampita svaras and janta svaras are present in the ārohana and avarohana.

Such notes, if present, are vital to the entity of the raga. Examples are Manirangu, Begada and Rītigaula.

(9) If the foreign note is incorporated in the ārohana and avarohana. This applies only to bhāshānga ragas.

Bhairavi, Mukhāri and Sāranga are examples of bhāshānga ragas wherein the foreign note is heard while singing the ārohana and avarohana.

(10) Names of the svaras taken by the raga and their frequencies.

(11) Varja or non-varja ; if varja, audava, shādava or sampūrna.

(12) Vakra or non-vakra ; if vakra, whether the ārohana or avarohana or both, are vakra.

The vakra svaras and the vakrāntya svaras and the compass of vakratva in each case. Also, if the raga is an ekasvara vakra raga or dvisvara vakra raga or trisvara vakra raga or chatusvara vakra raga.

N.B.—A vakra ārohana or avarohana does not necessarily imply that a svara is repeated in the course of its progression: For example in the ārohana of Katana kutuhalam (*s r m D n g p s*), there is no repetition, whereas in the ārohana of Ananda bhairavi (*s g r g m p d p s*), the gāndhāra and panchama repeat.

(13) In the case of ubhaya vakra ragas, if the number of vakra svaras in the ārohana and avarohana is equal or otherwise. For example, in Nilāmbari, the ārohana and avarohana have each one vakra svara; but in Sahana, the ārohana has one vakra svara and the avarohana two vakra svaras.

(14) Nishādāntya, Dhaīvatāntya or Panchamāntya.

(15) Upānga or bhāshānga. If the latter, the accidental note or notes met with, and the sanchāras wherein they figure.

Also if it is an ekānya svara bhāshānga raga or dvi-anya svara bhāshānga raga or tri-anya svara bhāshānga raga; and if the anya svara and the svakiya svara are of equal status and importance, as in Bhairavi and Athāna.

(16) Jiva (amsa or raga chhāyā) svaras.

There are instances of ragas like Yadukulakāmbhoji and Nādanāmakriya, which have different jiva svaras in their ārohana and avarohana.

(17) Nyāsa svaras.

The notes which are major nyāsas and notes which are

minor nyāsas in the raga. Some ragas have *alpa nyāsas*; as for instance, the panchama in Nātakuranji.

(18) The resting notes round which one can weave an *ālāpana*.

Every note round which an *ālāpana* can be developed will be a *nyāsa svara*; but the converse need not necessarily be true. For example, in Athāna, *dha* is a *nyāsa svara* but not a note on which one can rest and weave round an *ālāpana*. The *kaisiki ni* of Anandabhairavi is another similar case, *Ga* in Sankarābharana is both a *nyāsa svara* and a note round which one can develop an *ālāpana*. Resting notes are stable notes and admit of plain utterances.

(19) Raga ranjaka combinations—phrases or *sanchāras* or *pidippus* — பிடிப்புக்கள்; catches; *pakad* in Hindusthāni music.

Example. *d p G; p G; R s* in Mānji.

(20) *Visesha sanchāras* (i.e., combinations not in accordance with the raga's *ārohana* and *avarohana krama*) that the *rāga* admits of.

In every raga, phrases either covered by its *ārohana* and *avarohana* or implied in the same, can validly come. In a few ragas, phrases which are not in accordance with the *ārohana* and *avarohana krama* come in, to enrich the beauty of the raga. Such phrases are known as *visesha sanchāras*.

Examples. *ś n p* and *ś d p* of Sankarābharana and *p n s D p* of Dhanyāsī.

(21) If the raga belongs to any group like *ghana-panchaka*,

(22) The slight or passing touch of a note, if any.

Such notes will not occur as long notes and they will be just touched in passing ; for example the *ga* in the phrase *M, g r s R* of Arabhi. Such notes are *alpa svaras* and can neither be emphasised nor made *nyāsa* as a rule.

(23) The *janta svara* and the *dātu svara prayogas* that the raga admits of.

(24) The characteristic *srutis* that suggest the melodic entity, individuality and colour of the raga.

(25) If there are any phrases, wherein a note occasionally deviates from its pitch and is rendered either slightly sharp or flat. For example, the notes *ma* and *ga* in the phrases *D m d n S* in Todi, and *g g r s* in Surati respectively.

(26) If a *sarva svara gamaka varika raga* or otherwise.

(27) *Kampita svaras* of the raga and also the intensity, compass and speed of their shake.

The compass of the shake of *sādharaṇa ga*, in *Sriraga* and *Anandabhairavi* are different.

(28) The characteristic *gamakas* that bring out the *svarupa* of the raga.

There are instances of ragas wherein a note is subject to one variety of *gamaka* in the *ārohana* and a different variety of *gamaka* in the *avarohana* ; for example in *Nāṭa raga*, the *rishabha* in the *ārohana* is subject to *nokku* or *stress* and the same note in the *avarohana* is subject to *kampita* or *shake*.

(29) Ghana, naya (rakti) or desya raga.

(30) Suddha, chhāyāлага or sankīrna raga.

(31) Within the range of the three sthāyis, the highest and the lowest notes if any, beyond which the raga sanchāra cannot extend.

The idea in prescribing the upper and lower limits in the sthāyi for some ragas is to maintain intact their melodic individuality. This is done to prevent the suggestion of other ragas even in a remote manner. The appropriateness of this will be realised from experience. For example Khamās and Anandabhairavi which have no sanchāra below the mandra sthāyi nishāda ; and Sīranga and Pantuvarālī which have no sanchāra above the tara sthāyi gāndhāra.

(32) If the raga is a Karnataka raga or a Desya raga.

(33) Major raga or a minor raga.

A raga which admits of a detailed ālāpana is a major raga and is useful as a pallavi raga in concerts. As examples of ragas which admit of an extensive and intensive ālāpana may be mentioned, Todī, Sāveri, Bhairavi, Kāmbhoji, Sankarābharana and Kalyāni.

(34) Phrases which have to be used sparingly in a raga.

The undue repetition of an alpa or *kvachit* prayoga will result in abhāva and consequent loss of melodic individuality.

(35) The *rasas* ; i.e., the feelings that the raga is capable of arousing in us.

If the raga is capable of portraying feelings like joy, sadness, courage, fear, disgust, compassion, love, wonder, pity, mirth, pathos, anger, heroism, mystery, pleading, repentance, tenderness (vātsalya), devotion, loneliness, forest life (detachment from the crowd), communion with nature and tranquillity.

(36) If the raga is an auspicious one and hence useful for composing a mangalam.

(37) If the raga is useful for singing themes relating to varnana or description.

For example, Dhanyāsi, Kedāragaula and Surati are useful for varnana.

(38) The curative effects of the raga.

(39) The extent of its use in the spheres of art music and applied music.

Ragas of pronounced rasas like Ahiri are used in operas and ragas like Kedāragaula figure largely in Purāna patanam and religious discourses. Ragas like Sahāna and Nādanāmakriya figure in nāmāvālis. Nilāmbari and Ananda-bhairavi figure in lullabies. Saindhavi, Punnāgavarāli, Kuranji and Navaroj figure in marriage songs and folk melodies.

(40) Whether the raga derives its characteristic individuality by *chauka kāla* sanchāras or by *madhyama kāla* sanchāras.

N. B.—As a rule, all the ragas admit of both *chauka kāla* and *madhyama kāla* sanchāras. But this section is intended to cover cases like (1) Arabhi, which shines more by its *madhyama kāla* sanchāras and (2) Devagāndhāri which shines more by its *chauka kāla* sanchāras.

(41) If the raga is a popular raga or a scholarly raga.

Mohana and Anandabhairavi are popular rāgas; but Nārāyanagaula and Mānji for example are scholarly ragas.

(42) If the raga is a *prasiddha* (wellknown) raga or an *apurva* (rare) raga.

(43) Closely allied ragas, if any.

Bhairavi and Mānji are closely allied ragas; likewise are Darbār and Nāyaki; Bilāhari and Desākshi; Mukhāri and Sālagabhairavi. It must be noted that each raga of the pair, has however a separate melodic individuality.

(44) Its distribution amongst musical compositions.

(45) The time of the day or night and the season best suited for singing the raga.

Some ragas are amenable to the time theory.

(46) The svaras which are recognised as appropriate for commencing melodies in this raga.

Such notes are generally notes common to both the ārohana and avarohana.

(47) If there are tunes in the raga, known by specific names.

Anandakalippu, Pancha chāmaram, Mattakokilam and Kappal are all names indicating particular tunes. At a time when the practice of writing songs in notation was not extensively cultivated, it was found useful to refer to wellknown tunes by specific names.

(48) Important rāgas if any, that result by the application of the process of modal shift of tonic to this raga.

For example, Mohana's *ri* as *sa* gives Madhyamāvatī and its *pa* as *sa* gives Suddha sāveri and so on.

(49) Current raga or obsolete raga.

Ragas like Mohana and Bhairavi are current ragas; while, ragas like Kondamalahari and Mukhāripantu were in vogue in the 15th century and are now obsolete.

(50) Any story, anecdote or tradition concerning the raga.

For example, the *adi Nāta - antya Surata* tradition i.e., a concert should be commenced with Nāta raga and concluded with Surati raga.

(51) Pictorial representation of the raga, if any.

The pictures of rāgas and rāginis communicate in a visual manner, the power or the emotional aspects of ragas.

The *svara* graph and the *svrasthāna* graph of a raga's ārohana and avarohana reveal the contour of the raga and the symmetrical or non-symmetrical structure of its ārohana and avarohana.

A rāga is said to possess a symmetrical ārohana and avarohana, when the number of *svaras* present in its ascent and descent is equal. Such ragas have identical *svaras* in the ascent and descent as in Hamsadhvani (*s r g p n s - s n p g r s* - 29). A raga possessing *svara* symmetry (i.e., identical *svaras* in the ascent and descent) need not necessarily possess *svrasthāna* symmetry. Bhairavi for example, has *svara*-symmetry but not *svrasthāna*-symmetry, since it takes *chatusruti dha* in the ārohana and *suddha dha* in the avarohana (also see item 7 on page 42).

(52) If the raga and melodies in it can be sung or played in the madhyama sruti.

Ragas like Punnāgavarāli, Nādanāmakriya, Jhanjhuti, Kuranji and Navaroj, wherein the highest note touched is a note below the tāra shadja, are examples.

(53) If slokas, padyas and viruttams can be sung in the raga.

(54) If the raga can figure aptly in a series of kalpana svaras in the rāgamālika section of a Pallavi.

(55) If the raga is present in other systems of music, including ancient Tamil music ; if so, the names by which it is known in those systems.

Abheri for example corresponds to the Bhimpalās of Hindusthāni music ; Kiravāni corresponds to the harmonic minor scale of European music ; the Tamil pan Kausikam corresponds to Bhairavi and so on.

(56) Names of prominent musicians who have made this raga, the subject of their exclusive study, practice and research and who have been honoured with the name of the raga itself as a mark of recognition.

(57) History of the raga.

Changes in the name of the raga and changes in its lakshana if any. For example Nādarāmakriya and Madhyamādi are earlier names for Nādanāmakriya and Madhyamāvati. The introduction of *dha* in Sriraga is a later development. Mālavagaula was mentioned as the janaka mela for Vasanta and Saurāshtra at a time when the scheme of 72 melas had not been evolved. Suryakāntam will now be their correct janaka mela.

(58) The classical works on music in which this raga is referred to and the earliest composer to compose in this raga.

(59) If the name of the raga stands for or conveys, some other musical idea or concept.

Vasanta for example is the name of a raga and is also the name of a tala in the scheme of 108 talas.

(60) Significant meanings if any, attached to the name of the raga.

For instance, the name Athāna (a + thāna) is interpreted as meaning a raga which frees one from bondage *i.e.*, confers freedom from life and death. The raga *Sri* was given that name by pūrvāchāryas, because it took the notes of the sāma gāna scale and was hence auspicious and free from doshas. The song *Sri Kamalāmbike* in this raga, is appropriately sung as a mangalam in the Dikshitar school. Concerts can be concluded with *Sriraga* or *Madhyamāvati*.

South Indian Music is one and indivisible. The ragas form the fountain source for all melodies. The above-mentioned 60 points help one to get a true and a complete picture of a raga covering its scientific, cultural and historical aspects. No study of a raga is complete without a study of some of the brilliant lakshyas or compositions in it. Classical compositions present all the quintessential aspects of ragas and constitute ideal stepping stones to the attainment of *rāga jñāna*, the ultimate aim of all musical studies. Since each composition delineates a particular aspect of the raga, the importance of the study of a good number of classical compositions in it, needs no emphasis.

CHAPTER IV

TALA.

175 TALAS.

The function of rhythm in a musical composition is to maintain the balance of its music. Just as a minimum of three straight lines is required to enclose a space, and just as at least five notes are required to constitute a raga, a minimum of three aksharakālas is necessary to constitute a tāla. Thus trisra jāti eka tala is the shortest time-measure that can be thought of.

The famous aphorism, श्रुतिर्माता लयःपिता,

(*sruti* is the mother and *laya* is the father) emphasises the importance of singing to accurate *sruti* and accurate time. *Sruti suddha* and *laya suddha* are two of the fundamental requisites of all good music.

It was pointed out in Chapter III of the preceding volume of this series, that the seven principal tālas give rise to the 35 varieties on account of the *pancha jāti bhedas* (the five kinds of the laghu).

Each of these 35 tālas again gives rise to five varieties on account of the *gati bheda* or the change of the *gati*. Thus we have in all $35 \times 5 = 175$ talas. Even as there are the *pancha jāti bhedas*, there are also the *pancha gati bhedas*. Therefore each of the sapta talas comes to admit of 25 varieties on account of the *pancha jāti-gati bhedas*. When not otherwise mentioned, the presumption with regard to a tāla is, that it is in the chaturasra gati. The change of *jāti* applies only to the laghu but the change of *gati* applies to all the angas in a tāla.

Table VII The Tala (gati bheda) chart (A)

showing how each of the sapta tālas comes to admit of 25 varieties on account of the *change of gati*.

(*Rupaka tala* is taken as an example and worked out here)

Jāti.	Constituent angas and the total aksharakālas for an āvarta	Gati bheda.	The resulting total minor units of time for an āvarta on account of the change of gati.
Trisra	$\bigcirc \mid_3 = 5$	$\left\{ \begin{array}{l} \text{Trisra} \\ \text{Chaturasra} \\ \text{Khanda} \\ \text{Misra} \\ \text{Sankirna} \end{array} \right.$	$5 \times 3 = 15$ $5 \times 4 = 20$ $5 \times 5 = 25$ $5 \times 7 = 35$ $5 \times 9 = 45$
Chaturasra	$\bigcirc \mid_4 = 6$	$\left\{ \begin{array}{l} \text{Trisra} \\ \text{Chaturasra} \\ \text{Khanda} \\ \text{Misra} \\ \text{Sankirna} \end{array} \right.$	$6 \times 3 = 18$ $6 \times 4 = 24$ $6 \times 5 = 30$ $6 \times 7 = 42$ $6 \times 9 = 54$
Khanda	$\bigcirc \mid_5 = 7$	$\left\{ \begin{array}{l} \text{Trisra} \\ \text{Chaturasra} \\ \text{Khanda} \\ \text{Misra} \\ \text{Sankirna} \end{array} \right.$	$7 \times 3 = 21$ $7 \times 4 = 28$ $7 \times 5 = 35$ $7 \times 7 = 49$ $7 \times 9 = 63$
Misra	$\bigcirc \mid_7 = 9$	$\left\{ \begin{array}{l} \text{Trisra} \\ \text{Chaturasra} \\ \text{Khanda} \\ \text{Misra} \\ \text{Sankirna} \end{array} \right.$	$9 \times 3 = 27$ $9 \times 4 = 36$ $9 \times 5 = 45$ $9 \times 7 = 63$ $9 \times 9 = 81$
Sankirna	$\bigcirc \mid_9 = 11$	$\left\{ \begin{array}{l} \text{Trisra} \\ \text{Chaturasra} \\ \text{Khanda} \\ \text{Misra} \\ \text{Sankirna} \end{array} \right.$	$11 \times 3 = 33$ $11 \times 4 = 44$ $11 \times 5 = 55$ $11 \times 7 = 77$ $11 \times 9 = 99$

In the same manner, the remaining six talas also admit of 25 varieties each.

Table VIII

The Tala (gati bheda) chart (B)

Showing how the 35 suladi talas give rise to the 175 varieties, on account of the gati bhedas.

Serial number in the scheme of the 35 talas.	Jāti.	Total akshara-kālas for an āvarta	Change of gati and the resulting number of minor units for an āvarta in each case.					Serial numbers in the scheme of the 175 talas.
			Trisra gati.	Chatu-rasra gati	Khanda gati.	Misra gati.	Sankirna gati.	
Dhruva.	1 Trisra	11	33	44	55	77	99	1—5
	2 Chaturasra	14	42	56	70	98	126	6—10
	3 Khanda	17	51	68	85	119	153	11—15
	4 Misra	23	69	92	115	161	207	16—20
	5 Sankirna	29	87	116	145	203	261	21—25
Matya.	6 Trisra	8	24	32	40	56	72	26—30
	7 Chaturasra	10	30	40	50	70	90	31—35
	8 Khanda	12	36	48	60	84	108	36—40
	9 Misra	16	48	64	80	112	144	41—45
	10 Sankirna	20	60	80	100	140	180	46—50
Rupaka	11 Trisra	5	15	20	25	35	45	51—55
	12 Chaturasra	6	18	24	30	42	54	56—60
	13 Khanda	7	21	28	35	49	63	61—65
	14 Misra	9	27	36	45	63	81	66—70
	15 Sankirna	11	33	44	55	77	99	71—75

16	Trisra	6	18	24	30	42	54	76—80
17	Chaturasra	7	21	28	35	49	63	81—85
18	Khanda	8	24	32	40	56	72	86—90
19	Misra	10	30	40	50	70	90	91—95
20	Sankirna	12	36	48	60	84	108	96—100
21	Trisra	7	21	28	35	49	63	101—105
22	Chaturasra	8	24	32	40	56	72	106—110
23	Khanda	9	27	36	45	63	81	111—115
24	Misra	11	33	44	55	77	99	116—120
25	Sankirna	13	39	52	65	91	117	121—125
26	Trisra	10	30	40	50	70	90	126—130
27	Chaturasra	12	36	48	60	84	108	131—135
28	Khanda	14	42	56	70	98	126	136—140
29	Misra	18	54	72	90	126	162	141—145
30	Sankirna	22	66	88	110	154	198	146—150
31	Trisra	3	9	12	15	21	27	151—155
32	Chaturasra	4	12	16	20	28	36	156—160
33	Khanda	5	15	20	25	35	45	161—165
34	Misra	7	21	28	35	49	63	166—170
35	Sankirna	9	27	36	45	63	81	171—175

Chapu tala

The Chāpu tāla is one of the time-measures used in Indian music from very early times. There are many folk melodies in this tala. It is a syncopated time-measure and is counted with two beats. Sometimes for the sake of convenience, instead of two beats, it is reckoned with a beat and a visarjita.

There are four varieties of the Chāpu tala :—

- (1) *Misra chāpu* ($3+4=7$) where the first beat has a duration of three units of time and the second four.
- (2) *Khanda chāpu*, ($2+3=5$) where the duration of the first beat is two units of time and the second three.
- (3) *Tisra chāpu* ($1+2=3$) where the duration of the first beat is one unit time and the second two.
- (4) The *Sankirna chāpu* ($4+5=9$) where the duration of the first beat is four units and the second five. This tala is rather an uncommon variety and figures in some pallavis.

When merely the term chāpu tala is mentioned on the top of a piece, the presumption is that it is *misra chāpu*. Other varieties like khauda chāpu etc. have to be specifically mentioned as such.

Desadi, Madhyadi talas

The *Desādi* and *Madhyādi* talas consist of 4 counts each, for an āvarta and are reckoned with a visarjita (wave of the hand) and three beats. Whereas in pieces in the *Desādi* tala

the music commences in the visarjita after the lapse of $\frac{3}{4}$ aksharakāla, in the pieces in Madhyādi tāla, the music commences after the lapse of $\frac{1}{2}$ an aksharakāla. In other words, at the very commencement, there is a period of rest (*visrānti*) of $\frac{3}{4}$ and $\frac{1}{2}$ unit time respectively in the pieces in these two talas. It is also customary to reckon the rhythm of the pieces in these two talas after the manner of the ādi tāla and the music in such cases starts immediately after these periods of rest from corresponding points in the āvarta. These two time-measures are a recent introduction into South Indian Music and Tyāgarāja is the first great composer to compose kritis in these talas and show their great possibilities.

The pieces, *Enta vedukondu Rāghava* (Sarasvati manohari), *Bhuvini dāsudane* (Sriranjani), *Sitāpate* (Khamās) and *Raghunāyaka* (Hamsadhvani) are examples of compositions in Desādi tāla. The pieces: *Nāmakusumamula* (Srirāga), *Meru samāna* (Māyāmālavagaula), *Enduku nirdaya* (Hrikāmbhoji) and *Rāga sudhārāsa* (Mayūradhvani) are examples of compositions in Madhyādi tāla.

Dhruva rupaka is a mixed time-measure. A composition in this tāla, as also the sections of a composition in this time-measure start with two drutas and two laghus and are then followed by the rupaka tāla āvartas. The gita *Areyānaka* in Nāta is a wellknown composition in this tāla.

The sulādi tarangas of Narayana Tirtha in the sapta tālas and the sapta tāla gitā "*Gāna vidya dhurandhara*" in Nāta ~~rāga~~ are compositions of special interest from the rhythmic point of view. The latter piece is set in Dhruva tāla but its musical construction admits of being reckoned in the other six sulādi tālas as well without detriment to general effect.

The length of the composition is 30 āvartas (420 aksharakālas) of Dhruva tāla. As one sings it, reckoning the Dhruva tāla, six other persons can start simultaneously counting each, one of the other sulādi talas. At the conclusion of the gita, it will be found that all the seven persons finish their āvartas completely,

the person counting the	Dhruva	tāla	executing	30 āvartas
„	Matya	tāla	„	42 „
„	Rupaka	tāla	„	70 „
„	Jhampa	tāla	„	42 „
„	Triputa	tāla	„	60 „
„	Ata	tāla	„	30 „
„	Eka	tāla	„	105 „

Kuru jhampe is a folk time-measure. It consists of a drutam, a khanda laghu and a Tisra laghu $O |_5 |_3$ Avarta = 10 aksharakālas. There are *jakkini darus* in this type of tāla.

Tala dasa pranas.

The subject of tāla dasa prānas deals with the analytical study of rhythm in all its aspects. Some of the prānas are of mere academic interest. The ten elements (*dasa prānas*) of musical time are :— kāla, marga, kriya, anga, graha, jāti, kala, laya, yati and prastāra.

कालो मार्गः क्रियांगानि ग्रहोजातिः कळालयः ।

यतिः प्रस्तारकंचेति तालप्राणादशस्मृताः ॥

Of these, the first five are referred to as the *mahā prānas* or main elements and the rest as *upa prānas* or secondary elements. The more important of the dasa prānas are treated of here. The rest are dealt with in the next volume of this Series.

Kriya is the manner of counting time. It is the *kriya*, that indicates the constituent angas of a tāla. The beat of the hand, the visarjita and the finger counts are different kinds of *kriyas*.

Kriyas are of two kinds:—

- (1) *Sasabda kriya* (सशब्दक्रिया), i.e., execution accompanied with sound, as in the clapping of hands or in the beating of the right hand on the right thigh and cauterization.
- (2) *Nissabda kriya* (निशब्दक्रिया) i.e. soundless execution as in finger-counts, *visarjita*, *krishya*, *sarpini*, *patākam* etc.

Sasabda kriya is seen in anudrutam, which is reckoned with a beat. In the drutam, we have both the sasabda (beat) and the nissabda (visarjita) *kriyas*. In the laghu also we have the two *kriyas* represented.

Anga. Angas are the constituent parts or the limbs of a tāla. Excepting the Eka tāla, all the other talas consist of a plurality of angas. There are the shadangas (six angas) anudruta, druta, laghu, guru, pluta and kākapāda.

अनुद्रुतो द्रुतश्चैव लघुर्गुरुः प्लुतस्तथा ।

काकपादं तथा प्रोक्तं ताळांगमिति षड्विधम् ॥

The symbols for these angas, their values and their mode of execution are given in detail in Chapter II of Book I of this Series. The sulādi sapta talas take only the anudruta, druta and laghu. The shadangas figure in the scheme of the classical 108 talas. Of the sulādi tālas, the Dhruva tala and the Ata tala have four angas each; the Matya, Jhampa and

Tripata tālas, have three angas each ; Rupaka, two angas and Eka tala only one anga. Three of the sapta tālas (Dhruva, Rupaka and Ata) possess an even number of angas ; the rest (Matya, Jhampa, Tripata and Eka) possess an odd number of angas.

Graha. The place of commencement of music in the tāla āvarta, is known as the *graha* — எடுப்பு or ఎత్తు. The *graha* is *sama* when the music commences along with the tala and *vishama* if otherwise.

Vishama graha is of two kinds : *Atita* and *Anāgata*.

It is *atita* when the music commences before the tāla and *anāgata* when it commences after the tāla. Gitas and tāna varnas in ādi tala furnish instances of compositions beginning on *sama graha*. The pallavi, anupallavi and charana of ata tala varnas, and kritis like *Svara rāga sudhārāsa* furnish instances of *anāgata grahas*. Since there should be a reasonable measure of time between the padagarbham and the eduppu, the upper limit of the *anāgata graha* will be two counts in ādi tala compositions and pallavis. Instances of *atita graha* are comparatively rare. *Atita grahas* are met with in the classical pallavis. The anupallavi of the kriti *Venugāna loluni* in Kedāragaula and the anupallavi of the kriti *Kshinamai tiruga* in Mukhāri furnish good examples of *atita grahas*. In *atita graha* compositions, the music commences at the end of a (presumed) previous āvarta. The *atita graha* is resorted to in order to suit the exigencies of prosody. In the case of compositions in *anāgata* and *atita grahas*, we always precisely indicate the point of commencement of music by stating at the top. The number of aksharakālas or fraction of an aksharakāla, the starting-point is removed from the commencement of the tāla.

Sārṅgadeva, in the *Saṅgita Ratnākara*, says :—

समोऽतीतोऽनागतश्च ग्रहस्ताळे त्रिधा मतः ॥

Tables IX and X explain these three types of grahas :—

Table IX — Graha (eduppu)

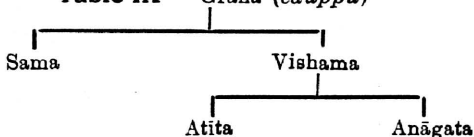
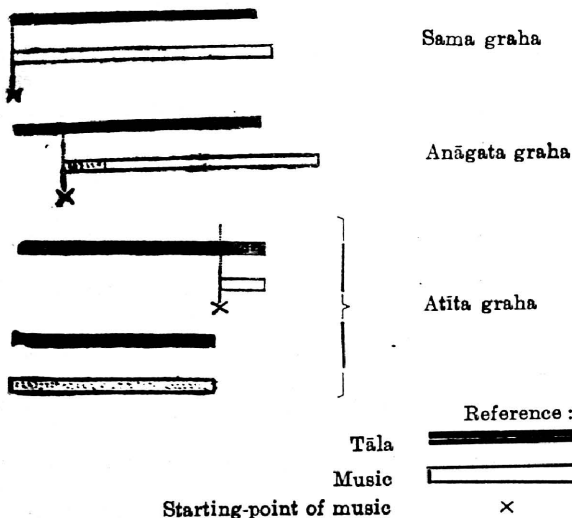


Table X



Jāti There are the five jātis : tisra, chaturasra, khanda, misra and sankirna.

Laya is tempo, speed or kāla pramāna. Three degrees of speed are recognised for all practical purposes :—

Vilambita laya (slow),
Madhya laya (medium) and
Druta laya (quick).

Intermediate gradations of speed under each of these degrees are also recognised. In the increasing order of quickness they are :

I

(a) Vilambita	— <i>Vilambita</i>
(b) „	— <i>Madhya</i>
(c) „	— <i>Druta</i>

II

(a) Madhya	— <i>Vilambita</i>
(b) „	— <i>Madhya</i>
(c) „	— <i>Druta</i>

III

(a) Druta	— <i>Vilambita</i>
(b) „	— <i>Madhya</i>
(c) „	— <i>Druta</i>

Mode of Reckoning Time

Two kinds of units are used in reckoning musical time. One is the *akshara* and the other, the *mātra*. The former is equivalent to the *anudruta* and the latter to the *laghu* (*chaturasra* type). The mode of reckoning by *aksharas* is seen in the compositions belonging to the 35 *talas* (employing *laghu jātis*). Reckoning by *mātras* is seen in more difficult and high class music as in the classical 108 *tālas* (without *jātis*) and a few other terse time-measures. The table below gives the relative values of the *shadangas* in *aksharas* and *mātras* :—

Table XI

Name of the anga.	Aksharas	Mātras.
Anudruta	1	$\frac{1}{4}$
Druta	2	$\frac{1}{2}$
Laghu	4	1
Guru	8	2
Pluta	12	3
Kākapāda	16	4

There are also the *shodasāngas* or sixteen *angas* beginning with the *anudrutam* and ending with the *kākapādam*.

Table XII (Shodasangas).

Name.	Duration.	
	In aksharakāla	In mātra
Anudruta	1	$\frac{1}{4}$
Druta	2	$\frac{1}{2}$
Druta virāma	3	$\frac{3}{4}$
Laghu	4	1
Laghu virāma	5	$1\frac{1}{4}$
Laghudruta	6	$1\frac{1}{2}$
Laghudruta virāma	7	$1\frac{3}{4}$
Guru	8	2
Guru virāma	9	$2\frac{1}{4}$
Gurudruta	10	$2\frac{1}{2}$
Gurudruta virāma	11	$2\frac{3}{4}$
Pluta	12	3
Pluta virāma	13	$3\frac{1}{4}$
Plutadruta	14	$3\frac{1}{2}$
Plutadruta virāma	15	$3\frac{3}{4}$
Kākapāda	16	4

Reckoning by *sarva laghu* means, reckoning time evenly with beats, the duration of each beat being equal to four units of time.



CHAPTER

MUSICAL FORM

A musical composition presents a concrete picture of a raga. The jurisdiction of a composer is essentially *sangita kavītvam* and not *sāhitya kavītvam*. When the composer happens to be also a poet as in the case of Tyāgarāja, we have the happy coincidence of beautiful music coupled with poetic thoughts. Words are used in poetry for their sense; in musical compositions they are used for both their sense and sound. The claim of a musical composition to permanence lies primarily in its musical setting. In every musical composition the syllables of the *sāhitya* should beautifully blend with the *dhātu*.

The lakshana of a musical form can be studied under the following heads:—

1. Whether the form belongs to the sphere of *abhyāsa gāna* (vocalises) or *sabhā gāna* (concert pieces).
2. Whether it is a rhythmical form or a non-rhythmical form.

Non-rhythmical forms are forms like *chūrnikās* and *dandakas* which are not set to any specific *tāla*.

3. Whether the form has to be in a specific tempo. For instance, *padas* have to be in slow time and *tāna varnas* in medium tempo; *kritis* may be in slow tempo or medium tempo.

Also the *tālas* in which the form is found.

4. Whether the form admits of a mātu (sāhitya) or is sung merely as a solfeggio.

For example, the jatisvaram has no sāhitya and is merely sung to solfa syllables.

5. Its constituent angas inclusive of essential and non-essential angas.
6. Its gāna krama *i.e.* the order in which the several sections have to be sung.
7. Rules if any relating to the graha of the piece and the graha of its component angas.

For example gitas have to be in sama graha; but in a kriti, the eduppu of the pallavi, and pallavi and charana may be identical or different.

8. The theme of the sāhitya.
9. If the musical structure of the form admits of apt themes for developing niraval and kalpana svaras.

For instance, kritis contain themes fit for niraval and kalpana svaras, but not forms like gitas, padas and tillānas.

10. If the form has a number of examples or only a few.
There are thousands of kritis and kirtanas whereas there are only a few rāgamālikas.
11. The value of the form as an authoritative lakshya.

Forms like kritis, tāna varnas, sanchāri gitas and lakshana gitas can be quoted as authoritative lakshyas in support of the admissibility or otherwise of particular prayogas in ragas.

12. In musical forms with plural charānas, whether all the charanas have necessarily to be sung or some of them can be optionally sung.

In svarajatis, rāgamālikas, kritis with charanas of different dhātus and Tyāgarāja's pancharatnas all the charanas *have to be sung*. In divya-nāma kirtanas all the charanas have to be sung because of their sacred value.

Individual compositions under each form can be critically studied under the following heads:—

1. The raga, tala, mārṅa and tempo of the composition.
2. Its design, construction and style.
3. The commencing notes of its pallavi, anupallavi and charana.

The commencing note of the pallavi and the commencing note of the anupallavi usually bear one or other of the following relationships:—

- (a) They may be *sama svaras* (identical notes) (Ex. *Nāḍopāsana*—Begada).
- (b) They may be an octave apart (Ex. *Janani ninnu vina*—Ritigaula).
- (c) They may have the shadja-panchama bhāva. (Ex. *Chakkani rāja*—Kharaharapriya).
- (d) They may have the shadja-madhyama bhāva (Ex. *Mariyādaḡādura*—Sankarābharana).

4. The number of āvartas and pādas of each section-

5. Technical and literary beauties figuring in the composition.
6. The number of sangatis in each section and the beauty underlying their sequence.
7. Themes in the composition suitable for developing niraval and kalpana svaras.
8. Places in the composition where one can suitably halt.
9. Readings and changed versions of the dhātu, if any.
10. Any liberties taken with grammar (of language or raga). Faulty idioms if any in the Sāhitya.
11. Gamakas figuring in the piece.
12. The compass of the piece.
13. Scholarly piece or a popular piece.
14. The entertainment value of the piece and its value as an important lakshya.
15. Circumstances if any, that occasioned the composition.
16. If the composition is a separate piece or belongs to a group like the Pancharatna, Navaratnamālīka etc.
17. If the composition is a kriti with plural charanas, the particular charana that is usually sung and the reason for the preference.
18. Prosodical beauties, if any.
19. If it is a frequently performed piece or a rarely performed piece.

20. Prominent musicians if any, who specialised in the piece and brought it to lime-light.

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The points of distinction between an ordinary gita and a lakshana gita have been already referred to (see Book II Chapter IV). We shall now take up the study of the structure and arrangement of the *rāgāṅga lakshana gitas*.

These gitas generally consist of three sections or *khandas*: *sutra khanda*, *upāṅga khanda* and *bhāshāṅga khanda*. In the *sutra khanda*, the initial syllables of the *sāhityas* of the *āvartas* give the clue to the kinds of *svaras* taken by the *mela*.

For example, the initial syllables of the first section of the *Māyāmālavagaula lakshana gita* (see post) are:—*ra gu ma pa dha nu*. From this one is able to infer that the *suddha rishabha*, *antara gāndhāra*, *suddha madhyama*, *suddha dhaivata*, and *kākaḍi nishāda*, (besides *sa* and *pa*) are the notes taken by this *raga*. Further the phrase *Agni-go chakra* (अग्नि गो चक्र) gives the clue to the fact that it is the 3rd *raga* in the *Agni* or the III *chakra* i.e., its serial number is 15. The next two sections of the *gita* respectively give the list of *upāṅga ragas* and *bhāshāṅga rāgas* derived from this *melakarta*. This codified list of *rāgas* is of great use in determining the history of *rāgas*. Some *rāgas* figuring in the *upāṅga* list have since become *bhāshāṅga*. Again, a few *rāgas* mentioned in these *gitas* are not *now current*. Hence the historical value of these *rāgāṅga lakshana gitas*.

Lakshana gitas relating to *rāgāṅga ragas*, which do not claim an appreciable number of *janya ragas*, do not have

these three sections. Their musical structure is after the manner of the ordinary gita. The mnemonics for the suddha-vikṛta svaras as also the mela mnemonics however figure therein.

Since ragas not mentioned in the *Chaturdandi prakāśika* figure in these rāgāṅga lakshana gitas, it is certain that these gitas are the compositions of a later composer and not those of Venkatamakhi.

There are lakshana gitas for all the current 72 mela ragas (Kanakāṅgi-Ratnāṅgi series) and these are printed in the *Gānendu Sekharam* of Tachchur Singarāchārlu and in the *Sangraha Chudāmani*. The older confusing nomenclature of panchasruti rishabha and panchasruti dhaivata has rightly been replaced by the correct and self-explanatory names, chatusruti rishabha and chatusruti dhaivata in these gitas. The values of shatsruti rishabha and shatsruti dhaivata being what they are, the terms panchasruti rishabha and panchasruti dhaivata speaking correctly and logically, ought to denote the notes of frequencies, $32/27$ and $16/9$ and not the notes of frequencies, $9/8$ and $27/16$.

Govinda Dikshitar, Venkatamakhi, Paidāla Gurumurti Sastri and Govindāchārya (the author of *Sangraha Chudāmani*) are some of the prominent names amongst the composers of lakshana gitas.

Varna

Varnas are scholarly compositions. They are elaborate melodies replete with rāga bhāva. A varna contains within it not only the rāga ranjaka combinations, but also the viśeṣa saṅchāras and the several apurva prayogas and dātu prayogas that the raga admits of. Amongst the compo-

sitions of the technical group (*abhyāsa gāna*), the *varna* takes the first rank in point of importance. Varnas are learnt and practised with great care and assiduity by both vocalists and instrumentalists. The practice of varnas considerably helps one in the *artistic, polished and stylish rendering* of pieces. The paucity of words and the consequent profusion of vowels in the *sāhitya* as also their even distribution make it an ideal piece for the training of the voice. To the instrumentalist, it develops his finger skill and improves his technique of execution. The *ettugada svara* passages serve as models for the development of *kalpana svaras*.

The *sāhitya* of a *varna* is comparatively short and insignificant and may relate to either *bhakti* (devotion) or *sringāra* (love) or it may be in praise of a patron or be descriptive of the particular *varna*.

It requires great skill, technical capacity, creative faculty of a high order and detailed knowledge of the *lakshanas* of ragas to compose varnas. Composers of varnas are few and the number of all the available varnas does not exceed a few hundreds. Compared with this, we have thousands of *kṛiti* and *kīrtana* compositions and more than a hundred composers of these types.

Among the pieces belonging to the realm of *abhyāsa gāna*, the *tāna varna* is the last type to be practised before beginning concert forms like the *kṛiti*.

The constituent *angas* of a *varna* are :—

- (1) The *purvāṅga*, comprising the *pallavi*, *anupallavi* and the *muktāyi svara*.
- (2) The *uttarāṅga*, or the *ettukkadaḷai* comprising the *charana* and the *charana svaras*.

The purvāṅga and the uttarāṅga are of almost equal length.

The charana of a varna is also known by other names as *ettugada pallavi*, *upa pallavi* and *chitta pallavi* (i.e. as opposed to the pallavi, forming a branch of manodharma sangita). The charana of a varna is analogous to a pallavi since it is repeated at the conclusion of each ettugada svara.

The ettugada svara passages should progressively increase in length and complexity. The first ettugada svara passage is usually of the length of one āvarta and is characterised by a profusion of dirgha svaras. The length of each subsequent ettugada svara passage is either the same as the one preceding it, or more. The last ettugada svara passage is the longest and may be of two or four āvartas. Ettugada svaras of the length of three āvartas are seen in a few varnas.

Even if the order of the ettugada svaras of a varna is changed and given, it is possible to re-arrange them in the order intended by the composer. Even in the case of ettugada svaras of an equal number of āvartas, it is possible to say which precedes which, taking into consideration the manner of development of the dhātu.

Barring the *Pancharatna* of Tyāgarāja, the varna is the only composition containing an *upa* (extra) *pallavi*. Some varnas have even two *upa pallavis*.

Varnas are of two kinds:—

- (1) *Tāna varnas*, which are the compositions played or sung at the commencement of a concert and which are practised by students of music after a course in the gītas and svarajatis. In a tāna

varna, the pallavi, anupallavi and charana alone have sāhitya. The other portions are sung as solfa passages. Thus the tāna varna furnishes an instance of a composition, wherein a part is sung as a solfeggio and the rest with the sāhitya. On account of the preponderance of tāna jātis or phrases in this form, it came to be called tāna varna. The wide dispersal of the sāhitya syllables is a characteristic feature of the tāna varna.

- (2) *Pada varnas* (also called *chauka varnas* and *āta varnas*) are the compositions heard in dance concerts. The entire composition herein has sāhitya. The mātu is characterised by less of vowel extensions. The music is in a somewhat slower tempo and is intended to give full scope to convey the *bhāvas*. Because of its affinity to the padam, both in point of tempo and the theme of the sāhitya, this composition came to be called pada varna. Jātis (சொல் கட்சுள்) are met with in some pada varnas.

Tāna varnas are found in Adi, Ata, Jhampa, Khanda jāti Triputa and such other long tālas and not in short time-measures like Rūpaka. Short time-measures are an impediment to the free flow of tāna ideas. There are pada varnas in rūpaka tala. Tāna varnas present the svarupa of their ragas in a nut-shell. Hrasva nyāsas, dirgha nyāsas and alpa nyāsas of ragas are all clearly illustrated in tāna varnas. Tāna varnas are intended for being practised in trikāla (three degrees of speed) but not so pada varnas.

Rāgamālīka varnas are compositions wherein the sections are in different ragas. The *Navarāga mālīka varna* in the nine ragas : Kedāra (pallavi), Sankarābharana (anupallavi), Kalyāni and Begada (muktāyi svāra), Kāmbhoji (charana), Yadukulakāmbhoji, Bilahari, Mohana and Srirāga (ettugada svaras); the *Dinarāga mālīka varna* in the eight ragas : Bilahari (pallavi), Dhanyāsi (anupallavi), Madhyamāvatī (muktāyi svāra), Kalyāni (charana), Pūrvakalyāni, Kedāragaula, Mohana and Bhūpāla (ettugada svaras); and the *Ghanarāga mālīka varna* in nine ghana ragas beginning with Nāta are wellknown compositions. There are also rāgamālīka varnas belonging to the category of pada varnas.

Because of the occurrence of certain sections as solfeggios, the reason for the non-inclusion of the rāga names in the sāhityas of rāgamālīkā varnas is obvious.

As for the *gāna krama* of a varna, the pallavi, anupallavi and the muktāyi svāra are sung in order and concluded with the pallavi. Each āvarta is sung twice. Halting on shadja or panchama or on some other suitable note, for the rest of the āvarta is made at apt places. The charana is next sung followed by the ettugada svaras. At the conclusion of each ettugada svāra passage, the charana is again sung. The ettugada svaras are not repeated. The sangatis if any, are sung only once. Since in the pada varna, the muktāyi svāra and the ettugada svaras have sāhitya, the svāra part of each section is first sung, and then the corresponding sāhitya part. For the svāra part *nrīta* is performed and for the sāhitya part, *abhinaya*.

With the exception of Tyāgarāja's Pancharatnam, the varna is the only form wherein the original pallavi is ignored at a subsequent stage of the composition.

Ramasvamy Dikshitar has composed a beautiful *svara sthāna varna* (*sa ri ga da ni*) in Todi raga, ādi tala, bristling with *svarākshara* beauties.

Some chauka varnas have *sāhitya* for the pallavi, anupallavi and charana alone and the rest of the composition sung as solfa passages, after the model of a *tāna varna*; Ex. *Rūpamu juchi* in Todi raga, Adi tala by Muthusvamy Dikshitar.

Pada jati varna is a pada varna wherein jatis figure.

Formerly varnas had a supplementary section called the *anubandham*. It consisted of a *sāhitya* part and a solfa part. This *sāhitya* served to complete the idea in the *sāhitya* of the rest of the varna. The *sāhitya* beginning with the words *chiru chamatalu చిరు చామతలు* (See P. 116 of *Sangita Sarvārtha Sāra Sangraham*—Telugu) constituted the *anubandham* for the famous varna *Viriboni* in Bhairavi raga. Some *anubandhas* did not have a separate solfa passage and in such cases, the *anubandha* was followed by the singing of the *muktāyī svara* of the *purvānga* part and the original pallavi then sung and the composition concluded. As the *anubandha* did not very much add to the musical excellence of the varna, it gradually fell into desuetude. Nobody sings the *anubandha* section of the *Viriboni* varna at present. Subsequent composers of varnas like Vīna Kuppayyar did not bother about the inclusion of the *anubandha* in their compositions. *Anubandhas* figure in the *tāna* varnas of Ramasvamy Dikshitar and Sonti Venkatasubbayyar (see *Sangita Sampradāya pradarsini* Vol. II, Pages 908 and 956). The *anubandham* may be compared to the coda of European music. Since it disturbed the balanced length of the *purvānga* and *uttarānga*, it was gradually given up.

Pachchimiriya Adiyappiah, Sonti Venkatasubbayyar, Syāma Sāstri, Vīna Kuppayyar, Pallavi Gopālayyar, Svāti Tirunal, Mānambuchāvadi Venkatasubbayyar, Muthusvāmy Dikshitar, Paramesvara Bhāgavatar, Annasvāmy Sāstri, Tiruvārur Aiyāsami, Patnam Subrahmanya Iyer, Garbhāpuri, Kottavāsāl Venkatarama Iyer, Tiruvottiyur Tyāgayyar, Ramnad Srinivasa Iyengar, Kuppusvāmi and Fiddle Ponnu-svāmi are some of the famous composers of tāna varnas.

Govindasāmayya and Kūvanasāmayya of Kārvetnagar Rāmasvāmy Dikshitar, Vadivel Nattuvanār, Pallavi Seshayyar, Rāmasvāmy Sivan, Subbarama Dikshitar, Mysore Sadasiva Rao and Kunrakudi Krishnayyar are some of the famous composers of pada varnas.

Kriti

The kriti composition is the most highly evolved amongst art musical forms. It is the most important of the melodic group of compositions. Every composer of note during the last two centuries has attempted this type of composition. The elastic nature of the form coupled with the fewness of rules, afforded ample scope to the composer for the display of his creative genius. Freed from the tyrannical grip of words, the composer was able to pour forth his thoughts through the language of pure music in an abundant manner. Kritis form the bulk of the musical compositions at the present day. In a modern concert more than half the time is taken up with the rendering of kritis and rightly so. The kriti has come to occupy that important place amongst concert pieces on account of its inherent beauties. The composer enjoyed ease and freedom in the expression of his musical thoughts in this form. He enjoyed freedom in the matter of the choice of the raga, tala, tempo, style and theme.

The only ideal present in the mind of the composer, during the composition of a kriti, is the delineation of the *raga bhāva* in all its varied and rich colours. Kritis stand as examples of *absolute music*. Anything like distinctive styles in musical compositions is seen only in kritis. Kritis contain apt themes for developing niraval and kalpana svaras. With the dawn of the kriti composition, many of the older types of compositions became obsolete.

It will be useful at this stage to draw the line of distinction between the two forms, *kriti* and *kirtana*. The term *kriti* refers to the composition whose claim to permanence lies principally in its music and not in its *sāhitya*. *Kīrtanas* are older than kritis. *Kriti* is a development from the *kīrtana*. The *kīrtana* had its birth about the latter half of the fourteenth century. The *kriti* in its fully developed form appears about four centuries later.

Although the term *kriti* in a wider sense means any musical composition (*यत् कृतं तत् कृतिः* :—that which is composed is a *kriti*) still composers and scholars during the last 500 years have felt the necessity to restrict the term *kriti*, to those *kīrtanas* whose claim to permanence lay primarily in their musical setting. The Tāllapākam composers (15th century) have used the term. Purandara Das in his song *Vāsudevana nāmāvalīga* in Mukhāri rāga, says that he has composed 4,75,000 kritis. Tyagarāja in his piece, *Sogasuga mridanga tālamu* (Sriranjani) gives the lakshana of an ideal *kriti*. Walsajpet Venkataramana Bhāgavatar in his *sisa padyam E kalā kalitundu* ఏ కళా కలితుండు says “ I pay my homage to Tyagaraja who has composed different types of kritis ”. Scholars and composers like Tachchur Singarāchārlu, Tiruvottiyur Tyagaayyar, T. M. Venkatesa

Sastri and others have uniformly used the term *kṛiti*, to denote the compositions of Tyagaraja and other similar compositions and have restricted the term *kīrtana* to those compositions whose *sāhityas* had a special spiritual value. That a *kṛiti* sounds perfect when performed on an instrument is proof of the fact that the essential factor in this form is the *dhātu*.

The *kīrtana* is a strictly sacred form. Its *sāhitya* may be of a devotional character, or may relate to a purāṇic theme. It may also be in praise of great devotees (*bhaktas*). Many *kīrtanas* are doxologies. The music as well as the rhythm of a *kīrtana* are simple. It is a composition belonging to the realm of *applied music*. The music is used herein only as a vehicle for the singing of the glories of God. In other words, the music is used simply as a means to an end. The music is subordinated to the *sāhitya*. Words are many and the *charanas* are all sung to the same *dhātu*. Sometimes the *charanas* have the same music as the *pallavi*. The *anupallavi* is a dispensable *anga* in a *kīrtana*. The different *angas* are characterised by the same *eduppu*. The compass of the music is short and the piece can easily be learnt *by rote*.

In the *kṛiti*, the *sāhitya* may be of a sacred or secular character. It may relate to an ethical or didactic theme. Words are few and they serve only as a vehicle for the singing of the music. The music is complex and bristles with technical beauties. There may be one or more *charanas*. The *charanas* may have the same *dhātu* or different *dhātus*. The compass of a *kṛiti* extends usually from $1\frac{1}{2}$ to 2 octaves. *Atita-anāgata* complexities are frequently met with in *kritis*. *Kritis* are veritable raga crystals. We derive knowledge of the many *apūrva* ragas through them. We find the

musical language in its purest form in a kriti and such a thing as *musical interpretation* is possible only in this form. Whereas kirtanas can be sung by even persons of average skill and training, justice can be done to kritis only by those initiated in music. A musical form can have prose or poetry for its sâhitya. The sâhityas of many kirtanas are characterised by poetic metres. The sâhityas of a good number of kritis have dignified prose in them. Kirtanas are in common ragas ; but kritis are in common and scholarly ragas. Many rare ragas live through kritis alone.

There are however some compositions on the border line. They contain high-flown music and lofty spiritual thoughts. It will be difficult to say in such cases whether they are to be classified under kritis or kirtanas.

Whereas in a svarajati, the charanas can be of varying length, the charanas of an individual kriti or kirtana should be of the same length. Even in kritis with plural charanas this rule holds good.

The raga system of India shows all the melodic and aesthetic possibilities in the realm of music. In order to form a complete picture of a raga, one should listen or learn at least ten compositions in it, representative of the forms : gita, varna, kriti and padam. In this connection it may be mentioned that a person who performs an âlâpana of a raga with the background of a kriti in that raga in his mind, suffers from a certain limitation. A kriti is an exposition of a particular aspect of a raga. The phrases figuring in the kriti dominate his imagination and he finds it difficult to go beyond them and give an elaborate âlâpana. Persons wishing to attempt a detailed âlâpana of a raga would do well to think

of the raga as a whole and start the ālāpana and not be obsessed by a particular composition in it.

The *pallavi*, *anupallavi* and *charana* are the minimum and essential angas of a kriti. There may be one or more charanas. In many kritis, the dhātu of the latter part of the charana is found to be the same as that of the anupallavi. But in the kritis of Muthusvamy Dikshitar, the dhātu of the anupallavi does not repeat in the charana. A number of simple compositions of this composer have only the two sections, pallavi and anupallavi; Ex. *Sri Sarasvati Nomostu te*, Arabhi. Such compositions may be compared to the earlier *ugābhogas*.

In kritis with plural charanas, as a rule it is the *mudra charana* (the charana containing the signature of the composer) that is sung. A charana other than the mudra charana may be preferred, if that charana contains an apt and intricate theme for performing niraval or kalpana svaras; Ex. *Tambura chekoni* in the charana, *vekuva jamuna* of *Koluvamaigada*, Todi; and *Baktula vāgimrita pānamu* in the first charana of *Buddhi rādu*, Sankarābharana. A non-mudra charana is also preferred when it contains a fine idea; Ex. the first charana of the kriti, *Svararāga sudhā rasa*, Sankarabharana. If the charanas are set in different dhātus, all of them have necessarily to be sung as in the kriti, *Enduku nirdaya* (Harikāmbhoji).

The kriti composition has been enriched by the introduction of *non-essential angas* like:—


- (1) *Chitta svara*. This is a set solfa passage in 2 or 4 āvartas if in ādi tāla, and 8 or 16 āvartas if in chāpu, tripata or rūpaka tāla and is sung at the

end of the anupallavi and charana. Usually it is set in madhyama kâla. Chitta svaras are crystallised kalpana svaras. The kritis : *Nimadi challaga* (Anandabhairavi), *I vasudha nivanti* (Sahâna), *Raghuvamsa sudhâmbhudhi* (Kathanakutūhalam), *Sringāralahari* (Nilāmbari), *Pāhimam Sri* (Jana-ranjani) and *Sri Raghukula nidhim* (Huseni) contain some of the best chitta svaras.


Some chitta svaras contain the beauty known as 'figure.' In such cases, the same phrase recurs at the commencement of each āvarta or half-āvarta or alternate āvarta. The chitta svara to the kriti : *Inta parākelanamma* in Begada of Vina Kuppayyar is an example.

There are instances wherein appropriate chitta svaras have been added to kritis by subsequent composers. As an example may be mentioned the chitta svara adorning the kriti, *Māmava satatam* (Jaganmohini rāga) of Tyagaraja and composed by his disciple, Walajapet Krishnaswamy Bhāgavathar.

Viloma Chitta svara. This is the case of a chitta svara which can be sung from beginning to end and again sung in the reverse order from the end to the beginning (i.e. in both the *anuloma* and *viloma krama*—forwards and backwards) without offence to rāga bhāva. The rāga bhāva should not suffer even partially in the *apasavya* part. For example, the following passage in Kalyāni raga might be sung both forwards and backwards as indicated and still maintain the *rāga bhāva* :—


Ś n d P p m G g m P

i.e., when sung backwards, it will be

P m g G m p P d n Ś


It is not an easy thing to compose chitta svaras of this type. Such chitta svaras can be composed only in ragas with a symmetrical ārohana and avarohana, *i.e.*, in krama sampūrṇa, shādava and audava ragas having the same notes in both the ārohana and avarohana.

The classic instance of a viloma chitta svara is met with in the 2nd *Kemalāmbā Navāvaraṇa kṛti*: *Kamalāmbām bhajare* in Kalyāṇi of Muthuswami Dikshitar:—

4	○	○
sr̥gm̐dn - rg̐pd-m̐d n̐g̐ sr̐	n̐r̐ ḡ-n̐s̐ n̐-r̐s̐	N-n D-d P
(The same passage from	the end to the	beginning)
P d D n N-s̐r̐n̐s̐ n̐g̐r̐ n̐	s̐ ḡnd-m̐ d p	gr-ndm̐gr̐s̐

Another example of an *anuloma-viloma krama* chitta svara is seen in the kṛti: *Sadāvinata sūdare* (Revagupti rāga, Rūpaka tāla) of Muttuswami Dikshitar:—

r G P d Ś ṙ ḡ Ṛ | ś D p G p d p d Ś (anuloma part)

Ś d p d p G p D ś | Ṛ ḡ ṙ Ś d P G ṙ || (viloma part)

A chitta svara should present a certain aspect of the raga not covered by the piece itself. For this reason a chitta svara intended for one kriti cannot be used for another kriti in the same raga, though the latter's tala, tempo and eduppu might admit of it. Chitta svaras may be compared to a bunch of flowers adorning a beautiful creeper and are interesting to hear. They give an impressive conclusion to the anupallavi and charana. In cases of doubt, they are useful in fixing the commencing note and the eduppu of the pallavi. Some chitta svaras have in addition a lakshya value; for example, the chitta svara of the piece *Ambā ni saranamu* in Anandabhairavi, which uses the phrase *p P n n̄ s*.

Some chitta svaras conclude with *makutas* or crown-like endings. Makutas are short, crisp, effective and beautiful. Short chitta svaras have short makutas and long chitta svaras relatively long makutas. The constituent phrases of a makutam may be of the same magnitude as in the instances of the chitta svaras to the kritis: *Nimadī challaga* (Anandabhairavi) and *Brochevārevarura* (Khamās); or, the component phrases may be after the pattern of a *srotovaha yati* — i.e. phrases progressively increasing in magnitude. The concluding part of the muktāyi svara of the *Chalamela varna* (Sankarābharana rāga, Ata tāla) is an example of the latter type :

— *n | d n | p d n | m p d n | g m p d n*
r g m p d n | s r g m p d n ||

This makutam might be characterised as an *ārohana makutam*, since its constituent phrases are in the *ārohana krama*.

Chitta svaras are not fit themes for developing *kalpana svaras*.

- (2) *Svara sāhitya*. When an appropriate *sāhitya* is added on to the *chitta svara*, the technical appendage is called a *svara sāhitya*. In this case the *svara* part is sung at the end of the *anupallavi* and the *sāhitya* part at the end of the *charana*. The *sāhitya* of this section is so couched that a continuity of sense is maintained when sung at the conclusion of the *anupallavi* or *charana*.

The pieces: *O Jagadamba* (Anandabhairavi), *Janani ninnu vina* (Ritigaula), *Ninu sevinchina* (Yadukula kam-bhoji), *Sri Pārthasārathe* (Bhairavi) and *Vāchāma gocharundani* (Atāna) contain some fine examples of *svara sāhitya*. The kritis of Subbaraya Sastri and Mysore Sadasiva Rao contain some of the most beautiful *svara sāhityas*.

There are also instances when beautiful and fitting *svara sāhityas* have been added to kritis by subsequent composers. For example the *svara sāhitya* for Syāma Sastri's *Palinchi Kāmākshi Pāvani* (Madhyamāvati) was the addition of Annaswāmy Sāstri.

- (3) *Madhyamakāla sāhitya*. This is an integral part of a kriti. This passage may occur at the end of the *anupallavi* or *charana* or both and is set in the *madhyama kāla* (quicker tempo) *i.e.* in the second degree of speed. The *madhyama kāla sāhityas* add a certain majesty to compositions. Excellent examples of this technical beauty are to be found in the compositions of Muttuswamy Dikshitar. Sometimes *madhyamakāla sāhityas* also occur in the *pallavi*, as for instance in the kriti, *Sri Sarasvatī namostu te* in Arabhi.

Madhyamakāla sāhityas are not appropriate themes for developing niraval, but they may admit of kalpana svaras being developed. As an example may be mentioned the madhyamakāla sāhitya adorning the kriti, *Koniyādina nāpai* (Kambhoji) of Vina Kuppayyar.

- (4) *Solkattu svara*. This is the case of a regular chitta svara, where, in some portions, instead of the solfa syllables, appropriate *jatis* (tala mnemonics) are introduced and sung. The *jatis* are sung to the music of the displaced svaras. As the section is sung, one will hear the svaras and *jatis* alternately. This svara passage interspersed with *jatis* forms a pleasant variety in the midst of a kriti and heightens the beauty of the composition. The pieces: *Sri Mahā Ganapati* (Gaula), *Ananda natana prakāsam* (Kedāra) and *Pārthasāradhini sevimpā* (Yadukula kāmboji) contain splendid examples of solkattu svaras.

There are instances of apt solkattu svaras being added to kritis by subsequent composers. The solkattu svara to the Gaula kriti, *Sri Mahā Ganapati* is the contribution of Radhakrishna Bhāgavathar, the son of Pallavi Somu Iyer of Talanāyar.

Kritis have also been enriched by the introduction of *sangatis*. Sangatis are variations on a musical theme, developed step by step. Each sangati is an evolution from the previous one and marks an improvement upon it. Sangatis are also an integral and indispensable part of the composition. They might be compared to the stones of an arch and the deletion of even one of them or

the change in their sequence will destroy the beauty and the composite character of the piece. Sangatis have been introduced either for emphasising certain delicate and latent shades in the meaning of the sâhitya, or for bringing out the colourful and varied aspects of the *râga bhâva*. Some kritis like *Chera râva demina* (Ritigaula) have sets of sangatis. The credit of introducing sangatis in kritis with a definite musical purpose goes to Tyagaraja.




Sangatis may be developed from the terminal or initial phrase of a musical theme. The sangatis for the pallavi of *Koluvamaregada* (Todi) may be cited as an instance of the former type and the sangatis for the pallavi of *Sri Raghavarâprameya* (Kâmbhoji), as an instance of the latter type. Rarely sangatis may progress from the central part of a theme as in the phrase: *sringâramu* of the pallavi of *Chetulâra* (Bhairavi). The illustrations A, B and C given below visually represent the progression of sangatis in these three types. The wavy lines show the *varied portions* of the theme :—

A. Sangatis progressing from the end of a theme.

1.	_____
2.	_____ - _____
3.	_____ - _____
4.	_____

B. Sangatis progressing from the beginning of a theme.

1.	_____
2.	_____
3.	_____
4.	_____

C. Sangatis progressing from the central part of a theme.	1.	_____
	2.	_____  _____
	2.	_____  _____
	4.	_____  _____

In reckoning the sangatis, the fundamental theme itself is reckoned as the first sangati. The last sangati wherein the climax is reached is characterised by melodic fulness and rhythmical liveliness. In some cases the dhātu of the last sangati is found to be entirely different from the music of the original theme. In the sangatis of the kritis, *Darini telusu konti* (Suddha sāveri) and *Nājivādhāru* (Bilahari), some of the ancient alankāras (svara-group patterns) are aptly introduced. In order to enable the listeners to grasp and appreciate the subtle and progressive changes of the dhātu, each sangati is sung twice.

The number of sangatis in the different sections of a kriti ought to bear a just proportion. The anupallavi may have an equal number of sangatis as the pallavi, or a less number. The charana may or may not have sangatis. It will not be in keeping with the symmetrical construction of the piece, if the charana is loaded with a number of sangatis, and its pallavi and anupallavi have either few or no sangatis.

Sangatis in the compositions of some minor composers are found to be artificially developed. As a rule, it is not advisable to add sangatis to compositions, wherein the composers themselves did not contemplate them. Such an introduction will interfere with the scheme of development of the dhātu followed by the composer. The compositions sound perfect without the added sangatis. But it must be

said that the sangatis added by Mahā Vaidyanātha Iyer 1844-1893) to the kritis: *Vātāpi Ganapatim* (Hamsadhvani), (*Chintaya mā* (Bhairavi) and *Sri Subrahmanyāya namaste* (Kāmbhoji) nicely fit in with the pieces.

In addition to the above, we also meet with some literary and prosodical beauties in the sāhitya of kritis.

Svarākshara is one such, and has been successfully attempted by some composers. In a svarākshara passage, the mātu and the dhātu are exactly identical i.e., the sāhitya syllables as well as their corresponding svara letters are the same. It requires intellectual gifts of a high order to attempt this kind of technical beauty. The compositions of Svāti Tirunāl of Travancore are full of this technical beauty. In the following examples the bracketed portions are examples of svarāksharas :—

- (1) { pa da sa } ro ja —the charana of the Navarāga
ప ద స రో జ mālika varna.
- (2) Sri Rama { pā da ma } Amritavāhini kriti of
శ్రీ రామ పా ద మా Tyāgaraja.

The first ettugada svara of the Kāmbhojī varna beginning with the words: *Pankajākshi pai* :—

- (3) { Ni dā ri ni da pa ga mā ni ni } yunnadi
నీ దా రి ని ద ప గ మా ని ని యున్నది.
- (4) { Ni sa ri sa } mā na Manipravāla kriti in
నీ స రి స మా న భైరవి.
- (5) { sa ri ga pā ga } ichchene { sā dā pā ga } ichchera
స రి గ పా గ ఇచ్చెనే { సా దా పా గ } ఇచ్చెరా

(A pallavi in Mohana raga).

Svarāksharas may be classified into :—

1. Direct,
2. Suggestive.

The examples given above are all instances of *direct svarāksharas*. *Suggestive svarāksharas* are cases wherein the sāhitya syllables do not possess the same vowel endings as the corresponding svara letters. The opening phrases of Syāma Sastri's kriti : *Durusuga* (Sāveri) and Svāti Tirunāl's kriti : *Sārasāksha* (Pantuvarāli) furnish good examples of this latter class :—

$$1. \left\{ \begin{array}{ccc} d & r & s \\ Du & ru & su \end{array} \right\} \begin{array}{c} D \\ ga \end{array} \quad \left\{ \begin{array}{ccc} డ & ర & స \\ డు & రు & సు \end{array} \right\} \begin{array}{c} డ \\ గా \end{array}$$

$$2. \left\{ \begin{array}{ccc} \dot{S} & \dot{r} & \dot{S} \\ Sā & ra & sā \end{array} \right\} \begin{array}{c} n \\ ksha \end{array} \quad \left\{ \begin{array}{ccc} శ & ర & శ \\ సా & రా & సా \end{array} \right\} \begin{array}{c} న \\ క్షా \end{array}$$

Combinations of direct and suggestive svarāksharas also occur in some cases. The following phrase, from the charana of Subbaraya Sastri's kriti : *Ninu sevinchina* (Yadukulakāmbhoji) is a good example :—

$$\left\{ \begin{array}{ccc} p & D & S ; r & S \\ pa & da & sā & ra & sa \end{array} \right\} \begin{array}{c} R & P \\ yug & ma \end{array} \quad \left\{ \begin{array}{ccc} ప & డా & సా ; ర & సా \\ ప & ద & సా & ర & స \end{array} \right\} \begin{array}{c} రీ & పా \\ యుగ & మా \end{array}$$

Manipravāla kritis. In the sāhitya of these songs, the words of two or more languages figure and the sentences are so framed and presented, as not to offend against the rules of grammar or prosody. A complete idea is conveyed in each

case. Muttusvamy Dikshitar's kriti in Kāpi raga: *Venkatāchalapate*, is a good example. The sāhitya of the pallavi and anupallavi of this song is given below in the scripts of the respective languages for the sake of clearness:—

Pallavi:—

வேகடாச்சுலபதே விஸ்வ நமோஸ்துதே தேவ தேவ நமோஸ்துதே ॥

Anupallavi:—

பங்கஜாசனமுதலிவநுத வதம நாத்ரயமென வரி கேள்

செங்கடமலை தீர்ப்பு சம்பவலிவ்வு மங்களம் பொருந்திய
புளிவலத்தினில் விளங்கும் ॥

The kritis: *Ni sari samāna* in Bhairavi and *Sri Tyāgarāja Svami ni mahima* in Vāchaspati raga are also instances of manipravāla kritis.

In some kritis, the *prāsa* beauty is carried to extremes. The jingle of the *recurring prāsa* at regular intervals adds beauty to the song. The charanas of the kritis: *Eduta nilackite* (Sankarābharana) and *Parāsakti manuparāda* (Saveri) are good examples. The charanas of the kritis: *Nārada gānalola* (Athana) of Tyagaraja and *Kanakasabhapati darisanam* (Dhanyāsi) of Gopalakrishna Bhārati contain beautiful antya *prāsas*.

The sāhityas of the kritis: *Pāhimām Sri Rāmayante* (Yadukulakāmbhoji) of Bhadrāchala Rāmadās and *Māyetvam yāhi* (Sudhātārangini) of Muthuswami Dikshitar are luxuriously decorated with rhetorical beauties. The sāhitya of the kriti: *Tyāgarājayogavaibhavam* (Anandabhairavi) of

Muthuswami Dikshitar has both the gopuchcha and the srotovaha types of literary beauties within it.

In the sâhityas of songs relating to deities associated with dance like Natarāja, Krishna and Ganapati, jatis are introduced. Such solkattu sâhityas are interesting to hear. In the song *Natanamādinār* (Vasanta) we have a beautiful passage of jatis.

A kriti may be the product of inspiration or of conscious effort. The technical beauties mentioned above are all products of conscious effort.

All these technical and literary beauties are styled *non-essential*, because, even if all these are absent, the kriti will still be a perfect composition. The non-essential angas may be compared to the dazzling and attractive designs, and the lace and embroidery work figuring in costly sarees. Too many of the non-essential angas tacked on to a kriti will result in heaviness and the piece itself will not be able to sustain the ornamental load.

Since the kriti composition alone is capable of being embellished to such an extent as shown above, it is no wonder that every composer during the Tyagaraja and post-Tyagaraja period showed a definite bias towards this type of composition.

As for the *gānakrama* of a kriti, the pallavi, anupallavi and the chitta svara if the composition has one, are sung in order and the part concluded with the pallavi. This is followed by the charana. After this the chitta svara is again sung and the composition concluded with the pallavi. If instead of the chitta svara, the composition has a svara sâhitya, the solfa part of this technical beauty is sung at the end of the

anupallavi and the sāhitya part at the end of the charana. Each sangati is sung twice as a rule, in order to enable the listeners to follow the gradual changes of the dhātu with interest. A feeling of *expectancy* is aroused in the audience as they listen to the sangatis. When one sangati is sung, they eagerly await the next one, and so on. A feeling of æsthetic joy and fulness comes to them when they listen to the last sangati. At the conclusion of the anupallavi and charana, the last sangati of the pallavi is sung, but only once and the section or the composition concluded (Example: *Kannatandri nāpai*, Devamanohari). In the case of kritis wherein the *peak sangati* of the pallavi (*i. e.* the sangati wherein the climax of the melodic beauty is reached) is not the last sangati, but the penultimate sangati, (Example: *Bhajana seya rāda*, Nata) the penultimate sangati is sung at the conclusion of the anupallavi and the charana. The pallavis of some kritis are provided with a special sangati for being sung at the conclusion of the anupallavi and the charana. In such cases, this special sangati of the pallavi should alone be sung at the conclusion of the anupallavi and charana and the section or the composition concluded. In kritis like *Nājivādhāra* (Bilahari), some of the later sangatis of the pallavi have small terminal phrases which appropriately lead on to the next sangatis. In such cases, the terminal phrase is sung during the repetition of the sangati in order to naturally lead on to the next sangati.

In kritis with charanas of different dhātus, the singing of all the charanas is obligatory. Where the charanas have the same dhātu, it is open to a singer to sing one, some or all the charanas. Usually the mudra charana is sung; but some other charana may be sung in the place of the

mudra charana, if the preferred charana has a theme appropriate for developing niraval or kalpana svara, or contains a nice idea or rhetorical beauty. Where the sāhitya happens to be richly descriptive, as in the kriti : *Lekana ninnu* (Asāveri), all the charanas are sung, even though in this piece, the dhātu of the anupallavi and the four charanas happens to be the same.

Halting on a note may be made at appropriate places in the kriti. Besides adding to the euphony, the halting gives breathing space to singers. The accompanying Violinist also contributes his share to the general effect. A valuable opportunity is provided herein for the steadying of laya and the mridangam player fills up this part with suitable rhythmic display. In pieces in adi tāla, the duration of the halt may be about $\frac{1}{2}$ or $1\frac{1}{2}$ āvartas and in pieces of shorter time-measures like rūpaka or cāpu, the duration of the halt may be one or three āvartas. The anupallavi of the kriti : *Ninu vinā nāmadendu* (Navarasakannada) provides an excellent example of a halting place.

Where appropriate, kalpana svaras alone or niraval followed by kalpana svaras may be attempted. Appropriate themes for niraval may be found in the anupallavi or charana of a kriti. Such themes may occur at the commencement of the section or in the middle of the section.

Group kritis

Those kritis, which are not separate and distinct units by themselves, but form links in a chain of compositions composed on a common theme are termed *group kritis*. Pieces like *Evāri māta vinnāvo* and *Evarani nirnayin*,

chirirā are separate *kritis* by themselves having a complete sense. But pieces like *Kamalāmbām bhajare* and *Saroja dala netri* form units of a group of *kritis* forming a composite whole. The former piece belongs to the *Kamalāmba Navāvaranam* of Muttuswamy Dikshitar and the latter to the *Navaratna mālīka* of Syāma Sāstri. The number of individual compositions in group *kritis* is usually either 5 or 9.

The following Table gives some of the prominent group *kritis* :—

Table XIII

Name of the composer and the title of the group <i>kritis</i> .	Theme
Tyagaraja's (1) <i>Pancharatn m</i> (2) <i>Kovur Pancharatnam</i> (3) <i>Tiruvottiyur</i> <i>Pancharatnam</i>	The well-known compositions, in <i>Nāṭa</i> , <i>Gaula</i> , <i>Arabhi</i> , <i>Srīrāga</i> and <i>Varāli</i> , of that name. A set of five <i>kritis</i> composed in praise of Sri Sundareswara swamy of Kōvur when he visited that shrine. A set of five <i>kritis</i> composed in praise of Goddess <i>Tripurasundari</i> of the <i>Tiruvottiyur</i> temple during his visit to that place.
Muthuswamy Dikshitar's (1) <i>Kamalāmba</i> <i>Navāvaranam</i> (2) <i>Abhayāmba</i> <i>Navavaranam</i>	9 <i>kritis</i> on <i>Kamalāmbika</i> . 9 <i>kritis</i> on <i>Abhayāmbika</i> .

Table XIII—contd.

Name of the composer and the title of the group kritis	Theme
(3) <i>Siva navāvaranam.</i>	9 kritis on Siva (Tyagaraja).
(4) <i>Panchalinga Sthala kritis</i>	5 kritis in praise of the 5 lingas:— <i>Prithiri, Appu, Teyu, Vāyu</i> and <i>Akāsa</i> , enshrined respectively in the temples at Conjeevaram, Tiruvānaikkāval, Tiruvannāmalai, Kālahasti and Chidambaram.
(5) <i>Navagraha kritis</i> (also called <i>Vāra kirtanas</i>)	In praise of the planets:— <i>Sūrya</i> (sun), <i>Chandra</i> (moon), <i>Angāraka</i> (mars), <i>Budha</i> (mercury), <i>Brihaspati</i> (jupiter), <i>Sukra</i> (venus), <i>Sanaischara</i> (saturn) and <i>Rāhu</i> and <i>Ketu</i> (the two <i>chhāyā</i> grahas).
Syama Sastri's <i>Navaratna mālika</i>	9 kritis in praise of Goddess <i>Mīnākshi</i> of <i>Madura</i> .
Vina Kuppayyar's <i>Kālahastisa Pancharatnam</i> <i>Venkatesa</i> „	5 kritis on <i>Kālahastisa</i> Do. <i>Venkatesvara</i>

Like group kritis, there are also the group kirtanas. Tyagaraja's *Divyanāma kirtanas*, *Utsava sampradāya kirtanas* and *Samkshepa Rāmāyana kirtanas* are examples.

The names of some of the prominent composers of kritis, their signatures (ankitam or mudra) and the languages in which they have composed are given in the following table :—

Table. XIV.

Composer's name.	Signature.	Languages in which he has composed.
Musical Trinity {	<i>Tyāgarāja</i>	Telugu & Sanskrit
	<i>Muthuswāmy Dikshitar</i>	Sanskrit, Telugu & Tamil
	<i>Syāma Sāstri</i>	Telugu, Sanskrit & Tamil
Rāmaswāmy Dikshitar	<i>Venkata Krishna</i>	Telugu and Sanskrit
Mārgadarsi Seshayyangār	<i>Kosala</i>	Sanskrit
Svāti Tirunāl	<i>Padmanābha</i> or the equivalent of that name.	Sanskrit, Hindi and Telugu and in <i>Manipravālam</i> (Sanskrit - Malayalam)
Anayya	<i>Umādāsa</i>	Telugu and Tamil
Pallavi Gopālayyar	<i>Venkata</i>	Telugu
Vina Kuppayyar and Tiruvottiur Tyāgayyar	{ <i>Gopāla dāsa</i>	Telugu & Sanskrit
Subbarāya Sāstri		
Srinivasa	<i>Kumāra</i>	Telugu
	<i>Vijayagopala</i>	Telugu

Table XIV — contd.

Composer's name.	Signature.	Languages in which he has composed.
Patnam Subrahmanya Iyer	<i>Venkatesa</i>	Telugu, Sanskrit & Tamil
Karur Dakshināmurti Iyer & Devudu Iyer	<i>Garbhapuri</i>	Telugu
Mysore Sadāsiva Rao	<i>Sadāsiva</i>	Telugu & Sanskrit
Pallavi Seshayyar	<i>Sesha</i>	Telugu
Rāmaswāmi Sivan and Mahā Vaidyanātha Iyer.	<i>Guhadāsa</i>	Sanskrit, Telugu and Tamil.
Gopālakrishna Bhārati	<i>Gopāla- Krishna or Bālakrishna</i>	Tamil

The charanas of some kirtanas have jatis introduced at appropriate places and they provide a welcome and pleasing variety. Such passages of jatis are termed *sol-kattu* சொல்கட்டு *sāhityas* on the analogy of *sol-kattu svaras*.

Ādiya pāda ஆடிய பாட (Sankarābharana) of Gopala krishna Bhārati, some of the songs figuring in the *Krishna lila tarangini* of Nārāyana Tirtha and many Tiruppavagazh hymns contain beautiful solkattu sāhityas. In the Tamil song, *Natana mādinar* (Vasanta) of Gopalakrishna Bhārati, there is a whole passage of solkattu, and like a chitta vara, it is sung at the end of the anupallavi and the charana.

The *Devaranāmas* of Purandara Dās are typical models of devotional songs. They are the outpourings of a sterling devotee during moments of intense religious experience. Their language is simple and can be understood by the average person. They are pregnant with lofty ideas and contain within them the quintessence of the Upanishads. They breathe the fragrance of bhakti. Clothed in delightful music, they touch our hearts when heard.

As for the *gānakrama* of a kirtana, the procedure is the same as that for a kriti with the sections: pallavi, anupallavi and charanas. All the charanas are however sung herein, on account of their devotional value. In the case of divyanāma kirtanas of the *ekadhātu* type (i. e. wherein the pallavi and the charanas are sung to the same dhātu), the charanas are sung continuously without reverting to the pallavi at each stage. *Sri Rāma Jayarāma* and *Pāhi Rāmachandra Rāghava*, both in Yadukulakāmbhoji raga, are examples of this type. Where the divyanāma kirtana is of the *dvidhātu* type (i. e. wherein the music of the charana is different from that of the pallavi), the pallavi is sung at the conclusion of each charana. *Sri Rāma Sri Rāma* (Sahāna) and *Pāhi Rāmachandra pālita Surendra* (Sankarābharana) are examples of this other type. It will be seen that in this latter case, the dhātu as well as the mātu of the charanas naturally lead on to the pallavi. A sense of completeness is felt only when the pallavi is repeated at the conclusion of each charana.

It may be observed in passing, that in cases of compositions like Tyāgarāja's *Rāma nannu brovara* (Harikāmbhoji), which lie on the borderland between a kriti and a kirtana, a performer in a kacheheri will lay more emphasis on the

excellences of its musical construction and will attempt a beautiful niraval and kalpana svaras for the opening theme of the charana. The same piece when sung in a bhajana, will be rendered with emphasis on the spiritual contents of the sāhitya. The responses of the audience too, differ in the two cases. In the kachchori, the listeners grow rapturous over the stylish rendering, the thrilling niraval and the kalpana svaras teeming with complex svара-group patterns. In the bhajana, the audience listen to the piece with reverential devotion and the spiritual strings of their hearts find a ready echo.

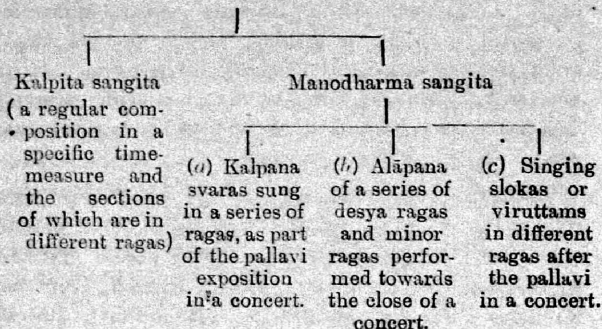
Purandara Dās, Bhadrāchala Rāmadās, Tāllapākam Chinnayya, Nārāyana Tirtha, Giriraja Kavi, Sadāsiva Brahmendra, Vijayagopālasāwmy, Rāmachandra Yatindra, Sārangapani, Tyāgarāja, Gopālakrishna Bhārati, Arunāchala Kavirāyar, Kavikunjara Bhārati, Madhurakavi Bhārati, Māmbazhakkavirāyar, Rāmalinga Swāmi and Nilakanta Sivan are some of the prominent composers of kirtanas.

R ā g a m ā l i k ā

Rāgamālikās are interesting types as showing how variety can be attained by couching the different sections of a composition in different ragas. By the term '*rāgamālikā*' is generally meant the composition of that name. It is a set piece like the varna or a kriti. There are also *rāgamālika* varnas, *rāgamālika* kirtanas and gitas and svarajatis after the model of a *rāgamālika*. In *manodharma* sangita, however the term *rāgamālika* signifies the chain of *kalpana* svaras sung in different ragas at the end of a *pallavi*. Also, when a musician sings slokas, padyas, viruttams and the stanzas of a *Tevāram* or *Tiruvāchakam* in different ragas,

he is said to sing a *rāgamālika*. Brief *ālāpanas* of different ragas performed towards the close of a concert are also referred to as a *rāgamālika*.

R A G A M Ā L I K A



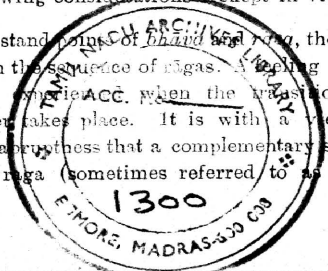
The *rāgamālikā* (garland of ragas) *proper* is a beautiful form consisting of a pallavi, anupallavi and many charanas. The charanas are of the same length. The anupallavi may be in the same raga as the pallavi, or in a different raga. In the former case, the length of the pallavi and anupallavi, together, will be found to be equal to the length of the charana. Sometimes the anupallavi is dispensed with. All the sections are in different ragas and the raga names are dexterously interwoven with the words of the *sāhitya*, without affecting its meaning. Composers of *rāgamālikas* have exhibited a certain cleverness in dissecting the raga names for this purpose.

The music of the anupallavi and the charanas is followed by an appropriate chitta svāra (solfa passage) in the respective ragas. This is again followed by a short complementary

svara passage in the pallavi raga. This bridge-like complementary svara passage serves as a connecting link between the music of the anupallavi and the charanas on the one hand, and the music of the pallavi on the other ; and the transition from one raga to another is effected in a pleasing manner. This solfa link in the pallavi raga is like the coda of European music and facilitates the return to the pallavi. At the end of the composition there is a string of full āvarta or half-āvarta svara passages in all the ragas, but in the *inverse order* (*viloma krama*). This coloured solfa passage sung at the end greatly heightens the beauty of the composition. Longer rāgamālikas are divided into sections, each section being an independent part. The sūhitya of a rāgamālika is usually of a devotional character. It may also be on a love theme or in praise of a patron.

As for the order in which ragas should succeed one another in a rāgamālika, certain general principles are observed. There are cases wherein the composer is tied down to a particular order, irrespective of aesthetic considerations, as for instance when he chooses to compose a rāgamālika embracing all the 72 melakarta ragas. Likewise in the *inarāgamālika varna* also, the order of rāgas is determined. But where the composer is free to choose his own order, the following considerations are kept in view.

From the standpoint of *bhāva* and *rāga*, there should be a naturalness in the sequence of rāgas. A feeling of abruptness should not be experienced when the transition from one raga to another takes place. It is with a view to avoid this feeling of abruptness that a complementary svara passage in the pallavi raga (sometimes referred to as the *pallavi*



svara) is composed for being sung at the end of each section. Ragas which possess one or more common *svaras* and which are able to rouse similar or related *rasas* (feelings) can succeed one another in a fitting manner. Ragas which from an æsthetic point of view can succeed one another in a *rāgamālīka* are termed *mitra rāgas*.

Closely related ragas like Darbār and Nāyaki, Bhairavi and Mānji, Ahiri and Vakulābharana, Sahāna and Dvijāvanti, Kedāragaula and Nārāyanagaula, Varāli and Vijayasri cannot come one after another. Any two contiguous ragas in a *rāgamālīka* should be melodically distinct and clear-cut from the point of view of the general listener. With a few exceptions, janya ragas belonging to the same mela will not occur in succession. Ragas of diametrically opposite *rasas* too, like Athāna and Punnāgavarāli will not occur as contiguous ragas.

Four will be the minimum number of ragas for a *rāgamālīka* composition. The maximum number of ragas is sometimes defined by the theme chosen by the composer as for instance the *Pakshamālīka*, where the number of *rāgas* has to be 15, and the *Nakshatramālīka*, where the number of ragas has to be 27 and so on.

In a *rāgamālīka* the pallavi and the last charana should be in auspicious ragas. Ragas which can be sung at all times are generally preferred in a *rāgamālīka* unless the composer is obliged to choose a particular set of ragas.

A person who wishes to compose a *rāgamālīka* may choose the ragas figuring in any of the standard *ragamālīkas* and adopt either the same sequence of ragas or the inverse order of their sequence. But Bhupāla, which is quite a nice raga for the last charana of a *rāgamālīka* composition, will not be good as an opening raga for this form.

Rāgamālikas are lovely and enjoyable concert pieces. Besides a high entertainment value, this form possesses a lakshya value as well. The introduction of the raga names sets at rest doubts regarding their correct etymology. For example, from the *Chaturdasa Rāgamālika* of Muthuswamy Dikshitar, we learn that *Sāma* is the correct name of the raga and *not Syāma*. The melodic individualities of some rare ragas like *Pratāpa chintāmani* are revealed to us through some rāgamālikas.

There are some rāgamālikas which lack in one or two essential points relating to the lakshana of the form. The raga names are absent in some, and a do not possess chitta svaras.

Raga kadambakam is the name for a rāgamālika in earlier works.

Some of the well-known rāgamālikas are :—

- (1) *Nitya Kalyāni Rāgamālika*, a typical composition in 8 ragas by Sītārāmayya.
- (2) *Pannagendra sayana*, a beautiful rāgamālika in 8 ragas by H. H. Swati Tirunal Maharajah of Travancore.
- (3) *Chaturdasa Rāgamālika* in 14 ragas by Muthuswamy Dikshitar.

In this rāgamālika, the viloma krama chitta svara has also a sāhitya.

- (4) *Apurupa rāga Chatushtaya Rāgamālika* (*Siva Bhupate—Desādi tāla*) in 4 ragas, and *Navaratna Rāgamālika* (*Karuninchumu Lokādhāra—Adi tāla*) in 9 rāgas ; both by Mānambuchāvadi Venkatasubbayyar.

The ragas figuring in the *Chatushtaya rāgamālīka* are : Pratāpa chintāmani, Abhogi, Vijayasri and Purnachandrika ; and in the *Nīvaratna rāgamālīka*, Nāta, Todi, Bhairavi, Kāmbhoji, Kalyāni, Athāna, Madhyamāvatī, Nāyaki and Surati. In these two rāgamālīkas, each section is an independent unit by itself and is concluded by singing the opening theme of the self-same section ; when a section is over, the next section is commenced without reverting to the pallavi.

- (5) *Ambā ninnu nera nammiti*, a rāgamālīka in 9 ragas. There are no chitta svaras in this rāgamālīka and the two halves of each charana are set in two different ragas. This composition is by Chinni Krishna Dāsa.
- (6) *Ārabhimānam* in Tamil, in 16 ragas by Tarangambādi Panchanadayyar.
- (7) *Paksha mālīka* in 15 ragas.
- (8) The 72 *Melakarta Rāgamālīka* by Mahā Vaidyanātha Iyer.
- (9) The 72 *Rāgānga Rāgamālīka* by Subbarāma Dikshitar and Krishna Kavi.
- (10) *Manasāvedi*, a rāgamālīka in 48 ragas by Ramaswami Dikshitar.
- (11) *Navaratna Rāgamālīka (Gāravamū ganna)* in 9 ragas by Subbarāma Dikshitar.
- (12) *Srīrāmāna padma nayana hari*, a rāgamālīka in 16 ragas by Tiruvottiyur Tyāgayyar.

NOTE.—The *Sata rāga ratna mālīka* of Tyāgarāja is a garland of 100 kirtanas in 100 different ragas and is a monumental composition.

In addition to the above composers, Parameswara Bhāgavatar and C. S. Krishnaswami Iyer also have composed rāgamālikas.

Rāgamālika kirtana is a composition wherein the pallavi, anupallavi and the charanas are set in different rāgas. A fine example of this type is the piece: *Jaya Jaya Gokula pāla* wherein we come across the rāgas: Bhairavi, Athāna, Kāmbhoji, Kalyāni and Surati. Nārāyana Tīrtha, the author of the song composed it only in Kuranji rāga, but it was converted into a rāgamālika by Tiruvottiyur Tyāgayyar.

The Tamil song, *Enakkun irupodam ninaikka varam arulvāi*, figuring in the prologue to Arunāchalakkavirāyar's opera, *Rāma nūtakam* is another example of a song which, originally set by the composer in Saurāshtra raga—Tripudātala, has been metamorphosed into a rāgamālika in recent times. In this changed version, the pallavi is set in Kalyāni and the other sections in appropriate rakti ragas. There are no chitta svaras. The rāgamālika kirtana of Sarangapāni, *Kanna tolli karuninchi brovumika* in Adi tāla, consists of a pallavi, anupallavi and three charanas. Each charana consists of four pādas and each pāda is in a separate raga, the raga name being incorporated in the sāhitya of each pāda. This composition stands as a unique example of a rāgamālika kirtana, wherein the dhātu and the mātu are by the same composer.*

Tālamālika is a composition wherein the different sections are in different tālas, but the entire piece itself is in one and the same rāga. As in rāgamālikas, in tālamālikas also, there should be a naturalness in the sequence of the talas.

We come across tālamālikas in the sphere of manodharina sangīta as well. Herein the musician selects a pallavi and

renders it in different tālas, compressing or extending the original musical theme according to the magnitude of the new tāla. It is only certain classes of pallavis that are eminently suited for this purpose. Tiruvottiyur Tyāgayyar used to delight his audiences by his tālamālikas in pallavis.

Pancha tālesvaram is a tālamālika in five sections, each section being set in one of the five mārḡi tālas. *Tālārnavam* was a tālamālika and its sections, udgrāha, dhruva, and ābhoga were in different tālas. The sāhitya was either of prose or poetry. This is an obsolete form.

Rāgatālamālika is a rāgamālika and a tālamalikā rolled into one. It is a very difficult type of composition and only composers of extraordinary skill and creative talents can attempt this type. In South Indian music, we have a grand example of this type in the monumental *Rāgatālamālika* of Ramaswamy Dikshitar in 108 rāgas and tālas, beginning with the words:—*Nātakādi vidyala*. Each section, besides being in a separate rāga and tāla, has the name of the rāga and tāla incorporated in the sāhitya. *Srivilāsa*, *Sriranga prabandham* and *Umātilaka prabandham* are varieties of rāgatālamālikas.

Rāgamālikas and Rāgatālamālikas are the longest compositions in Indian music.

P a d a

Padas (పద పదము) are scholarly compositions. The term *pada* was originally used to signify a devotional song. It is in this sense, that we talk of the Kannada padas of Purandara Dās (పూర్ణ పదనకు) and the Tamil padams of Muttu Tāndavar. In the musical parlance of the modern

period, the term is restricted to the type of composition which belongs to the sphere of dance music and which treats of the varied aspects of *nāyaka-nāyaki* relationships. Although strictly a dance form, yet the pada is sung in concerts of art music, on account of its musical excellence. To understand a pada aright and to enter truly into its spirit, one must have some knowledge of the *nāyaka-nāyaki* (lover and the beloved) lakshanas

One of the outstanding features of Indian culture is the development of the idea of *sringāra* to a degree of perfection. This accounts for the profusion of songs on the love theme. In fact there are as many songs—on *sringāra* as on *bhakti* (devotion). These two themes provided a fund of material for the Indian composers to draw their inspiration from. The characteristics of various types of *nāyakas* and *nāyakis* are described in minutest detail in the standard works on the subject. There are names given to the different types of *nāyakas* and *nāyakis*. Before singing a pada, one should visualise before his mind, the situation in which the pada is sung, by whom it is sung and to whom it is addressed. There are padas sung by *nāyakas*, *nāyakis* and *sakhis*. Kshetrajna, the greatest composer of padas, has composed padas for almost all the possible situations conceived of in the *sringāra sāstra*.

Whereas the kirtana seeks to reach god through praise, the pada seeks to attain the goal through love. The *madhura bhāva* method of approach to god is one of the primordial concepts of the Hindu mind. The union of the individual soul with the universal soul, the poetic conception of love, the ideal of spiritualized love, the sufferings of love, the expectation of happiness or the failure to realise the goal are some

of the themes found in the padas. The bhāva of the dhātu and the bhāva of the sāhitya balance each other and contribute to the unity of the composition. The sahityas of some padas contain far-fetched ideas. Most of the padas treat of *gaurava sringāra* (dignified love).

The doctrine, that the worship of God in the *nāyaka-nāyaki bhāva* is one of the *sreshta mārgas* (dignified methods) found great support during the medieval period and the earlier part of the post medieval period. Padas were composed in profusion mostly during these periods. All pada compositions admit of a dual meaning: the outward *sringāra* meaning and the inner philosophical meaning (*bahir sringāra* and *antar bhakti*). The characters: *nāyaka*, *nāyaki* and *sakhi* stand respectively as the equivalents of the Lord (*Paramātmā*), the devotee (*Jīvātmā*) and the *Guru* who leads the devotee on to the path of *mukti* (liberation) by his sage counsel. The *Gita Govinda* of Jayadeva which is the earliest work of acknowledged merit in this direction, served as a beacon-light to many composers of padas. There is a belief that Jayadeva re-incarnated himself as Nārāyaṇa Tirtha and still later as Kshetrajna, to write on the same theme, but in different forms.

The feelings and experiences of a devotee in quest of God and the feelings and experiences of a woman, yearning for the *nāyaka of her choice* are corresponding ones and these are immortalised in the padas. The language though simple, is pregnant with meaning.

Whereas the Telugu padakāras chose Krishna as their hero, the Tamil padakāras chose Subrahmanya instead.

There are padas of a purely sringāra nature which will not admit of any philosophical meaning by any stretch of imagination. There are also the satirical padas and humorous padas.

The padas of Parimalaranga contain rhetorical beauties like yamakam (*Sāraṅganayanaro*). The humorous padas of Sāraṅgapāni contain many popular sayings. He has written many padas on other themes as well. His *Ī simala harinakshi* ఈ సీమల హరినాక్షి (Kalyani - Adi) contains the names of some ragas. The pada *Avāluganti mātala* అవాలగంటి మాటల (Saveri - Triputa) contains the names of herbs. *Padatinestamu* పదతినేస్తు contains the names of trees. *Kadapadāti rāniya* కడపరాటిరానీయ (Pantavarali-Adi) contains the names of places. *Varakanyā tilaka* వరకన్యాతిలక (Gaulipantu - Jhampa) contains the names of medicines. *Kankanamu gattinādu* కంకణము గట్టినాడు (Gaulipantu - Adi) contains the names of jewels.

The pada has the sections:— pallavi, anupallavi and charana. There may be three or more charanas. There are no sangatis and no terse sanchāras. Sangatis if found, are only later introductions. The music is slow and dignified and flows in a natural manner. Its diction is simple. The piece is replete with rāga bhāva and a sustained balance is maintained between the words and the dhātu throughout. The charanas have the same music. Colloquial words figure in the sāhitya. The signature of the composer may occur in the pallavi, anupallavi or the last charana.

In many padas it will be found that the music of the anupallavi repeats itself in the second half or the last quarter

of the charana, according as the charana is twice the length, or four times the length of the anupallavi. *Dārijuchunchunnadi* in Sankarābharana and *Aligite bhāgyamāye* in Huseni stand respectively as examples of these two types. In a few padas, the music of the first half of the charana is found to be the same as that of the pallavi. *E mātā lādina* in Yadukulakāmbhoji may be cited as an example.

Thus from the point of view of the dhātu, padas may be classified into :—

1. Where the music of the charana happens to be the sum of the music of the pallavi and anupallavi.
2. Where the music of the anupallavi alone is repeated in the charana.
3. Where the music of all the three angas is distinct.

As for the *gānakrama* of a pada, it is the same as that for a kirtana with the divisions, pallavi, anupallavi and charana. But in the case of padas like *Yālane vānipai* (Kāmbhoji) and *Ayyayyo vegatāyene* (Nādanāmakriya) it is usual to begin with the anupallavi. The anupallavi followed by the pallavi gives a *completed idea and this is a positive advantage from the listener's point of view. In addition, the music of the anupallavi is relatively brighter, inasmuch as its dhātu embraces the notes of the upper tetrachord and a few notes of the higher octave. This in part serves to relieve the monotony of the slow-time music characteristic of the pada.

* This procedure is sometimes adopted even while singing kritis like *Mariyadagadura* (Sankarabharana) and *Ela ni daya radu* (Athana) and for the same reason.

Svarasthāna pada is a composition wherein at the commencement of each āvarta, the svarākshara beauty is met with. Sārangapāni's well-known composition in Kalyani rāga, Adi tāla, beginning with the words: *Dāni prāyamu padārendlu* is an example.

Group padas. Just like group kritis, there are the *group padas*. The classic instance is the *Vijaya Rāghava Pancharatna*, a set of 5 padas composed by Kshetrajna in honour of Vijaya Rāghava Naik of Tanjore, a great patron of music in those days.

The names of some of the prominent composers of padas, their signatures and the languages in which they have composed are given in the following table:—

Table XV

Composer's name.	Signature.	Language.
Kshetraya ...	Muvvagopāla ...	Telugu
Sārangapāni ...	Venugopāla ...	Telugu
Muvvalur Sabhāpati Iyer }	Rajagopāla ...	Telugu
Ghanam Sinayya ...	Mannāruranga ...	Telugu
Subbarāmayyar ...	Muttukkumāra ...	Tamil
Ghanam Krishnayyar	Muttukkumāra or the equivalent }	Tamil
Kavi Kunjara Bhārati }	Kavikunjara ...	Tamil

Other prominent comoposers of Telugu padas are:— Kārvetnagar Govindasāmiāh, Pedda Dāsari, Parimalaranga, Kastūriranga, Yuvaranga, Merattur Venkatarāma Sastri, Sobhanagiri Vāru, Ghatapalli Vāru, Bollapuramu Vāru, Jatapalli Vāru, Inukonda Vāru, Sivarāmapuramu Vāru, Venangi Vāru, Mallikārjunudu, Virabhadrayya and Kavi Mātrubhutayya-

Māmbazha Kavirāyar has composed beautiful padas in Tamil.

J ā v a l i

Contrasted with the padas, which are songs of divine love or earnest and respectable love, are the *jāvalis*, which are songs treating of light love. They are songs of an erotic nature. The bright, attractive and catchy music in which they are clothed is mainly responsible for their popularity. The music is generally in madhyama kāla. Jāvalis are in common rāgas and tālas. Some of them are in attractive desya rāgas like Pharaz, Janjhuti, Kāfi, Behāg and Hamir-kalyāni. There are jāvalis sung by the *nāyaka*, the *nāyaki* and the *sakhi*. The *nayika-nayaka conventions* bereft of their dignity to some extent, are seen in this form. The language is usually colloquial and sometimes obscene.

The Jāvali had its birth in the nineteenth century. The word jāvali can be traced to the Kannada word *jāvadi*, which means a kind of lewd poetry. The fluency of musical flow is a characteristic feature of jāvalis. These love lyrics are clothed in a lighter and popular type of classical music. The deep and penetrating character of the bhāvas and dhātus, so characteristic of the pada, is absent in this form. Some jāvalis

have sangatis- A few musicians occasionally sing kalpana svaras for this amorous form. There are jāvalis in Telugu and Kannada. This form corresponds to the *ghazal* of Hindusthāni music.

Whereas the *padanāyaka* is a dignified character, no such convention is attached to the *nāyaka* in jāvalis. The theme of a *nāyaki* pining for the lover of her choice is there but both are human characters and are actuated by human desires and motives. The *sābityas* of jāvalis do not admit of the dual interpretation, *agapporul* (అకంబోర్లు) inner meaning and *purapporul* (పురంబోర్లు) outward or apparent meaning, so characteristic of the *padas* and wherein human *nāyakis* and divine *nāyakas* figure-

Some jāvalis like *Pāripovalera* (Bilahari—Rupakam) of *Pattābhirāmayya* contain rhetorical beauties. *Sivarāmayya* has composed a jāvali introducing sentences and phrases in English amidst Telugu words, and without offending the rules of prosody. The following relevant portions of the composition will bear this out:—

Kharaharapriya - Adi

Pallavi.

Oh my lovely లలనా - ఏలనే పొమ్మంటి ||

Charana.

2. ఇటువంటి step, is it fit to take ?

sit a while here - let me convince you ||

3. ఎవరి వద్దను don't be angry

శివరాముని పదముల పాడు ||

The jāvali has the sections: pallavi, anupallavi and charana. There may be one or more charanas. Some jāvalis

do not have an anupallavi. The charanas have the same dhātu. In a few jāvalis, the music of the charana is found to be the same as that of the anupallavi (Ex. *Innālla vālegāde* -Pharaz). Where the length of the charana happens to be twice that of the anupallavi, the music of its latter part will be found to be the same as that of the anupallavi.

The gānakrama of this form is the same as that of a sogn with the sections: pallavi, anupallavi and charana.

Besides Dharmapuri Subbarāyar (mudra: *Dharmapuri*), Pattābhirāmayya (mudra : *Tālavanesa*), Chandrasekhara Sastri of Bangalore (mudra : *Bālachandra*) and Bellary Rājā Rao (mudra : *Tirupatīsa*), Patnam Subrahmanya Iyer, Sivarāmayya, Rāmnād Srinivasa Iyengār and Venkatagiri-yappa of Hyderabad have composed jāvalis.

D a r u

Daru (దారు) is one of the types of compositions belonging to the sphere of applied music and figures in operas and dance dramas. It may be on a love theme or on a historical or purānic theme ; it may also be in praise of a patron. The music is ordinarily in madhyama kāla. There is a profusion of words in the sāhitya. Arunāchala Kavi rāyar's *darus* figuring in the *Rāma Nātakam* are a class by themselves. Each *daru* contains a tamil proverb. Annāswāmi Sāstri's " *Kāminchi yunnadira కామించి యన్నదిరా* " (*Kedāragaula* raga, *Rūpaka* tala) in praise of his patron, the Zamindar of Udayarpalayam, is a well-known *daru*.

The word *daru* can be traced to the ancient form, *dhruva*. The *pravesika daru* or the entrance song in dance dramas is always a beautiful composition. Whereas kirtanas are songs in praise of God, darus are songs narrating a part of a story or an episode.

The darus have the sections: pallavi, anupallavi and charana. Some of them are in couplets or quatrains. Some darus have jatis or solkattu (சொல்கட்டு). The presence of a number of charanas, the charanas being sung to the same dhātu is a characteristic feature of darus. Some musical dialogues are composed in this form. Merattur Venkatarāma Sāstri has composed some beautiful darus in Telugu.

Jakkini darus are interesting compositions. The mātu of the first section consists entirely of jatis and we come across sāhitya in the second part. The occurrence of madhyama kāla passages adds liveliness to the piece. These compositions belong to the medieval period and we find in some of them, rare time-measures like *Kuru jhampe* $\bigcirc \mid_5 \mid_3$ (10 aksharakālas for an āvarta).

Oradi kirtanai (ஓரடிச் சீர்த்தனை), *Oradi padam* (ஓரடிப் பதம்) and *Oradi daru* (ஓரடி தரு) are long forms of the respective types and belong to the realm of applied music. These are Tamil forms and have the divisions: pallavi, anupallavi and charana. The characteristic feature of these compositions is the presence of unduly long charanas. Excepting for the concluding part, the remaining pādas of a charana are sung to the same dhātu. Since the interest of the form centres mainly round its sāhitya, the repetition of the same dhātu does not bore a listener. The charanas of some darus have madhyamakāla sāhityas. Long narratives, picturesque accounts of the glories of the cities of ancient India and description of battle scenes are fit themes for these long forms.

The gānakrama of the daru as well as the above three forms is the same as that of a kirtana.

Tillāna

The *Tillāna* is an adaptation of the *desya* type, *tiri tillāna*. Its tempo is usually *madhyamakāla* and the music is brisk and lively. The *mātu* consists of *jatis* interspersed with *svaras* and ordinary words.

This lively form has the sections : *pallavi*, *anupallavi* and *charana*. The sections have different *dhātus*. There are instances of *tillānas* with a *pallavi* and *anupallavi* alone or with a *pallavi* and *charana* alone. Such compositions, are as complete as the *dvidhātu prabandhas*, *ugābhogas* and *kritis* with *samashti charanas*. The *pallavi* and *anupallavi* usually consist of *jatis* and the *charana* of words, *solfa* syllables and *jatis*. Some *tillānas* have beautiful *sangatis*. This form figures in the post-*pallavi* part of a concert programme and invariably in dance concerts. It is usual for a *Harikatha* performer to sing a *tillāna* immediately after the introductory part or the *purva pithika* and before the commencement of the *katha* proper, in order to create an atmosphere of liveliness. If in the course of his discourse, the *Bhāgavatar* finds that a section of the audience has gone a bit drowsy, he would re-establish the atmosphere of liveliness by suddenly plunging into a *tillāna* of quick tempo.

The *gānakrama* of a *tillāna* is the same as that of a composition with the divisions : *pallavi*, *anupallavi* and *charana*.

The *tillāna*, *Gauri nāyaka* (*Kānada raga*—*Simhanandana tala*) of *Mahā Vaidyanātha Iyer* is a scholarly composition. The entire composition is in two *āvartas*, the first *āvarta* consisting of words and the second of *jatis*. The *Kāmba Ramayana tillana* of *Kundrakkudi Krishnier* is also a scholarly composition.

Jāvalis and tillānas are examples of smaller forms and will not take more than four minutes to perform. They may be in quick tempo or medium tempo.

In addition to the composers referred to above, Virabhadrayya, H. H. Swāti Tirunal Mahārājah of Travancore, Pallavi Seshayyar, Mysore Sadāsiva Rao, Patnam Subrahmanya Iyer and Ramnad Srinivasa Iyengar are some of the great composers of this type of composition.

Tillāna daru is a composition like the tillāna with the angas : pallavi, anupallavi and charana. But the major portion of the *mātu* consists of words after the model of a *daru*. Krishnaswamy Ayya's *Tillāna daru* in Surati raga, Adi tala, beginning with the *jatis* " *Nādiri dāni tondari dāni* " is an excellent example.

CHAPTER VI

FOLK MUSIC

Few countries in the world can claim to have developed a system of art music. But all countries, including those inhabited by aborigines have folk music and folk dance. Folk music and folk dance have a distinct place in the cultural heritage of a country. They play an important part in the life of the common folk. They come through *anādi sampradāya*. They developed spontaneously. The folk music of all countries possesses certain common characteristics. Intended as they are for being sung by rustic folk with untrained voices, their compass is limited. They are characterised by simple music and easy rhythm. Folk music is older than art music.

Under folk music is included all the songs that do not strictly come within the sphere of art music. Folk music comes mostly through unknown authorship as opposed to art music which is the contribution of known vāggeyakāras. Folk music is the foundation upon which the later classical music is built. Tyāgarāja amongst classical composers has done a distinct service to South Indian Music by immortalising many folk tunes current in his time, in his operas, *Divyanāma kirtanas* and *Utsava sampradāya kirtanas*.

Folk music, called variously பொதுஜனகானம், பாமரஜனகானம், நாட்டுப் பாட்டு, நாடோடிப் பாட்டு, పల్లెపాటలు and గ్రామ్యగానం is the music of the dumb millions of villagers. It is the privileged possession of the masses of men and women of a country. It affords endless solace to the weary farmer and the labourer when they return home after a day's hard toil. It is the music which gives infinite delight and pleasure to the housewife and the householder. It is the music which is sung daily in the homes of hundreds of millions of men and women, old and young. It is the music of the masses. It is these rustic, uncouth village songs that have a pedigree longer than that of classical music. Folk songs have a charm, all their own and please as the moment we hear them. As examples of simple beautiful melodies, they remain unsurpassed. For a proper appreciation of classical music, one needs to know its science. Classical music is generally confined to the metropolis and to some important towns and centres. Occasionally we hear classical music even in rural parts, but such parts always happen to be either musical centres or are connected with the name of some illustrious composer or musician who flourished there at a

not far off date. To listen to folk songs in their pristine purity, one should go to villages removed some 50 to 60 miles away from the railway station, or to places that have not yet succumbed to the influences of modern civilisation. Classical music is essentially intellectual music and is the music of the *upper ten thousand*.

Folk songs are perhaps the one means of discovering the real feelings and ideas of a people. Verses are added to, or subtracted from, as new ideas come in and old ones pass away. The up-to-date inner feelings of a people always find expression in their folk songs. Although these songs never rise to the level of set literature, yet they are the faithful reflection of all popular sentiments and beliefs.

There is a profusion of folk songs in the South Indian languages. Their *dhātus* or musical settings have a peculiarity of their own. With the exception of the *prati madhyama* (tivra ma or F sharp) all the other notes of the gamut figure in them. Since the notes are, in most cases, sung in a plain, unadorned manner and since the compass of most of the tunes is limited, it is not possible to assign specific ragas to these songs. Some songs are very crude, uncouth and primitive and comprise only three or four notes. But marriage songs and folk songs of a *refined* nature are in well-known old and popular ragas. The Kuranji rāga has its origin in the *kuram* songs. Some songs are literally packed with words. The music and the *sāhitya* being simple, there is no place for *sangatīs* (variations) and vowel extensions. The *varek gamaka* (grace) is present in some songs. The compass of most folk songs embraces the upper tetrachord of the lower octave and the lower tetrachord of the middle octave. Songs are mostly in couplets and quatrains and the

division into pallavi, anupallavi and charana is noticed only in a few instances. Of the time-measures, Adi, Rupaka and Chāpu inclusive of the Misra, Khanda and Tisra varieties are frequently met with. Songs in tisra gati are also met with. Though many songs begin in sama graha, songs in the anāgata graha are not uncommon. The tunes of the songs used in sorcery, witch-craft, demon worship and Kāli worship are of an awe-inspiring character.

The theme of a folk song is never serious and the language used not of a high order. The laws of prosody are surprisingly enough adhered to. Some folk songs teem with rhetorical beauties. The fantastic antya prāsas present in a few songs, add to their humour and general effect. So. etimes we come across songs in the andādi (அந்தாதி) style. In South India, there is a folk song for every event in life.

The ideas in the sāhityas of some folk songs are highly suggestive and thought provoking. There is the famous story told of the great Tamil poet Kambar, that one evening he heard the men working on a well sweep or picottah (ஏற்றம்) sing a song and as the sun was sinking in the western horizon they stopped with the line: 'மூக்கிலிலை மேலே, தூங்கும் பனி நீரே' (On the leaf of the bamboo tree, the sleeping dew drops). The poet was wondering what the succeeding line could be. He brooded and brooded and nothing struck him. His curiosity was so much roused that he resolved to spend the night in the open and wait for the morn, when the men would come back for the work. The morning came and the workmen, fresh with vigour resumed their song. They continued, 'மூக்கிலிலை மேலே தூங்கும் பனிநீரே, தூங்கும் பனிநீரை வாங்கும் கடிரோனே' (the sleeping dew drops, disappearing before the

sun). On listening to the second line, Kambar was filled with amazement and wondered that the logical idea contained in the second line did not strike him. The popular saying : ஏற்றப் பாட்டுக்கு எதிர்ப் பாட்டில்லை (There is no counter-song, to a well sweep song) has come into existence since that incident.

The folk songs of South India are a treasure-house of historical and sociological information. The occupational songs, tribal songs, marriage songs, worship songs and ballads especially contain a mine of information. Songs relating to palmistry and astrology and stanzas relating to the curative properties of herbs and herbs useful for curing particular diseases are interesting. On the lighter side, we have the humorous songs, teeming with meaningless alliterations, fantastic rhymes and lazy colloquialisms. The unconnected nature of the topics dealt with in the interminable verses of folk songs is due to the fact that from time to time new verses on current events and incidents have been composed and added. For instance, in the *Muttu Virāyi Pāttu* there is a stanza containing a reference to the Whiteman's money; in the *Muttālamman Pāttu* there is a reference to the bamboo bobbins and links of a cotton mill.

In addition to being a stimulant to workers, occupational songs serve to regulate the work by their rhythm. When the amount of work turned over during the duration of a bar or āvarta is known, it is possible to calculate the total amount of work that will be turned out at the end of the song. For example, imagine a huge log of wood being pushed by a batch of workers from one place to another. Simultaneous push by all, at the precise moment is very important for the successful accomplishment of the task. The tune used in

such cases furnishes the clue to the moment when they should all apply force.

In the following simple tune, all the workers simultaneously push the log when the two underlined notes (shadja) are sung :—

Kharaharapriya notes - Adi tāla (Tisra gati).

4	○	○
S, R, G r S, - S, R, G r S,	<u>S</u> ; ; ; ; ;	<u>S</u> ; ; ; ; ;

From the distance travelled by the log in the space of one āvarta, it will be possible to say when the log will move on to the required place. Rowing songs wherein the oars are dipped into water by the crew at regular intervals and pounding songs wherein the pestles are lowered at regular intervals to crush the grain are other instances of songs for concerted action.

Labour songs serve to relieve the dullness and monotony of the work and also lightens the strain to some extent. The sāhityas of some of these songs deal with the details of their time-honoured occupations like mat-making etc.

Some folk tunes have specific names. When such a name is mentioned on the top of a song every one knows how to sing it. Such names as Ānandakalippu, Nondichindu and Lāvani may be mentioned in this connection. Even in cases where two or three different varieties of tunes exist under the same name, the metre and the structure of the song will give the clue to the particular tune that is intended.

The rural inhabitants of India are as proud of their folk music as their brethren in Bavaria or Ireland. The instruments used by the rustic folk for accompanying their music and dance are crude ones. They are mostly percussion instruments and wind instruments. Stringed instruments like the Nanduni and Vīna kunju are used on the west coast.

The catchy nature of folk tunes has attracted the attention of many a classical composer. They wrote their own sāhityas for those tunes and thus contributed to the immortality of those tunes. The names of Tyāgarāja, Gopāla-krishna Bhārati and Rāmaswāmy Sivan may be mentioned in this connection. Many folk tunes have found a place in Bhajana songs.

Classification.

From the musical point of view, folk songs may be classified under two main heads :—

1. Those of a *rustic* nature—*e.g.*, the agricultural, craft, and occupation songs.
2. Those of a *refined* nature—*e.g.*, the puranic songs and marriage songs.

Songs of the former class are mostly found in rural parts and are current amongst the lower strata of society. The music though crude is nevertheless charming. Songs of the latter class have a somewhat polished music and are in some of the well recognised ragas. The Padyam (பத்யம்), Lāli (லாலி), Nalangu (நலங்கு), Oonjal (ஊஞ்சல்), Odam (ஓடம்) and Suvvi (சுவிபாடல்) are all instances of this class.

Amongst the Badagas of the Nilgiris, one comes across genuine examples of primitive music.

There are folk songs intended for being sung by :—

- (1) Individuals, (2) Groups and (3) An individual and a group alternately. Apt choric phrases for the group will be found in this third case.

There are folk songs intended for being sung by men alone and women alone and also songs to be sung by both of them.

From the point of view of their subject matter, folk songs may be classified into :—

1. *Moral Songs*.—Teaching morals and principles of ethics and the way in which one should conduct oneself in society.

2. *Philosophical and proverbial songs*.—Teaching the philosophy of life and containing adages, old proverbs and sayings of great sages.

3. *Ceremonial songs*.—கோம்புப் பாட்டுகள், சடங்குப் பாட்டுகள், Songs sung on occasions like birth, nāmakaranam (naming ceremony), cradling, marriage, death etc.

The Badaga and Coorg songs of this class are especially worthy of mention.

4. *Labour songs*.—Under this head come the occupation and craft songs, milkmaid's songs, songs of the cartpullers and drawers of water from wells for irrigation purposes and generally the songs of the working classes. The barge songs (படகோட்டிப் பாட்டுகள்) and the Malabar boat songs come under this group. Songs of this group are generally in the vulgar dialect. The *pestle songs* (உலக்கைப் பாட்டு) and the *Vallaippattu* (வள்ளைப்பாட்டு) sung by women while pounding the grain are well-known.

The music of the *Doli* bearers on the Tirupati Hills, which consists of only three notes, is an interesting example under this group, and contains traces of primitive music.

5. *Agricultural songs*.—Under this head, come the songs relating to rainfall, songs relating to the various seasons of the year and songs sung on the occasion of the sowing of seeds and planting of crops and the harvest songs. The (உழுத்திப்பாட்டு) ploughwoman's song, பண்ணைப் பாட்டு, விவசாயப் பாட்டு, கடவுப்பாட்டு, ஏற்றப் பாட்டு and முளைப்பாட்டு come under this group. In the wheat plains of the North, singers and drummers are engaged during harvest time to perform. The labourers working to the accompaniment of music and rhythm turn out more work.

6. *Cradle songs*.—Mothers' songs (lullabies) composed for and sung to children. There are many such swing songs (ஊசல் அல்லது தாலாட்டு) in the South Indian languages and most of them are either in the Nilāmbari raga or in the Anandabhairavi raga.

7. *Devotional and Worship songs*.—Songs of prayer and songs in praise of the presiding deities of villages.

The *Sopānam* songs of the west coast and the *Pujāripattu* (பூசாரிப் பாட்டு) and the various songs sung in Māriyamman and Kālī temples are examples.

8. *Tribal songs*.—Every tribe in India has its own characteristic song which relates amongst other things the origin and history of the tribe, its great ancestors, its hoary traditions, its time-honoured profession etc. etc. These songs consist of a series of stanzas and the tribes take a patriotic delight in singing them. In fact on the occasion

of important annual celebrations, the tribal song is given precedence over others.

9. *Craft songs*.—The sahitya herein relates to the technique of their calling, like the process of mat making etc.

10. *Historical songs*.—These are in the style of the ballads and are of popular interest. Their themes relate to historic events of great significance. *Raja Vesingu songs*, *Bobbili Pāta*, the *powādas* of Mahārāshtra and songs about the conquest of India by the British are only too well-known.

11. *Epic and Puranic songs*.—These are songs celebrating the valorous deeds of the great epic and purānic heroes like Rama, Krishna and Murugan. There are countless numbers of songs of this type current amongst the masses. Songs on heroic themes have a powerful appeal.

12. *Songs in praise of local heroes* —Every important village has its own hero and there are songs in praise of such heroes. The *Umayyan pāttu* and the *Chandana Devan pattu* are well-known examples.

13. *Congregational Songs*.—Songs for groups: the *Kummi* (கும்மி) and *Kolāttam* (கோலாட்டம்) songs.

There are various types of kummis ranging from the simplest to the most complicated. The songs for Pinnal kolāttam are interesting.

14. *Riddle songs*.— (புதிர்ப்பாட்டுகள்) which present intelligent problems for solution during leisure hours.

15. *Satirical songs*.— பரிசுதப்பாட்டுகள் and the ஏசல். The satirical songs sung by the lady members of the bride's

party and bride-groom's party during marriage dinners provide a good deal of mirth and merriment. Women skilled in singing such songs (சும்மத்திப் பாட்டுகள்) are sometimes specially engaged to sing on behalf of each party.

16. *Songs for games.*— The *Kazhakkodi* and the *ammānai* songs (songs for a game with three wooden balls.)

17. *Songs relating to cures of ailments.*— Remedies for the various ailments and the curative effects and medicinal properties of herbs are mentioned in these songs.

18. *Songs figuring in folk dances, folk dramas and folk festivals.*— The *valandānai* and *oyil* of *Pudukottai*, and *pallu*, the songs of the gipsies, wandering minstrels and fortune tellers, the songs heard during the *javandarai* festival, the music of the *nondi nātakam*, *kuluva nātakam* and the *kuravanji nātakam* (dance drama staged in temples), the songs figuring in the *kaikotti kali* and *tiruvātira kali* of *Malabar*, the *gobbi* dance, the *garba* dance of *Guzerat*, the *Rāsa* of *Bengal* and the songs sung during the performances of *bommalāttam* (மரப்பாவை கூத்து or puppet show) and *torpāvaikkuttu* (marionette show or show with leathern puppets) are all interesting.

19. The *Arti* songs of the different provinces of *India* have fascinating melodies.

20. *Miscellaneous:*— Under this head come all the comic songs, buffoonery songs (கோமாளிப் பாட்டு, வினோதப் பாட்டு, வேடிக்கைப்பாட்டு), musical dialogues and the various popular reels and jigs. The spicy humour contained in some of these songs will send listeners into roars of laughter. The buffoon song “முள்ளு முனையினிலே மூணுகளம் வெட்டிவச்

சேன்" is known throughout Southern India. The musical dialogue between a kuravan and kuratti beginning with the words:—"Arupattu nālu muzham" (அறுபத்து நாலு முழம்) is interesting both on account of its catchy music and its crisp ideas. The satirical extempore songs of the palanquin bearers on the hills having a sharp revenge on stingy employers are only too well known. The Themmāngu (Thenpangu is the more correct term), Teppān, Lāvāṇi, Kuram, Odam, and the other 'Every day songs' of the unlettered folk which have a mere ephemeral existence (often a few months or sometimes a few years) and then sink into oblivion like "Sri Rama Chandirane" and "Andi Pandaram" also come under this group. Songs on nature themes (இயற்கைப் பாட்டு) also exist.

Chindu is a highly popular form of folk music. It consists of several stanzas. The music of the different stanzas is the same. There are several well-known chindus having distinct tunes of their own. The Kāvadi-chindu (pilgrims' song), Nondichindu, Surul nondichindu (சுருள் நொண்டிச்சிந்து), வண்டிச்சிந்து and the Vazhinadai-chindu (வழிநடைச்சிந்து) are some of the varieties. The last mentioned type helps one to get rid of the tedium of journey.

Characteristics of Folk Songs,

1. The musical range of the folk songs is generally within one sthāyi (octave) and it is so, because they are intended to be sung by village folk who rarely have the opportunities to develop the compass of their voices by the practice of technical exercises.
2. Songs in the prati madhyama ragas and *apurva*-ragas are rarely met with.

3. They are very simple and uncultured in their poetical form.

4. The theme chosen is often commonplace.

5. The music is simple, homely and catchy and impresses the moment one hears it.

6. Songs are generally in stanzas, each stanza having the same music. Occasionally there is the division into pallavi, anupallavi and charana. Songs with these divisions must have come into existence only during the last five hundred years.

7. Sangatis or variations and gamakas and other technicalities generally speaking, are absent. The varik gamaka is however found in some songs.

8. A good number of songs are in sankirna ragas and in very simple talas or time-measures. Some of the recognisable ragas in folk music are Anandabhairavi and Nilāmbari; and Nishādāntya, Dhaivatāntya and Panchamāntya ragas like Nādanāmakriya, Punnāgavarāli, Kuranji, and Navaroj.

Primitive songs when heard give the impression that they are being hummed to some inarticulate syllables.

The village folk have their own indigenous system of dance, with appropriate music. In addition they have their own crude bands consisting of metallic horns, bamboo flutes, castanets, sticks, cymbals and drums.

Music plays as important a part in the life of the common folk as in the case of the refined folk. Although folk music may not move a person and lift him up to serene heights and make him commune with Nature, it has nevertheless an unfailing charm. The wandering minstrels of India have kept alive certain classes of folk songs. Singing games like

the *ammānai*, provide a good pastime. The kolattam performances given by young trimly clad girls, with their sticks, about a span long and painted red and yellow are a treat to the eye and the ear.

Girls and ladies playing kolattam are depicted in the sculptures in (1) the mantapam in front of the Nataraja shrine at Perur, (2) the southern outermost prakāram (corridor) of the temple at Rāmesvaram and (3) the Achutappa Bhupāla mantapam at Avadayārkovil. The graceful postures of the performers responding to the partners on their left and right are worthy of special attention.

In folk songs, we come across pieces of varying grades of musical quality — from the simplest sing song tune, to the song almost bordering on art music. Nursery songs, agricultural songs (காற்றுப்பாட்டுகள் முதலியன), purānic songs (புராணப் பாட்டுகள்), songs on village deities (கிராமதேவதைகள் பாட்டு) and songs relating to pregnancy (முளைப்பாட்டு) and games of girlhood, shepherds songs, potters songs, and songs sung during husking of rice are instances of simpler folk songs of varying grades of musical quality. Some folk songs are literally packed with words.

The masses have been made familiar with purānic stories through the form, *odam* or *kappal* (ஓடம் or கப்பல்). The *The Rāmāyana odam* is a well-known composition familiar to the ladies of the Tamil nādu. In the *odam*, the introductory part and the concluding part are sung in slow tempo and the bulky middle part called *mudugu* (முடுகு) in quick tempo. The *Roga odam* (ராக ஓடம்) is an interesting composition giving a catalogue of the well-known ragas. Some folk songs contain a wealth of religious philosophy. There are also martial songs.

CHAPTER VII

MUSICAL INSTRUMENTS

India possesses a rich variety of musical instruments. Almost all the types, representative of the *stringed*, *wind* and *percussion* groups are seen here. Gourds, bamboo, canes, reeds, jack-wood, black-wood, earthen-ware, the skin of sheep, calf, buffalo, varanus and silver, bronze, brass, copper and iron amongst metals are the materials used in the manufacture of musical instruments. The plant, animal and mineral kingdom have contributed their share in the making of musical instruments. *Gamakas* being the life and soul of Indian music, instruments like the *svaramandala* and *yāzh* (யாழ்) which were not capable of producing gamakas, gradually fell into disuse.

The subject of instrumentation (*i.e.* the study of the characteristics of various instruments) is one of absorbing interest. Instruments of varying degrees of loudness, compass and tone-colour are met with. Instruments like the *gotuvādyam* provided with sympathetic strings and with facilities for the accurate adjustment of *sruti* are of interest from the acoustical and physical points of view. The decorative work on some instruments contributes to their dignity and aesthetic appearance.

Classification

Musical instruments, are generally classified into :—

- (1) *Stringed instruments* where the sound is produced by setting in vibration, strings.
- (2) *Wind instruments*, where the sound is produced by the vibration of a column of air in the tube.

- (3) *Percussion instruments* where the sound is produced by the vibration of a stretched membrane or skin or a piece of metal or wood. In *tāla vādyas*, the sound is produced either by striking, plucking morsing or stroking the drum-head.

Stringed instruments, (also called *chordophones*) are the *tata तत vādyas* and wind instruments (also called *aerophones*) are the *sushira सुषिर vādyas*. Percussion instruments of the drum class are called *avanaddha अवनद्ध vādyas* (*membranophones*) and those of the cymbal and castanet varieties as *ghana घन vādyas* (*autophones*.) கரம்புக்கருவி, துளைக்கருவி, தேரல் கருவி and கஞ்சுக்கருவி are the respective names for these four types of instruments, in Tamil.

I. **Stringed Instruments** are of three kinds:—

- (a) Those performed on by friction with a bow; ex. the violin, *sārangi*, *dilrūba*, *bālasarasvati* (*tavūs* or *mayūri*, மயில்வாத்தியம்) and *esrāj*.

Rāvanāstram, the earliest bowed instrument known to human history had its origin in India.

- (b) The plectral instruments, where the strings are plucked by a plectrum or the fingers and played; ex. the *vīna*, *rudra vīna*, *gotuvādyam*, *sītār* (also called *sundari* the beautiful) *svarabat*, (the more correct name however is *svaragat*), *sārode*, *nanduni*, guitar, mandoline and harp. The drone instruments like the *tamburā* and *ektār* come under this group.

- (c) Those struck with a hammer or a pair of sticks either mechanically or otherwise; as the piano-forte, svaramandala and the gettuvādyam.

Of the stringed instruments, some like the tamburā, tuntina, ektār and gettuvādyam are played on open strings and the rest like the vina and violin, stopped and played. The vina is an example of a stringed instrument wherein some strings are played as open strings (ex. the 3 tāla strings) and the rest stopped and played (ex. the four playing strings).

N. B.—Playing on *open strings* means causing the entire length of the strings to vibrate all the time, as for instance while playing the tambura. *Stopping the strings* means causing a fractional length of the string to vibrate; for example when a finger is placed on the finger-board of a violin and the particular string bowed, the fractional length of the string from the bridge to the point of contact of the finger alone, vibrates.

The plectral and bowed varieties (where the strings are stopped) admit of two varieties :—

- (1) Those with a plain finger-board as the sārōde and the violin, the strings being stopped by the fingers or by a piece of wood held in the hand as in the gotuvādyam.
- (2) Those with a finger-board with frets as the vina, sitār, dīlrūba and tavūs.

The plectral instruments may again be classified into :—

- (1) those wherein the left hand fingers are in direct contact with playing strings as the sitar and vina; and

- (2) those wherein the playing strings are in contact with an intervening object or mechanism held or operated by the left hand; ex. gotuvādyam, bālakokil and bulbul tāra.

The plectral instruments may also be classified into those wherein a wire plectrum is used (ex. sitar) and those wherein a horn plectrum is used (ex. svarabat).

The piano and the bulbul tāra are instances of stringed instruments provided with a key-board.

II- Wind Instruments are of two kinds:—

- (a) Those wherein the wind is supplied by some mechanical contrivance, commonly a bellows. The organ and the harmonium are instances of this class.
- (b) Those wherein the wind is supplied by the breath of the performer.

Here again, we have the mouth-blown and nose-blown varieties.

The mouth-blown varieties are of two classes:—

- (i) Those which are blown through vibrating reeds or tongues or mouth-pieces. The clarinet, oboe, nāgasvaram, mukhavina and the sanāi are instances of this class.
- (ii) Those wherein the wind is blown through orifices in the wall of the instrument, like the flute.

There are instruments under this head which have finger-holes like the flute and the nāgasvaram and those which have no finger-holes like the gaurikālam, tiruchinnam, ekkālam, kombu, reed dulcimer, bhūri and the conch.

In the tiruchinnam, the mouth-piece is cup-shaped.

The snake-charmer's instrument, *magudi* (also called *bhujanga svaram*) is an instance of a compound wind instrument provided with a tune-pipe and a drone-pipe.

Wind instruments are either of the *wood-wind type* like the *nāgasvaram*, clarinet or oboe, or of the *brass-wind type*, like the tiruchinnam and kombu (metallic horn).

III. Instruments of Percussion are usually time-keeping instruments. A few like the *nagāra* and *bheri* are used in war. These two instruments were also used in the village *look-outs* in former times, to warn the villagers, whenever robbers and marauding plunderers were sighted at a distance. Some drums like the *tamuku* and *parai* are used by the State for publicity purposes.

To the class of drums belong the *mridanga*, *tabala*, *nagāra*, *tavil*, *dolak*, *damaru*, *mardalam*, *suddha maddalam*, *udukkai*, *udal*, *davandai*, and *pambai*.

Drums may be classified into :—

- (1) Those played by hand; ex. *mridangam*.
- (2) Those played by sticks; ex. *damārum*.
- (3) Those played partly by hand and partly by stick; ex. *tavil*.
- (4) Those which are self-struck; ex. the *damaru* and *budubuduke*. The instrument is rattled i.e., rocked to and fro, to enable the knotted end of the string to strike alternately against the two faces.

- (5) Those wherein one side is struck and the other side is stroked ; ex. the perumālmādu drum.

Drums may further be classified into:—

- (1) Drums with a single face.
- (2) Drums with plural faces.

The latter may be classified into:—

- (1) Drums with a plain face as the udukkai and panchamukhavādyam.
- (2) Drums with complex faces *i.e.* with two or three concentric rings of skin ; as the mridangam and tabla.

The mridangam stands as the finest example of a double-faced drum with complex drum-heads. On simpler drums, characteristic rhythmic phrases or solkattu-patterns are played.

Several kinds of cymbals are in use. These are exclusively time-keeping instruments and are made of metal. The jālra is a good example. It is largely used in Bhajana parties and Harikathas. Larger cymbals (Brahma tālam) are used in temple ceremonies and bands. Different kinds of castanets are also common throughout India.

Percussion instruments may be broadly classified into:—

- (1) those with which a regular cross-rhythmical accompaniment can be provided in concerts ; ex. mridangam, tabala, kanjira, tavil, dolak, ghatam and jālra ; and
- (2) those wherein such a thing is not possible ; ex. gongs, nagāra and bheri.

Tāla vādyas may be classified into:—

- (1) those which are indispensable in concerts like the mridangam or tavil or tabla. These are the *pradhāna tāla vādyas*.
- (2) those which can be used at the option of the performer or singer, like the kanjira, ghatam, dolak and conch. These are the *upa tāla vādyas*.

Tāla vādyas may again be classified into:—

- (1) those which can be tuned to a desired pitch; like the mridangam and tabla; and
- (2) those whose pitch is determined at the make, like the ghatam.

Of the time-keeping instruments, the ghatam and morsing are of special interest. The ghatam is the only rhythmic instrument without detachable parts and made of a single material. In morsing, the projecting tongue is plucked by the right hand and the mouth acts as the resonator.

Konugol is the art of reciting jatis in a pleasant manner. This type of rhythmic accompaniment provided by man is a peculiarity of South Indian music. In addition to the primary rhythmic syllables like *ta, di, tom, nam*, other euphonious and rhythmic syllables are used. The jatis are recited sometimes in a prosaic manner and sometimes in a musical manner. *Konugol solos* when rendered by melodious and impressive voices will be interesting to hear. Experts in this art are able to recite jatis even in the sixth degree of speed. This art affords plenty of scope for the exercise of one's creative faculty.

Concert Instruments in general may be classified into :—

- (1) *Sruti vādyas*, which are instruments used only as drones ; ex. the tamburā and the ottu.
- (2) *Tāla vādyas*, which are instruments used only as rhythmic accompaniments : as the mridanga, ghatam, kanjira, tavil, dolak, morsing, gettuvādyam, jāla, chipilā and silambu.
- (3) *Sangita vādyas*, with which musical pieces and rāga ālāpanas could be played ; as the vina, violin, gotuvadyam, flute, nāgasvaram and jalatarangam (udaka vādyam).

All these three types of concert instruments are represented in the stringed, wind and percussion varieties. The following table gives examples for each of these :—

Table XVI

Variety	Used as	Examples
Stringed	<div> <div>...</div> <div> <div>{</div> <div>—sruti vādyā ...</div> <div>—tala vādyā ...</div> <div>—sangita vādyā...</div> </div> </div>	<div>tambura and ektār.</div> <div>gettuvādyam.</div> <div>vina, violin and gotuvādyam.</div>
Wind	<div> <div>...</div> <div> <div>{</div> <div>—sruti vādyā ...</div> <div>—tala vādyā ...</div> <div>—sangita vādyā...</div> </div> </div>	<div>ottu, sruti upānga and sruti box.</div> <div>conch.</div> <div>flute, nāgasvaram.</div>
Percussion	<div> <div>...</div> <div> <div>{</div> <div>—sruti vādyā ...</div> <div>—tala vādyā ...</div> <div>—sangita vādyā...</div> </div> </div>	<div>...</div> <div>mridangam.</div> <div>jalatarangam, tabla tarang and ghanta tarang.</div>

Of the strings which are used for stopping and playing music, the string which gives the highest note is always reckoned as the *first string* and the other strings in the decreasing order of pitch are numbered accordingly. In the vīna, the strings are always kept in *medium tension* and played; otherwise, the pitch of the strings will get altered, every time they are pulled or deflected for the purpose of producing a gamaka. In the gotuvādyam and the violin however, where the strings are *not pulled aside* for the production of gamakas, the strings are kept in a high tension.

Other systems of Classification.

From the point of *utility*, musical instruments are classified into:—

- (i) those used in *concert music*; like the vīna, gotuvādyam, flute, mridangam and jalatarangam.
- (ii) those used in *temple music*; like the metallic horns, trumpets, bhūri, kudamuzha (கடமுழா) and udal.
- (iii) those used in *martial music*; like the conch, dundubhi and bheri.
- (iv) those used in *folk music*; like the nanduni, nedunkuzhal, kombu, potdrum and crude iron cymbals.

Musical instruments are either *monophonous i.e.* capable of giving only one note at a time (ex. human voice, flute and nāgasvaram) or *polyphonous i.e.* capable of giving more than one note at a time (ex. vīna, violin and jalatarangam).

Concert instruments like the vīna, flute and gotuvādyam enjoy the status of *primary instruments*; while others like

the violin and sārangi are mere *accompaniments*. *Primary instruments* are either performed solo or to the accompaniment of other instruments. Eminent violinists give solo performances on their instruments. The violin on such occasions attains the status of a primary instrument.

E v o l u t i o n

Of the stringed, wind and percussion groups of instruments, the percussion varieties are the oldest. We come across wind and stringed instruments at somewhat later stages of human history. Before the highest type of the percussion group was reached, many forms of wind instruments had come into existence: and like-wise before the highest type of the wind instrument group was reached, many forms of stringed instruments had come into existence.

The following instruments illustrate roughly the main stages of evolution under each group:—

Percussion group:—

- (1) Stone-gongs and rude castanets.
- (2) Metallic cymbals.
- (3) Xylophones.
- (4) Drums with an open frame *e.g.*, thambattam, magudam and kanjira.
- (5) Pot-drums
- (6) Wooden drums (conical drums) with skin on one side,

- (7) Drums with skin on both sides like the dolak and tavil.
- (8) Drums capable of being tuned to a desired pitch as the mridangam ; such drums have complex drum heads.

Wind group :—

- (1) Horn, kombu, and long musical pipes without finger-holes.
- (2) Gourd pipes.
- (3) Reed dulcimer ; pan-pipes.
- (4) Musical pipes with a few finger-holes.
- (5) Musical pipes of the flute species with 7 or 8 finger-holes.
- (6) Musical pipes with mouth-pieces as the nāgasvaram and sanāi,
- (7) Wind instruments with a key board ; ex. the harmonium and the organ. These instruments are of European origin and are only a few centuries old.

Stringed group :—

(Here the plectral varieties precede the bowed varieties).

- (1) Bow-string, pināka, and the harp.
- (2) The primitive lute.
- (3) Ektār and tuntinā with resonators.

- (4) Instruments performed on with a primitive bow like the *Ravana hasta*.
- (5) *Svaramandala*.
- (6) *Vina* with movable frets (*eka raga mela vina*).
- (7) *Vina* with fixed frets *e.g.*, the *Rudra vina* and]the *Sarasvati vina* (*sarva raga mela vina*).
- (8) *Mahānāṭaka vina* (*gotuvāḍyam*).
- (9) Bowed varieties of the advanced type : the violin and the *sārangi*.
10. The mechanically plucked or struck varieties and provided with a key-board ; ex. the harpsichord and the piano.

The remote ancestor of the piano, is the *sata tantri vina* of ancient times, played by a little hammer.

A detailed study of a musical instrument can be made under the following heads:—

1. Its name; significance if any, attached to the name.
2. The main head and the sub-head under which it can be classified.
3. Polyphonous or Monophonous.
4. Materials used in its manufacture.
5. Its varieties. The *nāgasvaram* for example, admits of the two varieties, *timiri* and *bāri*.

6. Its construction and the names of its parts.

7. (a) If a chordophonic instrument, the number of strings used ; of the strings used, how many are of metal or of gut or of silken thread wound by silver coil. The gauge numbers of metallic strings. The notes to which the strings are tuned. The strings that are stopped and the strings that are played as open strings. If provided with tāla strings and sympathetic strings.

(b) If an æroponic instrument, the number of its finger-holes. If it is a *keyed* (ex. clarinet), or a *key-less* (ex. Indian flute) instrument.

(c) If a percussion instrument, the number of drum-heads, and if the heads are simple or complex. The dimensions of the drum-heads and if their pitch can be increased or decreased.

8. Its compass.

9. Technique and styles of play and the technical terms used in this connection.

10. Possibilities in speed and limitations in the playing of gamakas.

11. Whether used as a primary instrument or as an accompaniment or both.

12. Whether a concert instrument, or one used in temple music, martial music or folk music.

13. Whether practised extensively or cultivated only by a few.

14. Places noted for the manufacture of the instrument.
15. Its geographical distribution.
16. Its origin and history. The various stages through which it passed through before reaching the final form. The names of the early pioneers and the later specialists in this instrument. The various works in which it is referred to.

O r c h e s t r a

One of the note-worthy events in the history of Indian concert music in recent times, is the development of the *orchestra*. Concerts by Indian orchestras have now become popular throughout India. The possibilities of orchestral music have however, not yet been fully explored.

Small orchestras in some form or other have been in existence in India from early times. We hear of the *brinda gānam* and *vamsaka brindam* in early literature. The *naubat* (literally nine performers) stationed in balconies over the arched gateways of cities, palaces, mansions, mosques and important mausoleums and tombs and the *peria melam* (the Tanjore nāgasvaram band) were later developments. It is recorded that Emperor Akbar, took delight in performing in the *naubat*. In all these cases, the instruments merely repeated the chosen tune or tunes in unison and perhaps occasionally doubled them in the octaves. The number of performers usually ranged from five to twelve.

But the idea of having a certain definite proportion in the number of stringed and wind instruments with a view to produce a beautiful, consolidated, pleasing and rich tonal

volume, at the same time giving an effective and proper representation to the tone-colour effects of the different instruments is a thing of recent growth. *Orchestral music is absolute music in its purest form.* A classical piece like the Sahāna kriti, 'Giripai nela' of Tyagaraja may be heard respectively from a vocalist, an instrumentalist and an orchestra. Any *rasika* will immediately feel the enriched effect in the last case, on account of the various qualities of the tone of the different stringed and wind instruments constituting the orchestra.

Indian music is essentially melodic in its character, and *melodic orchestration* is therefore the only possibility if the purity of the rāga system is to be preserved intact. There are compositions which are intended for being performed by orchestras. Select pieces of the classical composers might also be chosen and scored for the orchestra. The entire orchestra is in theory a single instrument and the conductor is supposed to play on that complex instrument. A piece rendered by the same orchestra but under the direction of two different conductors will produce different effects. The conductor of an orchestra must possess plenty of musical imagination and a natural feeling for *orchestral colouring*. He must have an accurate *laya gnānam* and a strong memory and be thoroughly familiar with the pieces performed. He must possess a keen musical ear and be able to identify the tone colour of every instrument even while the full orchestra is performing. Lastly, he must be able to interpret the pieces, enter into the spirit of the compositions and work out the *ghana, naya effects* properly.

A singer takes a certain risk when he gives beforehand a programme of his concert, and includes in it such pieces as

Nagumomu ganaleni (Abheri), *Darini telusu konti* (Suddha saveri) and *Nājivādhāra* (Bilahari). If by some accident he catches cold or suffers from sore-throat on the day of the performance, he will not be able to do justice to pieces teeming with madhyamakāla sangatis. But in the case of an orchestral performance, there are no such problems. The performers go on playing the pieces mentioned in the programme sincerely and to the best of their ability. The surrounding environments and the whims and fancies of the listening audience have only a negligible effect on them.

On account of their strength, orchestral concerts are bound to have a mass appeal. Even the most difficult compositions can be made popular through orchestral renderings. The senior performers with a good degree of technique and creative faculty in them can play *ālāpanas*, *niraval* and *kalpana svaras* and keep to the orthodox *kachcheri* plan. The contrast of individual tone colour, the tonal balance and the harmonious blending of the tone colour of different instruments, all have a powerful appeal. Besides, an orchestra can conveniently accommodate, three or four *upa tāla vādyas*. The audience get an opportunity to know something of the tone colour, technique and possibilities of these *upa tāla vādyas*. To listen to them is both an education and an entertainment. The *upa tāla vādyas* can rightly find a place even in the ordinary *kachcheri*. The seating plan of the performers on such occasions presents an impressive sight. The presence of additional rhythmic accompaniments has a healthy influence on the *mridangam* player and he acquits himself much better. A feeling of earnestness and an anxiety to give their best are noticed in the performers on such occasions. The *mridangam* player instead of being worked right through, gets

his deserved share of rest on such occasions. The combined rhythmic harmony and the spicy rhythmical accompaniment of the upa tāla vadyas, while playing individually or collectively produces a delightful effect. Morsing is an interesting upa tāla vadya of the plucked type, and belongs to the monophonous group. Capable as it is of being tuned to the ādhāra sruti of the performer, it always proves a successful rhythmic accompaniment.

An orchestra is, in a sense a democratic institution. It gives opportunities for even second class performers to sit along with the first class performers and perform. The performers in an orchestra should always be *mentally alert*. They should quickly grasp and respond to the directions of the conductor. The performances of orchestras, which have no conductors to lead them, will be characterised by lifelessness and a deadly monotony. For orchestras of less than ten performers, there may not be the necessity for a conductor. For large orchestras, a conductor is absolutely necessary, both for keeping up the precision in rhythm and for reminding the performers of the correct sequence of sangatis, especially when long pieces like *Darini telusukonti* (Suddha sāveri) and *Nājivādhāra* (Bilahari) are played. Performers need guidance because they play from memory and not with music sheets before them. To listen to a *Sata vādya brinda gāna* will be a rare treat to the ear and an experience as well.

CHAPTER VIII

COMPOSITIONS

Mayamalavagaula — Matya tala.

Lakshana gita

15th Rāgānga rāga

{ s r g m p d n s
s n d p m g r s

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|₄ O |₄

|₄ O |₄

SECTION I (Sutra khanda)

ḍ ḍ p̣ p̣ ṃ g̣ ṃ g̣ ṛ ṣ

ra vi ko . ti te . . ja

ḍ p̣ ṃ p̣ ṃ g̣ ṃ g̣ ṛ ṣ

ma . hā . . nu bhā . . va

ṛ ṛ g̣ ṛ g̣ ṃ p̣ p̣ ṃ g̣

gu na ga na bha ta bha . . va

ṃ g̣ ṛ g̣ ṛ ṣ ṛ ṣ ṇ ḍ

pa ri pā . li ta Pā . nda va

Ś r r g g r e n d
 dhā vi ta su ra sa . tra va
 n d N d p M
 re . re sa ra sa kri pa

S ; $\left\{ \begin{array}{l} g m p d n s \\ \text{antari} \end{array} \right\}$
 ga . su bhā . . . ngā

Ś ; ; ; ||
 gā . . . ||

SECTION II (Upanga khanda).

jāvada { Ġ M p d d p M
 Rā gān ga . Mā . yā

s s s n r s s n d p
 nu ta mru du pa da pal . la va
 G M d d p m g r
 bhān gā da ta cha tu ran .

g r r g r r s n d n
 ā . ru . da kha ga tu ran .

Ġ m p p d d p m p
 mā la va gan . . . la

Mayamalavagaula—Matya tala (contd.)

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l_4	l_4	l_4	l_4
<p>$\dot{d} \dot{p} n \dot{n}$ $\dot{d} \dot{p}$ $\dot{D} \dot{d} \dot{p}$ u.pā . nga Sā . .lan . ga</p> <p>$\dot{p} \dot{p} m \dot{g}$ $\dot{m} \dot{g}$ $\dot{r} \dot{r} \dot{S}$ gau . . la Man . ga la kai</p> <p>$\dot{r} \dot{g} \dot{r} \dot{r}$ $\dot{s} \dot{n}$ $\dot{d} \dot{d} \dot{p} m$ Me . . cha bau . li Ta . kka</p> <p>$\dot{s} \dot{d} \dot{p} \dot{d}$ $\dot{p} m$ $\dot{p} m \dot{g} r$ Pa . . di Re . va gu . pti</p> <p>$\dot{d} \dot{d} \dot{d} \dot{p}$ $\dot{m} \dot{p}$ $\dot{d} \dot{n} \dot{s} \dot{r}$ Gau . . la La li . . . ta</p>	<p>$\dot{p} \dot{m} \dot{d}$ $\dot{d} \dot{p}$ $\dot{p} \dot{m} \dot{m} \dot{g}$ nā . . ta Chā . yā . . .</p> <p>$\dot{s} \dot{r} \dot{g} \dot{m}$ \dot{P} $\dot{d} \dot{p} \dot{m} \dot{g}$ si ki Me , . ga ran . ji</p> <p>$\dot{d} \dot{d} \dot{p} n$ $\dot{d} \dot{p} \dot{m} \dot{g} \dot{r} \dot{s}$ Nā . . da rā . ma . kri ya</p> <p>$\dot{r} \dot{r} \dot{r} \dot{s}$ $\dot{n} \dot{s}$ $\dot{r} \dot{r} \dot{S}$ Kan . na da ban . gā . lā</p> <p>$\dot{d} \dot{n} \dot{s} \dot{r}$ $\dot{s} \dot{r}$ $\dot{g} \dot{m} \dot{p} m$ Gu . jja ri Gun . da . kri ya</p>		

g m p d . . . n S ,

Ma la ha ri Bau . . li .

d g r s . . . n d p d n s

De . va ran . ji a . . gni

S ; || g m p d n s

re . || su bhā . . . ngā

Ś ; ; ; ;]

gā . . . ; ||

SECTION III (*Bhāṣāṅga khanda*).

d d p p . . . m g m g r s

bbā . shā . . nga rā . . ga

d p] m p . . . m g m g r s

A . . rdra { de . . . si

r s n d p m p m g r

go . cha . kra . na . ga ru .

g r r g r r s n d n

ā . ru . da kha ga tu ran .

r r g r g m p p m g

Sau . rā . . shtra Pa . ri vi

$ _4$	\circ	$ _4$	\circ	$ _4$
$\dot{d} \dot{p} m p$	$\dot{m} \dot{g} m g$	$\dot{m} \dot{g} r g$	$\dot{r} \dot{s} r s$	$\dot{n} \dot{d}$
Gau . di pan	. tu Mā . ru va	Sā . ve .	. ri Mā .	la va
$\dot{S} \dot{r} r$	$\dot{g} \dot{g} r s$	$\dot{s} \dot{s} s n$	$\dot{r} \dot{s} s n$	$\dot{d} p$
Pan cha ma	Pu . rna pan .	cha ma Mā .	rga de .	si Rā .
$n d N$	$d p d p M$	G M	d d p m g r	
ma ka li	Pa ru . . ju	Gau ri	va sa . nta rā .	
$S ; "$	$g m p d n s$	$\dot{g} \dot{r} r g$	$\dot{r} \dot{s} r s$	$\dot{n} \dot{d} n$
$gā ; $	su bhā . . nga	ā . ru .	da kha	ga tu ran .
$\dot{S} ; ; ; $				
$gā . . . $				

TANA VARNAS.

[Composer:—Vina KUPPAYAR.

20. I. Sankarabharana raga — Adi tala.

{ s r g m p d n s
s n d p m g r s

- ப. ஸாமி நின்னே கோரி ப. சாமி நிழைந்தே
சால மருவ கொன்னதிரா சால மருவகொன்னதிரா
அ. தாமஸமு ஸேயக உ. சாமஸமு ஸேயக
தயஜுடரா குமாரா உ. தயஜுடரா குமாரா
ச. நீரஜாக்ஷி நீபை ச. நீரஜாக்ஷி நீபை

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4		○		○	
Pallavi					
Ś ;	n s d n	P - m p	G M	P - d n P - d n	s r - s n d p d n
śā mi ni	nne ko ri . .
Ś s d	p m P -	p m g r	s r g s	n p d n S - p m	g - r g m - P d n
chā lā .	. . ma	ru . . .	lu . . .	ko nna .	. di . . ra . .

Sankarabharana raga — Adi tala (contd.)

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	○	○
<p><i>Anupallavi</i></p> <p>S d d p m - d P m : g p G m r tā mā sa</p> <p>m g r s - s r e n d p - d n s r S da ya ju da rā</p> <p><i>Muktayi svara</i></p> <p>s r n s - d n s - p d n s d p - m p d</p> <p>r g m g r g r s n p d n S P <i>Charana</i></p> <p>P d n s - s n d - p m g r G M ni ra jā</p>	<p>g m p d d p - m p mu se ya .</p> <p>s d p P m g r ku .</p> <p>m p - g m p - r g m </p> <p>s n d P m g r</p> <p>P - m D p - s n kshi ni pai .</p>	<p>d n s n S - r g ka</p> <p>s m g m P d n . mā ra</p> <p>s r g m p d n s</p> <p>s R g m p d n </p> <p>d p - m g m r g m </p>

Ettugada svaras

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1. P, M, P, - GM - Rg	S, - R, N	, - SRGm
2. pDp mg - mPmgm - rGr	sndn - pdns	R - nSrgm
3. Mdp mg - Mpgm - rgSn	smgr - sndn	(rg) srgmP - gm
pdn - pdnsr - sgR - sndn	Sind - Pd	mgrs - rGm
4. Pmp gmrg S - mgrsnp	Dns rsN	(srgm) srgmP - dp
Sn Rs mg rgS - npdn	SS - ndP	mgrS - rgm

II. Kambhoji raga—Adi tala

{ s r g m p d s
s n d p m g r s

28.

ப. தருணி நின்னுபாணி-தாளலேது ரா ஸ. கருணி நன்னு பாசி - காலைகரா
அ. தரலோ வெலவனின ஸ்ரீ-சுயாகேச ஐகதிச அ. தரலாவெனின ஸ்ரீ - சூரீச ஜகதிச
ச. ஸரஸகு ராரா ச. ஸரஸகு ராரா

* Kākali Nishāda.

₄	○	○
<p><i>Pallavi</i></p> <p>P D S - r n d p - d s r g m m g g - r R s - m g r g s s N d p</p> <p>ta ru ni ni nu bā si . .</p> <p>d s r m m g - s r g m p d - m g p d r Ś n d p - d p , m g r - r S * n</p> <p>tā la le du ra .</p>		

Anupallavi

n nndp m - pnd Pd M - g m
 dha ra lo . . .
 m g - srg - d sr - pds - m gpd
 Tyā . . . ge sa Ja

Muktayi svara

*npd S s - pds R r - dr R
 srg S s - rmg S - r p mgs
 mgr S s - nnd Pd - mp G
 rgm Rg - srg Sr - ndpd

Charana

ś Ś n n D - mpdd n n d p
 sa rā sa

{ : }

p d n - p n d m g
 ve la . . .
 srg Ś n d p
 ga

d s d R s - d g
 r m g M p - sr
 mp - d n n d - p n
 r Ś s P , - s

m p n d p d - M
 ku rā

, g r g - s r n d
 s m g m P ;
 d p d - m g p d s
 d p m g r S * n ||

p G M P d ||
 . rā ||

4	○	○
<p><i>Ettagada svaras</i></p> <p>1. Ś, N, D, P, - M G 2. śndP-ndp m gr-d p m gr 3. ndpM, -pdpMp-mgmp 4. D; ; - np dnnd-Mpd dpm-ndp-śnd-mgpd-srg 5. Ś; ; - śndp m gr - srg rgmP-mgmpD-gmpdn p m gM-pmpdD-psnnd sRśnd-r ś n d-gRśnd</p>	<p>R, S, R r s* n P - d s r m d p M - p n d P; ; - m p ŚndP-mg S; ; - ś n ,-p d n n d - m p p d s - g p d s - r p d s r Ġ - g p</p>	<p>, - G M P d g - s r g m P d m p s n d - s r g d M p - m g m p r S - r g m p d d p d - m g P d n d p d P, - d g m p d - Ś n d d s r - r g m p d </p>

III. Navaragamalika varna — Adi tala.

[PATNAM SUBRAHMANYA AYYAR

- ப. வலகி வச்சியுன்ன நாடை
சலமு ஸேயமேரா ஸாமி ||
- அ. செலுவுடைன ஸ்ரீ வெங்கடேசா
கலனி மெலனி கௌகலிஞ்ச ||
- ச. பதஸரோஜ முலனே நம்மி ||
- ப. வலகி வచ్చியுన్న ஸ்பை
வலமு ஸேயமேரா ஸாமி ||
- அ. செலுவுடைன ஸ்ரீ வெங்கடேச
கலனி மெலனி கௌகலிஞ்ச ||
- ச. பதஸரோஜமுலனே நம்மி ||

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○

Pallavi

1. Kedaram.

P N S : - s n s r s s n n

va la chi. va chchi

p n s - m g m - p n p - s n P - m m g

cha . . la . . mu . . se . ya me . .

s m g m - p n p p p

yu nna

r S , - s n p m

. ra . sū

m m g g - r r s n

nā pai

g - n p m g r s n ||

. mi ||

₄	○	○
<p>2. Sankarabharana.</p> <p>S P p m g r - G M P ;</p> <p>che lu vu . . . dai . na .</p> <p>n s g r s n - s r G - m g r s n p</p> <p>ka . la . . . si . . me . . la . .</p>	<p><i>Anupallavi</i></p> <p>g m p - d d p m p</p> <p>Sri . . Ven . . ka .</p> <p>n s r S - m p d</p> <p>si . . kau ga . .</p>	<p><i>Muktayi svara</i></p> <p>d n s R g - s r g M - d p m g r</p> <p>d m g r S - d n s R - G m p d</p> <p>d n s n Ṣ ;</p> <p>te . . . sa .</p> <p>P . p m g r s n</p> <p>li . . ncha . . .</p> <p>s r g m P ;</p> <p>m p d n Ṣ ;</p>

3. Kalyani.

4! Begada.

ndpMgr-gdMgrsn-d

pSnrsg-r

pmdp-snrsg

grgmRsn-rndp

mMrgsS

, -m g g r r s n ||

Charana

5. Kambhoji.

PDŠ-snD-dnP;

mpd-nnd-pn

ddpd-pmgm||

pa da sa ro . . . ja ,

mu . . la . . ne .

nam . . . mi . . . ||

Ettugada svaras

6. Yadukulakambhoji.

P, M, G, R, -G R

S, P, D

, S, , - R m ||

7. Bilahari.

pdpmgrG-dp mgrs nd

pd sr-gp mg

r s r g P ;

pmgR-gpdS-r gpdS

s r g p d s - d s

r g P - m g r g ||

	4	○	○
<p>8. Mohana.</p> <p>Pdp-grG-dpgr-gpgr</p> <p>sdpgrs-dpgrs-rgpds</p>	<p>Sgr-srS</p> <p>grgs-dpds</p>	<p>rsds-rgpd</p> <p>dpgr-srrg </p>	
<p>9. Sriraga.</p> <p>P, pmr-G, grs-nsg</p> <p>pmrgs-nsrmp-srmpn</p> <p>pnSRr-nsrGgrs-nn</p> <p>nGgrs-nRrsn-pdnp</p>	<p>S, - snpN</p> <p>psnPm-rg</p> <p>grgSr-ns</p> <p>m-Rgrs-gr</p>	<p>, -SRMm</p> <p>rS-rmpns</p> <p>rNs-pnsr</p> <p>snp-rsnpm </p>	

[Composer :—Pachchimiriyam ADIYAPPIAH.

IV. Bhairavi raga — Ata tala.

20

ப. விரிபோணி நின்னே கோரி

மருது கொன்னதிரா

அ. ஸரஸுடெள தக்ஷிண த்வாரகா

ஸாமி பூரீ ராஜகோபால தேவ

ச. சிரு நவ்வு மோமுன

*Chatussruti dhaivata.

$$\left\{ \begin{array}{l} \text{s r g. m p}^* \text{d n s} \\ \text{s n d p m g r s} \end{array} \right.$$

ச. விறிஜி நிஷ்ணீ

மருது ஸ்ந்நிரா

ப. ஸரஸுடெ டக்ஷிண த்வாரகா

ஸாமி பூரீ ராஜகோபால தேவ

ச. சிரு நவ்வு மோமுன

|₅|₅

'

○

○

Pallavi

—NS R, g - SR

$$\left\{ \begin{array}{l} \text{S, r N}^* \text{D} \end{array} \right\}$$

viri bo . . .

g r g g R ; - g g r g - m p d - m p g r s

ni ni

n s m g r s - n s

nne ko .

r g s r - n n d n

.

Bhairavi raga — Ata tala (contd.)

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₅	₅	○	○
sg rn s nd p—p d p d—n n d p—*d n s r			
ri ma . ru . lu			
p*d ns -r g m p m g r g -m n d p m g r n	sr gm gr gg		R ; - s n d p
ko nna di		ra
m gr -S r n *d			
.			
<i>Anupallavi</i>			
s n d p m g r g -m n d p			
sa . ra . su dau			
m gr -p m gr s -p*d ns r g -n s r g m p	n n d P d m p		g r g m p*d ns
. da kshi . na	dhva ra . ka .

p*dns-rgmg-rgsr-n grs-n*dns sa . . . mi. . . . Sri.		
grs-snnddp-mndp-mgrgrs Ra. . . . jago. . . . pa. . . . la	n s r g - m p * d n	s n d d p m - P
, mgr-srn*d 	de	va
<i>Muktayi svara</i>		
ggrs-rsnn - *dnsr mmpp*d*dn-ppp*d*d*dn-nn-ssr	p*dns-r g m p	d p m d P - n n
dddppm-n*dn-p*dn-mp*dn-rnd mgrsr-nsr-rGmpd-mP*dns gr-S, rn*d (viri)	n R s n * d - S	, n d p - P , m

Bhairavi raga — Ata tala (contd).

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$ _5$	$ _5$	\bigcirc	\bigcirc
<i>Charana</i>			
M M d p d - m p g M			
chi ru nau			
P : P ; - m p n n d p m g - m n d p	m g r g - m p d - m	p m D P - m p	
. mo mu	na	
s n d p m g r g			
.			
<i>Ettagada svaras</i>			
1. G, R s - N, D p M, - p * D n s			(m p)
n R - n s r g m g M - n n d d N d d m	m p m - M g r g	n n d D - m M	
g r s n S r g (chiru)			

(D)

2. nndD-nddM,-ndpM,-dpm gRGmpd-mPd-p*d n-*dn s r s n*Dn sgrg (chiru)	ngr-Ndpd	mPm-grsr
3. SrgsrGR;-Ns rnsR S,rNn*d-G,Rs-N,*Dn dpgRr-n*d rSs-mGr-pMg rGm-pdpm-nndDn-ddpPm nsng-rmgp-mdpndn-pdmpgr gmpm-p*dns-nsgrg-nsnr sr ssrrgg-mggr-mgrs-ngrs-nr sndp-*dn sr-mmpp*d*dnn-sgrn grsn-Srg (chiru)	P,-*Dnsr gR-Gmpd nr sn dpdm ,*d-rsN-dn	p*dnsR; mpgmP; p*dnnS-nn ddnd-dmM

CHAPTER IX

TECHNICAL TERMS.

Adi guru, the first teacher who taught music in a systematic form and wrote for this purpose, the graded musical exercises: svarāvali, alankāras, gitas etc. (refers to Purandara Dās).

Aditya, the name of the twelfth chakra in the scheme of 72 melakartas.

Agni, the name of the third chakra in the scheme of 72 melakartas.

Alpatva, a note sparingly used in a raga; (also see under trayodasa lakshanas.)

Amsa, the note which brings out in bold relief the melodic entity of the raga; also referred to as *jiva svara* and *rāga chhāyā svara*. A raga may have two or more amsa svaras.

Anagata graha, a case where the tala precedes the music.

Antara marga, see under trayodasa lakshanas.

Apanyasa, see under trayodasa lakshanas.

Arohi, see under varna.

Atita graha, a case wherein the music starts before the commencement of the tala āvarta.

Audava, see under trayodasa lakshanas.

Aduva, refers to the number of notes, *five* figuring in a raga; same as audava.

Avarohi, see under varna.

Bahutva, a note that is frequently used in a raga; (also see under trayodasa lakshanas.)

Bana, the name of the fifth chakra in the scheme of 72 melakartas.

Bhashanga khanda, the name given to the third section of a rāgāṅga rāga lakshana gita, and which contains the names of the bhāshāṅga ragas derived from that mela.

Bhava भाव, soul of expression in music.

Bhayakara, a corrupt form of ubhayakāra ; vāggeyakāra or composer.

Brahma, the name of the ninth chakra in the scheme of 72 melakartas.

Chauka varna, a kind of varna (see under varna).

Chhayalaga raga, a raga wherein the trace of another raga is perceivable occasionally.

Chinna melam, (சின்னமேளம்) the group of performers figuring in a South Indian dance concert; sadir.

Chitta svara, a set solfa passage in the kriti and introduced as an extra appendage for enriching the beauty of the composition.

Dātu svara दातु स्वर, a pair of non-contiguous notes i. e., a pair wherein an intervening note or notes that can validly occur is deleted; thus the pairs : (a) **p g** (b) **m r** and (c) **g s** are dātu svaras occurring in Sankarā bharana. The number of intervening notes deleted in a dātu svara may vary from 1 to 4. The notes constituting a dātu svara may be related as samvādi svaras or anuvādi svaras.

Dātu svara prayoga, a phrase containing dātu svaras. All conceivable dātu svara prayogas are not admissible in a raga. Only those which reveal the rāga bhāva are used and the rest ignored. In the *viriboni varna* (Bhairavi) the third āvarta of the third ettugada svara begins with a beautiful dātu svara prayoga : **n s | n g | r m | g p | m d | p n |**

Desi sangita, the modern music prevailing in this land—*terrestrial music* as opposed to *celestial music*.

Disi, the name of the tenth chakra in the scheme of 72 melakartas.

Druva rūpaka, a variety of rūpaka tāla. A composition in this time-measure is set only in rūpaka tāla, but at the commencement of each section of the composition, there are two drutas and two laghus followed by the usual rūpaka tāla āvartas ; ex. the gita *Areṇānaka* (Nāta raga).

Dvi-anya svara bhashanga raga, a bhāshānga raga with two foreign notes ; ex. Hindusthān Behag.

Eduppu (எடுப்பு), the equivalent of graha in Tamil ; the starting point of music in the tāla āvarta.

Ekanya svara bhashanga raga, a bhāshānga raga with one foreign note ; ex. Kāmbhoji.

Ettugada svaras, the solfa passages figuring in the latter part of a varna. The concluding note of an ettugada svara passage is usually a hrasva svara ; dirgha svaras and junta svaras will not be appropriate concluding svaras in such cases.

Figure, svara-group of a definite pattern.

Gana gita, the music which is the contribution of composers or vāggeyakāras. This is *art music*.

Gana-krama, the order in which the constituent angas of a musical form should be sung.

Gandharva gita, the music which developed spontaneously i. e., through *anādi sampradāya* (அநாதி ஸம்பிரதாயம்). This is older than gāna gita.

Gayaka, a singer ; vocalist.

Ghana panchaka, the traditional five ghana ragas :—
Nāta, Gaula, Arabhi, Srirāga and Varāli.

Graha, the starting-point or the eduppu (అడుగు) of the music in the āvarta.

Graha, the note on which a raga commences ; one of the thirteen lakshanas of a raga (also see under trayodasa lakshanas.)

Heptatonic scale, same as sampūrna raga (having all the seven notes.)

Hexa tonic scale, same as shādava raga (having six notes).

Indu, the name of the first chakra in the scheme of 72 melakartas.

Jiva svara, a note which reveals the individuality of a raga. Such notes may or may not be nyāsa svaras. In bhashanga ragas even anya svaras may be jiva svaras ex. Sāranga ; (same as *anisa svara* and *rāga chhāyā svara*).

Kalahastisa Pancharatna, a set of five kritis in Telugu in praise of Sri Kālahastisa, by Vina Kuppayyar.

Kalpayishyamana melakarta, see under kalpita melakarta.

Kalpita melakartas, the name suggested by Venkatamakhi for the 19 melas (out of his 72) which were already in vogue and well-known. The remaining 53 melakartas were grouped under : *Kalpyamāna*— in the process of making i.e., becoming popular and *Kalpayishyamāna*—to be made hereafter i.e., to become popular at some future date.

Kalpita sangita, music already made ; refers to the compositions of vāggeyakāras, as opposed to *manodharma sangita*, which is music created extempore. .

Kalpyamana melakarta, see under kalpita melakarta.

Karnataka sangita pita maha, the founder of Karnatic music; refers to Purandara Dās.

Katapayadi Sankhya, कटापादिसंख्य — the formula which helps us to find the serial number of a melakarta when its name is given. Once the serial number is found, it is easy to give its lakshana. The formula is summed up in the phrases: *kādinava* कादिनव, *tādinava* टादिनव, *pādipancha* पादिपंच, *yādyashta* याद्यष्ट.

Kelikkai, a dance concert.

Koluppittal கொலுப்பித்தல், see under konugol.

Konugol, the name given to the art of reciting jatis in conformity to a tāla in a musical manner.

Konuppittal (கொலுப்பித்தல்) or *Koluppittal* (கொலுப்பித்தல்) is the practical art of reciting the jatis in the manner mentioned above.

Konuppittal, see under konugol.

Kovur Pancharatna, the 5 kritis composed by Tyagaraja in praise of Sundaresvara Swamy of Kovur. They are: *Sambho Mahadeva* (Pantuvārāli), *I vasudha nivanti* (Sahāna), *Kori sevimpa rare* (Kharaharapriya), *Sundaresvaruni* (Sankarābharanam) and *Nimmi vachchina* (Kalyāni).

Kvachit prayoga, a note or a phrase sparingly used in a raga — opposite of *bahula prayoga*.

Laukika ganam (लौकीकगानम्), secular music.

Madhyamakala मध्यमकाल or *Tāna* तान (also called *ghanam*) is a branch of creative music. In this style of raga development, the music is measured, though not into so many clear-cut āvartas.

Madhyamakala sahitya मध्यमकालसाहित्य — the portion of a kriti in madhyamakāla.

Mandra, see under *trayodasa lakshanas*.

Manodharma sangita, मनोधर्मसंगीत — Creative music.

Music that is performed in a concert is of two kinds :—

- (1) The performer sings or plays the musical compositions of great composers *i e*, he reproduces music which has already been created or composed.
- (2) The performer sings or plays extempore music—the music being the offhand creation of his own fertile imagination.

The latter is termed *manodharma sangita* or creative music and is of five kinds—

- (a) *Rāga ālāpana*, (b) *Madhyamakāla* or *tāna*,
- (c) *Pallavi*, (d) *Svara kalpana* and (e) *Niraval*.

Composing musical compositions is no doubt creative music, but here the composer has unlimited time at his disposal and is able to exercise a good deal of thought, judgment, attention and skill in perfecting them. In the instances of creative music cited above, the music sung is *extempore* and simply flows spontaneously.

Marga sangita, the name given to ancient music and which is said to exist in Heaven ; celestial music.

Matu, (मातु) the *sāhitya* or the words of a musical composition.

The *mātu* may consist of :—

- (1) The ordinary spoken words, as in the case of the *sāhitya* of a *kṛiti*, *padam* or *jāvali*.
- (2) The *svara*-letters *sa ri ga ma pa dha ni* interspersed with ordinary words as in a *tillāna*.
- (3) The *tāla*-solfa syllables or *jatis* like *taka-tari-kita naka-tom-janu* etc. as in *tillānas* and *kaivāra prabandhas*.

(4) Phrases like *a iya, ti iya, a iyam, vā iya* as in gitas.

As a rule for every musical composition there is a *mātu*. But compositions like the *jatisvaram* have no *mātu*.

Misra raga, same as *sankirna raga*.

Muktayi svāra, the *solfa* passage that occurs after the *anupallavi* in *tāna varnas*.

Musical fact. Any phenomenon or truth relating to music.

That there are only seven *svaras* is a musical fact; that when a note and its octave or its fifth are sounded together, a concordant effect is produced, is a musical fact; that the vibration values of the notes, *shadja* and *panchama* bear the ratio 2 : 3 is a musical fact; that the fifth harmonic, *antara gāndhāra* is heard from a well-tuned *tambura* is a musical fact.

Muttamil, (முத்தமிழ்), the three branches of Tamil learning : literature, music and drama (இயல், இசை, நாடகம்).

Naubat, the band of players that sit on the elevations over the arched gateways of palaces, mausoleums and tombs and perform.

Navagraha kirtanas, a set of *kirtanas* on the Planets by the composer, *Muthuswami Dikshitar*.

Navarasa, the nine kinds of feeling (emotion) :— *sringārā* (love), *hāsyā* (laughter), *karuna* (pathos), *raudra* (anger), *vira* (heroism), *bhayānaka* (fear), *bibhatsa* (disgust), *adbhuta* (surprise), and *sānta* (patience). *Bhakti* (devotion) is regarded as the tenth *rasa*.

Navaratna malika, literally a garland of nine gems; the name given to the nine *kritis* composed by *Syama Sastri* in praise of the presiding Deity of *Madura temple* : *Sri Minakshi*.

Navavarana kirtanas, a group of nine kirtanas in praise of Devi by Muthuswamy Dikshitar. There are three sets of these : Kamalāmba navāvaranam, Abhayāmba navāvaranam and Siva navāvaranam.

Netra, the name of the second chakra in the scheme of 72 melakartas.

Nyasa, the note on which a raga or a phrase ends; (also see under trayodasa lakshanas).

Pada jati varna, a kind of varna (see under varna).

Pada varna, a kind of varna (see under varna).

Paddhati, पद्धति—Procedure or method; ex. rāga ālāpana paddhati.

Pan (பண்), the equivalent of raga in ancient Tamil music; also a song or tune.

Panchalinga sthala kritis, a set of five kritis in Sanskrit by Muthuswamy Dikshitar in praise of the five Lingas: Pritivi (Conjeevaram), Appu (Tiruvānaikkāval), Teyu, (Tiruvannāmalai), Vāyu (Kālahasti) and Akāsa (Chidambaram).

Pancharatna, literally five gems: refers to the famous five compositions of Tyagaraja in the ghana ragas:—Nāta: (Jagadhānandakāraka), Gaula: (Dudukugala), Arabhi: (Sādhinchene), Sriraga: (Endaro mahānubhāvu) and Varāli: (Kanakana ruchira).

Panniyam (பண்ணியம்), a shādava raga in ancient Tamil music.

Patam पाठम्, jatis or tāla mnemonics; tala solfa syllables.

Patantaram, repertoire.

Penta tonic scale, same as audava raga.

Periya melam (பெரிய மேளம்), the nāgasvaram set, consisting of the players of the nāgasvaram, ottu (drone), tavil (drum) and cymbals.

Pidippu (பிடிப்பு) पिडिप्पु—The name given to the more prominent sanchāras or raga ranjaka combinations of a raga and which bring out its svarūpa or identity; catches; called *pakad* in Hindusthāni music.

Prati madhyama karta, a melakarta taking the prati madhyama or F sharp.

Prayoga प्रयोग—sanchāra संचार: combination.

Purva mela, same as pūrva melakarta (see below).

Purva melakarta, a melakarta belonging to the pūrva half or the first half of the scheme of 72 melas; i.e., a suddha madhyama karta.

Purva prasiddha melas, the 19 or 20 wellknown melas current before the time of Venkatamakhi and referred to by scholars as such.

Quadra tonic scale, same as svarāntara rāga.

Raga chhaya svara, same as amsa svara or jiva svara.

Ragamalika, a composition wherein the sections are in different ragas, the tala being constant throughout.

Ragamalika kirtana, a composition of the kirtana form wherein the sections are in different ragas e. g., *Enakkun iru padam* (எனக்குள் இரு பதம்) of Arunāchala Kavirāyar and *Jaya Jaya Gokula Pala* of Nārāyana Tirtha.

Ragamalika varna, a composition of the varna form with the sections in different ragas e. g., the *Navaraga malika varna* and the *Dinaragamalika varna*.

Ragana (रण) **Matya tala**, a tala which has the following constituent angas: guru, laghu and guru i. e., 8 | 8; an āvarta of this tala consists of 20 aksharakālas. The ordinary Matya tala consists of | ○ | and an āvarta of this tala consists of 10 aksharakālas.

- Raga tala malika**, a composition wherein each section is composed in a separate raga and a separate tala.
- Rasika**, a cultured person; one who is able to genuinely enjoy and appreciate good music; a person with an accredited, refined and critical taste.
- Resting note**, a note on which one can rest or repose and around which, one can develop an ālāpāna. Every resting note is a nyāsa svāra, but every nyāsa svāra need not necessarily be a resting note.
- Rishi**, the name of the seventh chakra in the scheme of 72 melakartas.
- Rudra**, the name of the eleventh chakra in the scheme of 72 melakartas.
- Rutu**, the name of the sixth chakra in the scheme of 72 melakartas.
- Salaga raga**, same as chhāyālaga raga.
- Salanka raga**, same as chhāyālaga raga.
- Sama graha**, a case wherein the music and the tala begin simultaneously.
- Samvadi**, exact consonance; (also see under vādi).
- Sanchari**, see under varna.
- Sangati**, a technical beauty met with in the kriti and a few other types of compositions. It is the name given to the variations developed, or built on a musical theme, step by step.
- Sankirna raga**, a mixed raga *i. e.*, a raga wherein traces of other ragas are seen in a pronounced manner.
- Sankrama raga**, same as sankirna raga.
- Sanyasa**, one of the trayodasa lakshanas.
- Sarva laghu**, literally, laghu all through; counting by sarva laghu means, measuring time in an even manner *i. e.*, reckoning by mere aksharakālas instead of reckoning by its constituent angas.

Sata raga ratna malika, a garland of 100 kirtanas in Telugu, in 100 different ragas by Tyagaraja.

Shadava, one of the trayodasa lakshanas.

Shodasangas, the 16 angas beginning with the anudrutam (duration, one aksharakāla) and ending with the kākāpādam (duration: sixteen aksharakālas).

Solfa passage, a musical passage which has no sāhitya and which is sung with the svara letters.

Solkattu (சொல்கட்டு), jatis; tala solfa syllables.

Solkattu svara (சொல்கட்டு ஸ்வரம்), a passage of chitta svara interspersed with jatis and figuring in some kritis; it is an additional appendage introduced to enrich the beauty of a composition. The gānakrama of this technical beauty can be like that of a svara sahitya i. e., the passage with the jatis may be sung after the charana, and the dhātu part alone may be sung through the medium of solfa letters at the end of the anupallavi.

Sthayi, see under varna.

Suddha madhyama karta, a melakarta taking the suddha madhyama.

Suddha raga, a pure raga, i. e., unalloyed by the presence of traces of other ragas.

Sutra khanda, the name given to the first section of a rāgāṅga rāga lakshana ṅgita, and wherein the svaras figuring in the rāgāṅga rāga are given in the form of mnemonics.

Svarakshara, a literary as well as a musical beauty met with in kritis, varnas, padas and jāvalis. A svarākshara passage is one wherein the solfa letters figure in the whole or part of a sāhitya and the particular passage

is sung to the music signified by those letters. In such a passage therefore, the svaras and the corresponding sâhitya letters happen to be exactly identical.

Svara sahitya, स्वर साहित्य—A technical beauty figuring in the kriti composition and wherein the chitta svara passage is adorned with an appropriate sâhitya.

Svayambhu svaras, over-tones or upper partials.

Symmetrical raga, a non-vakra raga which takes the same number and kind of notes in both its ârohana and avarohana. The symmetry can easily be perceived in the ârohana - avarohana graphs of these ragas.

Tala malika, a composition wherein the sections are in different talas or time-measures, the raga being constant throughout.

Tara, one of the trayodasa lakshanas.

Tattakara (தத்தகாரம்), the name given to a passage of tala mnemonics or jatis, illustrating a particular tala. There are standard tattakâras for almost all the time-measures used in sacred and secular music.

Tiram (திறம்), a janya raga; also an audava raga in ancient Tamil music.

Tirattiram (திறத்திறம்), a svarântara raga in ancient Tamil music.

Tiruvottiyur Pancharatna, the five kritis composed by Tyagaraja in praise of Sri Tripurasundari Amman of Tiruvottiyur; they are: *

<i>Sundari ni divya rūpamunu</i>	— Kalyāni.
<i>Darini telusukonti</i>	— Suddha sāveri.
<i>Sundari nannindarilo</i>	— Begada.
<i>Sundari ninnu varnimpa</i>	— Arahhi.
<i>Kannatalli ninnu</i>	— Sāveri.

Trayodasa lakshanas, the thirteen characteristics of a raga, mentioned in the Sanskrit works on music and which established its svarūpa or melodic entity :—*Graha*, the note on which the raga commenced ; *amsa*, the note which revealed the melodic entity or the *svarūpa* of the raga ; also called the *jīva svara* (soul of the raga) ; *nyāsa*, the note on which the raga was concluded ; *mandra* and *tāra*, the lowest and the highest notes respectively, beyond which the raga *sanchāras* should not extend ; *alpatva*, the note that was used sparingly in the raga ; *bahutva*, the note that was used frequently in the raga ; *apanyāsa*, *vinnyāsa* and *sanyāsa*, the ending notes of intermediate phrases in the course of the rāga ālāpana ; *shādava*, constituted of 6 notes : *audava*, constituted of 5 notes ; *antara mārṅga*, the introduction of a note or *chhāyā*, not belonging to the rāga.

Tri-anya svara bhashanga raga, a bhāshānga raga with three foreign notes : ex. Hindustān Kāfi.

Ubhayakara or bhayakara, dhātu-mātu kāra *i.e.*, one who has the ability to compose music and also set a suitable sāhitya to it ; composer or vāggeyakāra.

Upanga khanda, the name given to the second section of a rāgānga rāga lakshana gita, and wherein the upānga ragas derived from that mela are enumerated.

Uttara mela, same as *uttara melakarta* (see below).

Uttara melakarta, a melakarta belonging to the *uttara* half or the second half of the 72 melakartas, *i. e.*, a *prati madhyama karta*.

Vadi, samvadi, anuvadi and vivadi.

Svaras are divided into four classes :—

Vādi, samvādi, anuvādi and vivādi.

Vādi, is the principal or the predominant note of a raga. The *vādi* *svara* is compared to a king. This royal or regnant note is sounded several times in a raga.

Samvādi svaras are those between which there are eight or twelve *srutis*. In other words, if two notes are related as *shadja* and *panchama*, or as *shadja* and *suddha madhyama*, they are called *samvādi svaras*. *Samvāditva* means the consonance of the fifth or the fourth. The *samvādi svara* is like a minister to the king *vādi*.

Shadja and *Panchama*, *Shadja* and *Suddha Madhyama*, *Suddha Rishabha* and *Suddha Dhaivata*, *Suddha Gāndhāra* and *Suddha Nishāda*, *Sadhārana Gāndhāra* and *Kaisiki Nishāda*, *Antara Gāndhāra* and *Kākali Nishāda*, *Suddha Rishabha* and *Prati Madhyama* are *samvādi svaras*.

Vivādi, if between two *svaras*, there is only one *sruti*, these two notes are said to be *vivādi* to one another; the *vivādi* note is like the enemy.

Anuvādi, *svaras* which are neither *vādi*, *samvādi* nor *vivādi* are called *anuvādi*. The *anuvādi svara* is compared to a servant; compared to the *samvādi svara*, the *anuvādi svara* relatively speaking, is somewhat less consonant.

Thus 'the *sonant* or the speaking note is the *vādi*. The *consonant* note is the *samvādi*. The note which clashes with it and produces a discordant effect is the *vivādi* or the *dissonant* note. The note which increases

the beauty of the raga is the *anuvādi* or the *assonant* note.'

Thus from the point of view of the *interval relationships* of notes, *svaras* have been classified into:— *vādi*, *samvādi*, *anuvādi* and *vivādi*. The simultaneous sounding of *samvādi* *svaras* (consonant notes or intervals) results in a pleasant effect; the simultaneous sounding of *vivādi* *svaras* (dissonant notes or intervals) results in a repulsive effect; the simultaneous sounding of *anuvādi* *svaras* results in an effect which is intermediate between these two; *i.e.*, neither wholly pleasant nor wholly repulsive. These are fundamental musical truths and hold good in all systems of music.

Vaidika ganam (वैदिक गानम्) sacred music.

Varik, shake or *kampita*; shake of the interval and not merely the tremolo of a *svara sthāna*.

Varik style, a style of playing wherein the notes are seldom sounded pure and wherein one gets the aural impression of a series of musical curves.

Varna, the mode of singing (*gānakriya*) and is of four kinds:— *sthāyi*, *ārohi*, *avarohi* and *sanchāri*.

Varna, an art musical form belonging to the sphere of *abhyāsa gāna*. *Varnas* are of two kinds:— *tāna varna* and *pada varna*. In the former, the tempo is *madhyamakāla* and in the latter, *chauka kāla*. For this reason, *pada varnas* are also called as *chauka varnas*. There are some *chauka varnas* by great composers wherein *sāhitya* is found only for the *pallavi*, *anu-*

pallavi and charana, after the model of a *tāna varna*—the remaining sections being sung as solfa passages. But a *padavarna* has always *sāhitya* for the entire piece.

Pada jati varna is a *pada varna* wherein we come across *jatis* in some portions.

Vasu, the name of the eighth *chakra* in the scheme of 72 *melakartas*.

Veda, the name of the fourth *chakra* in the scheme of 72 *melakartas*.

Venkatesa Pancharatna, a set of five *kritis* in Telugu, in praise of Sri Venkatesvara, by Vīṇa Kuppayyar.

Vijaya Raghava Pancharatna, a set of five *padas* in Telugu composed by Kshetrājña in honour of Vijaya Raghava Naik of Tanjore, one of the royal patrons of the seventeenth century.

Viloma krama, reverse order.

Vinyasa, one of the *trayodasa lakshanas*.

Virama, a synonym for the *anudruta*.

Visesha sanchara, a musical phrase, which is not in accordance with the *ārohana* and *avarohana krama* of the *raga* but which nevertheless comes in, for the sake of enriching its beauty.

Visranti विश्रान्ति, a period of rest or silence in a musical composition.

Vivadi, an inimical note; also see under *vādi*. In Hindusthani music, the term *vivādi svara* is used in the sense of *varja svara* i.e., a note eschewed in the *raga*.

Vusi (వూసి), *visarjitam*.

Anuvadi, see under vādi.

Gramophone and the Radio, two of the boons of modern science, to humanity. Through the gramophone one is able to listen to a piece of recorded music, any number of times and through the Radio, one is able to listen to music performed thousands of miles away.

Gramophone recording is a complicated process. At one end of the recording apparatus is a microphone which picks up the music performed in the chamber and at the other end of the apparatus is the needle which records the music as a series of wavy lines on a revolving disc of wax. From this waxy disc, negatives are taken and from these, the gramophone records are made.

Some of the best specimens of world's classical music and folk music have been recorded on the gramophone. Long after the demise of an illustrious performer, one can still feast his ears with the recorded music of that performer. Group kritis and long compositions like the 72 *Melarāga mālīka* of Mahā Vaidyanātha Iyer can be recorded and made available to music lovers through sets of records. Some of the priceless musical legacies can thus be preserved for posterity. One can delight himself with gramophone music on mountain tops, in places where electricity is not available and in *dead spots i.e.*, places where the Radio music cannot be heard. A certain amount of self-education in music is also possible through the gramophone. Thus in addition to entertainment, the uses of the gramophone are manifold.

In *Radio Broadcasting Stations*, musicians perform in sound-proof studios. The music performed in front of

the microphone is transmitted and broadcast. Every Radio Station has its own wavelength or wavelengths for its broadcasts and by tuning the receiving set to the particular wavelength, one is able to listen to the programme from the concerned station.

Echoes, reflected sounds. When sound waves strike a smooth, fixed and plane surface, they are reflected. If the echoes are to be *audible*, the person speaking or singing should be at a place sufficiently far away from the reflecting surface. Echoes can be heard in temple corridors, hill sides and in the neighbourhood of big walls. The phenomenon of clock-tower music being heard as janta svaras from particular places in the neighbourhood, is due to the fact that at those particular spots the person first listens to the direct sound emanating from the clock-tower bells and immediately afterwards, the same sounds reflected from a neighbouring wall or building; (one can experience this phenomenon by standing near the Senate House, Madras). In big concert halls, echoes are perceptible and in such cases, the defect can be rectified by covering the offending walls or surfaces with some sound-absorbent material.

Harmonics.—When a stretched string fastened at both ends is made to vibrate, it first vibrates in its entire length; then in two segments: then in three segments; then in four and so on. As a result we hear certain sounds in rapid succession superposed upon the principal sound. The lowest note i. e., the note produced by the vibration of the whole length of the string is the loudest and is called the fundamental or *prime tone*; the others are called *over-tones*, *upper partial tones*

or *harmonics*. A note not accompanied by its harmonics is always thin and poor. In sanskrit, harmonics are called *anurananātmaka dhvani*: अनुरणनात्मकध्वनि: Somanatha in his *Rāga vibodha* calls harmonics as *svayambhu स्वयंभू svaras*.

Mute, the metal clamp that is placed over the bridge in the violin. The mute grips the bridge. As a consequence of the bridge being gripped and loaded, not only is the intensity of the sound reduced, but a new quality is imparted to the tone, emanating from the violin.

Range of audible frequency, the maximum and minimum limits of pitch beyond which it is not possible for human ears to hear. In absolute pitch, this compass extends from a note of about 16 vibrations per second to a note of about 20,000 vibrations per second *i.e.*, over a range of eleven *sthāyis*.

Resonance, reinforcement of sound. The phenomenon of resonance is of great importance in the construction of musical instruments and in the production of the tone of the human voice. Musical boxes or resonance boxes in stringed instruments, and the pipe or tube in wind instruments are devices to reinforce the generated sound. Without these resonators, the music emanating from the strings or the mouth-pieces will be feeble.

Sangita Mahal, concert hall; kachcheri mantapam.

In an ideal concert hall, the music is audible at all parts of the hall; even very fast music is heard with clearness; the tone colour of the several instruments is heard in all purity; there is sufficient reverberation; there are no echoes. In an acoustically good hall (நாதக்கட்டு அல்லது மேளக்கட்டுள்ள மண்டபம்) there is

no need for the singer to *exert* and he feels it a pleasant thing to perform therein. In such halls, the requisite musical atmosphere is created soon after the commencement of a concert. The whole atmosphere becomes saturated with musical sounds. Concert halls should be sound-proof, so as to ensure freedom from extraneous noise or be situated away from the roadside to ensure calm and undisturbed listening. Concert halls are usually rectangular shaped. The *Gewandhaus* in Leipzig, Germany is a world-famous concert hall and it is a pride and a privilege for any musician to perform there.

Sound-post, the tiny little cylindrical piece of wood seen inside the violin, connecting the table and the back. It not only supports the right foot of the bridge, but also transmits the vibrations to the back. The top and the bottom of the sound-post should be respectively shaped to the arching of the belly and the back, so as to ensure perfect contact.

Sympathetic vibration, a phenomenon noticed in the case of columns of air, strings or other objects, under the influence of a source of sound. If a string is set in vibration, it will cause any other string to vibrate, provided this other string is in close proximity and is tuned to the identical pitch of the generating string or to any one of its upper partials. It is wellknown that when one of the *sārani* strings of a *tambura* is plucked the other *sārani* string automatically vibrates. The phenomenon of sympathetic vibration has been taken advantage of in instruments like the *gotuvādyam* and the *sārangi* and the subsidiary notes emanating from the sympathetic strings add a richness to the music.

CHAPTER X

Description of Ragas.

Note.—In this chapter, lakshanas of 15 select ragas are given. The ragas are presented in the order of the melakartas. It is possible to describe each raga in terms of its precise srutis; but in conformity with the usual practice, the svarasthānas alone are mentioned for each raga. To enable the reader to form a fuller idea, a few prominent compositions are cited as examples under each raga. The sanchāras given here are to be sung in slow time.

1. Todi तोडि

The eighth mela raga; second mela in the *Netra* (2nd) chakra (*Netra-Sri*); came to be called Hanumatodi for the sake of the *katapayādi* formula. A mela claiming a large number of janya ragas.

Arohana :—

s r g m p d n s

Avarohana :—

s n d p m g r s

Note.—The panchama varja shādava raga (s r g m d n s s n d m g r s) under this mela is known as *Suddha todi*. The wellknown Rāmāyana gita, *Arere Dasaratha rāja* in Dhruva tala is composed in *Suddha todi*.

Besides Shadja and Panchama, this raga takes the *Suddha Rishabha*, *Sādhārana Gāndhāra*, *Suddha Madhyama*, *Suddha Dhaivata* and *Kaisiki Nishāda*.

Sampūrna raga; a raga with a symmetrical pair of tetrachords, the tetrachords being separated by the interval of

a major tone; *ga*, *ma* and *dha* are the raga *chhāyā* svaras; *ma*, *pa* and *ni* are *nyāsa* svaras. Janta svara combinations like *g g m m d d*, *m m d d n n*, *d d n n s s* and *dātu* svara prayogas like *n g r n d n r n d m*, *g m n d m G r S* are prominent. Panchama varja prayogas add beauty to the raga; *d n s D* and *r s D* are *visesha* prayogas. *Sarva svara gamaka* varika rakti raga. One of the major ragas; well distributed. Slokas, padhyas and viruttams can be sung in this raga. All great composers and minor composers of note have composed in this raga. All types of compositions are represented in this raga. A raga affording scope for elaborate *ālāpana*. The tune called *Mattakokilam* is in this raga. Used in operas. Compositions in this raga begin on the notes: *sa*, *ga*, *ma*, *pa*, *dha* and *ni*. Can be sung at all times. Todi Sitaramayya, a brilliant musician, is said to have sung this raga for eight days.

Venkatamakhi's statement that Todi is an *auttara raga* (i.e., came from the north) cannot be justified. Todi is one of the scales obtained by the process of modal shift of tonic to the primordial scale of Indian music and the *suddha mela* of ancient Tamil music. The *Saṅgita Ratnākara* mentions this raga.

Sanckara:—

d n S S s n D—d n s r r S , s n d p m—p d n d N s r
S s n D—d n s r G , r s n—d n s r g m G r r S—s n d
P—G m P—d n d P—p m G r r S—s n D , d n s r S ||

Some prominent compositions.

Type of composition.	Beginning words.	Tāla.	Name of the Composer.
<i>Svarajati Rāve Himagiri</i>		Adi	Syāma Sāstri.
<i>Varna Kanakāngi</i>		Ata	Pallavi Gopalayyar.
„ <i>Erānāpai</i>		Adi	Patnam Subrahmanya Iyer.
<i>Kriti Koluvamaregada</i>		Adi	Tyagaraja.
„ <i>Kaddanavāriki</i>		„	„
„ <i>Chesinadella</i>		„	„
„ <i>Dāsarathe</i>		„	„
„ <i>Endudāginādo</i>		Chāpu	„
„ <i>Tappi bratiki</i>		Rupaka	„
„ <i>Ninnu vīna sukhamu</i>		„	„
„ <i>Enduku daya</i>		Tripata	„
„ <i>Emi jesite nemi</i>		„	„
„ <i>Kamalāmbike</i>		Rupaka	Muttuswami Dikshitar.
„ <i>Ninne namminānu</i>		Chapu	Syāma Sastri.
„ <i>Amba nādu</i>		Adi	Pallavi Gopalayyar.
„ <i>Amba nannu</i>		„	Anayya
„ <i>Emani pogadudu</i>		„	Garbhapuri.
„ <i>Sri Venkateswaram</i>		Rupaka	Ramnada Srinivasa Iyengar.
„ <i>Gajānana anuchu</i>		„	—

2. Mayamalavagaula मायामालवगौळ.

15th melakarta raga ; 3rd raga in the III (*Agni*) chakra ; (*Agni-go*). Mālavagaula was the original name of the raga. Māyā was prefixed to the raga name, after the advent of the scheme of 72 melas ; this was done in order to obtain by the application of the katapayādi formula, the number 15.

Arohana :—

s r g m p d n s

Avarohana :—

s n d p m g r s

Besides Shadja and Panchama the notes taken are:—
Suddha Rishabha, Antara Gāndhāra, Suddha Madhyama,
Suddha Dhaivata and Kākali Nishāda.

Sampūrṇa raga; sarva svāra gamaka varika rakti raga. A janaka raga claiming a large number of janya ragas. A mela raga with a pair of symmetrical tetrachords — the tetrachords being separated by the interval of a major tone; *ga* and *ni* are jiva svaras; *ga* and *pa* are resting notes. Fairly distributed; can be sung at all times. A raga free from all *doshas*. Compositions in this raga begin on the notes, *sa*, *ga*, *dha* and *ni*. The raga is of a soft and soothing nature. One of the old ragas and is mentioned in the *Sangita Ratnākara*. This raga corresponds to the *Bhairava* raga of Hindusthani music.

This is the raga in which all students of Karnatic music are taught their preliminary svāra exercises. Svarasthānas with dual names are absent here. The only other mela wherein svarasthānas with dual names do not come in is *Kāmavardhani*. There is only a semi-tonal difference between the two notes of each of the four pairs: *s r*, *g m*, *p d*, *n s* and the two notes of each pair are played on contiguous svarasthānas on the vīṇa. Further this raga admits of janta svāra and dātu svāra prayogas in quick time and slow time; achala svaras and kampita svaras also figure herein.

Sanchāra :

s r g m p d n Ś—g m p d n s r Ś—s n d p d n Ś—
 s n d n s r g r G—m g r Ś—s n d P m G—g m p d n
 s r s n d P m g r S—s n d n s r S ॥

Some prominent compositions.

<i>Lakshhana</i>	} <i>Ravikotiteja</i>	<i>Matya</i>	—
<i>gita</i>			
<i>Kṛiti : Merusamāna</i>		<i>Madhyādi</i>	<i>Tyāgarāja.</i>
„ <i>Tulasi dalamulache</i>		<i>Rupaka</i>	„
„ <i>Vidulaku mrokkeda</i>		<i>Adi</i>	„
„ <i>Srinathādi</i>		<i>Adi</i>	<i>Muttuswamy</i>
			<i>Dikshitar.</i>
„ <i>Māyātita svarupini</i>		<i>Rupaka</i>	<i>Ponnayya.</i>
„ <i>Devādi Deva</i>		„	<i>Mysore Sadāsiva</i>
			<i>Rao.</i>

3. Chākṛavakam चक्रवाकम्

16th melakarta raga ; 4th raga in the III (*Agni*) chakra ;
 (*Agni-bhu*)

Arohana :— s r g m p d n s

Avarohana :— s n d p m g r s

Besides Shadja and Panchama, the notes taken are :
 Suddha Rishabha, Antara Gāndhāra, Suddha Madhyama,
 Chatussruti Dhaivata and Kaisiki Nishāda.

Sampūrṇa raga ; sarva svara gamaka varika rakṭi raga ; *ri* and *ni* are the jiva svaras ; *g m R s* is a viśeṣa sanchāra ; *ri* and *pa* are nyāsa svaras. Fairly distributed. Compositions in this raga commence on the notes *sa*, *ga* and *pa*. Can be sung at all times. Tyagaraja brought this raga to prominence. *Vegavāhini*, a janya raga derived from this mela, figures as the 16th mela in the obsolete nomenclature for the 72 melas, under the name, *Toyavegavāhini*.

The illustrious singer of the last century, Mahā Vaidyanātha Iyer got his title, *Mahā* by singing this raga in his 12th year, before an assembly of sangita vidvāns.

Sanchāra :

s r g m P m—g m R s—s n d n s r G r—g m P m—
g m p d n s r S—s n d n P—d n s r G r—g m R s—
S n s r s n d P m—g m p d n s r s n d P m—g m p d n d
P m—g m R s—s n s r S s n d n P—d n s r S ||

Some prominent compositions :

<i>Varna : Jalajākshi</i>	Adi	Patnam Subrahmanya Iyer.
<i>Kṛiti : Sugunamule</i>	Rūpaka	Tyagaraja.
„ <i>Etulabrotuvo</i>	Tripata	„
„ <i>Inkādaya</i>	Adi	Patnam Subrahmanya Iyer
„ <i>Etula vrāsi</i>	Tripata	Patnam Subrahmanya Iyer.
„ <i>Nā manavini</i>	Rūpaka	Karur Devudu Iyer.
„ <i>Yadukula tilaka</i>	Adi	„
„ <i>Nive pālīnchara</i>	Rūpaka	Karigiri Rao.
<i>Tiruppugazh : Apakāra</i>	Jhampa (Chaturasra.)	Arunagirināthar.

4. Bhairavi भैरवी

Janya raga; derived from the 20th melakarta Nata-bhairavi.

Arohana:— **s r g m p *d n s**

Avarohana:— **s n d p m g r s**

N.B.— The Dhaivata in the ārohana is Chatussruti Dhaivata. A janya raga with a *krama sampurna* ārohana and avarohana; and a raga wherein the accidental note is incorporated in the scale itself.

Besides Shadja and Panchama, the notes taken are: Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Suddha Dhaivata, Chatussruti Dhaivata and Kaisiki Nishāda.

Ekānya-svara bhāshānga raga; the only accidental note Chatussruti Dhaivata, occurs in the combinations **p d n S**, **p d n s R**, **p d n d r S** and **s n d n S**. Occasionally the phrase **p d n s N** rendered in madhyamakāla, takes the suddha dhaivata. In the combination **p d n d p**, both the *dha* notes are suddha. Usually in bhāshānga ragas, anyā svaras are not nyāsa svaras; but Bhairavi is an exception. Even here it occurs only as a hrasva nyāsa—**P d N d**, **d n s r s N d**, **r N d**.

Most of the compositions begin on the nishāda svara and a few on the rishabha or dhaivata; *ri*, *ga*, *ma* and *ni* are the rāga chhāyā svaras; *ri*, *ma*, *pa*, *ni* and chatussruti *dha* are nyāsa svaras; *ga*, *ma* and *ni* are kampita svaras; **r m G r s** is a visesha prayoga.

Janta svara prayogas like **r r g g m m g g** and dātu svara prayogas like **n g r g s r**, **n r s r n S**, **p r S n d P**, **m n d P**, **m p G r s** are prominent. Sarva svara gamaka varika rakti raga;—the best of the rakti ragas. An evening raga according to some scholars; but can be sung at all times. One of the major ragas; well distributed. Slokas, padyams and viruttams can be sung in this raga. All great composers and minor composers of note have composed in this raga. All types of musical compositions are represented in this raga. A major raga admitting of elaborate scope for ālāpana. Used in operas. This raga corresponds to the Tamil pan *Kausikam*.

History: Centuries back this raga was an upānga raga. The use of the Chatussruti Dhaivata in the ārohana-krama combinations was gradually acquiesced in by scholars and by the time of Venkatamakhi, it became a regular bhāshānga raga. This is one of the old ragas and is the 7th of the *nineteen prasiddha* (prominent) melas mentioned by old scholars. This raga is mentioned in the *Sangita Ratnākara*, *Sangita Makaranda* and *Sangita Samayasāra*.

Sanchāra:—

r g m p *d n S s n *D—*d n s r s r s N *d—n s
r s R—r g m G r S N *d—n s n g r g s r—n s n r s r
n S—p d p d p M—p R S r n d P—p m N d P—m n d
P m p G r s—r g m p d p G r S—r g m G r s N *D—n s
r s R—P *d n s r S s

Some prominent compositions.

<i>Gita :</i>	<i>Sri Rāma</i>	Dhruva	—
<i>Svarajati :</i>	<i>Kāmākshi</i>	Chāpu	Syāmā Sāstri.
<i>Varna :</i>	<i>Viriboni</i>	Ata	Pachchimiriya Adiyappiah.
<i>Kriti ;</i>	<i>Koluvaiyunnāde</i>	Adi	Tyāgarāja.
"	<i>Chetulāra</i>	"	"
"	<i>Sri Raghuvara</i>	"	"
"	<i>Upachāramulanu</i>	"	"
"	<i>Raksha bettare</i>	"	"
"	<i>Tanayuni brova</i>	"	"
"	<i>Upachāramu</i>	Rūpaka	"
"	<i>Tanayande</i> (<i>Nauka Charitram.</i>)	Chāpu	"
"	<i>Chintaya mā</i>	Rupaka	Muttuswamy Dikshitar.
"	<i>Bālagopāla</i>	Adi	"
"	<i>Mahā Tripura</i>	Rūpaka	Pallavi Gopalayyar.
"	<i>Ni pādamule</i>	Adi	Patnam Subrah- manya Iyer.
"	<i>Ika nannu brova</i>	"	Pallavi Seshayyar.
"	<i>Sri Pārthasārādhe</i>	Khanda- Triputa	Mysore Sadasiva Rao.
"	<i>Arukku</i>	Chāpu	Gopālakrishna Bhārati.
"	<i>Tudi seydidu</i>	Rūpaka	Ramaswamy Sivan.
2nd			
<i>Ash'apadi :</i>	<i>Srita kamalā</i>	Triputa	Jayadeva.
<i>Tarangam :</i>	<i>Jaya jaya</i> <i>gokulapāla</i>	Rūpaka	Nārāyaṇa Tirtha.
"	<i>Govinda ghataya</i>	Jhampa	"
<i>Padam :</i>	<i>Mundati</i>	Triputa	Kshetrajna.
"	<i>Velavare</i>	Adi	Ghanam Krishnayyar.

5. Kharaharapriya खरहरप्रिय

22nd Melakarta raga ; 4th raga in the IV (*Veda*) chakra. (*Veda-bhu*).

Arohana :— s r g m p d n s

Avarohana :— ṣ n d p m g r ṣ

Besides Shadja and Panchama, the notes taken are:—
Chatussruti Rishabha, Sādhārana Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kaisiki Nishāda.

A mela raga with a pair of symmetrical tetrachords—the tetrachords being separated by the interval of a major tone. Sampūrṇa raga ; sarva svara gamaka varika rakti raga ; *ri*, *ga*, *dha* and *ni* are the raga chhāyā svaras ; the pratyāhata प्रत्याहत gamaka lends colour and svarūpa to this raga ; fairly distributed ; can be sung at all times. A mela raga with a large number of janya ragas. Compositions in this raga commence on the notes *sa*, *ri*, *pa*, and *ni*. We owe this raga to Tyagaraja. He is the only composer to have composed many beautiful kritis in it and thereby brought it to prominence. This raga corresponds to the *Kāphi* raga of Hindusthani music. With the emergence of Kharaharapriya, the svarupa of Bhairavi became clearly defined.

Srirāga, a janya of this mela figures as the 22nd mela in the obsolete nomenclature for the 72 melas.

Note:— There is an appropriateness in the raga name, *Harapriya* (i.e., pleasing to, or liked by Hara or Siva)—*Khara* being the Katapayādi prefix. This raga approximates to the ancient *sāma gāna scale*, the primordial scale of Indian music and the scale in which Siva delights in.

Sanchāra :—

r g m P m Gr—N d p d n d P m Gr—r g m p d n S
 s n d P m Gr—r g m p d n S s n D—p d n s R R—
 d n s r G G g r—g m G g r R—R S s n D—p d n s r g r
 s N d—p d p d n s N n d P—m p d n d p m GR—N n d d
 p p m m g g r R—S n d—n s r s R—n d p d n d P m Gr
 S—n d n s r S ||

Some prominent compositions.

<i>Kṛiti</i> :	<i>Chakkani rāja</i>	Adi	Tyagaraja.
"	<i>Nadachi nadachi</i>	"	"
"	<i>Kori sevimpā</i>	"	"
"	<i>Vidamu seyave</i>	"	"
"	<i>Pakkala nilabadi</i>	Tripura	"
"	<i>Rāma ni samāna</i>	Rūpaka	"
"	<i>Sankalpame</i>	Adi	Patnam Subrahmanya Iyer.
"	<i>Tyāgarāja</i>	"	Tiruvottiyur Tyāgayyar.

The raga of the *kṛiti* : *Rāmānīyeda* is only *Dilīpakam* and not *Kharaharapriya*.

6. Mohana मोहन

Janya raga; derived from the 28th melakarta *Hari-kāmbhoji*.

Arohana :—

s r g p d s

Avarohana :—

s d p g r s

Besides Shadja and Panchama, the notes taken are : the Chatussruti Rishabha, Antara Gāndhāra and Chatussruti Dhaivata.

Audava raga; varja raga; the notes *ma* and *ni* are varja. Symmetrical raga. Upānga raga; *ri, ga* and *dha* are the raga chhāyā svaras; *ga* and *pa* are resting notes. Janta svara prayogas like, **g g p p d d s s** and dātu svara prayogas like **d g r s d p, d r s d p, g d p g r** and **r p g r s** are prominent. Sarva svara gamaka varika rakti raga; one of the major ragas and gives scope for elaborate ālāpana; can be sung at all times, but still night time is best suited. One of the widely distributed, popular ragas. Slokas, padyas and viruttams can be sung in this raga. All types of compositions are represented in this raga. Used in operas. Useful for *varnana* or description. An auspicious raga. Compositions in this raga commence on the notes *sa, ga* and *dha*. Corresponds to the *Bhup* of Hindusthāni music.

The oldest raga known to man. This penta-tonic scale is found in the music of the different nations of the world, including the music of the primitive tribes. This is accounted for by the fact that the notes figuring in this raga are the earliest notes met within the *sa—pa* series (cycle of fifths). There are many folk songs in this raga.

Sanchāra :

g p d S s—p d s r G g r—s r g p G g r—s r g R
s—d s r s D d p—p g p d s r s D p—g p g D p g r—s r
g p G g r—s r g R e—d s r s—d d s D p—p g p d s d S ||

Some prominent compositions.

<i>Gīta:</i>	<i>Vara vina</i>	<i>Rupaka</i>	—
<i>Svarajati:</i>	<i>Sāmidayamera</i>	<i>Adi</i>	—
<i>Varna:</i>	<i>Ninne kori</i>	"	—
"	<i>Sarasijākshi</i>	<i>Ata</i>	<i>Vina Kuppayyar.</i>
<i>Kṛiti:</i>	<i>Bavanuta</i>	<i>Adi</i>	<i>Tyagaraja.</i>
"	<i>Nanupālampa</i>	"	"
"	<i>Mohanarāma</i>	"	"
"	<i>Endukobāga</i>	"	"
"	<i>Rāma ninnu</i>	"	"
"	<i>Evarura</i>	<i>Chāpu</i>	"
"	<i>Maruvaku daya</i>	<i>Adi</i>	<i>Karur, Dakshinamūrti Sastri.</i>
"	<i>Pedda derudani</i>	"	<i>Mysore Sadāsiva Rao.</i>
"	<i>Nenarunchara</i>	"	<i>Karigiri Rao.</i>
"	<i>En palli</i>	"	<i>Arunāchala Kavirāyar.</i>
"	<i>Arumarundoru</i>	<i>Rūpaka</i>	<i>Muttu Tāndavar.</i>
"	<i>Sannidhi</i>	<i>Chāpu</i>	<i>Kavikunjara Bhārati.</i>
<i>Tarangam:</i>	<i>Kshemamkuru</i>	"	<i>Nārāyana Tirtha.</i>
<i>Jāvali:</i>	<i>Mohamella</i>	<i>Rūpaka</i>	<i>Pattābhirāmayya.</i>

7. Kambhoji कांभोजी

Janya raga; derived from the 28th melakarta, Hari-kāmbhoji.

Arohana:— s r g m p d s

Avarohana:— s n d p m g r s

Besides Shadja and Panchama the notes taken are: Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishāda also in certain combinations (see next page).

Shādava-sampūrṇa raga. Varja raga; *ni* is varja in the ārohana. Ekānya-svara bhāṣhāṅga raga, the foreign note being the kākali nishāda; this note occurs in the phrases:

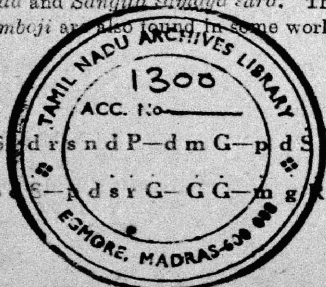
s n p d s and *s n p d s*. Dātu svara prayogas like *r p m g s*, *r m g s* and *d g r s* are common. Phrases like

(a) *m g s* (b) *p d M* (c) *m g p d s* and (d) *s r g s* are ranjaka prayogas. The notes *ma*, *dha* and *ni* (both the varieties) are raga chhāyā svaras; *ga*, *ma*, *pa* and *dha* are nyāsa svaras; *ga*, *pa* and *dha* are the notes on which one can rest and develop an ālāpāna. Sarva svara gamaka varika rakti raga. Of the rakti ragas, this is widely known and sung. Well distributed. Can be sung at all times. One of the major ragas and affords scope for elaborate ālāpāna. Slokas, padhyas and viruttams can be sung in this raga. All great composers and minor composers of note have composed in this raga. All types of musical compositions are represented in this raga. Useful for singing sāhityas relating to varnana or description. An auspicious raga. Useful for being sung at the commencement of concerts. Used in operas. Compositions begin on the notes : *sa*, *ga*, *ma*, *pa* and *dha*.

This raga is mentioned in the *Saugita Ratnākara*, *Sangita Makaranda* and *Sangita samaya sāra*. The names, *Kāmbodi* and *Kāamboji* are also found in some works.

Sanchāra :

s r g m p d s *d r s n d P—d m G—p d s* * *n P—*
d d s d s—m g p *s—p d s r G—G G—m g r m g r s*



a n D—p d s r g m g r S s n d P—d s d r s N d P—d m G
 —p d S s * n * n P d d s d S—m g p d S—s n d P m g R
 s—s r g m P m g R S s n d P—d r s n d P d m G—p d
 S s * n P d d S ॥

Some prominent compositions.

<i>Gita :</i>	<i>Bhuvanatraya</i>	Dhruva	Paidāla Gurumurti Sastri.
<i>Varna :</i>	<i>Taruni ninnu bāsi</i>	Adi	Fiddle Ponnuswamy.
"	<i>Inta chalamu</i>	Ata	Pallavi Gopālayyar.
"	<i>Sarasija nābha</i>	Ata	Vādivelu.
"	<i>Pāṅkajākshi pai</i>	Adi	Ramaswamy Sivan.
"	<i>Kamalākshi</i>	Jhanipa	Kundrakkudy Krishnier.
<i>Kriti :</i>	<i>Marimari ninne</i>	Adi	Tyagaraja.
"	<i>O Rangasāyi</i>	"	"
"	<i>Evari māta</i>	"	"
"	<i>Mā jānaki</i>	"	"
"	<i>Sri Raghavarāprameya</i>	"	"
"	<i>Sri Subrahmanyāya</i>	Rūpaka	Muttuswamy Dikshitar.
"	<i>Kāsi Visvesvara</i>	Ata	"
"	<i>Devi ni pada</i>	Adi	Syāma Sāstri.
"	<i>Koniyādina</i>	"	Vina Kuppayyar.
"	<i>Marimari ninne</i>	Rūpaka	Karur Dakshinā- mūrti Sastri.
"	<i>Nive nannu</i>	Adi	Kundrakkudy Krishnier.
"	<i>Nadamādi</i>	{ Khanda Chāpu	Pāpanāsa Mudaliyar.

„	<i>Kānāmal vinile</i>	Khanda chāpu	Muttu Tāndavar.
„	<i>Tiruvadi saranam</i>	Adi	Gopālakrishna Bhārati.
6 n	<i>Ashtapadi ; Nibruta</i>	Tripura	Jayadeva.
<i>Tarangam :</i>	<i>Alokaye</i>	Adi	Nārāyana Tirtha.
<i>Padam :</i>	<i>Yālāne vānipai</i>	Tripura	Kshetrajna.
<i>Jāvali :</i>	<i>Emi māyamu</i>	Rūpaka	Pattābhirāmayya.

8. Khamas खमास

Janya raga ; derived from the 28th melakarta Hari-kāmbhoji.

Arohana:— s m g m p d n s

Avarohana:— s n d p m g r s

Besides Shadja and panchama, this raga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishāda and Kākali Nishāda.

Vakra shādava-sampurna raga ; ārohana alone vakra ; eka-svara-vakra ārohana. Varja rāga ; *ri* is eschewed in the ārohana. Ekānya-svara bhāshānga raga, the only foreign note being the kākali nishāda which occurs in the combination s n Ś. Dātu svara prayogas like s m g m r g s r, p s * n s d n p d, and m n d n P lend colour to this raga. s g m,

m g s and p d m are visesha sancharās. p d s n d is a very rare prayoga figuring in some compositions. The notes *ma*, *dha* and *ni* are raga chhāyā svaras ; *ma* is a good nyāsa svara. Fairly distributed. Can be sung at all times. Slokas, pādyas and viruttams can be sung in this raga. One of the most pleasing desya ragas.

Useful for portraying sringāra and bhakti rasas. Compositions begin on the notes : *sa*, *ma* and *pa*. The raga of the well-known tune, *panchi chāmaram* is Khamās. In the compositions in this raga, there is no sanchāra below the mandra sthāyi nishāda.

Originally this was an upānga raga. The two kritis of Tyagaraja in this raga do not use the kākali *ni*. This note appeared as an inter-loper with the composers of jāvalis and its use came to be gradually acquiesced in by scholars. Now it is a full-fledged bhāshānga raga. An ālāpana of Khamās can very well be made without resorting to the kākali nishāda prayoga. The names *Kamās* and *Kamāchi* are found in some early works.

Sanchāra :

m g m n D—d n Ś s n n d n p d n Ś s * n Ś—d n
 s R r Ś s n D—d n Ś s * n—s m g m r g s r s * n Ś—d n
 Ś—s n n d d p p m—g m p Ś—p s s n n d d p—p m p d
 d p m g M—m g r g S ||

Some prominent compositions.

Svarajati : { *Sāmba-*
sivāyanave } *Adi Chinnikrishna dāsa.*

<i>Kriti :</i>	<i>Sujana jivana</i>	<i>Rūpaka Tyagaraja.</i>
"	<i>Sitāpate</i>	<i>Adi</i> "
"	<i>Sārasasama</i>	" <i>Svāti Tirunāl.</i>
"	<i>Igaparam tarum</i>	" <i>Nilakanta Dāsar.</i>
"	<i>Paramādśhutamaina</i>	" <i>Mysore Sadāsiva Rao.</i>
"	<i>Nā tarama ninnu</i>	" "

„	<i>Eduruga</i>	Adi	Pallavi Seshayyar.
„	<i>Brochevārevarura</i>	„	Vāsudevāchār.
„	● <i>Pārka pārka</i>	Rūpaka	Gopāla Krishna Bhārati.
„	<i>Teruvil vārāno</i>	„	Muttu Tāndavar.
„	<i>Shadānana</i>	Adi	Panchāpakesa Sastriyar.
<i>Mānasika</i> } <i>Paramātmuni</i>		Rūpaka	Vina Kuppayyar
<i>pūjā</i> }			
<i>kirtana</i> }			
<i>Jāvali</i> :	<i>Apudu manasu</i>	„	Patnam Subrahmanya Iyer.
„	<i>Marulukonnadira</i>	Adi	Ramnad Srinivasa Iyengar.
„	<i>Kommaro vāni</i>	„	—
„	<i>Chānaro</i>	Rūpaka	—
„	<i>Mātāda bāradeno</i>	Chāpu	Naraharāchār.

9. Sankarabharana शंकराभरण

29th melakarta raga; to suit the katapayādi formula 'Dhira' was prefixed to the name of this mela; 5th raga in the V (*Bāna*) chakra (*Bāna-ma*).

One of the melakartas with a large number of janya ragas.

Arohana:— s r g m p d n s

Avarohana:— s n d p m g r s

Besides Shadja and Panchama, the notes taken are:—
Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama,
Chatussruti Dhaivata and Kākali Nishāda.

A raga with a pair of perfectly symmetrical tetrachords—the tetrachords being separated by the interval of a major tone.
Sampūrna raga. Some scholars give a shādava avarohana to

this raga by deleting the nishāda. Nishāda uarja prayogas like **s D p** are no doubt common in this raga, but that alone is not sufficient reason for fixing the avarohana as **s D p m g r s**. The phrase **s n d p** occurs in this raga extensively, and hence the avarohana is to be deemed sampūrna only.

Sarva svara gamaka varika rakti raga. All the svaras in both the ārohana and the avarohana are rāga chhāyā svaras; *ri* and *dha* occur as dirgha and kampita svaras. One of the major ragas and affords scope for elaborate ālāpana. Janta svara prayogas like **s s r r g g m m p p** and dātu svara prayogas like **r n s d n p d m p g m r g S** are prominent in this raga. **s n p** is a visesha sanchāra and occurs rarely. The phrase **D, M, R** tactfully introduced in the last ettugada svara of the Sankarābharana varna, *Chalamela*, suggests western influence. Well distributed. The opinion of the pūrvachāryas (old scholars) is that this is an evening raga; but it can be sung at all times. Slokas, padyas and viruttams can be sung in this raga. Same as the pan, *pazham panjuram* (பண் பழம் பஞ்சரம்) of Tamil music.

All great composers and minor composers of note have composed in this raga. All types of compositions are represented in this raga. Figures in operas. The phrase **s n d p** in the lower octave is generally avoided, lest it should suggest the raga *Navaraj*. Compositions in this raga begin on the notes: *sa, ga, ma* and *pa*.

Sankarābharana Narasayya, one of the musical gems that adorned the Tanjore Samasthānam in the 18th century was an adept in this raga.

This raga corresponds to the *Bilāval* of Hindusthāni music. Excepting for the slight sharpening of the sixth (dhaivata), this raga is the same as the major diatonic scale of European music. One of the old ragas. This is the nishāda murehhanā (*Ranjani*) of the ancient scale, shadja grāma. This raga is mentioned in the *Sangita Ratnākara*, *Sangita Makaranda* and *Sangita samaya sāra*.

Sanchara:—

S P p m g m r g m p D n S—s n s d n p D n S—
 S s n s r r s N—s r g m G ; G ; m g R S n—s r g m P
 m g R S n—s g R r S n—s n s d n p D n S—g m p
 D n s r S n d P—s D P m g R g m P—s r g m P—
 p d n s r g m P—m g R s n s D n S ||

Some prominent compositions.

<i>Gita</i> :	<i>Are Dasaratha</i>	<i>Simhanandana</i>	—
<i>Varna</i> :	<i>Sāmi ninne</i>	<i>Adi Vina Kuppayyar.</i>	
"	<i>Chalamela</i>	<i>Ata Svāti Tirunal</i>	
<i>Kriti</i> :	<i>Enduku peddala</i>	<i>Adi Tyagaraja.</i>	
"	<i>Mariyāda gādura</i>	"	"
"	<i>Eduta nilachite</i>	"	"
"	<i>I varaku jūchinadi</i>	"	"
"	<i>Svara rāga sudhā</i>	"	"
"	<i>Emi neramu</i>	"	"
"	<i>Sundaresvaruni</i>	"	"
"	<i>Bhakti biksha</i>	<i>Rūpaka</i>	"

<i>Kṛiti:</i>	<i>Manasu svādina</i>	Chāpu	Tyagaraja.
"	<i>Buddhi rādu</i>	"	"
"	<i>Enduki chalamu</i>	"	"
"	<i>Akshaya linga</i>	"	Muttuswamy Dikshitar.
"	<i>Sarojadala netri</i>	Adi	Syāma Sastri.
"	<i>Devi mina netri</i>	"	"
"	<i>Bāgumiraganu</i>	Rūpaka	Vina Kuppayyar.
"	<i>Mahima teliya</i>	"	Anayya.
"	<i>Sri Hari pāda</i>	Ata	Tāllapākkam Chinnayya.
"	<i>Nrityati nrityati</i>	Adi	Svāti Tirunal.
<i>Pada:</i>	<i>Dāri juchu</i>	Chāpu	Muvvalur Sabhāpati Iyer.
"	<i>Challa nāyenu</i>	Tripura	Kshetrajna.
"	<i>Evade bhāma</i>	Misra laghu	"
"	<i>Nalla nalla nilavu</i>	Adi	Ghanam Krishnier.
<i>12th Ashtapadi</i>	<i>Pasyati disi disi</i>	Tripura	Jayadeva.
<i>Tarangam:</i>	<i>Sri Vāsudeva</i>	Chāpu	Nārāyana Tirtha.

10. Arabhi अरभी

Janya raga; derived from the 29th melakarta, Dhīra Sankarābharana.

Arohana:— s r m p d s

Avarohana:— s n d p m g r s

Besides-Shadja and Panchama, this raga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Audava-sampūrṇa raga; varja raga; ga and ni are eschewed in the ārohana; upāṅga raga; ghana raga; gamaka

varika raga ; the notes, *ri*, *ma* and *dha* are the jiva svaras ; *ri* and *pa* are nyasa svaras ; *ri* and *dha* are kampita. Janta svara combinations like **p p d d s s r r** and nishāda varja combinations like **s s d d p p m p m g r r** are very characteristic in this raga. **M , g r s R** is a ranjaka prayoga. One of the celebrated *ghana panchaka* ragas and is the third in the group. A raga which shines more by its madhyama-kāla sanchāras. The notes *ni* and *ga* are used sparingly in this raga ; they will not occur as dirgha svaras ; they are weak notes and are not stressed. In the phrases, **s n D** and **M , g r s R**, the *ni* and *ga* are just touched these two notes are not nyāsas. There are some compositions wherein the *ni* is totally eschewed. Can be sung at all times. The *pan pazh m takka ragam* (பழம் தக்க ராகம்) corresponds to Arabhi. Fairly distributed. Compositions begin on the notes *ri*, *pa* and *dha*. Auspicious raga. Benedictory verses are sung in this raga.

Sanchāra :

**r m p D d—m p d S s—s n D—d d s s r s R R—
M g R—s r s n D—d d R r—d d S s—p p D d—m p d s
d d p p m p m g r r—s r s n D—d d r r s d S ||**

Some prominent compositions.

<i>Gita :</i>	<i>Kere Sri Rāma</i>	<i>Triputa</i>	—
<i>Varna :</i>	<i>Sarasijamukhi</i>	<i>Adi</i>	<i>Pallavi Luraisamy Iyer.</i>
<i>Pancharatna :</i>	<i>Sādhinchene</i>	„	<i>Tyāgarāja.</i>

<i>Kṛiti:</i>	<i>Ambaninnu</i>	Adi	Tyāgarajā.
"	<i>Sundori ninu</i>	Chāpu	"
"	<i>Nāmoralanu</i>	Adi	"
"	<i>Chālākalla</i>	"	"
"	<i>Chūtāmu</i>	Rūpaka	"
"	<i>Nādasudhārasam</i>	"	"
"	<i>Sri Sarasvatī</i>	"	Muttuswamy Dikshitar.
"	<i>Pāhi Parvata</i>	Adi	Svāti Tirunāl.

11. Kedarm केदारम्

Janya raga; derived from the 29th melakarta, Dhīra Sankarābharana.

Arohana:— **s m g m p n s**

Avarohana:— **s n p m g r s**

Besides Shadja and Panchama, the notes taken are: the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, and Kākali Nishāda.

Vakra audava-shādava raga; ārohana alone is vakra; eka-svara vakra ārohana. Varja raga; *ri* and *dha* are varja in the ārohana. Upanga raga. Ghana raga and belongs to the *dvitiya ghana panchaka* group. Gamaka varika raga; *ma* and *ni* are the rage chhāyā svaras. **s g m p, p Ś s n p, s r r G s, and P n m g** are visesha sanchāras and give beauty to the raga. The use of the dhaivata in this raga is not in conformity with the strict lakshana; *ma* can occur neither as a long note nor as a nyāsa svara. Can be sung at all times; but morning is decidedly better. Useful for singing

invocatory songs and verses, and nāndi, slokas, padyas, and viruttams at the commencement of an entertainment, drama, opera or religious discourse. Compositions in this raga begin on the notes; *sa ga, pa* and *ni*.

A raga with a limited scope for ālapana. This raga shines more by madhyamakāla prayogas. Can be sung with good effect in the rāgamālika section of a pallavi.

This raga is eminently suited for being sung at the commencement of concerts. On account of the presence of *tirra svaras* the requisite musical atmosphere is soon created.

Sanchāra:

P n n S n—s m g m P, m—g m p n Š s n—Š, m G
 , r R, s—s r r G, Š—s n P, m—g m p n Š, n P, m—p Š s
 n P, m—m g g r r S—s r r G S, —s n P—p n s m g m—
 p s n P, m—m g g r r S—s r r G S ॥

Some prominent compositions.

<i>Pada jati</i>	<i>Ento vaibhavamu</i>	Adi	Kupdrakkudy
	<i>varna:</i>		Krishnier.
<i>Kriti:</i>	<i>Rāmā nipai</i>	„	Tyagaraja.
„	<i>Marache vādana</i>	„	„
„	<i>Ananda natana</i>	Misra eka	Muttuswamy
			Dikshitar.
„	<i>Bhajana sayave</i>	Rupaka	Anayya.
„	<i>Samayamide</i>	„	Patnam Subrah-
			manya Iyer.
„	<i>Nīve nā jivamani</i>	„	Pallavi Seshayyar.

<i>Kṛiti</i>	<i>Durusuga kṛipa</i>	Rūpaka	Karur Dakshināmūrti Sāstri.
„	<i>Paluke bangāra</i>	Chāpu	Bhadrāchala Rāmadās.
„	<i>Anjādiru nenjame</i>	„	Gopālakrishna Bhārati.
„	<i>Ellorum vārungal</i>	Adi	„

12. Suddha Saveri शुद्धसावेरी

Janya raga; derived from the 29th melakarta Dhira Sankarābharana

Arohana :—

s r m p d s

Avarohana :—

s d p m r s

Besides Shadja and Panchama, the notes taken by this raga are : the Chatussruti Rishabha, Suddha Madhyama, and Chatussruti Dhaivata.

Audava raga; varja raga; the notes *ga* and *ni* are varja. Symmetrical raga. The symmetrical positions of the notes in the purvāṅga and uttarāṅga may be noted. Upāṅga raga. Janta svara combinations like, **r r m m p p d d, m m p p d d s s, d d s s r r m m** and dātu svara prayogas like **d r s d p, m d p m R s** add beauty to the raga; *ri* and *dka* are jiva svaras and nyāsa svaras. Sarva svara gamaka varika rakti raga. Fairly distributed. The second jāma (9-12) is appropriate for singing this raga. Pieces in this raga commence on the notes: *sa ri*, and *dka*. One of the minor ragas and does not lend itself for an elaborate ālāpana. The *Durgā* of Hindusthāni music is this raga.

This raga is found in Chinese music. The *Devakriya* of the Dikshitar sampradāyam is the same as the Suddha saveri raga. Being the panchama murchhana of Mohana, this pentatonic scale occurs in the music of South-east Asia, Java and other neighbouring islands.

Sanckāra:

s r m p D d p — M p d Ś ś — d d s s r r —
 s r m R s — D p d r s D p — M , p d s D p — m d p m R , s
 — r m p D — r r s D p — m p d s d d p p — m d p m r m r s
 — r m p m R r s D p — d d r r s d S ‖

Some prominent compositions.

<i>Gita:</i>	<i>Analekara</i>	<i>Tripura</i>	—
<i>Kṛiti:</i>	<i>Kālaharana</i>	<i>Rūpaka</i>	Tyagaraja.
„	<i>Darini telusu</i>	<i>Adi</i>	„
„	<i>Lakshanamulu</i>	„	„
„	<i>Sri Guruguha</i>	<i>Rūpaka</i>	Muttuswamy Dikshitar.
„	<i>Sri Vatukanātha</i>	<i>Misra eka</i>	„
„	<i>Sri Raghukulābdi</i>	<i>Tripura</i>	Pallavi Seshayyar.
„	<i>Sāmaja varada</i>	<i>Rūpaka</i>	Ramnada Srinivasa Iyengar.
„	<i>Ennattukkudavi</i>	<i>Adi</i>	Anayya.

13. Bilahari बिलहरी

Janya raga; derived from the 29th melakarta, Dhīra Sankarābharana. *Bilāhūri* and *Balahari* are the older names of this raga.

Arohana:—

s r g p d ṣ

Avarohana:—

ṣ n d p m g r s

Besides Shadja and Panchama this raga takes the Chatussruti Rishabha, Antara Gāndhāra, Suddha Madhyama, Chatussruti Dhaivata, and Kākali Nishāda; and the Kaisiki Nishāda also.

Audava-sampūrṇa raga; varja raga; *ma* and *ni* are varja in the ārohana. Ekānya-svara bhāshāṅga raga; the foreign note met with in this raga is the kaisiki nishāda, which comes in the phrases **p d n d P**, **p d n p** and **p n d p**; *ri*, *dha* and *ni* are the rāga chhāyā svaras; *pa* and *ri* are nyāsas; *ma* and *ga* are not nyāsas; *ma* and *ni* are not kampita svaras. Janta svara combinations like **s s r r g g p p** and dātu svara combinations like **ḍ g r s n d p**, **p r s n d p** and **r g d p** are common; **s n P** is a visesha sanchāra. Gamaka varika rakti raga. This raga inspires joy, courage, enthusiasm and heroism and easily cures people suffering from melancholy. Vira rasa can be depicted by this raga. Used in operas. Morning raga. Well distributed. Compositions in this raga commence on the notes: *sa*, *ga* and *pa*.

A closely allied raga is *Desākshi*. The individuality of *Desākshi* is established by its characteristic phrase in the tāra sthāyi.

The ārohana and avarohana of Bilahari sung in the viloma-krama (inverse order) results in *Garudadhvani* **s r g m p d n s—s d p g r s**—Janya of the 29th mela.

Sanchāra:—

s r g P m g r—g p d Ś s n n d Ś—p d s r g P m g r
 Ś—s n d P—d g r s n d P— d r Ś s n d P—p d p d
 *n d P m g R—r g d d P m g R S—s n n d S ||

Some prominent compositions :

<i>Jatisvaram :</i>	<i>S, r G P</i>	Adi	—
<i>Varna :</i>	<i>Intachauka</i>	„	Vina Kuppayyar.
<i>Kriti :</i>	<i>Nā jivādhāra</i>	„	Tyagaraja.
„	<i>Dorugunā itu</i>	„	„
„	<i>Kanygontini</i>	„	„
„	<i>Korivachchiti</i>	„	„
„	<i>Intakannānanda</i>	Rūpaka	„
„	<i>Tolijanmamuna</i>	Jhampa	„
„	<i>Narasimha</i>	Chāpu	„
„	<i>Nive gāni</i>	„	„
„	<i>Sri Bālasubrahmanyā</i>	„	Muttuswamy Dikshitar.
„	<i>Kāmākshi</i>	Adi	„
„	<i>Paridānamichchite</i>	Jhampa	Patnam Subrahmanya Iyer.
„	<i>Ento brahmā- nandamu</i>	Rūpaka	Chinni Krishna Dasa.
„	<i>Inta parāmukha</i>	Adi	Vina Kuppayyar.
„	<i>Sārasa dala</i>	Rūpaka	Tiruvottiyur Tyāgayyar.
„	<i>Ezhundāle</i>	Chāpu	Arunāchala Kavirāyar.

<i>Samvāda</i>	<i>Manninil</i>	Chāpu	Arunachala
<i>daru :</i>			Kavirayar.
<i>Kṛiti</i>	<i>Māl maruganai</i>	Adi	Ramaswamy Sivan.
<i>Tarangam :</i>	<i>Puraya mama</i>	,,	Nārāyana Tirtha.
<i>Jāvali :</i>	<i>Pāri povalera</i>	Rūpaka	Pattābhirāmayya.

14. Purvakalyani पूर्वकल्याणी

Janya raga ; derived from the 53rd melakarta, Gamanaśrama.

Arohana :— **s r g m p d p̣ s**

Avarohana :— **ṣ n d p m g r s**

Besides Shadja and Panchama, the notes taken by this raga are : Suddha Rishabha, Antara Gāndhāra, Prati Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Vakra shādava-sampūrṇa raga ; ārohana alone vakra ; eka-svara vakra ārohana. Vārja raga ; *ni* is varja in the ārohana. Upāṅga raga ; gamaka varika raga ; *ri*, *ma*, *dha* and *ni* are the rāga chhāyā svaras ; **ṣ d p m g r** and **ṣ d ṣ** are ranjaka prayogas. The phrase **p d ṣ** occurs rarely. In the phrase **g m d m g r s**, the *dha* is slightly flattened. Themes of an entreating nature can be powerfully depicted in this raga. Used in operas. Desiya raga. A characteristically evening raga. Compositions in this raga commence on the notes *sa* and *pa*.

The raga *Gamakakriya* which figures as the 53rd mela in the asampurna mela paddhati is the same as this raga. *Purikalyāni* is another name for this raga.

Sanckhāra:—

s r g m P m—g m g g r r S—s n s r g r G—m g r—
 g m d m g r S—g m P, m—d p s n r Š—s n s r g r G
 —p m g m g g r r S—Š s n R Š—Š s n d p m—p Š s n
 d p m—g m p d n d p m g r—g m p d p m g r—d m g r
 —g m p d P p m g r—p m g g r r S—Š s n d p—s n r S
 s r g r G—p m g r—g m p m g g r r S †

Some prominent compositions.

<i>Tāna varna:</i>	<i>Ninnu kori</i>	Ata	Sonti Venkata subbayya.
<i>Kriti:</i>	<i>Paripurna</i>	Rūpaka	Tyagaraja.
„	<i>Paraloka</i>	Adi	„
„	<i>Minākshi memudam</i>	„	Muttuswamy Dikshitar.
„	<i>Ekāmrānātham</i>	„	„
„	<i>Ninnuvināga mari</i>	Misra eka	Syāmā Sāstri.
„	<i>Parama pāvana</i>	Adi	Ramnad Srinivasa Iyengar.
„	<i>Maruva niku</i>	„	Pallavi Seshayyar.
„	<i>O Rāma ni nāma</i>	„	Bhadrāchala Rāmdās.
<i>Nandanār</i> <i>Charitram:</i>	<i>Satre vilagi</i>	Rūpaka	{ Gopālakrishna Bhārati.
<i>Jāvali:</i>	<i>Nimātalemāyenura</i>	Adi	Pattabhi Ramayya.

15 Kalyani कल्याणि

65th melakarta raga; (to conform to the *katapayādi* formula, the term 'Mecha' was prefixed to the name of this raga); 5th raga in the XI (*Rudra*) chakra; *Rudra-ma*. The most popular and well-known prati-madhyama rāga. A melakarta claiming a large number of janya ragas. In the obsolete nomenclature for the 72 melas, the 65th mela is named *Sānta kalyāni*.

Arohana :—

s r g m p d n s

Avarohana :—

s n d p m g r s

Besides Shadja and Panchama, this raga takes the Chatussruti Rishabha, Antara Gāndhāra, Prati Madhyama, Chatussruti Dhaivata and Kākali Nishāda.

Sampūrna raga. Sarva svara gamaka varika rakti raga. In both the ārohana and avarohana all the svaras are rāga chhāyā svaras. Janta svara prayogas like, r r g g m m d d,

g g m m d d n n, m m d d n n r r and dātu svara

prayogas like n g r n d n r n d m, g n d m g r are prominent. Though a prati-madhyama raga, madhyama

varja phrases like g g d d n n r r lend beauty to the raga.

Combinations like d n r g m d n r n d m g r n where

both the shadja and panchama notes are deleted, add beauty to the raga. Gamakas of the Spuritam and Tripuchcham variety, lend colour to this raga. A majestic raga. One of

the major ragas and affords scope for elaborate ālāpana. Well distributed. Can be sung at all times; but the effect is decidedly better when sung in the evening.

All great composers and minor composers of note have composed in this raga. All types of compositions are represented in this raga. Useful for singing slokas, padhyas and viruttams. Figures in operas. Compositions in this raga begin on the notes, *sa*, *ri*, *ga*, *pa* and *ni*. This raga is the *ma* murchhana of Sankarābharana. The scale of Kalyāni (*Yaman* that of Hindusthāni music) is met with in Hungarian music. This is the earliest prati madhyama rāga known to musical history and is the *ga* murchhana of *sa grama*.

Sanchāra :

g m p d n S—s n d P m g r—g m p d n D P m—p d
n S—s n D—d n d g g r r s n D—d n s r s n d P m g r—
g m g n D P m—d d p m G r—n r g m P m g g r r
s n d r S ||

Some prominent compositions.

<i>Gita :</i>	<i>Kamalajadala</i>	Tripura	—
<i>Varna :</i>	<i>Vanajākshiro</i>	Adi	—
„	<i>Vanajākshi</i>	Ata	Pallavi Gopālayyar.
<i>Kriti :</i>	<i>Nidhi chāla</i>	Chāpu	Tyagaraja.
„	<i>Etāvunara</i>	Adi	„

<i>Kṛiti</i>	<i>Sive Pāhimām</i>	Adi	Tyagaraja.
„	<i>Nammi vacchana</i>	Rūpaka	„
„	<i>Bhajana sayave</i>	„	„
„	<i>Evaramadugudura</i>	„	„
„	<i>Sundari ni divya</i>	Adi	„
„	<i>Amma rāvamma</i>	Jhampa	„
„	<i>Kamalāmbām</i>	Adi	Muttuswamy Dikshitar.
„	<i>Bhajarere</i>	Chāpu	„
„	<i>Talli ninnu nera</i>	Misra laghu	Syāma Sāstri.
„	{ <i>Birāna varā</i>	Rūpaka	„
„	{ <i>Himādri sute</i>	„	„
„	<i>Ninu vinā gati</i>	Adi	Subbarāya Sastri.
„	<i>Nidu charana</i>	„	Pallavi Gopālayyar.
„	<i>Nija dāsa varada</i>	„	Patnam Subrahmanya Iyer.
„	<i>Sarasvati</i>	Rūpaka	Tiruvottiyur Tyāgayyar.
„	<i>Devi Meenākshi</i>	„	Singarāchārlu.
<i>Pada :</i>	<i>Pārengum</i>	Adi	Ghanam Krishnayyar.
„	<i>Ettaikkandu</i>	Rūpaka	Subbarāmayyar.
„	<i>Taiyale unnai</i>	Adi	„
<i>Jāvali :</i>	<i>Entati kuluke</i>	„	Pattābhirāmayya.

APPENDIX

Janya ragas.

No.	Name of the raga	Serial No. of its melakarta	Arohana—Avarohana.
1	Abheri	22	s g m p n s—s n d p m g r s
2	Abhogi	22	s r g m d s—s d m g r s
3	Abhiri	14	s r s g m p d n s—s n D p M g [r s]
4	Amritavāhini	20	s r m p d n s—s n d m g r s
5	Amritavarshini	66	s g m p n s—s n p m g s
6	Anandabhairavi	20	s g r g m p *d p s—s n *d p m g [r s]
7	Andolika	22	s r m p n s—s n d m r s
8	Arabhi	29	s r m p d s—s n d p m g r s
9	Ardradesi	15	s r g m p d s n s—s d p m g r s
10	Asāveri	8	s r m p d s—s n s p d m p r G r s
11	Atāna	29	s r m p n s—s n D p m p G r s
12	Bahudāri	28	s g m p d n s—s n p m g s
13	Balahamsa	28	s r m p d s—s n d p m r m g s
14	Bāngala	29	s r g m p m r p s—s n p m r g r s

No.	Name	Melakarta No.	Arohana—Avarohana
15	Bauli	15	s r g p d ṣ—s n d p g r s
16	Begada	29	s g r g m p d p ṣ—s N d p M g [r s]
17	Behag	29	s g m p n d n ṣ—s n d p m G r s
18	Bhairavam	17	s r g m p d n ṣ—s D p m g r s
19	Bhairavi	20	s r g m p *d n ṣ—s n d p m g r s
20	Bhūpālam	8	s r g p d ṣ—s d p g r s
21	Bhūshāvali	64	s r g m p d ṣ—s n d p m g r s
22	Bilahari	29	s r g p d ṣ—s n d p m g r s
23	Bindumālīni	16	s g r g m p n ṣ—s n s d p g r s
24	Brindāvana- sāranga	22	s r m p n ṣ—s n p m r g s
25	Chandrajyoti	41	s r g m p d ṣ—s d p m g r s
26	Chhāyānāta	34	s r g m p m p ṣ—s n d n p m r s
27	Chhāyātarangini	28	s r m g m p n ṣ—s n d p m g r s
28	Chintāmani	56	s r p m p *d n ṣ—s p d p m g r s
29	Chittaranjani	19	s r g m p d n—n d p m r g r s
30	Darbār	22	s r m p d n ṣ—s N d p m r g g r s
31	Desākshi	28	s r g p d ṣ—s n d p m g r s
32	Desyatodi	8	s g m p d n ṣ—s n d p m g r s

No.	Name	Melakarta No.	Arohana—Avarohana.
33	Devagāndhāri	29	s r m p d ṣ—s n D p M g R s
34	Devakriya	22	s r m p n ṣ—s n d n p m g r s
35	Devamanohari	22	s r m p d n ṣ—s n d n p m r s
36	Devāmrita- varshini	22	s r g m n d n ṣ—s n d p m g r s
37	Dhanyāsi	8	s g m p n ṣ—s n d p m g r s
38	Dilipakam	22	s r g r m p n d n p d n ṣ—s n d [p m g r s
39	Dipaka	51	s g m p d p ṣ—s n d n p m g r s
40	Dvijāvanti	28	s r m g m p d ṣ—s n d p m g r [g s
41	Gamakakriya	53	s r g m p d ṣ—s n d p m g m [R s
42	Gamanakriya	53	s r m p d n ṣ—s n d p m g m r s
43	Gambhiranāta	36	s g m p n ṣ—s n p m g s
44	Gānavāridhi	34	s m r g m p d n ṣ—s d n p m r s
45	Garudadhvani	29	s r g m p d n ṣ—s d p g r s
46	Gaula	15	s r m p n ṣ—s n p m r g m r s
47	Gaulipantu	15	s r m p n ṣ—s n d p m d m g r s
48	Gauri	15	s r m p n ṣ—s n d p m g r s
49	Ghanta	8	s g* r g m p n d n ṣ—s n d p m [g r s

No.	Name	Melakarta No.	Arohana—Avarohana
50	Gopikāvasantam	20	s m p n d n d s—s n d p m g s
51	Gopriya	62	s r g m d n s—s n d m g r s
52	Gujjari	15	s r g m p d n s—s d n p m g r s
53	Gumma kambhoji	15	s r g p d n d s—s n d p m g r s
54	Gundakriya	15	s r m p n s—s n p d p m g r s
55	Hamirkalyani	65	s p m p d n s—s n d p g m g r s
56	Hamsadhvani	29	s r g p n s—s n p g r s.
57	Hamsanādam	60	s r m p d n s—s n d n p m r s
58	Hamsānandi	53	s r g m d n s—s n d m g r s
59	Hindolam	20	s m g m d n s—s n d m g s
60	Hindolavasanta	22	s g m p d n d s—s n d m g r g s
61	Hindusthān kāpi	22	s r m p n s—s n d n p m g r s
62	Huseni	22	s R G m p n d n s—s n d p M g [r s]
63	Isamanohari	28	s r g m p d n s—s n d p m r m [g r s]
64	Jaganmohini	15	s g m p n s—s n p m G r s
65	Janaranjani	29	s r g m p d p n s—s d p m r s
66	Janjhūti	28	d s r g m p d n—d p m g r s [n d p d s]
67	Jayamanohari	22	s r g m d s—s n d m r s

No.	Name	Melakarta No.	Arohana—Avarohana
68	Jayanārāyani	22	s r G m p d s—s n d p m g r s
69	Jayantasena	22	s g m p d s—s n d p m g s
70	Jayantasri	20	s g m d n s—s n d m p m g s
71	Jingla	20	s r g m p d n d p s—s n d p m [g r s]
72	Jujāhuli	23	s m g m p d n s—s n d p m g s
73	Kaikavasi	60	s r g m p d n s—s n p m g r s
74	Kalagada	13	s r g p d n s—s n d p g r s
75	Kalānidhi	22	s r g m s p m d n s—s n d p m [g r s]
76	Kalāvati	16	s r m p d s—s d p m g s r s
77	Kamalāmanohari	27	s g m p n s—s n d p m g s
78	Kambhoji	23	s r g m p d s—s n d p m g r s
79	Kānada	22	s r g m D n s—s n s D p m p [G m r s]
80	Kannada	29	s g m p m d n s—s n s D p m [G m r s]
81	Kannadabangāla	15	s r m g m p d s—s d p m g r s
82	Kannadagaula	22	s r g m p n s—s n d p m g s
83	Kāpinārāyani	28	s r m p d n s—s n d p m g r s
84	Karnātaka byāg	28	s r g m p d n s—s n d n p d m [g r g s]

No.	Name	Melakarta No.	Arohana—Avarohana
85	Karnāṭaka kāpi	22	s r G m p d n ṣ—ṣ n d p m g [m r s
86	Katana kutūhalaṃ	29	s r m D n g p ṣ—ṣ n d p m g r s
87	Kedāragaula	28	s r m p n ṣ—ṣ n d p m g r s
88	Kedāram	29	s m g m p n ṣ—ṣ n p m g r s
89	Khamās	28	s m g m p d n ṣ—ṣ n d p m g [r s
90	Kiranāvali	21	s r g m p d n ṣ—ṣ p m g r s
91	Kokiladhvani	28	s r g m d n d ṣ—ṣ n d n p m g r s
92	Kolāhalaṃ	29	s p m g m p d n ṣ—ṣ n d p m g r s
93	Krishnaveni	15	s r g m p n ṣ—ṣ n p m g r s
94	Kuntalavarāli	28	s m p d n d ṣ—ṣ n d p m s
95	Kurañji	29	s n s r g m p d—d p m g r s n ṣ
96	Kutūhalaṃ	29	s r m n d p n ṣ—ṣ n d p m g r s
97	Lalita	17	s r g m d n ṣ—ṣ n d m g r s
98	Madhyamāvatī	22	s r m p n ṣ—ṣ n p m r s
99	Malahari	15	s r m p d ṣ—ṣ d p m g r s
100	Mālavasrī	22	s g m p n d n p d n ṣ—ṣ n d p [m g s
101	Mālavī	28	s r g m p n m d n ṣ—ṣ n d n p [m g m r s

No.	Name	Melakarta No.	Arohana—Avarohana
102	Malayamārutam	16	s r g p d n s—s n d p g r s
103	Mallikā vasantam	15	s g m p n s—s n d p m g r s
104	Mānd	29	s g m p d s—s n d p m g r s
105	Mandāri	51	s r g m p n s—s n p m g r s
106	Mangalakaisiki	15	s m g m p m d n s—s n d p m] g r s
107	Manirangu	22	s r m p n s—s n p m G r s
108	Manjari	22	s g r g m p n d n s—s n d p m [g r s
109	Mānji	20	s r g m p * d n s—s n d p m p g [r s
110	Manohari	22	s g r g m p d s—s d p m g r s
111	Mārgahindola	22	s r g m p d n s—s n d m g s
112	Mechabauli	15	s r g p d s—s n d p m g r s
113	Mechakāngi	53	s r g m p d p n s—s n p d p m [g r s
114	Megharanji	15	s r g m n s—s n m g r s
115	Mohana	28	s r g p d s—s d p g r s
116	Mukhāri	22	s r m p n d s—s n d p m g r s
117	Nabhomani	40	s r g r m p s—s a d p m g r s
118	Nādachintāmani	22	s g m p n d n s—s n d p m g r [g s

No.	Name	Melakarta No.	Arohana—Avarohana
119	Nādanāmakriya	15	s r g m p d n—n d p m g r s n
120	Nādatarangini	22	s p m r g r s—s p n d p m g r s
121	Nāgasvarāvali	26	s g m p d s—s d p m g s
122	Nalinakānti	27	s g r m p n s—s n p m g r s
123	Nārāyanagaula	28	s r m p n d n s—s n d p m g r [g r s]
124	Nārāyani	28	s r m p d s—s n d p m r s
125	Nāta	36	s r g m p d n s—s n p m r s
126	Nātakuranji	28	s r g m d n s—s n d m g s
127	Navarasa kalānidhi	28	s r m p s n s—s d p m g r s
128	Navarasa kannada	28	s g m p s—s n d m g r s
129	Navaroj	29	p d n s r g m p—m g r s [n d p]
130	Nāyaki	22	s r m p d N d p s—s N d p m r [G r s]
131	Nilāmbari	29	s r g m p d p n s—s n p m g r [g s]
132	Pādi	15	s r m p n s—s n p d p m r s
133	Palamanjari	22	s g m d s—s n d p m G m r s
134	Panchama rāga	22	s r d p n s—s n d p m g r s

No.	Name	Melakarta No.	Arohana—Avarohana
135	Pantuvarāli	51	s r g m p d n s—s n d p m g r s
136	Paraju	15	s G m p d n s—s n d p m g r s
137	Pratāpa varāli	28	s r m p d p s—s d p m g r s
138	Pravārajoti	28	s r m p d n s—s n d n p m g s
139	Punnāgavarāli	8	n s r g m p d n—n d p m g r s n
140	Pūrnachandrika	29	s r g m p d p s—s n p m r g m [r s
141	Pūrnalalita	19	s g r m p s—s n d p m g r s
142	Pūrnashadjam	22	s r g m N s—s n p m G r s
143	Pūrvakalyāni	53	s r g m p d p s—s n d p m g r s
144	Pūrvi	15	s r g m p d n d s—s n d p m d [m g r s
145	Pushpalatikā	22	s r g m p n s—s n p m g r s
146	Rāgapanjaram	28	s r m p d n d s—s n d m r s
147	Ramā manohari	52	s r g m p d n d s—s n d p m g r s
148	Ranjani	59	s r g m d s—s n d m g s r s
149	Rasāvali	4	s r m p d n s—s d p m r s
150	Ravichandrika	28	s r g m d n d s—s n d m g r s
151	Revagupti	15	s r g p d s—s d p g r s
152	Ritigaula	20	s g r g m n d m n n s—s n d m [g m p m g r s

No.	Name	Melakarta No.	Arohana—Avarohana
153	Rudrapriya	22	s r g m p d n s—s n p m G r s
154	Sehāna	28	s r g m p m D n s—s n d p m [G m R g r s
155	Saindhavi	22	n d n s r g m p d N—d p m g r [s n d n s
156	Sālagabhairavi	22	s r m p d s—s n d p m g r s
157	Sāma	28	s r m p d s—s d p m g r s
158	Sāramati	20	s r g m p d n s—s n d m g s
159	Sāranga	65	s r g m p d n s—s n d p m r g ^m m [r s
160	Sāranganāta	15	s r m p d s—s n s d p m g r s
161	Sarasvati	64	s r m p d s—s n d p m r s
162	Sarasvati manohari -	28	s r g m d s—s d n p m g r s
163	Saurāshtram	17	s r g m p d n s—s n D p m g m [R s
164	Sāveri	15	s r m p d s—s n d p m g r s
165	Siddhasena	22	s g r g m p d s—s n d m p m r [g r s
166	Sindhu kannada	28	s m g m r g m p d p s—s n d p [m g r s
167	Sindhu mandāri	29	s r g m p s—s n d p g m d p m [r s

No.	Name	Melakarta No.	Arohana—Avarohana
168	Sindhu rāmakriya	15	sgmpdn̄s—snpdpmg s
169	Srimani	2	sr̄gpd̄s—snpdpg r s
170	Sriraga	22	srmpn̄s—snpd̄n̄pm r g r s
171	Sriranjani	22	sr g m d n̄s—s n d m g r s
172	Srutiranjani	61	sr g m p d n—n d p m g s r s
173	Suddha bangāla	22	srmpd̄s—s d p m r g r s
174	Suddha desi	20	srmpdn̄s—snpdpmg r s
175	Suddha dhanyāsi	22	sgmpnp̄s—snpmg s
176	Suddha rāga	57	sr g m p n̄s—s n p m g r s
177	Sudhā tarangini	28	sr g m r m p d̄u d̄s—s n d p [n g r s]
178	Suddha sāveri	29	srmpd̄s—s d p m r s
179	Suddha simantini	8	sr g m p d̄s—s d p m g r s
180	Suposhini	28	sr s m p n̄d̄s—s d n̄p m r m s
181	Supradipam	17	srmpdn̄s—snpdpmg m r s
182	Surati	28	srmpn̄s—snpdpmg p m R s
183	Svarabhūshani	22	sgmpdn̄s—snpdm r s
184	Svarāvali	28	smgmpnd̄n̄s—snpdm g [r s]
185	Svaravedi	28	smgmpnd̄n̄s—snpdp m [g s]

No	Name	Melakarta No.	Arohana—Avarohana
186	Tivravāhini	46	s r g m p d p n s—s n d p m g [r g m r s]
187	Udayaravi- chandrika	22	s g m p n s—s n p m g s
188	Umābharanam	28	s r g m p d n s—s n p m r g m [r s]
189	Valaji	28	s g p d n s—s n d p g s
190	Vasanta	17	s g m d n s—s n d m g r s
191	Vasantabhairavi	14	s r g m d n s—s n d m p m g r s
192	Vasanta varāli	24	s r m p d n— $\left\{ \begin{array}{l} n D p g r s n \\ n d p m g r s n \end{array} \right.$
193	Vegavāhini	16	s r g m p d n d s—s n d p m g r s
194	Vijayanāgari	58	s r g m p d s—s d p m g r s
195	Vijayasri	41	s g r g m p n s—s n p m g r s
196	Vijayavasanta	54	s m p d n s—s n p m g s
197	Viravasantam	24	s g r m p s—s n d p m g r s
198	Vivardhani	28	s r m p s—s n d p m g r s
199	Yadukula kāmbhoji	28	s r m p d s—s n d p m g r s
200	Yamunākalyāni	65	s r g p m p d s—s d p m p g r s

QUESTIONS

Technical terms :—

1. Explain the following terms :—
 (a) Ghana panchaka, eduppu, svayambhu svaras, pātam, katakam, madhyama sruti.
 (b) Graha, nyāsa and amsa ; vādi, samvādi, anuvādi and vivādi.
2. Write short notes on :—
 (1) Trayodasa lakshanas, (2) Shodasāngas, (3) Katapayādi sankhya, (4) Tāla dasa prānas, (5) Group kriti, (6) Svarāksharam, (7) Mani-pravāla sāhitya (8) Trikāla sādhakam.

Melakarta scheme :—

3. Explain the following :—
 (a) Katapayādi sankhya (b) Mela mnemonics
 (c) Asampurna mela (d) Vivādi mela.
4. Mention the three characteristic features of a melakarta.
5. Explain the statement that in the seventy-two melakarta scheme :—
 (a) the pūrvāṅga notes remain constant within each chakra.
 (b) the uttarāṅga notes repeat in the same order in the six melas of each chakra.
6. What do you mean by the statement that the note *ma* is the *bisecting line* in the melakarta scheme?
7. Name the chakras wherein both the notes, chatuśsruti rishabha and sādharana gāndhāra are met with.
8. Name the pūrvāṅga svaras figuring in the II, V, IX and XII Chakras?
9. Give examples of janya ragas which figure as melas in the asampurna mela paddhati.
10. Name a pūrva mela, whose uttarāṅga svaras are the same as those of the mela, Nāmanārayani.
11. Name an uttara mela of the *bhu-type* and which takes the *ri* of the IV chakra and the *ga* of the VI chakra.
12. Give the svaras taken by the six melakartas of the X chakra.

13. What are the serial numbers of the melas taking the suddha *ri*, antara *ga* and prati *ma*.
14. Mention the serial numbers of the melas signified by the following phrases:—
 (a) *Netra - bhu* (b) *Disi - pa* (c) *Agni - ma*
 (d) *Veda - sri* (e) *ra gi mi dhi nu*
 (f) *ri gi ma dha na*
15. Find the serial number of the *sha-type* mela of the VI chakra and the *go-type* mela of the X chakra.
16. Give the names of the VI and XI chakras and name the svaras figuring in their purvāṅga.
17. Find the serial numbers of the followigg melakartas:—
 Jhankārādhvani, Nāsikābhushani, Mānavati and Dhavalāmbari. (The application of the *katapa-yādi formula* should be clearly shown).
18. To which chakra does the 58th melakarta belong? Name its corresponding suddha madhyama karta.
19. Determine the serial number of the mela which takes:—
 (a) the pūrvāṅga of Māraranjani and the uttarāṅga of Navanītam.
 (b) the uttarāṅga of Nāsikābhushani and the purvāṅga of Rūpavati.
20. Name the chakra to which the mela, Jalārnavam belongs.
21. Draw a diagram of the Vīna finger-board and mark on it the svarasthānas for the 62nd melakarta.
22. Mention the serial numbers of the suddha madhyama melakartas taking the shatsruti *ri* and kākali *ni*.
23. Give the serial numbers of all the uttara melas taking the chatussruti *dha* and kaisiki *ni*.
24. Determine the serial number of the mela Dhātu-wardhani. Name the tāla, the aksharakāla value of whose avarta is equal to $\frac{1}{3}$ of this number.
25. Name the chakras to which the uttara melas of the following melas belong:— Senāvati, Gāyakapriya and Vāgādhisvari.
26. Determine the serial numbers of the purva melas of the following:— Pāvani, Nāmanārāyani and Sucharitra.

27. Name the melas from which an audava raga taking besides *sa* and *pa*, the notes antara *ga*, suddha *ma* and chatussruti *dha* can be deemed to be derived.
28. Mention the svaras taken by :—
 (a) the 5th mela in the Veda chakra.
 (b) the 2nd mela in the Rudra chakra.
29. Give the names of two melas, the difference of whose serial numbe^{ps} will be equal to the serial number of the mela Gavāmbhodhi.
30. Name two melas, the product of whose serial numbers is equal to the serial number of Nāgānandini.
31. Name the svaras taken by the mela, whose serial number is equal to the root of the serial number of Māra^{ra}njani
32. Calculate the serial number of the mela that would result when the *ri* of Gamanasrama is raised a semitone and its *ma* lowered a semitone.
33. Give the names of two melas, the difference of whose serial numbers is equal to the serial number of the mela Salagam.
34. Determine the serial number of the mela that would result when the *ga* and *ma* of Kharaharapriya are raised a semitone.
35. Calculate the serial number of the melakarta in the *Aditya* chakra taking the notes suddha *dhaivata* and *kaisiki nishāda*. Name the tala whose aksharakāla - value for an āvarta is equal to one-fourth of this number.
36. What are the possible melas that can be assigned to the audava rāga *sgpdns—snp^gsgs* and taking the notes, antara *gāndhāra*, chatussruti *dhaivata* and *kaisiki nishāda*.
37. How do you account for the existence of two nomenclatures for the 72 melas ?

Raga :—

38. Classify the janya ragas.
39. Classify the varja ragas.
40. Classify the vakra ragas.
41. Is it possible for a janya raga to take all the seven notes in both the ārohana and avarohana and still

differ from its janaka raga? Discuss. Illustrate your answer with examples.

42. Write short notes on :—

(a) Vakra raga (b) Sankirna raga (c) Dhai-
vatāntya raga (d) Chhāyāṭaga raga (e) Rakti
raga (f) Dātu svara prayoga (g) Ekānya-
svara bhāṣhānga raga.

43. Give examples of bhāṣhānga ragas wherein :—

(1) the kākali nishāda is the accidental.

(2) the kaisiki nishāda is the accidental.

(3) the chatussruti dhaiyata is the accidental.

44. Point out the accidentals if any, in the following ragas and indicate the sanchāras wherein they occur :

(a) Bhairavi, (b) Kāmbhoji, (c) Bilahari.

45. Explain the origin of bhāṣhānga ragas?

46. How do you account for the universal occurrence of the Mohana raga?

47. Enunciate the rules observed in fixing the janaka melas for bhāṣhānga ragas.

48. Some scholars are of the view that 'janya ragas might be allocated to the earliest possible melas in the scheme of 72'. Examine the soundness of this statement.

49. In addition to the *Janaka-Janya* system, from what other points of view have ragas in general been classified?

50. Give examples for the following kinds of ragas :

(1) An audava-sampūrṇa raga derived from the 29th mela.

(2) An upānga raga derived from the 28th mela,

(3) A raga wherein *toruṇā rasa* is the dominant feeling.

(4) A raga which has no sanchāra below the mandra sthāyi nishāda.

(5) An early morning raga.

(6) An evening raga.

(7) A mela raga popularised by Tyāgarāja.

(8) A raga whose individuality is easily revealed by madhyama kāla sanchāras.

51. In the ragas, Bhairavi and Bilahari, give four phrases of your own, containing the accidentals.
52. Write six musical phrases of your own in each of the following ragas :—
 (a) Chakravākam, (b) Mohana, (c) Khamās,
 (d) Sankarābharana, (e) Kedāram (f) Pūrva
 kalyāni
53. Give short sanchāras in each of the following ragas and mention a few prominent compositions under each :
 (a) Kāmbhoji, (b) Suddha sāveri, (c) Kalyāni.
54. Give the janaka ragas for the following janya ragas :
 (a) Mohana, (b) Arabhi, (c) Bilahari.
55. Write the ārohana and avarohana of a sampurna-audava raga, wherein the 4th and 7th notes are deleted.
56. What will be the resulting raga when the *ga* and *ni* of Todi are raised a semitone.
57. What will be the resulting raga when the *ri*, *ma* and *dha* of Mayamalavagaula are raised a semitone.
58. What ragas are useful for being sung at the commencement of concerts and why ?
59. Name two janya ragas belonging to the same mela and the ārohana and avarohana of one of which happens to be the avarohana and ārohana of the other.
60. Write the ārohana and avarohana of an audava-shādava raga and wherein the *ga* is deleted in the ārohana and the *ni* is deleted in both the ārohana and avarohana
61. Name two ragas wherein the gāndhāra happens to be a resting note and around which you can weave an ālāpana.
62. (a) In the ragas Bhairavi and Kambhoji, name the notes on which you can rest and develop an ālāpana. Give a few illustrative sanchāras under each.
 (b) On which svaras do compositions in Bhairavi and Sankarābharana commence ?

63. Point out the visesha sanchāras in the following ragas and cite the relevant portions of compositions wherein they occur:—
 (a) Sankarābharana, (b) Purvakalyāni,
 (c) Chakravākam, (d) Kedāram.
64. Give two rakti prayogas for each of the following ragas:—
 (a) Bilahari, (b) Bhairavi, (c) Kedāram.
65. Give an example each for the following:—
 (a) a raga wherein *ga* is both a jiva svara and a nyāsa svara
 (b) a raga wherein *ga* is not a nyāsa svara.
66. In bhāshānga ragas, is it possible for anyā svaras to be nyāsa svaras as well? Explain.

Tala:

67. Explain the terms:—
 (a) Khanda gati, (b) Druta laya, (c) Atita graha,
 (d) Nissabda kriya.
68. Explain how each of the seven principal talas admits of 25 varieties.
69. Are talas other than the 35 sūlādi talas used in Karnātic music? If so, name them.
70. Mention five talas used in Karnātic music, wherein the āvartas consist of seven aksharakālas each.
71. Distinguish between:
 (a) Desādi and Madhyādi talas.
 (b) Tisra Chāpu and Misra Chāpu talas.
72. Name a tala whose aksharakāla-value for an āvarta is equal to the serial number of Kharaharapriya.

Musical form:

73. Give some examples of:
 (1) Instrumental forms.
 (2) Musical forms which contain jatis in their dhātu.
74. Explain the significance of the sāhitya of an ordinary lakshana gita and a rāgānga rāga lakshana gita.
75. (a) What are the constituent āngas of a tāna varna?
 (b) Estimate the value of the varna composition as compared with other musical forms.

76. If in a *tāna varna*, the order of the *ettugada svaras* is changed and given to you, can you re-arrange them in the order intended by the composer? If you can, how will you proceed?
77. Point out the utility in practising *tāna varnas*.
78. What do you mean by *technical beauty* in a musical composition? Illustrate your answer with examples.
79. Give the *lakshana* of a *kṛiti* composition and point out how composers have attempted to beautify this type. Illustrate your answer with examples.
80. Point out the extent to which a performer can display his creative talents in *kritis* and *varnas*.
81. (a) What is a *rāgamālīka*? Write its *lakshana*.
 (b) Enunciate the principle, if any, underlying the order of succession of *ragas* in *rāgamālīkas*.
 (c) Mention the names of some wellknown *ragamālīkas*. Write short notes on them and also give the names of their composers.
 (d) What is the minimum number of *ragas* that should be present in a *rāgamālīka*.
82. An unfamiliar *rāgamālīka* composition, conforming in full to the *lakshana* of the form, is given to you, but with the order of the *charanas* changed. Can you re-arrange the *charanas* in the order intended by the composer? If so, outline the procedure that you will adopt.
83. (a) Write short notes on the *mātu* of a *pada*, *jāvali*, *pada varna* and *daru*.
 (b) In what compositions do you get the *jatis* or the *tala-solfa* (rhythmic) syllables?
84. Mention the names of composers, who:—
 (1) signed their compositions with their own name;
 (2) signed their compositions with names other than their own;
 (3) *did not* introduce any *mudra* at all.
85. Comment upon the nature of the *sāhitya* in the following types of compositions:—
 (a) *Pada varna*, (b) *Pada*, (c) *Rāgamālīka*,
 (d) *Jāvali*, (e) *Tillana*.

86. Mention a composition having two pallavis.
87. In what types of compositions is the anupallavi a dispensable anga.
88. Mention the names of four prominent composers of (a) kriti, (b) varna, (c) rāgamālika and (d) pada.
89. Explain the following :—
 (a) Chitta svara, (b) Ettugada pallavi, (c) Solkattu svara, (d) Svarākshara, (e) Sangati (f) Upānga khanda.
90. Name the forms wherein the sāhityas relate to *nāyaka-nāyaki* theme. Write brief notes on them.
91. Name a form wherein the signature of the composer may occur in the pallavi or anupallavi.
92. Write the lakshana of the forms : Padam, Tillāna and Jāvali. Mention the names of prominent composers of these three forms and point out the signatures adopted by them.
93. Write short notes on :—
 (a) Navaratnamālika, (b) Tillāna daru.
 (c) Kālahastisa Pancharatnam (d) Navāvarana kirtana, (e) Svarasthāna padam.
94. Are there instances of tunes having specific names? If so, name them. Give two of those tunes in notation.
95. From the compositions familiar to you, give an example each for the following :—
 (a) Where the commencing notes of the pallavi and the anupallavi are an octave apart.
 (b) Where the above notes bear the samvādi relationship.
96. Suppose you are given the bare sāhitya of a musical composition, how will you proceed to determine whether it is that of a svarajati, varna, kriti or padam.

Folk music.

97. What are the characteristics of folk-songs and how would you classify them?
98. Mention the ragas and talas figuring in folk songs.

99. Write a short essay on the musical aspect of folk songs.
100. Suppose a gramophone record of a song is played to you, how will you determine whether it is a specimen of art music or folk music ?

Musical Instruments :

101. Name the three main heads under which musical instruments are generally classified.
102. Briefly classify the stringed instruments.
103. Briefly classify the wind instruments.
104. Briefly classify the percussion instruments.
105. Classify the bowed and plectral varieties of instruments.
106. Classify the fretted instruments.
107. Name the instruments used in Concert music, Temple music and Martial music.
108. Write short notes on :—
 - (a) Chinna melam. (c) Naubat.
 - (b) Periya melam. (d) Sarva rāga mela vina.
109. Give examples for the following :—
 - (a) A wind instrument without finger-holes.
 - (b) A percussion instrument capable of being tuned.
 - (c) A stringed instrument with two bridges,
 - (d) A stringed instrument provided with guts and metallic strings.
 - (e) A stringed instrument with metallic strings alone.
 - (f) A plectral instrument wherein the playing fingers are not in contact with the strings.
110. Name two plectral instruments used in South Indian concerts.
111. Mention the instruments figuring as accompaniments in concerts of Karnatic music.
112. Is the compass of the Vina or the Violin altered by tuning it in madhyama sruti ?
113. Distinguish between monophonous and polyphonous instruments. Give two examples under each.

114. Give two examples for each of the following:—
 (a) A stringed instrument with a plain finger board.
 (b) A fretted instrument of the bowed group.
 (c) An instrument with a compass of more than three octaves.
115. Name the instruments on which one can play simultaneously in two octaves.
116. Mention the names of two sruti vādyas.
117. Name the wind instruments used in concerts of Karnatic music.
118. Point out the utility of the *sound post* and the *mute* in the Violin.
119. How do you account for the fact, that when the sārani string of a correctly tuned tambura is plucked, the other sārani string vibrates of its own accord?

General.

120. Explain the different branches of Manodharma sangita?
121. Discuss if Karnatic music has profited by coming into contact with other systems of music.
122. Give examples of South Indian ragas figuring in other systems of music.
123. Mention the important factors that contribute to the excellence of a concert.
124. What is the compass of a well cultivated human voice? Name a concert instrument whose compass is nearly the same as that of a well cultivated human voice.
125. If in his usual pitch, the highest note that a singer can reach is the tara sthāyi madhyama, what is the highest note that he can reach in the madhyama sruti?
126. Point out the requisites of an ideal concert hall.
127. Write a short essay on the utility of the gramophone.
128. A person *A*, driving a motor car along a road, hears the note of the horn of another motor car driven by *B* in the opposite direction, and finds that the note of his motor-horn and that of *B*'s are related

as Shadja and Chatussruti Rishabha respectively. After some distance, *A* hears the note of the horn of another motor-car driven by *C* in the opposite direction and finds that the note of his motor-horn and that of *C*'s are related as Shadja and Antara Gāndhāra respectively. If *B* hears the note of the horn of *C*'s motor-car, how will the note strike him? Explain.

129. In a music school there were three classes in Instrumental Music, teaching Violin, Vina and Sitār. To a visitor, who visited the three classes in succession, the srutis of the three classes impressed him as Shadja, Chatussruti Rishabha and Sādhārana Gāndhāra respectively. If he had visited the classes in the following order, viz., Vina, Sitār and Violin, how will the Sruti notes of the three classes have impressed him? Explain.
130. A Vina specially made, has five strings passing over the finger-board. The four strings are tuned as in the ordinary vina and the fifth string is tuned to the Shadja immediately below the note given by the fourth string. What will be the compass of the instrument? Explain with a diagram.

PASSAGES FOR SIGHT SINGING.

1. Bhairavi — Rupaka.

Ṛ Ṣ , n d p	m p d n Ṣ
m p d n ṣ r ḡ r ṣ n d p	m n d P ,
N , r ṣ n d p	m g m p m g r s
N d p m n d p m g r s	n d n S ,

2. Purvakalyani — Chapu.

P m g g r r	S n s r g m	P m p d p m	d p s n r S
S n t a m	g g r S s n	R s n d p m	g g r S ;
3. Kedaram — Adi.			
P p m	R, s S s n	P p n S s m	G, r S ;
S s m	P, n P, m	G, r R, s	s r g S ;
P p m	P, n S ;	S s m G, r	S ;
S s m	R, s s n p m	g m p r S, n	P, m G, r S

ERRATA.

Page	103	line	12	'and a do not'	to be read as	and a few do not
"	104	"	22	'Manasāvedi'	"	<i>Manasā veritarula dalachaku</i>
"	118	"	16	'after a eay's'	"	after a day's
"	209	"	10	'and not stressed'	"	and are not stressed
"	211	"	8	'raga which is'	"	raga is