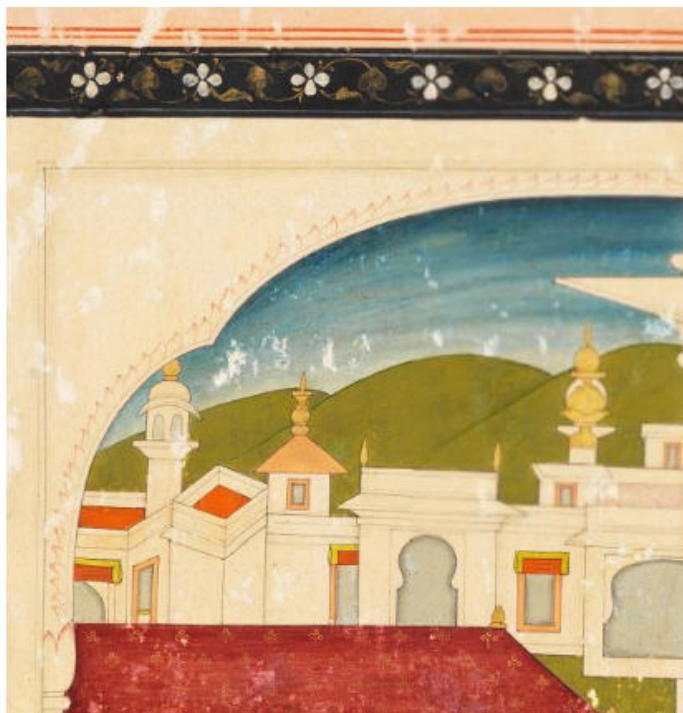


M. R. Gautam

Evolution of.. Rāga and Tāla in Indian Music



**Munshiram Manoharlal
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*dedicated
my guru
Thakur Jaideva Singh*

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Preface

I shall be ever indebted to my revered *guru* Thakur Jaideva Singh whose never failing guidance in preparing this work, mainly responsible for its completion. He gave me the full benefit of his vast scholarship in the fields of music and musicology, Sanskrit, occidental and oriental philosophies, yoga, philology, semantics, morphology, teleology, ontology, etc., and helped me to get a systematic vision of the various concepts of Indian music.

I also enjoyed the full benefit of his magnificent personal library. Most of my reference books were available in it.

A list of abbreviations, used in this work, is given in the beginning. A comprehensive chart showing the interpretation of the various *Deśi-tāla-s* mentioned in the different texts, namely, *Sangīta Ratnākara*, *Sangīta Cūḍāmaṇi*, *Sangīta Sudhā*, *Sangīta Samaya-sāra*, *Bharatārṇava*, *Bharatabhāṣyam* and *Aumāpatyam*, have been given with analytical observations.

Bibliography of the books used for reference in this work, is given at the end of it with an indication of the important concepts, technical terms and historical perspectives mentioned therein.

In the chapter on *tāla*, due to lack of better signs, capital S has been used to denote *guru*; capital I for *laghu* and zero for *drutam*.

7 June 1988
Calcutta

M.R. GAUTAM

Introduction

INDIAN music, in its sojourn in space and time may be divided, in a historical perspective into three phases: ancient, medieval, and modern. These may be regarded as ending approximately in the 13th cent. AD, 18th cent. AD, and our own times respectively.

The chief relevance of history to any contemporary modality of life lies in the offer of objectivity, perspective and a method of evaluation of present trends and aspirations in the role of their shaping the future. A systematic, objective and critical study of the history of Indian music based on original source material is still, largely a desideratum.

The present work is a humble attempt in this direction. It endeavours to set forth the conceptual evolution of two foundational and differentiating elements of Indian music viz. *rāga* and *tāla*. Indian music rests on the tripod of *rāga*, *tāla* and *prabandha*. These represent respectively the sound, time and structural aspects of musical experience. *Prabandha*, in the sense of form, worded or otherwise, emerges from a matrix of *rāga* and *tāla*. These two characterise and differentiate Indian music from all its compeers. They obtain, in a vast and varying usage in this huge subcontinent, uniformity and continuity in space and time from a textual hierarchy. To trace their evolution in, and from the large treasure house of textual sources, is both necessary and fascinating; necessary because of the need of rewriting our cultural history and fascinating and humbling—because of both the vastness of scope and the nature of the problems involved.

The present volume deals with such an evolution during the first phase of Indian music viz. the ancient. It was originally written as a thesis for the degree of Ph.D. in the Banaras Hindu University under the guidance of that patriarch of contemporary Indian musicology, Padmabhushan Dr. Thakur Jaideva Singh, to whom the work is dedicated, with love and veneration. The book now

appears substantially in its original form with but minor changes. It will be followed by a second volume in which the evolution of *rāga* and *tāla* in the second and third phases of Indian will be traced.

The work is divided into eight chapters. The first chapter gives a brief account of the history of our music from the available texts beginning from *Nārādīya Śikṣā* upto the *Saṅgīta Saroddhara* in the 18th century AD. Many works on music apart from the *Nāṭyaśāstra*, *Bṛhaddeśī*, and *Saṅgīta Ratnākara*, have been cited and an outline as to what they contain, has been given. For example, *Saṅgīta Kulpataru*, *Sarasvatī hṛdayālaṅkāra* or *Bharatabhūṣya* by Nānya-deva, *Saṅgīta Sudhākara* by Haripala, *Saṅgīta Ratnāvalī* by Somabhūpāla, *Saṅgīta Samayasāra* by Pārsvadeva, *Śṛṅgārahāra* by the king of Śākambārī, *Saṅgītopaniṣadasāra* by Sudhākalaśa and other texts beyond 14th century AD, have been mentioned because of the significant information they contain regarding *rāga* and *tāla*. From these texts, one gets an idea of the course of evolution of our music. For instance upto Bharata's time, i.e., 14 century AD, there were only five *Mārgī tāla-s* but by the 13th century AD, *tāla* had developed a great deal and we get the names of 130 *tāla-s* in *Śṛṅgārahāra* (13th cent.) Also one can see the gradual rise of *gāna*, i.e., *Grāma* and *Deśī rāga-s* replacing *Jātis*. We also get a clear picture of the development of the *śrutis*, *svaras* (melodic) compositions, the connotations of technical terms of music like *graha*, *aṁśa*, *nyāsa*, *apanyāsa*, *vādī*, *saṁvādī*, *alpatva*, *bahutva* and even *rāga* from the study of the above texts. The emergence of the time-theory is significant. No reference to this is found in Bharata's time. Even later, this theory was prevalent only in respect of *Grāma* and *Deśī rāga-s* and never of *Jāti-s*.

The second chapter is on *Vedic* music. After surveying the origin and evolution of the *sāma* scale and the *sāman* (*sāma* music), the solid fivefold contribution of *Sāmaveda* to our classical music is explained with illustrations. The fivefold contribution is (1) the notes of the fundamental scale which later on became our primary tone-system, namely, *Ṣaḍja grāma*; (2) the origin of our *Mūrchanā* system; (3) the rudiments of aesthetics of our music; (4) the concept of *laya*; (5) the earliest system of notation, namely, the cheironomic system.

The third chapter is devoted entirely to Bharata's *Nāṭyaśāstra*. It deals with the music as described by Bharata. Bharata refers to

Gāndharva music, the music that was meant not only for the *deva* Gandharvas as distinct from *nara* Gandharvas but also the *devas*—divine beings themselves. He called it *Mārga* or spiritual music. Bharata's *Nāṭyaśāstra* is the earliest comprehensive and authentic work of Indian music that gives a fairly clear picture of *Gāndharva* music as it existed in about AD 100 to 400 Bharata, while he refers to and defines the fundamentals of *Gāndharva* music in the above work, was mainly concerned with drama and his interest in music was only to the extent it could be applied to the former to augment the effect in different acts and scenes. Therefore it seems clear that his primary interest was not music as such but only applied music. In the context, he refers to particular *Grāma rāga-s* to be used in particular scenes. His stress on music has been predominantly in respect of its application to drama. The *rasa-s* described by Bharata relate to drama as represented on the stage. Music to him was another beautiful, artistic, effective device to bolster up the moods of the various scenes of the drama through appropriate thematic tunes. In the light of these facts, it will be clear that there is misconception among some scholars who write on Indian music of reckoning the *Nāṭyaśāstra* as a text primarily in music. It is just possible that Bharata may have left out those aspects of our music which to him were not useful or germane to his main subject of interest, namely, drama. This is perhaps the reason that out of the thirty-six chapters in his work, he has devoted only four chapters to music.

The two epics *Rāmāyaṇa* and *Mahābhārata* also contain references to music. The former refers to *Jāti-s* only while the latter refers to *Grāma rāga-s* only. Similarly in the *Harivaṃśa Purāṇa*, there are references only to *Grāma rāga-s*. And again in the *Śikṣā* texts, there is no mention of *Jāti-s* whereas Bharata deals with and describes *Jāti*, *Mūrchanā* and *Grāma* mainly in his work. Were there then two parallel streams of evolution in our music from ancient times which ultimately united in the present form of *rāga* and *melā*? Why and how was the name *Grāma rāga* given? Could it be a natural evolutive of *Grāma* as distinct from the *Grāma-Mūrchanā Jāti* cycle? Because *Grāma rāga-s* had some of the attributes of the present *rāga* in respect of form and expression whereas in the term *Jāti-rāga*, the suffix *rāga* seems more in the nature of emphasising the charming (*rañjakatva*) aspects of the *Jāti* than in the technical sense of the word as known at present. These issues are discussed. Also detailed analysis of the structure of *Jāti-s*, their

characteristics, their intrinsic musicality or otherwise has been given.

Chapter four is on the second phase of the evolution of our music, namely, the gradual but steady transition from *Jāti* to *Grāma-Deśī rāga-s*. In other words from *Gāndharva sangīta* to *gāna*. This is clearly perceptible in the work *Bṛhaddeśī* by Mataṅga attributed to 7th-9th century AD. While Mataṅga describes *Grāma-Mūrchanā-Jāti* briefly, he deals with *Grāma* and *Deśī rāga-s*, *Bhāṣā-s*, *Vibhāṣā-s*, *Antarabhāṣā-s*, *Gīti-s*, *Prabandha-s* and certain aspects of our music which were omitted by Bharata. His interpretation of *śrutī* is unique and he has given a more comprehensive analysis of it than Bharata. Unfortunately the chapter on *tāla* is lost and there one is unable to get a clear picture of the state in which it was in his time.

The next chapter, i.e. Chapter five deals with the final phase of evolution of our music upto the 13th century AD. This is available in the *Sangīta Ratnākara* by Śārṅgadeva. This is a magnificent, exhaustive work giving a classic elucidation of the information given in both the *Nāṭyaśāstra* and *Bṛhaddeśī*. But for this work, it may have been difficult to understand the other texts fully. After explaining the *Grāma-Mūrchanā-Jāti* system, Śārṅgadeva takes the examples of *Jāti-s* given in notation by Mataṅga and provides them with suitable literary texts. Then he delineates on *Grāma rāga-s*, *Deśī rāga-s*, *Bhāṣā-s*, *Vibhāṣā-s*, *Antarabhāṣā-s*. He also gives a list of *pūrvaprasiddha* and *adhunāprasiddha rāga-s*. Many *rāga-s* are illustrated in notation. There are also Sanskrit compositions in notation. In this chapter, the five *Gīti-s*, namely, *Suddhā*, *Bhinnā*, *Vesarā*, *Gauḍī* and *Sādhārīṇī*, the four *Āngas—Rāgāṅga*, *Bādāṅga*, *Kriyāṅga* and *Upāṅga* are described and discussed. The *ākṣiptikā-s* of the *Grāma rāga-s* belonging to both the *Ṣaḍja* and *Madhyama Grāmas*, have been given and their descriptions by Mokṣadeva, Kaśyapa, Śārṅgadeva and others have been analysed from the point of view of melodiousness, feasibility in singing and in some cases the innate contradictions in the derivation between the *Grāma rāga-s* and their parent *jāti-s*. Wherever possible the *Grāma* and *Deśī rāga-s* have been compared with the *rāga-s* current at present both in Hindustānī and Karṇāṭaka music.

The illuminating commentaries of Kāllinātha and Simhabhūpāla through a flood of light on the nature of music, musical instruments that existed around that period. But for their graphic explanations,

this text also would have been unintelligible and its utility greatly reduced.

A separate chapter (Chapter six) on aesthetics has been provided on the practical devices as existed in the period of *Sangīta Ratnākara* and before. It was also felt that the amazingly complex nomenclature of 96 *sthāya-s*, 6 *kāku-s* and 15 *gamaka-s* with their subtle ramifications deserve elucidation as they dealt with both *rāga* and *tāla*, and gave a clear picture as to the high state of evolution of our music. But there is no escaping the fact that the highly codified sophisticated categorisations of the above devices undoubtedly inhibited the free play of imagination to a great extent. However the concept of improvisation was not unknown and special provision was made for this under the category of *anibaddha gāna* (spontaneous as opposed to precomposed music). In the definitions of the various *sthāyas*, *kākus* and *gamakas*, several texts have been cited, namely *Sangīta Ratnākara*, *Sangīta Sudhā*, *Sangīta Samaya-sāra*, *Caturdaṇḍī Prakāśikā* and *Sangīta Rāja*.

Also a separate chapter (Chapter seven) has been given to *tāla* because the concept and evolution of *tāla* is as significant as *rāga*. The origin of the concept of *tāla* from *laya*; the physical and psychological aspect of *laya* involving the concept of time and space in their absolute sense and the gradual scientific evolution of *tāla* into the main five *Mārgī* varieties, namely, *Caṅcatpuṭa*, *Cācca-puṭa*, *Saptitāputraka*, *Udghaṭṭa* and *Sampakveṣṭaka*. The subsequent fade out of the *Mārgī tāla-s* along with the *Jāti-s*, the resurgence of *gāna* with its *Grāma* and *Deśī rāga-s* and the enormous expansion of new *tāla-s* totalling more than 120 by 13th century AD, have all been dealt with in detail. The *Mārgī* and *Deśī tāla* systems have been critically analysed with illustrations. The subtle concept of time (*kāla*) itself in Bharata's period and as elucidated by Abhinavagupta have been discussed. The manner of marking the *tāla-s* with the help of a *tāladhara* and *ghana*, the subsequent doing away with *ghana* in the *Deśī tāla-s*, i.e., the two distinct stages of development of *tāla*, one in the time of *Nāṭyaśāstra* and the other in the time of *Sangīta Ratnākara* have been presented and discussed. The concept of *graha* and *sannipāta* has also been dealt with. The highly complex structure and system of our *tāla-s*, the *mārga-s*, the *kāla-s* and their evolution have been given in detail.

The last chapter (Chapter eight) under 'Conclusion' traces the evolution of our music and shows how our musical traditions, in

spite of the several modifications and adjustments during the course of the centuries, have been maintained in essence throughout. How *rāga* and *tāla* have crystallised into their respective current forms, how *Gāndharva* music, considered as celestial music in Bharata's time, faded out yielding to *gāna*, how the very concept of *Mārgī sangīta* changed from spiritual music to classical aesthetic music by 8th century AD, how *Gāndharva* music has also continued, although its form has undergone tremendous changes have been discussed, analysed and inferences drawn.

Regarding *gāna*, a study of the 33rd Chapter of the *Nāṭyaśāstra*¹ was indeed revealing. Bharata has devoted an entire chapter on the state of *gāna*, which showed that another variety of music alongside *Gāndharva* music existed and was popular. The enlightening commentary of Abhinavagupta² throws a flood of light on the evolution of our music. Strangely most of the scholars of the *Nāṭyaśāstra* appear to have missed this chapter and have taken *Gāndharva* music to be the only noteworthy music and have traced all subsequent evolution to it.

The evolution of our music has moved along different paths—along by ways and highways, in a complicated fashion. It is difficult to disentangle the various influences that have gone into the making of our music as it exists today. An attempt has been made to give a scientific analysis of the main factors that have contributed to the evolution of our music as is possible on the basis of the available texts.

A study of the book will show that our present music is derived more from *gāna* rather than from *Gāndharva* music though the ten characteristics of the *Jāti-s* mentioned by Bharata are still retained in some form or the other.

¹*Nā. Śā.*, Baroda edn., 1964, p. 33.

²*Ibid.*, vol. IV, pp. 393-94.

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List of Abbreviations

<i>Nā. Śi.</i>	<i>Nāradya Śikṣā</i>
<i>Nā. Śā.</i>	<i>Nāṭyaśāstra</i>
<i>Bṛhd.</i>	<i>Bṛhaddeśi</i>
<i>S. S.s.</i>	<i>Sangīta Samayasāra</i>
<i>S. R.</i>	<i>Sangīta Ratnākara</i>
<i>S. S.</i>	<i>Sangīta Sudhā</i>
<i>S. Rā.</i>	<i>Sangīta Rāja</i>
<i>C. P.</i>	<i>Caturdaṇḍī Prakāśikā</i>
<i>S. C.</i>	<i>Sangīta Cūḍāmaṇi</i>
<i>B. B.</i>	<i>Bharatabhāṣyam</i>
<i>B. A.</i>	<i>Bharatārṇavam</i>
<i>M. U.</i>	<i>Mānasollāsa</i>
<i>Bh. K.</i>	<i>Bharata Kośa</i>
<i>R. D.</i>	<i>Rāga Darpaṇa</i>
<i>S. S.a.</i>	<i>Sangīta Sārāmṛta</i>
<i>D.</i>	<i>Ḍaṭṭilam</i>

CHAPTER 1

A Brief Historical Survey of Indian Music up to the Thirteenth Century

INDIAN music is ancient. Its origin is traced to *Sāmaveda*. But a brief historical survey will give us the important works on it, and thereby enlighten us in its evolution. But it is a melancholy fact that most of the works on Indian music are not available, and whatsoever available, in manuscripts, are in such dilapidated, precarious condition that it would be dangerous even to touch them. Many of them are available only in parts.

While Bharata's *Nāṭyaśāstra* (*Nā. Śā.*), is the most authentic and comprehensive work on Indian music, although its main subject of interest was drama, *Nāradya Śikṣā* (*Nā. Śi.*), is considered an earlier work than *Nā. Śā.* While the *Nā. Śā.* is ascribed between the first cent. BC to third cent. AD, *Nā. Śi.* is attributed to 150 BC, or over a century earlier to *Nā. Śā.* In the latter, the main subject matter is Vedic music followed by *Grāma rāgas*. Strangely there is no reference to *Jāti*. Whereas in the *Nā. Śā.*, there is a comprehensive description of the *Grāma-Mūrchanā-Jāti* system, the system of evolving the 22 *brutis* etc., but hardly any description or discussion of *Grāma rāga* except as a mood-augmenting mode in particular scenes just before their commencement. This, in fact, appears to be more an interpolation than the work of Bharata. *Nā. Śi.* deals with the origin of the *sāma*-scale, *kruṣṭa*, *prathama*, *dvitiya*, *tritīya*, *caturthā*, *mandra* and *atīsvārya* (detailed discussion on this topic is done in the chap. 2). The work also mentions the six *Grāma rāgas* namely *Madhyama Grāma*, *Ṣaḍja Grāma*, *Sādhāritā*, *Pañcama*, *Kaiśika*, *Ṣaḍava* and *Kaiśikamādhya*. But the structure and form of the *rāgas* are not given, with the result one cannot get an idea of the *svara*-arrangement of the above *rāgas*. But the real significant point is that the term *rāga* has been used, in its technical sense, whereas in the *Nā. Śā.* it has been used only in the literal sense of pleasing.

My contention is that this indeed is a very important landmark in

the history of Indian music. Because the general belief is that *Jāti* is the matrix of the *rāga* which followed it. But the fact that *Grāma rāga* existed contemporaneously with *Jāti*, shows that there were two parallel streams of evolution in Indian music i.e., *Grāma rāga* and *Jāti*. It appears that at different periods *Jāti* and *Grāma rāga* were alternately in vogue or comparatively more prominent. For instance, in the two epics, *Rāmāyaṇa* and *Mahābhārata*, the former refers at several places to *Jāti*, with hardly any reference to *Grāma rāga* whereas in the latter, there is hardly any mention of *Jāti* but several references to *Grāma rāgas*. Therefore it is difficult to state which of the above two forms was earlier. These two streams alternately flowed smoothly for sometime and then fell into rough waters. We find that Bharata considered *Jāti* as *Gāndharva Sangīta*, a music that pleased not only men of learning (aesthetes) but also the *Gāndharvas* and gods. He apparently classified *Grāma rāga* under *gāna* which he considered as inferior to *Jāti*. Therefore he hardly says anything about *Grāma rāgas*. He called *Jāti* as *Mārgī Sangīta*. But we find *Grāma rāga* gaining in prominence by about the eighth-ninth cent. AD when it came to be called *Mārgī Sangīta* i.e., in the time of Maṭaṅga. This means that the very connotation of the term *Mārgī* underwent a change. The term that earlier denoted spiritual, celestial music (in Bharata's time) later on—in the time of Maṭaṅga—came to mean more classical music as opposed to folk. Thus the evolution of our music shows such dramatic changes in concepts, composition and execution.

As Bharata's *Nā. Śā.* is discussed separately, I shall briefly review some of the other texts on Indian music. Several names are mentioned by Rāmākrishna Kavi, the great Savant, whose magnum opus *Bharata Koṣa* has served one or two Sanskrit scholars to pass off, as scholars in music as well. But the information given in it about the contribution of many of the works is insignificant. For example, Viśākhila is mentioned as the next great author after Bharata in the fourth cent. AD. Nothing is known about his work. Śārdula, Viṣṇudharmottara, were two other authors, the titles of their works are not known. They are believed to have been in fourth or fifth cent. AD, definitely earlier than Maṭaṅga. Rāhu, a Buddhist wrote on music in fifth cent. AD.

Then Maṭaṅga in ninth cent. AD wrote *Bṛhaddeśi* which is available only in parts. His main contribution was the 12-tone *Mārchanā* system, elaboration of the *Jātis* with notation, *Grāma rāgas*,

Bhāṣās, *Vibhāṣās* and *Antarabhāṣās*, description and examples of *Deśi rāgas* and introduction of the *Kinnari vīṇā*.

Then we have *Sarasvati Hṛdyālakāra* and *Bharata Bhāṣya* by Nanyadeva attributed to AD 1080. It has 15 chaps. on music and has a commentary on the music portion of *Nā. Śā.*, (chaps. 28-36). But it has a number of mistakes.

Sangīta Kalpataru is another text of the tenth cent. AD, because Raja Bhoja quotes from it and Raja Bhoja lived in tenth cent.

Sangīta Sudhākara of Haripala is well known. It was written in AD 1175.

Then *Abhilāṣitārtha Cintāmaṇi* by Someśvara contains a few chaps. on vocal, instrumental music and dance. His work extends to 1600 verses. His son Pratapa Cakravarty or Jagadeka Mallā wrote *Sangīta Cintāmaṇi*. Although this was a big work, only 1st, 2nd and 5th chaps. are available. Pārśvadeva, author of *Sangīta Samayasāra* has bodily lifted many verses from this.

Sangīta Ratnāvalī is another text written in AD 1180, by Soma-bhūpāla.

Then comes *Sangīta Samayasāra* of Pārśvadeva almost contemporary with *Sangīta Ratnākara* of Śārngadeva. Of this work, the 1st chap. and half of the 2nd chap. are not available. It deals with *gamakas* more lucidly than *Sangīta Ratnākara*.

Sangīta Ratnākara was written by Śārngadeva about AD 1230. His ancestors came from Kaśmīr and served the Yādavas of Devagiri. *S.R.* consists of seven chaps., i.e. (1) *Svara*, (2) *Rāga*, (3) *Prākīrnaka*, (4) *Prabandha*, (5) *Tāla*, (6) *Vādyā*, and (7) *Nṛtīya*.

Four commentaries have been written on it by Simhabhūpāla, Keśava, Kāllinātha and Viṭṭala. Of these the commentaries of only Simhabhūpāla and Kāllinātha are published. While Viṭṭala wrote his commentary in Telugu, Keśava's commentary is not available. Regarding other works of the thirteenth cent. AD, *Śṛṅgārahāra* written by the king of Śākambhari, is the most significant. It is supposed to have been written in AD 1300. The author has mentioned old *rāgas*. He has also given 15 *Janaka rāgas* and 20 *Bhāsa rāgas* as obtained and derived from *Yastika*. In addition 53 *Deśi rāgas* have also been mentioned. In the chap. on *tāla*, he has given 120 *tālas*.

It seems that between second and thirteenth cent. AD, there was a tremendous upsurge of *tāla* construction, because in the *Nā. Śā.*, a total of five *tālas* is mentioned and by thirteenth cent. AD, 120

tālas had developed.

In this work, the author refers to several *vīṇās* like *Ekatantri*, *Nakulā*, *Kinnarī* and *Ālāpini*. There are also chaps. on *rasa*, *abhinaya* and *alaṃkāra*.

Rasatatyasamuccaya by Allarāja is a work consisting of five chaps. of which four are devoted to music.

Mokṣadeva is another writer of the thirteenth cent. AD who has written about *Grāma rāgas*. He has mentioned 50 *rāgas* that were in vogue in his period (*Pravariak rāgas*).

Another important work on music is by king Madana in AD 1375. He was king of Delhi; he was a Telugu prince and author of several works on *dharmaśāstras* and music. *Ānanda-Sanjivini* a work of his was so scholarly that even Rānā Kumbha has quoted from it in his *Nityaratna Kośa*. Madana has mentioned 130 *tālas* and has given their *prastāras*. Second chap. is on *rāga*, third chap. is devoted to *prabandha*, but it abruptly ends here which may be due to his death or loss of kingdom.

A Jain scholar Suddhakalasa wrote a book *Sangītopaniṣadasāra* wherein he has referred to rare *tālas* among which *Pṛthvikunḍala* is one. The book was written around AD 1350.

Sangītacandra by Vipradāsa of the fourteenth cent. AD, has only one chap. on *nṛtya*. His chap. on *nṛtta* was commented upon by the Nepal king Jyotirmal in Nepalese in AD 1625. The author quotes Śārṅgadeva and hence must have been after him.

Devanabhaṭṭa and Devendra both lived in the fourteenth cent. AD, and named their work *Sangīta Muktvāli*. Both the authors deal mainly with *nṛtta*. The latter was a disciple of Rudrācārya and probably lived in Gopācala (Gwalior).

Aumāpatani is a very significant work on music. It must have been a huge book as it consisted of 30 chaps. The author Umāpaty belonged to the Tamil region and appears to belong to some school other than Bharata. A study of this text may throw fresh light on the evolution of our music.

Viśvaprādīp, written in AD 1350 is by a Mythila Brahmin Bhuvanānanda. The work exhaustively treats on musical topics. The chap. I is on *nāda*, chap. II is on *rāga*, III on *tāla*, IV on *gīta*, V on miscellaneous musical topics, and VI on musical instruments. There are a total of 2600 verses.

Another text written about AD 1350. is by Śrīngāraśekhara. The name of the text is *Abhinayabhūṣaṇa*. It treats incidentally on

music. Its main interest is dramatics and consists of 1000 verses. The commentary is in Tamil.

Alaṃkāra Saṃgraha by Amṛtānanda probably written in the thirteenth-fourteenth cent. AD consists of 13 chaps., each one extending up to 100-50 verses.

Āśokamalla was another well-known scholar whose book on music is not available and its title also not known. The only available section is on *abhinaya* consisting of 2000 verses. But he extensively quotes from Hanumān, Kīrtidhara, Kohala, Abhinavagupta and later writers.

Sangīta Śtromaṇi was a very valuable work, because it was the result of the joint effort of many scholars who were assembled at a place called Kada (near Allahabad), situated between Jamuna and Ganga in AD 1429 and was sponsored by king Sultan Shahi. He organised an All India Conference on music and invited scholars from all over the country. Hence the work that resulted was based on all the important texts on music up to that time. But unfortunately this work is completely lost.

Sangīta Dipikā by Mādhava Bhaṭṭa about AD 1400, contains descriptions of *rāgas* based on the *rāga-rāgini* system. The author was a resident of Banaras and his work consists of 1000 verses.

Sangīta Ratnāvalī containing about 1000 verses on music is attributed to AD 1200. This is also not available although other subsequent authors quote from it.

Sangīta Kalpavṛkṣa, *Tālārṇava* are two works of the fifteenth cent. AD. The former has a commentary called *Vistāra* by Rai Gaṇeśa and the latter, as is evident from the title, was exclusively devoted to *tāla* but is not available.

An additional word about *Sangīta Ratnākara* appears necessary. Written by Śārṅgadeva about AD 1230, he was the third generation. His ancestors hailing from Kāśmīr settled down in Devagiri (Aurangabad) under the Yādavas. Śārṅgadeva's grandfather was Bhaskara, a great Sanskrit scholar who was invited by the Yādavas. Śārṅgadeva's father was Sodhala who was patronised by king Singhaṇa of the Yādava dynasty who ruled between AD 1210-47. He was appointed *Karagāgrāni* (accountant-general) by the same king.

In this work, which is perhaps the most valuable after *Nā. Śā.* the chap. on *svara* especially, contains theories which are contradictory to the principles on which they are supposed to be based.

For instance Śārṅgadeva, while acclaiming Bharata's 22-*śruti*.

arrangement in a *saptaka*, actually introduces fourteen notes within a *saptaka*. He mentions ten notes—five under *niṣāda* and five under *gāndhāra*, namely *niṣāda* (*Pancaśruti, dha*), *kaiśika niṣāda*, *kākalī niṣāda*, *cyuta ṣaḍja*, *acyuta ṣaḍja*, *gāndhāra* (*Pancaśruti, re*), *sādhāraṇa gāndhāra*, *antara gāndhāra*, *cyuta madhyama*, and *acyuta madhyama*. All the above *svaras* are at an interval of only one *śruti* whereas Bharata clearly states that the minimum difference of interval required between two *svaras* to be musically viable, is two *śrutis*. The strange consequence is that all subsequent scholars like Rāmāmāya, Somanātha, Puṇḍarika, Tuljādhipa, Bhāvabhaṭṭa, have all blindly followed Śārṅgadeva while at the same time upholding the *śruti*-arrangement principle of Bharata. They have tried to establish fourteen *svaras* within twenty-two *śrutis*. Therefore either the number of *śrutis* within the *saptaka* has to be increased, to at least twenty-eight or Bharata's entire *svara*-arrangement scrapped.

In this context, Mataṅga's understanding and definition of *śruti* seems most plausible. His *śruti-svara* relationship based on *āśraya-āśrayī bhāva*¹ with two kinds of *śrutis* namely *antaśśruti* and *svaśruti* is most convincing.

A work entitled *Bālabodhan* of about AD 1300, is a valuable commentary on the *Nā. Śā.*, because it quotes and refers to all the previous commentators on the *Nā. Śā.*, like Udbhaṭṭa, Lollaṭṭa, Śankūka, Ghaṇṭaka, Kīrtidhara, Abhinavagupta, Jagadekamalla and Śrīrangarāja, Śrīrangarāja's reference in the above work is found in *Bhāṣya Vākhyāla* of Acyuta Rāya of Vijayanagar (AD 1530-44) *Bālabodhan* is not available now.

The next important text on music after *S.R.* is *Sangīta Rāj* (*Sa. Rāj*) of Mahārāṇa Kumbhakarṇa of Citrakūṭa (now known as Chittoor). It was written in AD 1449. He was also a commentator of *Gīta Govinda*. What is most amazing is how he found time to do so much creative work in the midst of fighting 30 battles and building nearly 40 fortresses.

Sa. Rāj closely adheres to *S.R.*, but at many places there are supplemented commentaries with quotations from Abhinavagupta and Vipradāsa, Aśokamalla, Devendra, Madana and *Sangīta Śīromaṇi* (by Pandita Mandalī). *Sa. Rāj* and *Gīta Govinda* have been referred to by Mahārāṇa Kumbha's son in his inscription of about AD 1480.

¹*Bṛhaddeśi*, Trivandrum, p. 8.

Sangīta Cintāmaṇi, another unavailable work of about AD 1400, is by Vāmabhūpāla, king of Koṇḍaviḍu in Āndhra Pradeśa.

Sangīta Sarvasva, a work of about AD 1500, was by Jagaddhara who called himself Sarasvatidāsa. Only a portion of the manuscript is available. There are references to a king Udayavatsa, probably of Orissa or Bengal.

Sangīta Dāmodara of Śubhankara is on music, poetics and dramatics. There is a description of the status of different schools of music prevalent then. There are references to *Sangīta Cintāmaṇi*.

Kohala's work is unavailable and it is known through quotations given by Abhinavagupta.

Sangīta Sūryodaya is another important work of the sixteenth cent. AD. The author Laxminārāyaṇa wrote this under the auspices and behest of king Kṛṣṇadeva Rāya who ruled Vijayanagar from AD 1509 to 1530. He deals with *tāla*, *prabandha* and *nr̥tta*. He altogether omits *rāga*. He has mentioned the names of 100 new *tālas*. He says that, his father wrote a commentary in Telugu on *S.R.* He also mentions that his father received 3000 *tolās* of gold from Ghiyazuddin, Sultan of Māṇḍoa in Gujarat.

Tālakalāvardhi, an exhaustive work on *tālas*, unfortunately not available now, is very valuable as it contains references to almost all the important texts on music. The author Acyuta Rāya, was the brother of king Kṛṣṇadeva Rāya. He discusses everything on *tāla* that was current then quoting from *Sangīta Chandrodaya*, *Maṇidarpaṇa*, *Vidyāvinoda*, *Catursabha Vilāsa*, *Tālakalā Vilāsa*, *Nṛtya Cūḍāmaṇi*, *Kātyāyaṇa*, *Sangītārṇava* and Rangaṛāja's *Bharata Bhāṣya*. Unfortunately not a single work cited above is available today.

Svaramelakalānidhi by Rāmāmātya is available, and quite well known. It was written in AD 1550. He was the father of *melā* system of classification of *rāgas*, later followed by Pt. Venkatamakhin. He refers to *svayambhu antara gāndhāra* and *śuddha dhai-vata*. He deals mainly with Karnāṭaka music and describes various *vīṇās*.

Amātya means minister and hence there is a controversy as to his identity whether he was the same person who died in the battle Tallikoṭṭa or Aliya Rāmāmātya.

Puṇḍarika Viṭṭala wrote several books on music. He also dealt mainly with Karnāṭaka music. He belonged to a village called Śivāganga in Karnāṭa. The books were written between AD 1560-70.

They were *Ṣaḍrāga Candrodāya*, *Nartana Nirṇaya*, *Rāga Mālā*, and *Rāga Manjarī*. He was also an adherent of the *melā* system. The significant aspect of this contribution is his reference to Persian *maqāms* which had, by then, come into vogue in this country. But he mentions their origin in Indian *rāgas*. For example, he mentions the names of 15 *maqāms* derived from Indian *rāgas*. They are as follows:

Persian Maqām		Indian Rāga or Melā
1. Rahāvī	derived from	Devagāndhār
2. Niṣāvar	derived from	Kānadā melā
3. Māhūr	derived from	Sārang melā
4. Jangūlā	derived from	Bangāl melā
5. Āhang	derived from	Deśī rāga
6. Bārā	derived from	Malhār
7. Sūhvā	derived from	Kedāra
8. Irāqya	derived from	Dhanāsri
9. Hussainī	derived from	Jaijaivanti
10. Musllk	derived from	Mālav
11. Yaman	derived from	Kalyāṇ
12. Sarparda	derived from	Bilaval
13. Vakrez	derived from	Deśkār
14. Hijāz	derived from	Āsāveri
15. Muśk (موسیقی)	derived from	Devagiri

Rasakaumudī is another important work by Śrīkanṭha who flourished in the court of Śatruṣālya, a Jain dynasty which ruled over Jamnagar. This was written in AD 1583. The first five chapters deal with various aspects of music and *nṛtya*. Three types of *vīṇās* are described and *rāgas* are classified into 15 *melās*. He also refers to *svayambhu svaras*.

Rāga Vibodha by Somanātha written in AD 1609, contains also a commentary by the author. He has described the *Rudra vīṇā*, *Śuddha* and *Madhya melā vīṇās* and given 23 *melās* as predominant. He has also followed Śārṅgadeva in establishing more than nine *svaras*. In fact where Śārṅgadeva has shown fourteen *svaras* in a *saptaka*, Somanātha has established seventeen.

Sangīta Sudhā was by king Raghunātha of Thanjavur in AD 1620.

Some believe that it was actually written by Govinda Dixit. There are a few poems both in Sanskrit and Telugu, Karṇāṭaka music was at its zenith under his patronage. *Śuddha* and *Madhya melā vīṇās* are described. As in *Rasakaumudī*, 15 *melās* are mentioned as predominant and details of 50 *rāgas* are given which were popular in his time. 264 *rāgas* as given but not explained by Śārṅgadeva, are defined in the chap. on *rāgas*.

Caturḍaṇḍī Prakāśikā was written by Pandit Venkatamakhin in AD 1630. The author introduced 72 *melās*. He was the son of Govinda Dixit. He also has described the *Śuddha* and *Madhya melā vīṇās*. He also introduced his own type of *vīṇā* called the *Venkaṭṭhvari vīṇā* which went into oblivion in his own lifetime. He criticises and abuses the author of *Svaramelakalāntdhi*, Rāmāmātya profusely. He deals mainly with *gīta*, *prabandha* and *tāla*.

Caturḍaṇḍī consisted of *thāya*, *gīta*, *prabandha* and *tāla*. *Sālagasṭhā prabandha* was the only *prabandha* which was called *gīta*. The first person to introduce *Caturḍaṇḍī* was Gopāl Nāyak.

Sangīta Darpaṇa by Dāmodar Miśra was written in AD 1630. It contains five chapters which deal with *gīta*, *tāla* and *nṛtya*.

Sangīta Cūdāmanī by Govinda a work of the seventeenth century probably AD 1680, is very valuable because it was this author who made the various modifications on the *vīṇā*, now in use and settled the controversy of the 72 *melakartas*. The new terms he coined and the construction of the *vīṇā* have survived to this day. His exact whereabouts and time are not known. He must have been somewhere in South India.

Sangīta Sārāṅgī was written by king Tulaja in AD 1729-35 in Sanskrit. He has enumerated 29 *melās* beginning from *Śrīrāga*. In some places he has deviated from *Caturḍaṇḍī Prakāśikā*.

Sangīta Pārijāta by Pt. Ahobala was written in about AD 1650 and 1700. He followed the principle of *śrutis* and took *kāfī* as the principle scale. He shows the method of establishing the *śuddha* and *vikṛta svaras* on the sounding wire of the *vīṇā*. In other words, he shows the method of expressing the *śuddha* and *vikṛta svaras* in terms of the length of the speaking wire of the *vīṇā* in exactly the same way as shown by Hṛdayanārāyaṇadeva in his *Hṛdayaprakāśa*. He has also described several Hindustani music *rāgas*.

Sangīta Sāroddhara was a work composed by Ranganātha of Śrīrangapaṭṇam in about AD 1750. He was a good Vedic scholar. His book is valuable in furnishing Vedic quotations.

Parameśvara, an author, the title of whose work is not known, would be very useful to *vīṇā* players as he has written six chapters on the technique of *vīṇā* playing. The work may have been written in about AD 1750.

Thus the history of Indian music shows that by and large most of the authors have followed two works mainly, namely *Nā. Śā.*, and *S.R.* A survey of the course that our music has taken also indicates that the *Grāma-Murchanā-Jāti* system which Bharata extolled so much, practically faded out by the ninth cent. AD, and what Bharata considered as inferior music i.e., *gāna*, under which he classified *Grāma rāgas*, supplanted *Jāti* and assumed the primary form of classical music. *Grāma rāga* became so popular that the term *Mārgī Sangīta* which was used exclusively for *Jāti gāna* came to be used to denote *Jāti*, *Grāma rāga*, *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā*. In other words, what was considered *Deśī Sangīta* in Bharata's time came to be reckoned as *Mārgī Sangīta* in Maṭaṅga's time (ninth cent. AD). In Maṭaṅga's time *Deśī Sangīta* was regional stylised music as opposed to unstylised folk music.

But by and large, up to the thirteenth cent. AD, especially the period between tenth and thirteenth cent. AD, there was a spate of scholarly works on music, but there was not much original contribution, in the works. There was repetition of the same theory of *Grāma*, *Murchanā*, *Jāti*, *rāgas*, *tālas* and *nṛtta*, *nṛtya* and musical instruments. Many have quoted *Nā. Śā.*, and its commentators. Many of the works are not available at all, some of them which are available are only in parts.

But one regrettable fact is that none of the musicologists thought it necessary and desirable to give a detailed description of the classical music that was in vogue in their respective periods. We have names of several *rāgas* mentioned with their *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās* but their actual musical forms are not given in notation. Similarly varieties of *prabandhās* are described but their musical structure is unintelligible. Similarly *gamakas*, *sthāyas* and other technical terms of music are described without clear examples.

Nevertheless one gets an idea of the evolution of *rāga* and *tāla* in the course of the thirteenth cent. The word *rāga* which was used in its literal sense in Bharata's time evolved into a highly stylised form and became the very foundation of our music. It took in all the *lakṣanas* of its predecessor *Jāti* and added a few more like

anuvādī, *vivādī*, although the importance of *gr. hā*, *amśa*, *alpaiva*, *bahutva*, lessened with the fading out of the *Jāti-gāna*.

The new feature in the evolution of the *rāga* was the introduction of the time-theory. Bharata does not mention this aspect at all but Śārṅgadeva while defining the *Grāma rāgas* clearly specifies the time-theory governing them. It has not been possible to trace its origin and exact period. But the significant point is that the musical structure and aesthetics forms began to be associated with the diurnal and nocturnal cycles, and some inscrutable relationship established between the intrinsic expressive quality of the *svaras* and the particular time of day and night. This indicates the realisation of the integration of sound and light in nature and how it is correlated in music. This in itself may open out a new field of research. In this age of highly technological specialisation, it may not be difficult to scientifically investigate the exact correlation between the *svara* and varying degrees of light and shade.

The time-theory came and is still lingering in the North but has disappeared altogether in the South.

The other feature is regarding *tāla*. There was tremendous progress in *tāla*. Especially in the period between eleventh and fourteenth cent. there appears to have been great emphasis on *tāla*. From the five *tālas* mentioned by Bharata and Maṭaṅga, one finds 108 *tālas* mentioned by Śārṅgadeva, Hammīra, in his work *Śṛṅgārahāra* (AD 1300) also refers to 120 *tālas*; Madana (AD 1375) has referred to 130 *tālas* in his work *Ananda Sanjivini*, *Sangītopaniṣadsāra* (AD 1350) gives several examples of rare *tālas*; and later texts like *Sangīta Sūryodaya* and *Tālakalāvadhī* have devoted special attention to *tālas*. But the earlier five *tālas*—*cācatpuṣa*, *cācatpuṣa*, *ṣaṣṭitāputraka*, *udghaṭṭa* and *sampakveṣṭaka* were reckoned as *Mārgī tālas* and subsequent expansion of *tālas* was in *Deśī tālas*. But in the marking of these *tālas*, there was a steady rationalisation of the details of procedure. The earlier intricacies were lessened considerably in later *Deśī tālas*. This is discussed in a separate chapter.

As regards the evolution of composition, *prabandhas* held sway from Bharata's time up to about the eleventh-twelfth cent. But by the time, Śārṅgadeva wrote his book, *prabandha* appears to have gone out of vogue and its place taken by other forms notably *rūpakālapī*. This was the model on which *khayaḷ* evolved.

CHAPTER 2

Vedic Music

THAT our music originated from the *Sāmaveda* is now a matter of common knowledge. But it is very interesting when one studies the origin and evolution of the *sāma*-scale. The period of the *Vedas* is still a matter of controversy. According to Western scholars like Max Müller and Winternitz they came into existence about 2000 to 1500 BC whereas Lokmānya Tilak maintains according to the description given in the *Rgveda* of the position of the various planets then—that the *Vedas* were in vogue from 10,000 BC. Whatever it be, whether 2,000 or 10,000 BC, it still is the most ancient literature in human history. So our music was considerably developed in the time of *Sāmaveda*.

The *Nārādīya Śikṣā* mentions the beginning of the *sāma* scale. S.R. also mentions it and Kāllinātha has given a description of the evolution of the *svaras* of the scale from a single *svara* to a *saptaka*.

The first music consisting of one *svara* was *ārcikā* from the Sanskrit root *ṛca* (ऋच्) which means a *Rgvedic* hymn. The adjectival form of *ṛk* is *ārcik* which means pertaining to *ṛk* (ऋक्). In other words *ārcikā* denotes a musical chant chanted by *Rgvedic* reciters. Kāllinātha states it is repetition of one *svara* or chanting on one *svara*, e.g., aum, aum, aum on *sa* or any other *svara*. There is a great profundity in the content and significance of the word. Words are but the result of vibration. Indian *Yoga* and *Tantra* have expounded this aspect of *nāda*, marvellously. They describe four stages from the gross physical to the mental, then supramental and transcendental states. The gross physical is *vaikharī*, the second stage is *madhyamā*. The third is *paśyantī* and the fourth is *parāvāk*. In almost all the religions, the word has been referred to as the beginning of creation. In Hinduism it is *AUM*, Christianity also begins with the word. In other words in that state of nascent creation i.e., the state of *parāvāk*, the word is no other than the

content and the referent. This has a significant implication that the entire creation of the universe is the result of Divine Imagination or thought. In this state, thought, word and the thing are one. *Parā* means highest; *vak* means thought-vibration. *Paśyantī* is a state where a vision of the configuration of *nāda* starts. *Madhyamā* is that state where thought-feeling prevails without verbal expression. *Vaikharī* is the state of the senses where experience is had through the direct employment of the five senses of hearing, seeing, touching, smelling and tasting and verbalization starts. Brahma means *mantra* or word. Bhāhmaṇā is the text that explains the *Vedas*. The *Āraṇyakā* pertains to the knowledge developed through meditation in the forest i.e., the text in which truths mentioned in the *Vedas* are given as experienced by man. *Upaniṣada* deals with fundamental metaphysics and the path of spiritualisation as expounded in the *Vedas*.

As stated earlier the earliest form of musical chant began with one *svara* known as *ārcikā*. S.R. mentions in verse 39, p. 120 in vol. I as follows:

माचिको गाथिकश्चा च सामिको च स्वरान्तरः ।
एक स्वरादितानानां चतुर्णामिधया इमाः ॥

As regards *ārcikā*, Kāllinātha clearly defines it as follows:

यज्ञप्रयोगेस्वृचामेकस्वराश्रयत्वान् तत्सम्बन्धादाचिकः ।

meaning that it was used in *yajñas* and on such other occasions involving repetition of *mantras* on a single note. For example the repetition of *mantra Aum* on *Ṣaḍja*.

Gāthā is any song in praise of someone. Usually it was in praise of the *Yajamān* or the person who gets the *yajña* performed by the *yājñik* (performer of the *yajña*). *Gāthik* pertains to *gāthā* and consists of two *svaras*.

Kāllinātha defines it as follows:

गाथासम्बन्धाद्गाथिको द्विस्वरः ।

In Vedic times, the word *svara* was used only for vowels and not to denote musical notes. The word for musical notes was *Yama*. But we shall study the *sāma*-scale and its notes by using the

familiar term *svara* instead of *Yama*. Then there was an addition of one more *svara* which was known as *sāmika*. The *svaras* used were *gāndhāra*, *ṛṣabha* and *ṣaḍja*. The scale was a descending one beginning with *gāndhāra*.

साम्नां तु त्रिस्वरत्वं सप्तस्वरवत्त्वे पि मन्द्रादिस्थानत्रयविवक्षया ।

The above description of the *sāmika svaras* by Kāllinātha that the three *svaras* indicate the three *saptakas* or *sthānas* namely *mandra*, *madhya* and *tāra* does not seem plausible because it is well-nigh impossible to sing these *svaras* in different registers and call it *sāmika*. He seems to have presumed the existence of all the seven *svaras* of the *saptaka* at the time of *sāmika svaras* as is evident in his expression सप्तस्वरत्वे पि or "in spite of the seven-noteness" and thereafter ascribed the three *svaras* of *sāmika* to the three *sthānas* namely *mandra*, *madhya* and *tāra*. But it is obvious that when the three *svaras* of *sāmika* were described, only three *svaras* were then distinctly marked. Otherwise the evolution of the *sāma*-scale would have no relevance at all if all the seven *svaras* of it were known from the beginning.

Whereas Simhabhūpāla has not made this mistake but has quoted the *śloka* from *Nārādīya Śikṣā* without any additional elaboration or elucidation. The verse in *Nārādīya Śikṣā* is as follows:

आचिकं गायिकं चैव सामिकं च स्वरान्तरम् ।
कृतान्ते स्वर शास्त्राणां प्रयोक्तव्यं विशेषतः ॥

(Chap. I.V.2)

The next stage in the evolution of the *sāma-grāma* was the addition of one more *svara* to the *sāmika*. This new scale was called *Svarāntara* (स्वरान्तर). The *svaras* were ga. re. sa, ni. Here again the verse in *S.R.* seems to have been misinterpreted by Kāllinātha.

But before discussing *svarāntara*, it is interesting to investigate some matter regarding the *sāmika* music of the three *svaras*. *Puṣpa-sūtra*, an authentic text on *Sāmaveda* states as follows:

पञ्चस्वेव तु गायन्ति भूयिष्ठानि स्वरेषु तु ।
सामानि षट् सु चान्यानि सप्तसु द्वे तु कोतुमाः ॥

(pp. 198-99)

That is today the followers of Kuthuma school of *sāma*, sing most of the *sāmans* in five notes: a few in six and only two in seven. This was written much after the *sāma* music had been established and all the seven *svaras* of its scale had fully developed. Even then it is stated that only two *sāmans* were sung in the seven *svaras* which means that the *sampūrṇa saptaka* was not very much in vogue. Under the circumstances Kāllinātha's assumption of the pre-existence of all the seven *svaras* of *sāma*-scale from the beginning of the *Sāmaveda* seems untenable. *Nārādīya Śikṣā* also confirms the untenability of Kāllinātha's assumption.

Another noteworthy point is the very name *sāmika*. The fact that the scale consisting of three notes was given the name *sāmika* or was known by it itself, is some proof that the *sāma*-scale began with three notes. Otherwise the two-note scale preceding it namely *gātha* may also have been called *ṣāmika*. But when the scale attained three notes, it was then known as *sāmika* which means pertaining to *sāman*. The name itself therefore seems to indicate the secret of the genesis of the *sāma*-scale. Hence Kāllinātha's assumption of all the seven notes of the *saptaka* during the evolution of *sāma*-scale seems untenable.

Now as regards *svarāntara*, it seems that the *sāma*-scale reached its second stage of evolution. Here again we get a glimpse of the evolution and transition from the very word *svarāntara*. Till then the music was confined to only three notes, but when an extra note was added, it was naturally *svarāntara*. But here again Kāllinātha has his own interpretation of the word *svarāntara*. He says in *S.R.* in elaboration of the word as follows:

चतुःस्वर तानस्यैक स्वरादि सप्तविधतान—
मध्यवर्तित्वात्स्वरान्तर इति संज्ञा ॥ (Vol. I, p. 120)

That is today a *tāna* is created with each note in successive and cumulative order i.e., a *tāna* with one note, then with two notes, then three notes, then four, five, six and finally seven notes. Kāllinātha implies that in all, there will be seven *tānas*. The *tāna* with four notes which is *svarāntara* will be in the middle as four is the middle number of seven.

Kāllinātha's explanation that the *tāna* containing four notes is *svarāntara* because the fourth note is obviously in the middle of the seven-note scale does not seem plausible. This shows that he has

interpreted the word *antara* in *svarāntara* as 'middle' or *madhya*. But his interpretation is not logical and his assumption of all the seven notes of the *sāma*-scale is unjustified. Sir Monier Williams *Sanskrit-English Dictionary* gives the following meanings of the word *antara* i.e., juxtapose, adjacent, in between, middle, additional etc. As the scale, then existent, had developed just one additional note to the already existing *sāmika*-scale, *svarāntara* has been referred to as consisting of four notes in the *S.R.* and *Nā. Śi.* which clearly means the addition of an extra note to the *sāmika*. Therefore the connotation of adjacent, juxtapose or additional seems more justifiable and logical.

The notes of *svarāntara* were ga. re. sa. ni. The additional note was ni in modern terminology. According to *Sāmavedic* terminology, it was *caturchā*. A little study as to how it may have evolved reveals an interesting possibility. If one sings the *sa* or *śaḍja*, one will notice that it will be extremely difficult if not well-nigh impossible to sing the *sa* without touching its preceding note *niṣāda*. Therefore, it stands to reason to assume that the additional or continuous note *niṣāda* or *caturchā* may have been discovered first as a grace-note of *śaḍja* or *ṛtīyā* which led to its isolation later on as a full-fledged note. All evolution must have some sequence and logic except in the case of biological evolution involving 'mutation'. So here also the extra note in the descending *sāma* series was *caturchā* which is *niṣāda*.

The third stage in the evolution of the *sāma*-scale is very interesting. Up to now we have found that all the notes have two qualifications. One is that they are ascribed numbers or denoted by numerical terms like *prathama*, *dvitīya*, *ṛtīya* and *caturchā*. The second is that each additional note to the first one *prathama*, formed a group which became a type of music. That is to say, there was a one-note, two-note, three-note, and four-note music, which were called *ārcikā*, *gāthā*, *sāmika* and *avarāntara* respectively.

But after this there is a sudden transition from numerical indices to descriptive ones. The subsequent three notes of the *sāma-saptaka* are descriptive namely *mandra*, *atisvāra* and *kruṣṭa*. This is clearly described in *Nā. Śi.* as follows:

प्रथमश्च द्वितीयश्च तृतीयो य चतुर्थकः ।

मन्द्रः कृष्टोर्हितस्वारः एतान् कुर्वन्ति सामगाः ॥

(Chap. I, V.12, p. 13)

Here again if we deliberate as to why the above names may have been given, we will find that they themselves give the clue to the development of the scale. The fifth note is called *mandra*. As the scale series was in descending order this note was lower than *caturchā* or modern *niṣāda*. It is possible that to indicate that the note is lower, the word *mandra* was used. *Mandra* in Sanskrit, means lower. Lower than this was *atisvāra*, *ati* means very much but in this context it means extreme i.e., that which is the lowest extreme note to be sounded. *Svara* means to be sounded. *Ati* as already stated means *antim*, extreme or limit. So *atisvāra* became the modern *mandra pañcama*. It was felt then that no lower note than *atisvāra* was humanly possible to phonate.

As regards the last of the seven notes namely *kruṣṭa* there is some difference of opinion as to its etymology. Burnell, a Vedic scholar derives the word *kruṣṭa* from the root *karṣa* which means to pull and hence he asserts that while playing the *vīṇā* in stretching the *gāndhāra*, a little excessive pull may have accidentally produced कृष्ट or *madhyama* note. Actually the word कृष्ट is the past participle of the root कृष्ट which means to speak loudly or 'articulate loudly'. The *Sāma-gāna*, the loudest note was कृष्ट being the highest and, therefore, had to be phonated with force and was naturally termed loudest. It is probable that this note also like *svarāntara* may have begun as a grace note (कणस्वर) of *gāndhāra* or *prathama* and later on became an independent full-fledged note. So the full *sāma*-scale is कृष्ट, प्रथम, द्वितीय, तृतीय, चतुर्थ, मन्द्र, अतिस्वारः. This scale existed in India till the medieval period, i.e., up to the fifteenth cent. AD. This scale is defined in *S. R.*, as

चतुश्चतुश्चतुश्चैव षड्ज मध्यमपञ्चमः ।

द्वे द्वे निषाद गान्धारौ तृस्त्री रिषभ धैवतो ॥

This was known as the *śuddha* scale (*saptaka*). The *śruti* arrangement in the above *saptaka* is 4, 3, 2, 4, 4, 3, 2. But this word *śuddha* has perhaps been mistaken by some great scholars like Pt. Vishnu Narayan Bhatkhande and Pt. Onkarnath Thakur to mean the Western music major scale whereas the word *śuddha* as used in the Indian music texts like *Nā. Śā.*, *S.R.*, etc. only stands for a definite arrangement of notes with the *śruti* value as denoted above.

To go back a little, it is interesting to study how the terms *auḍava* came to be associated with five. The word *auḍava* is derived

from the word *uḍu* which means a star and since stars appear in the firmament or sky (आकाश) and since *ākāśa* is the fifth in order, of the five elements—earth, air, fire, water and *ākāśa*, according to Indian philosophy it indirectly suggests five and therefore *auḍava* has come to mean 'pertaining to five'. *Auḍava* is the adjective of *uḍu*. *Ṣaḍava* is derived from षट् and means pertaining to six.

Up to *svarāntara*, there was merely chanting and thereafter *Sāma-gāna* began. That is to say *Sāma-gāna* had a minimum of five notes. Of the four *Vedas*, excepting *Sāma*, all the other three had only chant whereas in *Sāma* there was both chant and *gāna*. *Sāma-gāna* as already stated was predominantly pentatonic (*Puṣpa Sūtra*, pp. 19-99).

Having traced the gradual evolution of the notes of the *sāma*-scale, let us now examine the scale itself. We have again the *Nārādīya Śikṣā* which has clearly given the notes of the scale against successive numbers beginning from *prathama* (one) and going up to *saptama* (seven) based on the notes as produced on the flute. The relevant verse in the *Nārādīya Śikṣā* is as follows:

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।

यो द्वितीयः संगंधारस्तृतीयस्त्वृषभः स्मृतः ॥ १ ॥

चतुर्थः षड्ज इत्याहुः पंचमो धैवतो भवेत् ।

षष्ठो निषादो विज्ञेयः सप्तमः पंचमः स्मृतः ॥ २ ॥

(1-5-1 and 2)

The flute or *bānsurī* is the most ancient musical instrument in the world. In the period of *Nā. Si.*, as there was no static tonic there was only the *Grāma rāgas* which were sung on the *Mūrchanā* system. Hence it was obviously impossible to fix any note according to numerical indices through any stringed instrument like the *viṇā*. No stringed instrument would be used as base as no note had any fixed position on it. For instance the note *ma* could be on any string and therefore, may differ from individual to individual and thereby may even alter the *sāma*-scale. Whereas it is not the case with the flute. On the flute, with all the holes closed, it will always produce only one note. It is possible that this natural facility was understood by our ancient scholars, and therefore, they chose the flute as the basis for the demonstration of the *sāma*-scale. Strangely in the modern flute with seven holes, the note produced when all the holes are closed, is *madhyama*. So according to *Nā. Si.*

Prathama svāra	ma
Dvitiya svāra	ga
Tr̥tiya svāra	re
Caturtha svāra	sa
Pañcama svāra	dha
Ṣaṣṭha svāra	ni
Saptama svāra	pa

In other words the above scale in descending order would be ma, ga, re, sa, dha, ni, pa.

The flute was used then much in the same way as the pitch-pipe is used today. The note produced by closure of the five holes could be done even by a lay man as well as an expert almost in the same way as blowing into a pitch-pipe. But it would not have been possible to handle any stringed instrument likewise.

But in this description of *Nā. Si.*, of the *sāma*-scale, two problems arise. Firstly *prathama* is referred to as *ma* whereas in the initial *sāma*-scale it is *ga*. If we study the description given in the *Nā. Si.*, we will find that the scale all along from the beginning to the seventh svāra mentions only numericals. If it indicated the numerical of the *sāma*-scale as known originally then logically after *caturtha* instead of stating *pañcama* and *ṣaṣṭha*, it would have mentioned *mandra* and *atisvāra* for *dha* and *pa*. Therefore it is clear that the numericals mentioned were not technical names but just denoted the numerical order. There are schools which believe that since *ma* is referred to as *prathama*, *pañcama* (*pa*) must be *kruṣṭa*. They have, therefore kept the scale from *pa* to lower *pa*. Some others while accepting *prathama* as *ma* have mentioned *pa* as *kruṣṭatar*.

In this connection, it will be interesting to mention Sāyaṇa's description of the *sāma*-scale in *Samavidhāna Brāhmaṇa*:

लौकिके ए निषादादयः सप्तस्वराः प्रसिद्धाः ।

तस्व साम्नि कृष्टादयः सप्तस्वरा भवन्ति ॥

तदयथा यो निषादः स कृष्टः धैवतः प्रथमः । पंचमः द्वितीयः मध्यम-
स्तृतीयः गान्धारस्चतुर्थः । ऋषभोमन्द्रः षड्जो अतिस्वार्यः ॥

There are two points of significance in the above verse. Firstly that the scale was a direct descending series. Secondly that the *niṣāda* was taken as the starting note of the scale on the basis of

the *Madhyama Grāma* i.e., by taking the *ma* of the *Madhyama Grāma* as the starting note which is *niṣāda*. Then *Sāyaṇā's* scale becomes clear.

Now we come to some of the subtle changes in the structure of the texts before the actual singing of the *Sāma-gāna*. There were in all six such changes which were called *sāma-vikāras*. They were:

(1) *Vikāra*, (2) *Viśleṣaṇa*, (3) *Vikarṣaṇa*, (4) *Abhyāsa*, (5) *Virāma*, and (6) *Stobha*.

Sāma borrowed the text of its songs from *Rgveda* and adapted it to music. *Sāma* had no text of its own. *Sāma* means *svara* or musical tone according to *Sāyaṇā* and *Chāndogya Upaniṣad*. This connotation is confirmed in the *Chāndogya Upaniṣad* (Ch. U., 1.8.4). It is clearly defined that the word *sāma* is interpreted as *svara*.

1. *Vikāra* means change in the letter of the text *Rgveda* e.g., 'agni' becomes *ognūyī* in *Sāma-gāna*.
2. *Viśleṣaṇa* means division of words and their transformation e.g., *vitaye* becomes *voyitoya 2 yi* (वोयितोया २ यि).
3. *Vikarṣaṇa* involves a specific stretching of a letter e.g., *Ye* (ये) becomes *Ya 23 yi* (या २३ यि).
4. *Virāma* indicates a short-pause e.g., *gṛṇāno-hvaya-dātaye* (गृणानो ह्वयदातये) becomes *gṛṇānoha-vyadātaye* (गृणानोह व्यदातये).
5. *Stobha* means any additional exclamatory words not in the original text just as *auhoū* (ओहोउ) *hāvu* (हाऊ) *hāvu* (हाऊ) etc.

Now let us examine the notation system of *Sāma-gāna*, Pt. Kailās Candra Bṛhaspati has given a succinct description in his magnum opus *Bharata Saṅgīta Siddhānta* of the seven *Mūrchanās* of the *Ṣaḍja Grāma* (p. 38). When one studies the notation system of *Sāma-gāna* one is led to infer that the *Mūrchanā* system must have had its origin in *Sāma-gāna* because Laxmaṇa Shankar Bhaṭṭa states clearly the practice that was in vogue while singing it. He says प्रत्येकपदप्रसंगेन which means when the *Sāma-gāna* begins with any particular number-note, that note was made the tonic or in modern terms, *ṣaḍja*. For example, if a song began from note on. 2 then it meant that the tonic was *gāndhāra*.

The *sāma saptaka* is as follows:

1	2	3	4	5	6	7
Ma	Ga	Re	Sa	Ni	Dha	Pa

It starts with *Ma* as one, two as *gāndhāra*, three as *ṛṣabha* etc. The number placed on the top of the first letter of the hymn indicates the tonic.

There were several symbols and signs but all of them consisted of placements of numbers in different positions either on top or next to the letters of words of the song.

1. When two or more numbers are placed by the side of a word in addition to the number on top of it, then the side numbers would indicate the notes after or succeeding the tonic, e.g.,

3

havu 56. This means the tonic is no. 3 or *ṛṣabha* and nos. 5 and 6 indicate *mandra niṣāda* and *dhaivata*.

In this way, it becomes clear that the system of *Mūrchanās* had its foundations in *Sāmavedic* music. But such shifting scales could have been possible only with the help of the *vīṇā*, the most prevalent instrument even then. The old name of the *vīṇā* was *vāṇa* as the early shape of the instrument was like a bow or *dhanuṣa*.

2. Nos. 6 and 7 usually do not figure as tonic. This is corroborated by *Kātyāyana Rṣi* when he states:

अतिस्वारेण कृष्टे प्रारभ्यो न कदाचनः ।

कृष्ट is the highest note and *atisvāra* is the lowest and hence do not figure as a tonic.

If sometimes no. 7 is used as tonic and found on the top of a letter, then it is to be construed as the next higher note to no. 1 namely *pa*. This may have been due to the fact that the lower *pa* may be too low a tonic.

3. If together with number 2, *ra* is placed on the letter, then it means that the note of that particular letter will be of two

2ra

mātrās, e.g., *Hāvu* and in terms of modern Indian music, it becomes Sa—Sa
ha s vu

4. If an *avagraha* (*s*) is placed next to a letter, then that indicates the prolongation of the letter to a duration of two *mātrās* e.g.,

3 3

3 ra 3

Ku s 5 Yā (का 5 या). Taking no. 3, as the tonic (Sa), i.e.,

ṛṣabha the *avagraha* next to the letter *Ka* indicates prolongation of it for two *mātrās*; then the no. 5 indicates the third note from the tonic namely the lower *dha*. The letter *ra* placed on top of the letter *Ya* means that the note indicated by no. 5, is to be prolonged for two additional *mātrās*.

5. The portion of a song between two parallel vertical lines at the beginning and at the end is known as *Parva*. Every *Sāma* or *Sāma* song is to be preceded by *praṇava* or *Om*. प्रणव प्राक् प्रथमोऽथ which means every song is to be preceded by *praṇava* or *Om*. Each *parva* has to be sung in one breath.
6. If there is one figure over a particular letter and another against or by the side of it, then that letter has to be sung in two different notes indicated by the two figures. For instance

$$\begin{array}{c} 2 \\ 1 \end{array}$$
in ओ ३म् if ओ is assumed to begin with स, then the figure 3 would indicate नि and so ओ has to be sung as स-नि and since the scale is in descending order, the figure 1 over म would indicate the *svara* रे. So ओ ३ मे would become सा-नि रे.
7. The letter उ (vu) indicates high tone and letter क (ka) denotes low tone.
8. A dash (—) on a letter denotes trebling of a particular note.
9. ^ this sign joins the tune of the preceding letter with the *avagraha* (ऽ).
10. ~ This sign indicates augmentation of the tune.

A few examples from *Sāmans* would illustrate the above musical variations clearly. We shall take the *Ājya doham Sāman*. Actually for our purpose a portion of it would suffice. Hence we shall take a portion of it. The text of the *mantra* runs as follows:

$$\begin{array}{cccc} 2 & 1 & 2 & \\ \text{मू} & \text{र्घा} & \text{नं} & \\ 3 & 1 & & \\ \text{दि} & \text{वो} & & \\ 2 & 3 & 1 & \\ \text{अ} & \text{र} & \text{ति} & \\ 2 & 3 & 1 & \\ \text{पृ} & \text{थि} & \text{व्यो} & \parallel \end{array}$$

Certain changes are introduced in this *Sāman* for the purpose of singing. A *stobha* of हाउ is added which is repeated thrice. Then there is *ahhyāsa* or repetition of आज्य दोहम् (*ājya doham*) thrice. Next *vikāra* is introduced in दिवो which becomes दाहवा and then there is *virāma* after अर् and ति is carried into the next phrase. Finally the numerical notation is added for singing. The *mantra* with all these changes would become as follows:

$$\begin{array}{ccccccc} 2 & 2 & 3 & 2 & 2 & 4 & 2 & 4 \\ \text{हाउ} & \text{हाउ} & \text{हाउ} & \parallel & \text{आज्य} & \text{दोहम्} & \text{आज्य} & \text{दोहम्} \parallel \\ 2 & 3 & & 4 & 5 & & & \\ \text{आज्य} & & & \text{दोहम्} & & & & \end{array}$$

$$\begin{array}{cccc} 2 & 1 & & 2 & & 2 & & 3 & 4 & 5 \\ \text{मूर्धानि} & \text{दाइ} & \parallel & \text{वा} & \text{अर} & \text{ति} & & \text{पृथिव्यो} & \parallel \end{array}$$

Let us now convert this ancient notation. Every *Sāmavedic* song begins with *praṇava* or *Om* (प्रणव प्राक् प्रथमोऽथ) which has to be introduced here.

$$\begin{array}{ccccccc} 3 & 1 & 3 & 2 & 2 & 2 & 3 & 4 & 5 & 2 & 3 & 2 & 5 \\ \text{ओ} & \text{उम} & \text{हाउ} & \text{हाउ} & \text{हाउ} & \parallel & \text{ओज्य} & \text{दोहम्} & \parallel & \text{आज्य} & \text{दोहम्} & \parallel \\ \text{स} & \text{निरे} & \text{म} & \text{स} & \text{स} & \text{स} & \text{स} & \text{नि} & \text{ध} & \text{प} & \text{स} & \text{नि} & \text{ध} & \text{प} \end{array}$$

$$\begin{array}{ccccccc} 2 & 2 & 4 & 5 & 2 & 1 & 2 & 1 & 2 & 3 & 4 & 5 \\ \text{आज्य} & \text{दोहम्} & \parallel & \text{मूर्धानि} & \text{दाइ} & \parallel & \text{वा} & \text{अर} & \text{ति} & \text{पृथिव्या} \\ \text{स} & \text{नि} & \text{ध} & \text{प} & \text{स} & \text{रे} & \text{रे} & \text{रे} & \text{स} & \text{नि} & \text{र} & \text{स} & \text{नि} & \text{ध} & \text{प} \end{array}$$

It will be seen that the above *svaras* clearly indicate the *Rāga Kulyān* or according to modern nomenclature *Rāga Yuman*. A point worthy of note is that only five *svaras* have been employed in this song. They are रे स नि ध प. So this is a *Auṣṭava Gīta*.

Let us take up another example. This *mantra* is known as *नादंम्*. The text of the ऋक् (*ṛk*) runs as follows:

$$\begin{array}{ccccccc} 3 & 3 & 3 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 3 & 2 & 3 & 1 & 3 \\ \text{त्य} & \text{मूषु} & \text{वाजिनं} & \text{देव} & \text{जूतं} & \text{से} & \text{हो} & \text{वान} & \text{तरुतार} & \text{रथानाम्} & \parallel \end{array}$$

This text will be converted thus for singing

$$\begin{array}{cccc} 5 & 2 & 3 & 4 & 5 & 1 & 1 & 1 & 1 & 1 \\ \text{त्य} & \text{मूषु} & \parallel & \text{वाजि} & \parallel & \text{ना} & \text{अ} & \text{ऽ} & \text{२} & \text{३} & \text{४} & \text{५} & \parallel & \text{देवजूताऽ} & \text{२} & \text{३} & \text{४} & \text{५} & \parallel \end{array}$$

$$\begin{array}{cccc} 5 & 2 & 3 & 4 & 5 & 2 & 3 & 4 & 5 \\ \text{स} & \text{हो} & \text{वा} & \text{नं} & \text{ता} & \parallel & \text{रु} & \text{ता} & \text{अ} & \text{३} & \parallel & \text{र} & \text{रथानाम्} & \parallel \end{array}$$

In modern notation the above song would get transformed thus:

$$\begin{array}{cccc} 5 & 4 & 5 & 1 & 1 & 1 & 1 & 1 & 1 \\ \text{ओ} & \text{६म्} & \text{य} & \text{मूषु} & \text{वा} & \text{जि} & \text{ना} & \text{अ} & \text{ऽ} & \text{२} & \text{३} & \text{४} & \text{५} & \text{म्} \\ \text{सऽ} & \text{नि} & \text{र} & \text{स} & \text{सऽ} & \text{स} & \text{मऽ} & \text{म} & \text{गऽ} & \text{मऽ} & \text{गऽ} & \text{रेऽ} & \text{सऽ} \end{array}$$

२ २ २ ३ १ १ ५ २ ३ २ २
 देव जू ता ऽ स २ ३ ४ म् ॥ स ही वा न ता ॥
 मसस मसस मस गस रेस स सस गस मस पस

रु ता ऽ स ३ ॥ २ ३ ४ ५
 म म ग मस मस रेस ना म् ॥
 सस

As this song contains six notes namely प म ग रे स नि it is a *Śaḍava Gīta*. According to modern *rāga* classification, it becomes *Bilāval*.

The third example that we shall take up is the famous *Gāyatrī Mantra*. The text of the *mantra* is as follows:

१ २ ३ ३ १ २ ३ १ २ ४ ३ १ २ ३ १ २
 तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् ॥

but with the changes introduced for making this *mantra* singable, it will become thus:

२ १ १ २
 ओ स ऽ ३ म तत्सवितुर्वरेण्यो म भर्गो देवस्य
 सा स नि रे रे रे रे रे रे रे रे रे रे रे रे रे रे

धीमाही २ धि यो यो नः प्र चो १ — २ — १ — २ ॥
 रे रे स रे रे रे रे रे रे रे स स रे स स रे स स

१ १ २ १ १ १
 हि म आ २ ॥ दो यो ॥ आ ३ — ४ — ५
 रे रे रे स रे रे स नि स घ स प स

The *svaras* that occur in this *mantra* are रे स नि घ प. It is therefore again an *Auḍava Gīta* but the *svaras* according to *rāga* nomenclature may either be *Kalyāṇ (Yaman)* or *Bilāval*.

The points that emerge out of these examples of *sāman*s are that irrespective of the variation of the figures in the beginning of each *sāman*, the melodic phrase of the *Ōṅkāra* in each *sāman* remains the same namely, स नि रे. The first and the third *sāman*s begin with the figure 2 and the second *sāman* with the figure 5, but the opening phrase in all the three is स नि रे in the *Ōṅkāra*.

Parts of the Sāma-gīta

The *Sāma-gītas* have also several parts. It is very interesting to study them. There are in all five parts and they are known as *bhakti*. They are: (1) *Hīnkāra* or *Humkāra*, (2) *Prastāva*, (3) *Udgīta*, (4) *Pratihāra* and (5) *Nidhāna*.

There was a special manner in singing the *sāma*. There were in all three singers. They were called *Prastotā*, *Udgātā* and *Pratihartā*. The main singer was the *Udgātā*. *Prastotā* and *Pratihartā* were his assistants.

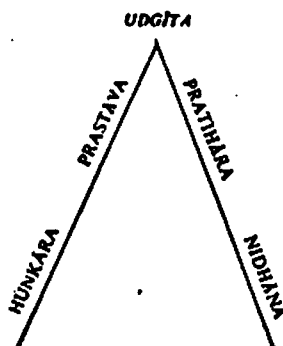
The song began thus. In the beginning, all the three singers sang 'Hum' together as if to intone their tonic correctly and clearly. The 'Hum' which they sang was 'Hīnkāra' *bhakti* already referred to above. This was perhaps equivalent to the present day musicians singing the tonic or the *sa* before commencing their performance. The *sa* nowadays is usually in *ākāra*. Then the second part of the *sāman prastāva* is sung by the *prastotā*. *Prastāva* means introduction. This introductory part is sung with an *Ōṅkāra*. Then this is followed up by *Udgīta* or the main part of the song. This is sung by *Udgātā* or the main part of the song. This is sung by *Udgātā*. As the *Udgātā* sings the *Udgīta*, the *pratihartā* waits for it to end but before it actually ends, he picks up its last word and continues with the *pratihāra* part of the song. In the end all the three join in singing the *nidhāna* or final part of the *sāman* in unison.

To illustrate the parts mentioned above, an example is given below:

<i>Prastāva</i>	<i>Udgīta</i>
ओम्नाई ॥	आयाहि वोइ बोयाइ तोयाइ ।
<i>Udgīta</i> (continued)	<i>Pratihāra</i>
गृणानो ह । व्यदातोयाई ॥	नाइ होता सा ।
<i>Pratihāra</i> (continued)	<i>Nidhāna</i>
त्सा इ वा ओहोवा ॥ हिपि	

Gātra vīṇā

In the *Nāradiya Śikṣā* there is a reference to two kinds of *vīṇā* i.e., *Dārvi vīṇā* and *Gātra vīṇā*. *Dārvi* means wood, hence *Dārvi vīṇā* is that *vīṇā* which is made of wood, bamboo and gourd. *Gātra* means limb, hence *Gātra vīṇā* here means any part of the human body which could be made to act the part of the *vīṇā*.



Of all the various parts of the human body the palm of the hand is the easiest and most adaptable to serve as the *Gātra vīṇā*. The palm including the fingers were utilized thus:

Pañcama was represented by the top phalanx of the thumb.

Madhyama was represented by the middle phalanx of the thumb.

Gāndhāra was represented by the middle phalanx of the index finger.

Rṣabha was represented by the middle phalanx of the middle finger.

Ṣaḍja was represented by the middle phalanx of the ring finger.

Niṣāda was represented by the middle phalanx of the last finger.

Dhaivata was represented by the lower phalanx of the last finger.

The thumb moved over and above phalanxes of the different fingers and touched the particular *svaras* of the *sāman* as the singer sang them. In due course, the *svaras* of the song got associated with the particular phalanxes of the fingers. The singer in turn also visualised the notes of the song on his fingers as he heard it. In this way this type of learning was both audio and visual.

On further deliberation over this system, one is led to ponder if the creators of the modern staff notation may not have had the above system with the lines of the different phalanxes serving as the pitches of different notes, as the basis. Because there is a board similarity between the two systems in the different lines indicating pitches. There were also countries like Greece and Egypt which employed the same device like *Gātra vīṇā* and called it *Chelronomy*.

Rhythm in Sāma-Gāna

Although one finds no names of *tāla* in *Sāma-gāna*, there were certainly rhythms. Hence *tāla* as was known later did not exist in *Sāma-gāna* but there were three types of rhythm. They were *hrasva*, *dirgha* and *pluta*. *Hrasva* denoted one *mātrā*, *dirgha* two *mātrās* and *pluta* three *mātrās*.

Sāma: The Root Concept of Murchanās, Jāti and Rāga

It has already been demonstrated that the opening *svara* of every *Sāma-gāna* becomes the tonic or *Amsā svara* of that particular *gāna*.

The *sāma saptaka* began from *ma* and descended up to *pa*, i.e. it was *ma, ga, re, sa, ni, dha, pa*. When each of these notes became the key-note or modern *sa*, it produced different scales producing notes of different intervals. In this way it contained the seed of the subsequent *Murchanās*, *Jātis* and *rāgas*.

To illustrate this point, a chart is given below wherein the formation of the different *Murchanās* or scales from different key-notes and the potentiality of *rāgas*, is shown:

Key-note of Sāma	The scale of Murchanā obtained from that key-note	The name of the Murchanā according to Bharata's Nāṭyaśāstra	The Melā or Thāṭa according to modern music
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1	2	3	4
pa	pa dha ni sa re ga ma sa re ga ma pa dha ni	Śuddha Ṣaḍja	Resembling Jaunpuri or Naṭa Bhairavī with pañcama of 12 śrutis.
ma	ma pa dha ni sa re pa sa re ga ma pa dha ni	Matsarikṛtā	Khamūj or Karṇāṭaka Hari kāmboji.
ga	ga ma pa dha ni sa re sa re ga ma pa dha ni	Aśvagrāntā	Kalyāṇ (Yaman) or Karṇāṭaka Kalyāṇī.

1	2	3	4
re	re ga ma pa <u>dha ni</u> sa		<i>Bhairavī</i> or <i>Karṇāṭaka</i> <i>Hanumat Todī.</i>
	sa <u>re ga</u> ma pa <u>dha ni</u>	Abhirudgatā	
sa	sa re <u>ga</u> ma pa <u>dha ni</u>		<i>Kāfī</i> or <i>Karṇā-</i> <i>ṭaka Kharahara-</i> <i>priya.</i>
	sa re <u>ga</u> ma pa <u>dha ni</u>	Uttarmandrā	
ni	<u>ni</u> sa re <u>ga</u> ma pa <u>dha</u>		<i>Bilāval</i> or <i>Kar-</i> <i>ṇāṭaka Śankarā-</i> <i>bharaṇam</i> with <i>dha</i> of 4 <i>śrutis.</i>
	sa re <u>ga</u> ma pa <u>dha ni</u>	Rajani	
dha	<u>dha ni</u> sa re <u>ga</u> ma pa		<i>Bhairavī</i> with two <i>madhyamas</i> and without <i>pañcama.</i>
	sa <u>re ga</u> ma ma <u>dha ni</u>	Uttarāyatā	

It will be clear from all the illustrations hitherto that *Sāma* music had really the seeds of our classical music and the claims of our old scholars in their texts that it was the origin of our classical music was no mere fancy but a substantiable fact. There are two kinds of music basically—one is folk music and the other is classical, in the former, there is no rigid rule of intervals, rhythm etc., but whereas in the latter, there were definite rules laid down for strict adherence. Likewise *Sāma* music also had definite rules of procedure to be followed.

In *Sāma* music, the three *Jātis*—*Auḍava*, *Śaḍava* and *Sampūrṇa* have been mentioned which are in vogue even today.

In *Sāma* music, five parts are mentioned namely, *hīnkāra*, *pras-tāva*, *udgīta*, *pratīhāra* and *ni. dhāna*. In the *Dhrupada* which came centuries later five parts were sung but they were given different names i.e., Tom-nom or *ālāpa*, *sthāyī* or *udgrāha*, *antarā*, *sancārī* and *ābhoga*.

The first note of the *Sāma-gāna* became its key-note. This gave rise to *Mūrchanās*, *Melās*, *Jātis* and later on *rāgas*.

Sāma-gāna was a kind of group music with definite unison and responsorium.

As the key-note of each song shifted, *Sāma* was able to use *svaras* of various intervals known in modern musical parlance as *komala*, *tīvra*, etc.

There was no *tāla* in *Sāma-gāna* but there was precise rhythm based on *Hrasvā*, *Dirgha* and *Pluta*.

The *Viśeṣaṇa* of *Sāma* gave rise, in later music to *bhanjani* of *Rupakālapī* and *layabānta* of the *Dhrupada*.

And most significant *Sāma* music had its own notation which could be said to be the oldest in the world.

And now let us consider the next stage of evolution in Indian Music. We find after Vedic music, references to *Grāma rāga* and *Jāti gāna* in the *Mahābhārata* and *Rāmāyaṇa* respectively. *Rāmāyaṇa* is of course, the earlier epic. But there is no evidence of the process and manner of evolution between Vedic music and the *Grāma-Mūrchanā-Jāti* system. There is a huge hiatus between the two.

Let us therefore take up *Grāma*. The word has two meanings—the one primary and the other conventional. The primary meaning is सङ्ग्रह or collection. Any collection was known as *Grāma*. It was, in other words a generic term just as इन्द्रिय-ग्राम, सूत-ग्राम (*indriya-grāma*, *bhūta grāma*) etc. Therefore the connotation of village given to the word *Grāma* was in the conventional sense of a place having a collection of people. A group of people living together was called a *Grāma*. An extension of this meaning was made in respect of the Indian musical *svaras*. Just as the members of a family live together, even so in a *Grāma*, *svaras* live together (*Bh. Ko.*, p. 189).

How did *Grāma* originate? On the basis of *saṃvāda*. The two main forms of *saṃvāda* were the *śaḍja-pañcama* and *śaḍja-madhyama*. The third one as mentioned in the *Sangīta Saṃgraha Cūḍāmaṇi* is *Śaḍjāntar* namely *śaḍja-gāndhāra*. How the *Śaḍja Grāma* was evolved is known to all students of music, Bharata in his *Nāṭyaśāstra* has clearly described the process. He states that a nine-stringed, fretless *vīṇā* (*Navatantri vīṇā*) is to be taken. It is as follows:

1. The first string should be tuned at any low audible pitch. This should be construed as *śaḍja*.
2. Then its corresponding fifth and sixth strings should be tuned

to *madhyama* and *pañcama* respectively.

3. Then for the time being supposing the fifth string to be *ṣaḍja*, the eighth string from the original *ṣaḍja* (1st string) is to be tuned to the *madhyama* of the new *ṣaḍja* on the fifth string. Then it will be seen that the new *madhyama* is the *niṣāda* of the original *ṣaḍja*.
4. For the time being imagine the eighth string (*niṣāda*) to be *ṣaḍja* and tune the third string to its descendent *madhyama* (*avarohic ma*). Then this *svara* will be *gāndhāra* to the original *ṣaḍja*.
5. The fourth string is to be tuned to the pitch of *antara-gāndhāra* to the original *ṣaḍja* 1st string.
6. Presume the fourth string (*antara-gāndhāra*) to be *ṣaḍja* and tune the ninth string to its *pañcama*. The ninth string will then be tuned to *kākalī-niṣāda* in relation to the original *ṣaḍja*. And finally presume for the time being the seventh string to be *ṣaḍja* and tune the second string to its lower *madhyama*. It will be found that the second string is tuned to the *ṛṣabha* in relation to the original *ṣaḍja*.

If all the nine strings are now stroked in order then they will phonate the *svaras* of the *Ṣaḍja Grāma* namely *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *antara-gāndhāra*, *madhyama*, *pañcama*, *dhaivata*, *niṣāda* and *kākalī-niṣāda*. This type of deduction of *svaras* and establishing their respective pitches on the *Navatantri viṇā* is quite old. Nānya Deva as quoted in *Bharata Koṣa* mentions it.

विपंच्यां नवतन्त्रीषु स्वरास्सप्त तथापरी ।
काकल्यन्तरसंज्ञी च द्वी स्वरावित्यमानि च ॥

(p. 628)

If *Madhyama Grāma* also is to be heard on the *Navatantri viṇā*, then it could be done by plucking the 1st, 2nd, 4th, 5th, 6th, 7th and 8th strings in that order. Then, the *svaras* would correspond to *madhyama*, *triśrutik pañcama*, *catuśrutik dhaivata*, *niṣāda*, *ṣaḍja*, *ṛṣabha* and *gāndhāra*. The above *svaras* interpreted in terms of *Ṣaḍja Grāma* will become *ṣaḍja*, *triśrutik ṛṣabha*, *antara-gāndhāra madhyama*, *triśrutik pañcama*, *catuśrutik dhaivata* and *niṣāda*.

As regards the discovery of *dhaivata*, there is an opinion that it

was automatically sounded when *madhyama* was played on the *viṇā*; hence it was visualised as स्वयम् (self-begotten or self-existent) *svara*. The etymology of the word *dhaivata* also enlightens this view *dhi* means *buddhi* and *dhaivata* means *buddhiwāla* or a wise person. It is only a sensitive and intelligent person who can discover an automatically phonated note. The *svarā madhyama* is considered most important in the Indian musical scale because it is placed right in the middle and is directly responsible for the second tetrachord on the lines of the first. The intervals of the *svaras* of the second tetrachord are identical with those of the first; and the position of the *madhyama svara* is exactly in the middle of the *saptaka*. Hence, the Indian musical scale is not an octave. In the octave, the same notes cannot repeat in successive octaves whereas in the *saptaka* it will repeat identically with every eighth *svara*.

Grāma is generally defined as a scale. But it is something more than a scale. *Mūrchanā* also is a scale. It can be termed as a *fundamental scale*, the base of all scales. Clements in his book *Introduction to Study of Indian Music* defines it thus. But the best definition seems to have been given by Mahārāṇā Kumbha in his *Sangītarāj*:

व्यवस्थित श्रुतियुता यत्र संवादिनः स्वराः ।

मूर्च्छनापाश्रयो नाम स ग्राम इति साज्ञितः ॥

—कुम्भः

that is to say *Grāma* is that where there is a particular order of arrangement of *śrutis* and the *svaras* are determined by consonance. It is the base of *Mūrchanā*. *Grāma* is the very base of the melodic form of Indian music. But by far the best English translation of the term *Grāma* is in the 'Dattilani'¹ as tone system.

What is the purpose of *Grāma*? Mataṅga clearly describes and clarifies this point:

स्वर श्रुति मूर्च्छनातानजातिरागाणां व्यवस्थापनत्व नाम प्रयोजनम् ।

—बृहदेशी

What was the necessity for two *Grāma*? The necessity may have arisen in Bharata's time when it was found that in certain *Jātis* or musical modes, current then, there was a *saṃvāda* between *pañcama*

¹This work is attributed to the 3rd cent. AD. See E. Wiersma-te Nijenhuis, *Dattilani: A compendium on ancient Indian music*.

and *ṛṣabha* whereas in the *Ṣaḍja Grāma*, there is no consonance (*samvāda*) between *pañcama* and *ṛṣabha*. Bharata, therefore, had to accept another *fundamental scale* in which there was consonance between *pa* and *re* in order to have a base for the other *Jātis* (modes). This *pa—re* consonance was found in the *Madhyama Grāma*.

But why did *Gāndhāra Grāma* fade out so early? Abhinavagupta gives reasons in his *Abhinavabhārati* thus:

द्वौ ग्रामौ भरतेनोक्तौ ग्रामो गान्धारपूर्वकः ।
अतिताराति मन्द्रत्वाद्देस्वर्यान्नोपदिशतः ॥

(*Bh. Ko.*, p. 189)

Sārṅgadeva has to say this regarding this *Grāma*:

रिमयोः श्रुतिमेकैकां गान्धारश्चेत्समाश्रितः ।
पश्रुति धो निषादस्तु चश्रुति सश्रुतिः श्रितः ॥ ४ ॥
गान्धारग्राममाचष्ट तदा तं नारदां मुनिः ।
प्रवर्तते स्वर्गलोके ग्रामो सी न महीतले ॥ ५ ॥

(*S. R.*, p. 100)

In accordance with this statement, the *Gāndhāra Grāma* will work out as follows: But in order to understand the specific difference between the *Sa-Grāma* and this one, we shall give the note-syllables of the former on top of their *śrutis* and the latter at the bottom of them:

		Sa				Re					Ga					Ma
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
Ni		Sa			Re				Ga			Ma			Pa	
					Pa		Dha		Ni							
					17	18	19	20	21	22						
							Dha									

That is, the *śruti* intervals of the various *svaras* of *Ga-Grāma* are as follows:

Ṣaḍja is of three *śrutis*; *ṛṣabha* is of two *śrutis*; *gāndhāra* is of four *śrutis*; *madhyama* is of three *śrutis*; *pañcama* is of three

śrutis; *niṣāda* is of four *śrutis*. From this it will be clear that the intervals of the *svaras* of the *Grāma* are bound to be discordant (वैस्वर्ग्य) as mentioned by Ācārya Abhinavagupta because of the irregular and disproportionate distribution of the *śrutis*.

Regarding the *Grāmas* and *Mūrchanās*, the point that is to be remembered is the *graha svara* or the keynote of the particular *Grāma*. This was later known as *amśa svara* and used in connection with *Mūrchanās* only. Many scholars have had difference of opinion regarding the meaning of the word *amśa*. Most of them seem to have taken the common meaning 'to divide'. But the other more significant meaning is 'to shine'. *Amśa* is also a synonym for sunbeam. This interpretation is found in *Vedic Sanskrit*, in the *R̥gveda* (the sun is called *प्रभुमान*). But from the definition of *amśa svara* (रागः प्रवर्तते एव रागः चक्षति) it is clear that it is interpreted as the source of aesthetics (रञ्जकत्व) and the seat of it. This meaning does not emerge from the meaning 'to divide' but from the other meaning 'to shine'. The secondary meaning 'to divide' is also applicable because the sun divides the day and night. But its primary quality is to shine.

Once again reverting to the *Grāmas*, most of the scholars refer of *Gāndhāra Grāma* as having passed to *svargalok* (heaven). This interpretation may also be taken in a implicatory sense as having been lost and dead. Because in Hindu custom, all people who pass away are consigned to *svargalok*; hence Nārada and others may have used the same expression to indicate that the *Gāndhāra Grāma* has completely gone out of vogue in the *lākṣaṇic* sense.

As regards *Grāma*, there has been copious research. Taking into account modern scholars like Pt. V.N. Bhatkhaṇḍe, Pt. K.C.D. Bṛhaspati and Pt. Omkāranāth Thākur, one finds certain basic discrepancies in the very concept of the term and its structure. For instance Pt. Bhatkhaṇḍe, in spite of his vast scholarship, seemed to have confused the *Śuddha Grāma* with the European Major Scale. Whereas the *Śuddha Grāma* was the name given to that 'tone system' which had a specific *śruti* arrangement. That is the *Sa-Grāma* having the 4-3-2-4-4-3-2 arrangement. Neither *Grāma* means scale nor *Śuddha* means major. His second misconception seems to be the equidistance of all *śrutis*. This perhaps led him to imagine, that the *svaras* which were placed in the last *śruti* could just as well be placed on the 1st. It has now been definitely established that

there are three types of *śrutis* having different values in terms of *Savart*: 5, 18 and 23. The 6 *Savart śruti* is the *comma diesis* i.e., 81/80. The 8 *Savart śruti* is the minor tone (*Laghu ardha-svara* according to Lalit Kishore Singh in his *Dhwani and Sangīta*) and *upamahati* (as per Pt. K.C.D. Bṛhaspati) has the value 25/24 and the last variety having 23 *Savarts* is known as *limma* (*Mahati* according to Pt. K.C.D. Bṛhaspati) where the value is 256/243 (cf. *Dhwani and Sangīta*, p. 173).

CHAPTER 3

Music as Depicted in Nāṭyaśāstra: Gāndharva Sangīta

BHARATA in his *Nāṭyaśāstra* refers to *Gāndharva Sangīta* or the music for divine beings. But he lays certain conditions.¹ This was also called *Mārgī Sangīta*. *Vedic Sangīta* was also considered as *Mārgī Sangīta* or *Gāndharva Sangīta*. The conditions are four:

1. *Gāndharva Sangīta* will always be to the accompaniment of several instruments—stringed, membranophonous and percussion.
2. *Gāndharva Sangīta* must have the three essentials—*svara*, *tāla*, and *pada*, i.e., the music should have melody in a specific order and arrangement; it should have *tāla* or rhythm also well organised with suitable texts.
3. The music should be pleasing to the Gods.
4. The music should also please the *Gandharvas*—especially the *deva-Gandharvas* as opposed to *Manuṣya Gandharvas*.

But all this description is in the context of the drama. *Jātis* were also considered as *Mārgī Sangīta*. Bharata describes the *Jātis* as they applied to drama. But there were obviously *Jātis* under different situations and circumstances. For example, the epic *Rāmāyaṇa* was supposed to have been sung in the form of a ballad before Rāma by Lava and Kuśa, his two sons in the different *Jātis*. The examples given in the *S.R.*, of *Jātis* have no connection with drama. They are in praise of Śaṅkara and are in fact *Śaṅkara-stuti*. So it stands to reason that *Jāti-gāna* must have had other varieties of rendering. These forms appear to have remained in vogue till the time of Maṭaṅga who is ascribed to the 7th-8th century. This music is described at length in Maṭaṅga's work *Bṛhaddeśī*. But there was the other music which was prevalent. It was known as *Deśī Sangīta*. *Deśī Sangīta* was not folk music. It was regional music:

¹*Nā. Śā.*, Bombay edn., chap. 28, verses 8-9, pp. 5-6.

Kāllinātha appears to contradict himself when he first states that *Deśī Sangīta* is almost free style music but immediately states that some of the characteristics of *Mārgī rāga* are also found in some *Deśī rāgas*.¹ He seems to be searching for the rules of *Jāti* in *Deśī rāgas* which is obviously conflicting. The *tāra-mandra* range mentioned by him applies to *Jātis* and where this range was not clear, he says those *Deśī rāgas* tend to become anarchic (II-ii, pp. 98-99). He also states that where the *Deśī rāgas* have rules, it is not altogether different from *Mārgī rāgas*. Mataṅga gives more details than Bharata. He mentions the specific scene or act in which specific *Jātis* should be sung or played. He also mentions the different *Mārchanās* from which *Jātis* are derived.

Grāma rāga is also mentioned by Mataṅga. Bharata refers to it at only one place as to which act or scene, it should be used. *Grāma rāga* is described in greater detail by Mataṅga but *Jāti* was still more popular and prevalent in his time. *Jāti* remained in vogue till the tenth century, and thereafter began to fade. S.R., describes both *Jātis* and *Grāma rāgas* but emphasises more on *Deśī rāgas* and *Adhunā-Prasiddha rāgas*.

What is *Jāti*? It has several meanings. It means caste, type, race and genus. Of these, which connotation is most appropriate to music? The root of the word *Jāti* in Sanskrit is *Jan* which means to produce. It is an extraordinary coincidence that the Latin root for the word *genus* is also *gen* (pronounced *jan*) which means exactly the same as the Sanskrit one. There is a difference of opinion as to the interpretation of the *Jāti* in terms of music. Most of the scholars have taken the meaning of *giving birth to* and have stated that *Jāti* is born under such and such conditions. But the other meanings of the word as caste, race or species are also worthy of consideration. Because when one studies the names of different *Jātis*, one feels that some of them have imbibed the names of regions. Even scholars like Mataṅga feel that the word *Jāti* connotes birth, origin whereas it is not logical to assume its meaning in this narrow sense. *Jāti* in some form must have existed before its stylised version emerged. It, therefore, stands to reason that *Jāti* may have evolved from folk music and the word may have been used in the sense of *genus*. *Jāti* interpreted thus becomes *genus* of a certain arrangement of notes. They must have had an ethno-

¹S.R., Adyar edn., vol. II-ii, p. 15.

sociological origin. This itself could form a subject for separate research.

Mataṅga while defining *Jāti* does not seem to be sure of himself.¹ After giving various interpretations, he concedes the possibility of the word *Jāti* to be used in the sense of genus.

As stated earlier, the names of the *Jātis* suggest reference to certain regions. For example, the *Vikṛt Jātis Kaiśikī*, *Ṣaḍjodicyavā*, *Āndhrī* indicate specific regions. *Kaiśikī*, according to Monier Williams Dictionary represented the regions which pertains to the present Vidarbha. *Ṣaḍjodicyavā* is referred to as a place in the North; *Udicyavā* means northern region; *Āndhrī* straightaway denotes the region of *Āndhra*. So it seems justifiable to presume that *Jātis* like *rāgas*, which followed, may have evolved out of folk melodies. Because no form of music, especially classical can spring up without a base.

But the technical definition of *Jātis* is best given by Ācārya Abhinavagupta in his *Abhinavabhāratī*. He defines it thus:

तत्र केयं जातिर्नाम? उच्यते-स्वरा एवं विशिष्टसन्निवेशभाजो
रक्षितमदृष्टाभ्युदयं च जनयन्तो जातिरित्युक्ताः । कोऽसौ सन्निवेश
इति चेत्, जातिलक्षणेन दशकेन भवति सन्निवेशः ॥²

which means:

When the notes are in a specific arrangement or pattern producing aesthetic enjoyment, giving rise both to material prosperity (अभ्युदय) and unseen spiritual benefits (ऋष्य) then it is called *Jāti*. The different (characteristics) between *Deśī* and *Gāndharva Sangīta* is the capacity of the latter to produce ऋष्य or spiritual fruit. The fruit which is the result of pleasing the gods or heavenly beings who are unseen or unperceivable. This benefit is not possible through *Deśī Sangīta*. The *svara-sanniveśa* or specific pattern of *svaras* would have to incorporate the ten characteristics of the *Jāti* (*Jāti lakṣaṇas*) as prescribed by Bharata.

There were a total of eighteen *Jātis*. The seven *Jātis* were based on *Ṣaḍja Grāma* and the eleven *Jātis* on *Madhyama Grāma*. The *Jātis* affiliated to *Ṣaḍja Grāma* were *Ṣaḍjī*, *Ārṣabhī*, *Dhaivatī*, *Niṣādī*, *Ṣoḍjodicyavati*, *Ṣaḍjakaiśikī* and *Ṣaḍjamadhyama*. The *Madhyama*

¹Bha. Ko., p. 227.

²Abhinavabhāratī, p. 43.

Grāma affiliates were *Gāndhārī*, *Madhyamā*, *Gāndhāroḍicyava*, *Pañcamī*, *Raktagāndhārī*, *Gāndhārapañcamī*, *Madhyamodicyavā*, *Nandayanti*, *Kārmāravi*, *Āndhrī* and *Kaiśikamadhya*.¹

Out of these eighteen *Jātis* seven were named after the seven *svaras* of the *saptaka*. They were of two kinds—*Suddha* and *Vikṛta*.—Under *Ṣaḍja Grāma*, there were four *Suddha Jātis*. They were *Ṣaḍji*, *Ārṣabhī*, *Dhāivatī* and *Niṣādatī* or (*Naiṣādi*). What was the definition of *Suddha Jāti*? *Suddha Jātis* were those in which there was no diminution of the seven notes and the *svara* on which it was named itself became the *graha*, *amśa* and *nyāsa svara* of those *Jātis*. When a change takes place in the *nyāsa svara* and in respect of the other *lakṣaṇas* then the *Jātis* were termed *Vikṛta*. In other words, the same *Suddha Jātis* can turn into *Vikṛta Jātis* also.

The basic distinction between *Suddha Jāti* and *Vikṛta Jāti* is that in the former the *nyāsa svara* is the *mandra svara*, i.e., the conclusion of the *Suddha Jāti* takes place in the *mandra svara* whereas in the latter, this rule is relaxed. Out of the eighteen *Jātis*, eleven are the result of the blend of two or more *Jātis*, and therefore become *Vikṛta*. In other words, *Vikṛta Jātis* are formed by the mutual combination of the above *Jātis*.²

For instance, the combination of *Ṣaḍji* and *Madhyamā* produced the *Vikṛta Jāti*, *Ṣaḍjamadhya*, *Gāndhārī* and *Dhāivatī* resulted in *Gāndhāroḍicyavati*; *Gāndhārī*, *Pañcamī*, *Madhyamā* and *Dhāivatī* produced *Madhyamodicyavati*; *Gāndhārī*, *Pañcamī* and *Saptamī* (*Naiṣādi*) produced *Raktagāndhārī*; *Gāndhārī* and *Ārṣabhī* produced *Āndhrī*; *Ārṣabhī*, *Pañcamī* and *Gāndhārī* produced *Nandayanti*; *Naiṣādi*, *Ārṣabhī* and *Pañcamī* produced *Kārmāravi*; *Gāndhārī* and *Pañcamī* produced *Gāndhārapañcamī*; and *Ṣaḍji*, *Gāndhārī*, *Madhyamā*, *Pañcamī* and *Naiṣādi* produced *Kaiśiki*.³

Out of the above *Jātis*, four are septatonic, four hexatonic, and the remaining ten, pentatonic. There were no *Jātis* with less than five *svaras*.

Kārmāravi, *Gāndhārapañcamī*, *Ṣaḍjakaiśiki* and *Madhyamodicyavā* were always septatonic; and *Āndhrī*, *Nandayanti*, *Gāndhāroḍicyavati* and *Ṣaḍji* were always hexatonic; the rest were pentatonic. But the

most significant point was that the hexatonic (*ṣaḍava*) and pentatonic (*auḍava*) *Jātis* could naturally be converted into the other with the reduction or addition of a note and yet be considered the same *Jāti*. This strange latitude of conversion cannot be applied in the case of *rāga* as it will change the entire character and structure of the new convert. This is completely out of vogue now.

Another peculiarity in the tradition of Bharata in the rendering of *Jāti* was the rule that the *saṁvādī svara* of the *amśa svara* can never be omitted. The strict observance of this rule consequently prevented several *Jātis* from having their *ṣaḍava* and *auḍava* forms. The *amśa svara* that stood in the way of the *ṣaḍava* or *auḍava* formation was known as *Sāḍavadveṣī* or *Auḍavadveṣī*. For example, the *Jāti* *Ṣaḍjamadhya* obtains its *ṣaḍava* form by omitting *niṣāda* but as *niṣāda* itself is its *amśa svara*, its omission is impossible and hence its *ṣaḍava* form is equally impossible.⁴

Similarly, *Gāndhārī*, *Raktagāndhārī* and *Kaiśiki Jātis* are said to become *ṣaḍava* with the omission of *ṛṣabha* but in the *Madhyama Grāma* there was *ṛṣabha-pañcama saṁvāda*; therefore in these three *Jātis*, *pañcama svara* is never the *amśa svara* because if it becomes *amśa svara*, then the exclusion of its *saṁvādī*, *ṛṣabha*, will be impossible.⁵ Another example is *Ṣaḍji Jāti*. The omission of *niṣāda* engenders its *ṣaḍava rūpa*, but in its *ṣaḍava* state its *amśa svara* being *gāndhāra*, its *saṁvādī niṣāda* cannot be excluded. Therefore *Ṣaḍji Jāti* cannot have its *ṣaḍava* state.⁶

One more peculiar feature of the *Jātis* is that although the exclusion of any *svara* was possible and permissible, the exclusion of *madhyama svara* was impossible. It was termed *avināśī* or indestructible. Even the Brāhmaṇa singers of *Sāma-gāna* have stated in *Gāndharva Kalpa* in their reference to the *madhyama svara* that it is inerasable or indispensable and indestructible.⁴

The ten *lakṣaṇas* of *Jātis* are as follows: *amśa*, *graha*, *tāra*, *mandra*, *nyāsa*, *apanyāsa*, *alpatva*, *bahutva*, *ṣaḍava* and *auḍava*.⁵ There is no reference to *vādī* or *saṁvādī*. The concept of *vādī-saṁvādī* was evidently a later development with the coming of the *rāga*.

¹*Na. Śa.*, Bombay edn., p. 441.

²*Ibid.*

³*Ibid.*

⁴*Na. Śa.*, Kāśī edn., p. 324.

⁵*Na. Śa.*, Bombay edn., p. 443.

¹*Na. Śa.*, Bombay edn., p. 439.

²*Ibid.*, p. 441.

³*Ibid.*, p. 441.

Of the ten *lakṣaṇas* of the *Jāti* mentioned above, *amśa svara* occupied a very important place. It itself had ten *lakṣaṇas* and it pervaded every aspect of the rendering of the *Jāti*. A study of the etymology of this word is equally interesting. The root of the word *amśa* in Sanskrit is *amśa* which means 'to shine' as used in *Rgveda*, *Aṃśumān* is a synonym for the sun since *amśu* means rays. Therefore, it does not appear very appropriate to use this term exclusively in the sense of 'divide'. It also had this extended meaning because it was the sun which divided the day and the night; similarly it was the *amśa svara* which divided the *saptaka* into *āroha-avaroha* and *mandra, madhya* and *tāra*. In fact it was the *amśa svara* as the keynote which brought life to the *Mūrchanā*. But for this note, there would be no way to distinguish one *Mūrchanā* from another. It is easily the most significant *svara* in the *Mūrchanā-Jāti* system of music. It was the aesthetic nucleus and commander of the *saptakas*. Hence, the *Vedic* connotation appears more appropriate.

The ten attributes of the *amśa svara* are:

1. in which the *rāga(?)* dwells,
2. from which the *Jāti* unfolds and in which it is established,
3. which is the leader, regulator and displayer of the *tāra* and *madhya*, and
4. *mandra saptakas*,
5. which is used more than the other *svaras*,
6. which is used repeatedly with *graha*,
7. *apanyāsa*,
8. *vinyāsa*,
9. *sanyāsa*, and
10. *nyāsa*, etc.¹

In the eighteen *Jātis*, the number of *svaras* that had the position of the *amśa svara* varied from one to all the seven *svaras*. For example, in *Gāndhāropancamī*, the *amśa svara* was *pañcama* whereas in *Ṣaḍjī*, the *amśa* position was held by *ṣaḍja*, *gāndhāra*, *madhyama*, *pañcama*, and *dhāivata*. Similarly in *Ṣaḍjamadhyamā* all the seven *svaras* enjoyed *amśa-sihāna*.²

¹Quoted by Kāllinātha in his commentary in *S.R.*; and ascribed to Bharata.

²*Na. Śa.*, Bombay edn., pp. 444-45.

The total number of *amśa svaras* in all the eighteen *Jātis* is sixty-three.

All the different *lakṣaṇas* of the *Jāti* are well defined by Bharata Muni.

1. *Graha svara*: *Graha svara* is so called because all vocal or instrumental music commences from the *amśa svara* and therefore it is called the *graha svara*. *Amśa svara* is therefore the *graha svara* in all the *Jātis*. The term *graha* here may be taken in the sense of *graha* or beginning. When the *amśa svara* is on the position of the starting note, it is called *graha svara*.¹

2. *Tāragati*: According to Bharata's tradition, the rule laid down in respect of the extent of *tāragati* was one *saptaka* above the *amśa svara*, beyond this, it was considered undesirable because as the *amśa svara* was the basis and keynote of the *Mūrchanās*, any extension of the *tāra saptaka* beyond seven notes from the *amśa svara* was looked upon as being against the tradition of Bharata.² There is some sense in this concept because in the light of the situation where the tonic shifted higher and lower, one *saptaka* beyond the *amśa svara* was perhaps out of range of the human voice and any instrument.

3. *Mandragati*: There were three kinds of *mandragati*: one ending with *amśa svara*, one with *nyāsa svara* and the third with *apanyāsa svara*. In the descent (*avaroha*), the limit of *mandragati* was the *amśa svara* because the latter was the starting note of all the three *saptakas*. But there were sometimes instances when despite the establishment of the positions of the *nyāsa* and *apanyāsa*, the range of *mandragati* stretched beyond them. As an example, Kāllinātha quotes from Bharata, in his commentary in *S.R.*, that in *Nandayantī Jāti*, in spite of the *nyāsa svara* being *gāndhāra*, in *avaroha*, *mandragati* extended to its succeeding *svara*, *ṛṣabha*.³

4. *Nyāsa svara*: The *svara* on which the *gīta* or *vādyā-prabandha* terminates, that is called *nyāsa svara*. The total number of *nyāsa svaras* in all the *Jātis* is twenty-one because the same *svara* becomes the *nyāsa svara* in several *Jātis*.⁴ The table given below will clarify

¹*Na. Śa.*, Bombay edn., p. 442 and Banaras edn., p. 324.

²*S.R.*, Adyar edn., as quoted by Kāllinātha in his commentary.

³मन्द्रस्त्वपरो नास्ति ग्यासे तु द्वौ व्यवस्थितौ ।

गान्धारस्यासतिनेन दृष्टामुपभसेवनम् ॥ (नाट्यशास्त्र)

⁴*Na. Śa.*, Bombay edn., p. 443.

the above statement.

<i>Nyāsa svāra</i>	<i>Jāti</i>	<i>Number</i>
Ṣaḍja	Ṣaḍji, Ṣaḍjamadhyamā	2
Ṛṣabha	Āṛṣabhi	1
Gāndhāra	Gāndhāri, Raktagāndhāri, Ṣaḍjakaiśiki, Āndhri, Kaiśiki, Nandayanti	6
Madhyama	Madhyamā, Ṣaḍjamadhyamā, Ṣaḍjodicyavā, Gāndhārodicyavā, Madhyamodicyavā	5
Pañcama	Pañcamī, Gāndhārapañcamī, Kaiśiki, Kārmāravi	4
Dhaivata	Dhaivati	1
Niṣāda	Kaiśiki, Naiśādi	2
Total		21

5. *Apanyāsa svāra*. Translated literally from Bharata's *Nā. Śā.*, it means the *svāra* on which the middle of the composition (*gīta* or *vādyā-prabandha*) terminates,¹ but it could be interpreted to mean as that *svāra* whose importance is second only to *nyāsa*. In other words *apanyāsa svāra* is an important, inevitable punctuation point in the composition next in importance to *nyāsa svāra*. It could be, therefore, termed 'secondary *nyāsa*' *svāra* as appropriately done by Dr. Nijenhuis in *Dattilam*. As there are several *apanyāsa svāras* in the same *Jātis* and the same *apanyāsa svāra* in several *Jātis*, the total number of *apanyāsa svāra* in all the eighteen *Jātis* comes to fifty-six.² But Bharata states an exception when *ṛṣabha* is sometimes taken as *apanyāsa svāra* in *Kaiśiki* in addition to *niṣāda* in which case the total number increases from fifty-six to fifty-seven.³ The table given below will illustrate the above statement.

6. *Alpatva*: There were two types of *alpatva*—one was by a slight touch or complete omission of the *svāras* and the other was by using the *svāra* or *svāras* sparingly without repeating them. The

¹*Nā. Śā.*, Bombay edn., p. 443.

²*Ibid.*

³*Ibid.*, p. 452.

<i>Apanyāsa svāra</i>	<i>Jāti</i>	<i>Number</i>
Ṣaḍja	Ṣaḍjakaiśiki, Ṣaḍjodicyavā, Ṣaḍjamadhyamā, Gāndhāri, Gāndhārodicyavā, Madhyamā, Madhyamodicyavā, Kaiśiki	8
Ṛṣabha	Ṣaḍjamadhyamā, Āṛṣabhi, Gāndhārapañcamī, Pañcamī, Dhaivati, Naiśādi, Kārmāravi, Madhymā, Āndhri	9
Gāndhāra	Ṣaḍji, Ṣaḍjamadhyamā, Kaiśiki, Āndhri, Naiśādi	5
Madhyama	Gāndhāri, Madhyamā, Ṣaḍjamadhyamā, Dhaivati, Naiśādi, Kaiśiki	6
Pañcama	Ṣaḍji, Gāndhāri, Madhyamā, Ṣaḍjamadhyamā, Gāndhārapañcamī, Pañcamī, Kaiśiki, Āndhri, Nandayanti, Kārmāravi, Ṣaḍjakaiśiki	11
Dhaivata	Ṣaḍjodicyavā, Āṛṣabhi, Gāndhārodicyavā, Madhyamodicyavā, Ṣaḍjamadhyamā, Madhyamā, Dhaivati, Kaiśiki, Kārmāravi	9
Niṣāda	Ṣaḍjakaiśiki, Āṛṣabhi, Ṣaḍjamadhyamā, Pañcamī, Naiśādi, Kaiśiki, Āndhri, Kārmāravi	8
Total		56

former was called *langhana* and the latter *anabhyāsa*.¹ In the *Jāti* system the practice of forming the *Ṣaḍava* and *Auḍava* varieties from the *sampūrṇa* form, involved the omission of some *svāras*. These *svāras* even in the *sampūrṇa* state were used less and came under *alpatva* usage.² The strange practice in those days was that even those *svāras* which were considered as *anabhyāsa*, *anamśa* (not being the *amśa svāra*) and *lopya* (eliminated) could still be used sparingly. *Alpatva* had special significance then in the context of the conversion of the *sampūrṇa Jātis* into *ṣaḍava* and *auḍava* varieties and was clearly defined and observed but in the case of the modern *rāga*, *alpatva* in this sense, is difficult to con-

¹*Nā. Śā.*, Bombay edn., p. 443.

²*S.R.*, Adyar edn., Svarādhyāya, p. 190.

ceive and perhaps even unnecessary.

7. *Bahutva*: In contrast to *alpatva*, here the *svaras* are used repeatedly and extensively and like *alpatva* there are two kinds of *bahutva*; the first is repetition and the second is non-omission of the notes. All the notes namely the *amśa*, *saṃvādī*, *anuvādī* are used again and again both in the *āroha* and *avaroha*. *Bahutva* has not much significance because of a fixed *ṣaḍja* and in the absence of *graha* and *amśa svāra* concepts. Because in the *Mūrchanā* system, with constant tonic-shifts, and conversation from septatonic to hexatonic and pentatonic, there was a necessity of graded emphasis on various notes. But in the *rāga* system, this has been substituted by *vādī-saṃvādī*. Hence the concept of *alpatva* and *bahutva* has changed.

The concept of *vādī* has also changed since the time of Bharata. In Bharata's system, it was synonymous with the *amśa svāra* of the keynote (starting note) which changed with each *Mūrchanā*. But a significant question arises here as to why the same *svāra* was given two names i.e., *amśa* and *vādī*. *Amśa* had two connotations—one in a divisive sense (*amśayati iti amśaḥ*) i.e., the *svāra* which divided the registers into *mandra*, *madhya* and *tāra*. The other sense was that of keynote. *Vādī* meant that *svāra* which was constantly sounded which invariably happened to be the *amśa svāra*. Then *bahutva* was the note used most often after the *amśa svāra*. But with the fixing of the *ṣaḍja*, the concept of *vādī* as *amśa svāra* underwent a change. Therefore, the distinction between *amśa svāra* and *bahutva* does not have the old significance. This is a very important point. In the present day music, *vādī* as conceived by Bharata has gone. It has been replaced by *vādī* as melodic centre in the *rāga* in one tetrachord and *saṃvādī* in the other tetrachord as its consonant. The necessity of *bahutva* itself has disappeared. In Bharata's time, *vādī-saṃvādī* whether as separate notes or as used in the *Jāti* depended on the *śruti* relationship, i.e., sa—pa or sa—ma or sa—ga. In his time, *amśa svāra* was also the *nyāsa svāra*. The modern *nyāsa svāra* was the *apanyāsa svāra* in his time. Bharata had a wonderfully worked out scheme of aesthetics with his *nyāsa*, *apanyāsa*, *vinyāsa* and *sanyāsa*. They were like punctuations in language. The word *nyāsa* means final, full-stop; this was the old connotation; at present it is in the sense of frequent pause.

There are references to *Jātis* in the *Rāmāyaṇa*, the earlier of the two epics and *Mahābhārata*. Vālmiki refers to seven *Jātis*, pre-

sumably the seven *Suddha Jātis*. The word *tāla* also occurs in Vālmiki's *Rāmāyaṇa*. Therefore, it appears that between the *Vedic* and the Epic periods, *Jāti* and *tāla* must have developed. Whether there were *Vikṛta Jātis* in Vālmiki's time, it is not possible to ascertain. Strangely there is no reference to *Grāma rāgas*, whereas *Mahābhārata* refers only to *Grāma rāgas*. There is hardly any mention of *Jāti*. Paradoxically *Nāradyā Śikṣā*, a text on music attributed to 150 BC, a couple of centuries prior to *Nāṭyaśāstra*, contains details and descriptions of *Grāma rāgas* and *Sāma Vedic* music but no description of *Jāti*. But *Nāradyā Śikṣā* does not refer to *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā rāgas*. *Harivaṃśa Purāṇa* also mentions *Grāma rāgas*.

The final reduction of *Nāṭyaśāstra*, according to Manmohan Ghosh was in AD 250. From the systematic and vivid description given by Bharata, it stands to reason that this form of music must have already been in vogue, a few centuries earlier.

But one interesting thing is that in the two important texts *Nāradyā Śikṣā* and *Nāṭyaśāstra*, while both refer to *Mūrchanās*, their names differ. Bharata mentions *Jāti rāga* also but it appears to reason that the word *rāga* must have been used in the sense of *rañjakatva* or pleasure-giving rather than in the technical sense in which it came to be used later on. Bharata does not describe *Grāma rāga* at all and it seems plausible that this may have been an interpolation. Matanga describes *Mūrchanā-Jāti* and *Grāma rāga* almost implying that *Grāma rāga* was an evolute of *Jāti*. Śārṅgadeva also followed Matanga. If it is assumed that the word *rāga* was used in both *Jāti rāga* and *Grāma rāga* in the technical sense as is understood now, then where was the necessity of *Jāti* or *Grāma*?

8. *Sāḍavita*: 'Ṣaṭ' means six and 'av' means to preserve. When the preservation of *Jāti* is done by six *svaras* it is called *ṣaḍava* (ṣaṭ-ava). The compositions restricted to six *svaras* are therefore called *ṣaḍava*. In this, the *svaras*, namely the 'langhana' and 'anabhyāsa' *svaras* which usually are not repeated more than once, produce the *ṣaḍava* or *auḍava* form. Bharata states that there are, all told, forty-seven varieties of *Ṣaḍava Jātis* although the total number of *amśa svaras* in all the fourteen *Jātis* is fifty-four. Seven *amśa svaras* have to be deducted from the above total because those are *Sāḍavadveṣī*. So Bharata says that out of the fourteen *Jātis* capable of having the hexatonic form, forty-seven varieties are possible

out of them.¹

9. *Auḍvita*: Pt. K.C.D. Bṛhaspati, in his *Bharat ke Sangīta Siddhānta* has given a fine definition of the above term. He says 'uḍu' means stars, and 'va' means to move. That is the thing in which the stars move is called 'uḍuva'. Of the five elements—earth, water, fire, air, and sky—sky is fifth in order and that which is fifth is called 'uḍuvi.' Also the sky is the container of the stars and the stars move in it. Apart from this, the state of eliminating two *svaras* from seven *svaras* and forming a five-*svara Jāti* is known as 'uḍuva'; and the process of converting the *sampūrṇa* to the *auḍuva* state is termed *auḍuvita*.²

Just as in *śāḍavita*, here also, the total number of *amśa svaras* in the ten *Jātis* that are *auḍuvita* is forty-two but of them twelve are *Auḍuvadveṣī* (inimical to *auḍava*) and hence the nett number is thirty. So of the ten *Auḍavita Jātis*, thirty subvarieties are possible.³ Thus the ten *lakṣaṇas* or characteristics of the *Jātis* are described by Bharata.

Śārṅgadeva has shown thirteen *lakṣaṇas* of the *Jātis* by including *antaramārga*, *sanyāsa* and *vinyāsa* whereas Bharata laid down only the above ten *lakṣaṇas*.

10. According to *S.R.*, *antaramārga* is that peculiar usage when certain *svaras*—other than *nyāsa*, *apanyāsa*, *vinyāsa*, *graha* or *amśa* are employed to conjure up some special effect in conjunction with *amśa*, *graha*, *apanyāsa*, *vinyāsa* and *sanyāsa*. *Antaramārga* is obviously possible only in *Vikṛta Jātis*.

To explain this in modern parlance, it is akin to *Bhāṣāṅga rāgas*. For instance, the use of *komal niṣāda* in *Rāga Kedāra* or the judicious of *komal dhaivata* in the *Rāga Kāfī* would be an *antaramārga* operation.

11. *Sanyāsa*: In understanding this, it is necessary to explain certain other technical terms like *vidāri* and *sthāya*. *Vidāri* is the natural syntactical division of a composition, both structural and textual whereas *sthāya* is a melodic phrase.

In this case, *vidāri* also means a part of both the text and structure of the composition. *Sanyāsa* is that *svara* which is the *samvādī* or *anuvādī* of the *amśa svara* on which the first *vidāri* of the com-

position (*gīta*) ends, i.e., the note on which the first phrase of the composition halts, it is the first important punctuation point in the composition. There is a limitation in this. The note on which the *vidāri* ends must be either the *samvādī* or *anuvādī* of the *amśa svara* of the *Jāti* to serve as the punctuation of that *vidāri* the last limitation is structural. By fixing both the note and word of the composition, *Jāti-gāna* had brought about hide-bound rigidity and destroyed the scope for improvisation. The rigidity of note-structure was further accentuated by rigidity in the textual composition.

12. *Vinyāsa*: The *svara* which ends on a word occurring in a part of the *vidāri* is called *vinyāsa*.¹ As has been explained earlier, by binding the composition with *nyāsa*, *apanyāsa*, *sanyāsa* and *vinyāsa*, the scope for free improvisation was considerably curbed. In fact there appeared to have been hardly any prospect or play of an artist's imagination as he perennially stood the danger of transgressing some rule or the other. It must have been considered quite an achievement if the artist conformed to all the manifold regulations and restrictions.

Another term which Bharata has defined and Śārṅgadeva and Kāllinātha have expatiated in some detail is *sthāyī svara*. *Sthāyī* means essentially that which is unchanging, stable, constant. In the context of the *Jātis*, it means *amśa svara* which is also the starting note or that note which is heard unceasingly.² At present the *sthāyī svara* is obviously *śaḍja*. As is done today, the different *svaras* of the *saptaka* are taken with *śaḍja* as the base and the pitch of it well established. That is to say the determination of the arrangements or interval relationships of the various *svaras* are based on the keynote (*sthāyī svara*). *Upoha* means to produce, to bring about, to accumulate. A clear definition is in the *Bharata Koṣa*.³ The singing of the '*dhruva*' *gīta*, the usage of meaningless words like 'jhan-tum' etc., based on the *sthāyī svara* to understand '*aghu* and other varieties of tempo (*laya*) and *tāla* also went under the name of *Upohana*. The *Upohana* operation was the starting operation of the

¹S.R., Adyar edn., Svarādhyāya, p. 189.

²S.R., Kāllinātha Adyar edn., Svarādhyāya, p. 189.

³उपोहते स्वरो यस्माद् वस्माद् गीतं प्रवर्तते ।

वस्मादुपोहनं क्षेयं स्वानिस्वरसमाख्यम् ॥

—Bha. Ko., p. 83

¹Na. Śa., Bombay edn., p. 444.

²S.R., Svarādhyāya, p. 192.

³Na. Śa., Bombay edn., p. 444.

song. Śārṅgadeva, while defining *Upohana* says that the *sthāyī svara* is the *svara* on which the *rāga* dwells and it is the opening note of the *saptaka*.¹

From all this, it will not be difficult to see that the musicians and musicologists of the medieval and ancient periods were sparkling intellectuals. As in the field of Hindu mysticism and philosophy where one comes across razor-sharp subtleties in the definitions of *ātman*, God etc., so also in the field of music, the intellectual incisiveness of our old musicians and musicologists was fully manifested in the several subtle, tenuous, skilful definitions of the characteristics of *Jātis* and *Jāti-gāna*. While it is impossible not to admire their scintillating intellects from the purely musical and aesthetic points of view, it seems quite evident that they were rather carried away by the brilliant possibilities of subtleties, that they ignored the pragmatic aspect of the rendering. Music is a practical art and any amount of science or grammatical injunctions, if they tend to inhibit or stultify the performer or artist, will not, in the long run, contribute towards its creative efflorescence. And that unfortunately, apparently happened with our music. But it survived because of its innate strong artistic resilience and consequently its capacity to modify itself according to the various changing times and conditions and yet retain its original soul.

Bharata has laid down a general rule that the start of a *Murchanā* will be from the *madhya sthāna* of the *vīṇā* so he has not gone into details of procedure of fixing the notes of the *Jātis* on the *vīṇā*. Mataṅga, in accordance to his *Dvādaśa-svara-Murchanā* has given details of fixing the various notes of the *Jāti*. Whereas Mataṅga begins the *Jāti* from the seventh fret from the *meru* and establishes the *madhya saptaka* there; he has one whole *saptaka* as *mandra* and the *tāra saptaka* begins from the fourteenth fret. He has four *svaras* there and the balance, he states, could be obtained by stretching the wire. He had started using the twelve-*svara-Murchanā* and did not believe in the strict adherence to the rules of the *mandra* and *tāra saptaka* limits. He obtained the minimum twelve *svaras* needed for a *Jāti* from the seventh fret as he had eighteen frets.

The other features described by him in respect of the *nyāsa*, *apanyāsa svaras*, the *sa-ga* and *sa-dha sangitis*, the *tālas* etc. are

¹S.R., Adyar edn., Vādyādhyāya, p. 283 and 296.

the same as in *Na. Śa.*, but Mataṅga states that the *auḍava* form can never be derived with the omission of *ṣaḍja* and *dhaivata*. He says the *auḍava* form will emerge only when *ṣabha-pañcama* or *niṣāda-pañcama* are deliberately weakened (*alpatva*). The *Jāti* is derived from *Dhaivatādi Murchanā* which is *Uttarāyata*.¹ It is sung in three different *mārgas* and in three different *gītis*. Here the term *mārga* is used to denote the *laya* (tempo) of the *tāla* and *gītī* is the style of rendering (*bānī*) of the same composition. It is stated by Mataṅga that this *Jāti* is sung in *Chitrā*, *Vārtika* and *Dakṣiṇā mārgas*. In the reverse order *Dakṣiṇā* may be taken to be *vilambit*, *Vārtika* as *madhya laya* and *Chitrā* as *druta laya*. The *gītīs* in all these *mārgas* were *pṛthulā gītī*, *sambhāvitā* and *māgadhī* respectively and the *layas* of the *tālā* (*Pañcapāṇī*) was *catuṣkalā*, *dvikalā* and *ekakalā* respectively.² *Kalā* is a technical term used with different connotations in different contexts. Here it denotes the time-measure or *mātrās* of the *tālas*. So *Dakṣiṇā mārga* had four *kalās* (*catuṣkalā*) which was sometimes doubled and made into eight *kalās* for convenience (*aṣṭakalā*); *Vārtikā mārga* was of two (*dvikalā*) or four *kalās* (*catuṣkalā*) and *Citrā mārga* of one (*ekakalā*) or two *kalās* (*dvikalā*). These *mātrās* or *kalās* are for each section of the *Pañcapāṇī tāla*.

But there are certain features of the *Jātis* which are in diametric opposition to the rules of the modern *rāga* system.

Take for example the *Dhaivatī Jāti*. Bharata³ and Mataṅga⁴ and Śārṅgadeva⁵ state that this *Jāti* in its pentatonic form omits both *ṣaḍja* and *pañcama*. It may be argued that *ṣaḍja* and *pañcama svaras* earned their *acala* or immutable position only after the *ṣaḍja* became fixed. While that contention is valid and tenable, the structure of the *Jāti* as it emerges is also quite extraordinary. The *Jāti* in order to be sung must be transposed on to the *ṣaḍja*. In other words *Dhaivatī Jāti* is as follows. It is based on the *Ṛṣabhādi Murchanā* which means the *dhaivata svara* would be on the fourth fret (*parva*). From the fourth fret, in Mataṅga's *Kinnarī vīṇā*, the eleventh will be beginning of the *madhya saptaka* and the eight-

¹This *Jāti*'s derivative *Murchanā* is mentioned as *Uttarāyata* by Kāllinātha by interpreting Mataṅga in terms of Bharata, *Dhaivatādi Murchanā*. But the *Dhaivatādi Murchanā* of Mataṅga was actually Bharata's *Uttarmandrā*.

²*Bha. Ko.*, p. 690, extr. from Mataṅga's *Bṛhaddeśī*.

³*Nā. Śa.*, Bombay edn., p. 448.

⁴*Bha. Ko.*, p. 299.

⁵S.R., Adyar edn., Svarādhyāya, p. 217.

eenth *tāra saptaka*. The *Ṛṣabhādī Mūrchanā* according to modern parlance takes the form of the *rāga Bhairavī* with all the *svaras* re, ga, dha and ni *komal* with *śuddha madhyama*. The *Dhaivatī Jāti*, with the *ṣaḍja* transposed in place of *dhaivata* which is its *graha amśa* and *nyāsa svaras*, takes all the *svaras* of the modern *Bhairavī* except that it has two *madhyamas* in chromatic order without the *pañcama*. It is like this:

Sa re ga ma Ma dha ni sa. *Dhaivatī Jāti* is:
dha ni sa re ga ma pa dha.

It is stated that in this *Jāti*, in the *ṣaḍava* state, *pañcama* is omitted which means it would become:

dha ni sa re ga ma dha or in terms of *ṣaḍja*:
Sa re ga ma Ma dha sa.

Now an interesting point emerges. If the *Jāti* is sung with *dhaivata* as the tonic, then a *rāga* very close to the modern *rāga Vāgeśrī* and exactly like the modern *Karṇāṣṭaka Rāga Śrīrañtani* is formed. But in the practical field repetition of *dhaivata* as the tonic would inevitably change the complexion of the arrangement as it would begin sounding like *ṣaḍja*. With *ṣaḍja* transposed on *dhaivata*, the *āroha-avaroha* of the *Jāti* becomes: Sa re ga ma Ma dha Sa-Sa dha Ma ma ga re sa. This form does not sound very musically viable. Moreover, the significance of *dhaivata* being *graha, amśa* and *nyāsa svaras* becomes irrelevant if *ṣaḍja* is transposed on *dhaivata*. Also the modern musician and musicologist have the tendency to assess the structure and arrangement of the *svaras* of *Jāti*, establishing the position of *ṣaḍja* and intoning all the other *svaras* in relation to it; whereas in the days of the *Jātī*, *ṣaḍja* was like any of the other *svaras* of the *saptaka*. Looked at in this way, every one of the seven *svaras* of the *saptaka* had an equally important place. Therefore, it stands to reason to presume that in singing the *Dhaivatī Jāti*, there was no transposition of *ṣaḍja*; but the question of making it the *graha, amśa* and *nyāsa svaras* inevitably entails its constant repetition. Here again there appears another contradiction. If the *dhaivata svara* is retained as the tonic, then the omission of *pañcama* in the *ṣaḍava* state of the *Dhaivatī Jāti* gives a form very close to the modern *rāga Vāgeśrī*. In the *auḍava* state, with the omission of both *ṣaḍja* and *pañcama*, the form still remains close to *Vāgeśrī*. It becomes: dha ni re ga ma dha. This can still be sung in his way in the *Vāgeśrī āṅga* keeping *dhaivata svara* as *graha* and *nyāsa*. But it is stated that it is derived from *Ṛṣabhādī Mūrchanā*. This means

that this *Jāti* must have the form, complexion and structure of the modern *rāga Bhairavī*; this in turn implies the transposition of the *ṣaḍja* on *dhaivata*. If that is done, then the singing of the *Jāti* takes quite a different and difficult form; the *auḍava* form becomes: Sa re ma Ma dha Sa. Now this possibility also seems improbable because of the other conditions stipulated in the *ṣaḍava* and *auḍava* states. For instance, it is stated that in the *sampūrṇa* state, ga, ma, pa and ni are weak (*alpa*) or should not be taken much. What is more amazing is that these *svaras* continue to be weak even in the *auḍava* state. Which means the *svaras* that are strong or that could be taken again and again are dha, re and sa. But in the *auḍava* state, it is mentioned clearly, that both sa and pa are omitted. Mataṅga describes this *Jāti* as above. Therefore, the inference as to the musicality and singability of the *Dhaivatī Jāti* can only be that it should have been extremely circumscribed and hedged on all sides with rules.

The retention of *dhaivata* as tonic reflects the *Ṣaḍjī Jāti* as it was derived from the *Dhaivatādī Mūrchanā*. In this case, the *Dhaivatī Jāti* is shown as a derivative of the *Ṛṣabhādī Mūrchanā*. A close study of both these *Mūrchanās*, transposing *ṣaḍja* as the tonic gives the same notes, the only difference being that in the former i.e., the *Uttarāyata Mūrchanā* the two *madhyamas* occur in chromatic order without *pañcama*, whereas, in the latter i.e., *Abhirudgatā Mūrchanā*, there is only *śuddha madhyama* and the notes are exactly like the modern *Rāga Bhairavī*. Here also there is tremendous similarity between the two *Jātis*.

Another tantalizing factor is that Mataṅga states that in the *śuddha* or *pūrāṇvassthā* i.e., in the heptatonic state *gūndhāra, madhyama, pañcama* and *niṣāda* are *alpa* or weak. The remaining notes are *ṣaḍja, ṛṣabha* and *dhaivata*. With four notes *alpa*, it really becomes difficult to construct the form of this *Jāti*. It is also stated by Mataṅga that in the *Vikṛta* state, *dhaivata, ṛṣabha* and *madhyama* or *apanyāsa svaras*. What is even more confounding is the description given further on that the *Dhaivatī Jāti*, even in the *auḍava* state has all the above four notes in the *alpatva* condition! So we are left with only one note namely *dhaivata* because in the *auḍava* state both *ṣaḍja* and *pañcama* are *varjya*, and ga, ma, ni are *alpa* (weak)! Musically this seems quite a proposition to play or sing.

Similarly the *Naiṣāḍī Jāti*,¹ here too, as in *Dhaivatī Jāti*, four

¹ Na. Śa., Bombay edn., p. 448.

svaras in the *pūrṇāvasthā* are *alpa* (weak). With four *svaras* weak, it is difficult to imagine any aesthetic expression with only three *svaras*. There are other perplexing things also. For instance according to all the three great authorities—Bharata, Matāṅga and Śārṅgadeva, in the *Naiṣādi Jāti*, three *svaras* namely, *niṣāda*, *ṛṣabha* and *gāndhāra* enjoy the status of *amśa svara*. They are also *apanyāsa svaras*. *Ṣaḍja*, *madhyama*, *gāndhāra* and *pañcama* are weak (*alpa*). The remaining *svaras* are *niṣāda*, *ṛṣabha* and *dhaivata*. But earlier, it is stated that *gāndhāra* is one of the *amśa* and *apanyāsa svaras*. The other confusing factors are:

1. that it resembles *Dhaivatī Jāti*, and
2. it is derived from the *gāndhāra* or *Aśvagrāntā Mūrchanā*.

Let us take the first factor namely its resemblance to the *Dhaivatī Jāti*. With *niṣāda* as *amśa svara*, the *Jāti* becomes ni, sa, re, ga, ma, pa, dha, ni. With the transposition of Sa over Ni, the *Jāti* takes the form of the present-day *Śuddha Bilāval*. With *ṛṣabha* as *amśa svara*, the scale is exactly like modern *Bhairavī* with re, ga, dha and ni *komal* and ma *śuddha*. With *gāndhāra* as *amśa svara*, the scale takes the scale which is exactly like the present-day *Yaman*. In the first case, in all the three conditions namely, *pūrṇāvasthā* (heptatonic), *ṣaḍāvasthā* (hexatonic) and *auḍāvasthā* (pentatonic), it is nowhere near *Dhaivatī Jāti* as the scale, in all the three cases, in the current context of *rāga* structure, takes the following notes: Sa, Re, Ga, Ma, Pa, Dha, Ni resembling *Śuddha Bilāval*: Sa, Re, Ga, Ma, Pa, Ni with *dhaivata svara* omitted. (*Pañcama svara* is omitted in the *ṣaḍava* condition which becomes *dhaivata* when sa is transposed on Ni.) There is no known *rāga* in Hindustānī music but there are two *rāgas* in *Karṇāṭaka* Music which have identical *āroha* but, are different in the *avaroha*. The *rāgas* are *Śuddha Vasanta* and *Kṣapa*. In the former the *avaroha* is *vakra* with *dhaivata* as the *vakra* (transilient) *svara* like this: Sa dha Ni Pa ma Ga Re Sa. In the latter, *pañcama* is omitted i.e., Sa Ni Ma Ga Re Sa.

In the *auḍava* condition, both *ṣaḍja* and *pañcama* are omitted, *madhyama* and *dhaivata* are weak. The *auḍava* form of this *Jāti* will be Ni Re ga ma dha. It is stated by Bharata and Śārṅgadeva that this *Jāti* is similar to the previous one namely *Dhaivatī Jāti* in the *ṣaḍava* and *auḍava* condition and also in taking the remaining

svaras in respect of *alpatva* and *bahulya*.

Naiṣādi Jāti is shown as a derivative of the *Gāndhāra Mūrchanā*. *Gāndhāra Mūrchanā* in modern parlance is the current *rāga Yaman*. But this is evident only with the transposition of *ṣaḍja* on the *svara gāndhāra*. Otherwise it is the same *Ṣaḍja Grāma svaras* similar to the *Kāṣṭī rāga*. In this way all the *Jātis* would sound similar.

The other way in which any distinction could be brought about in the various *Jātis* with different *svaras* as tonic is to intone the *ṣaḍja* with the new *svara* as tonic. For example the *Gāndhārāmśa Śāḍjī Jāti* has the *svara gāndhāra* as *amśa* or *vādī* or tonic. If the *gāndhāra* is used in place of *ṣaḍja* and the *svaras* of *Yaman* produced with those of *Kāṣṭī*, then that would become *Gāndhārāmśa Śāḍjī*. The following illustration will make the point clear.

Ga, Re ma ga, Re ma pa, Dha ma pa, ma pa Dha,
ma pa, Re ma ga; ga, ga, ni ni, Sa, RiSa,
Re, ma, ma pa Dha, pa, pa ma ga.

If sa is transposed on ga, then the same *ālāpa* would sound as follows:

Sa, Ni Re Sa, Ni Re Ga, Ma Re Ga, Re Ga Ma,
Re Ga, Ni Re Sa; Sa Sa, pa pa, Dha, Ni Dha,
Ni Ga
Ni Dha, Ni Re Re, Re Ga Ma, Ga, Ga Re Sa.

With ga as Sa, the *śruti* arrangement of *Aśvagrāntā Mūrchanā* will be as follows and different from modern *rāga Yaman*.

2	4	4	3	2	4	3	2
ga	ma	pa	dha	ni	Sa	Re	Ga
2	4	4	3	2	4	3	2
Sa	Re	ga	ma	pa	Dha	ni	Sa

Re and ga are of four *śrutis*; Ma which is *tīvra*, is of three *śrutis* from Ga which is *antara Ga* and hence in the same position as in *Yaman*. But the *antara Ga* of *Gāndhārāmśa Śāḍjī* is one *śruti* higher than that of *Yaman*; Dha is the same in both being four *śrutis* from Re; but it is only three *śrutis* from Dha and hence one *śruti* less than the *Yaman*, Ni. This means that the upper Sa is also one

Jruti less than the Sa of *Yaman*.

In the same way, *Madhyamāmsā Śāḍjī*, *Pañcamāmsā Śāḍjī* could be elaborated using *madhyama*, *pañcama* and *dhaivata* in place of *śaḍja*. A little *ālāpa* in each would illustrate the point better.

Madhyamāmsā Śāḍjī

According to the current *rāga* classification, a *rāga* similar to that of *Khamāj* of Hindustāni music or *Harikāmbodī* of Karṇāṭaka music would be the *rāga* that would be formed out of *Śaḍjāmsā Śāḍjī Jāti*.

With ma as Tonic

ma, ma pa ma, pa Dha ma, ma Dha Dha ni,
Dha ni Sa Re, ni Dha, ni Dha pa ma, ma Sa Sa,
Re Ga Re, Sa, Re Ga, pa, pa, pa, Dha ni,
Dha Dha, ma, ma, ma.

The Same with Sa as Tonic

Sa, Sa Re Sa, Re Ga ma, Sa Ga Ga Ma,
Ga ma pa Dha, ma Ga, ma Ga Re Sa,
Sa pa pa, Dha ni Dha, pa, Dha ni, Re, Re,
Re, Ga ma, Ga Ga, Sa, Sa, Sa, Sa.

Pañcamāmsā Śāḍjī

Similar to the modern *Āsāvārī thāṭa* with *pañcama* as tonic.
Pa, Pa, Dha Sa Re ga Sa Re, ga ma pa, ga Re,
Sa Re ga Sa Re, ni Dha pa; pa Re Re, Re-ga ma,
Re ga ma Dha, Dha, Dha ni sa, ni ni, pa,
pa, pa, pa.

With Śaḍja as Tonic

Sa, Sa, Re ma pa, *dha* ma pa, *dhi* ni Sa,
Dha pa, ma pa *dha*, ma pa, *ga* Re Sa; Sa pa pa,
pa-*dha* ni, pa, *dha* ni, Re, Re, Re ga ma, *ga* ga
Sa Sa Sa Sa.

Dhaivatāmsā Śāḍjī

Similar to modern *Bhairavī* of Hindustāni music without *pañcama* but with two *madhyamas*.

With Dhaivata as Amsā Svāra or Tonic

Dha, Dha, Dha Sa ni Dha, Dha Sa Re, Sa Re,
Sa, Dha, Sa Re, Sa ni Dha, Dha ga ga, ma pa,
ga, ma pa, ni, ni, ni Sa Re, Sa Sa, Dha Dha, Dha.

With Sa as Tonic or Amsā

Sa, Sa, Sa *gā* re sa, Sa *ga* ma, *Ga* ma, *ga*, Sa,
ga ma, *ga* re Sa; Sa, Ma Ma, *dha* ni Ma, *dha* ni,
re, *re*, *re* *ga* ma, *ga* ga, Sa Sa, Sa.

In the above elaboration, the absence of *pañcama* makes the *Jāti* more complex and unmusical especially the latter half, but *ālāpa* could be done more melodiously.

Coming back to the *Naiṣāḍī Jāti*, it is stated by Bharata,¹ Mataṅga² and Śārṅgadeva³ that in this *Jāti niṣāda svāra* is the *amsā*; also *ṛṣabha* and *gāndhāra* are *amsā svaras*. They are also *graha svaras*; only *niṣāda* is *nyāsa*, the other two are *apanyāsa*. In the *sampūrṇa* state, sa, ma, ga and pa are weak or are to be used sparingly. In the *auḍuvita* state dha and ma are weak. The point which is tantalising is that the *svāra* namely *gāndhāra* which is both *graha* and *amsā svāra* enjoys only (*alpa* position in this *Jāti* in the *sampūrṇa* state. Also it is stated that this *Jāti* is similar to *Dhaivatī Jāti* in the use of strong and weak notes. Its derivation from *Gāndhāra Mūrchanā* makes it more complicated and confounding. If *niṣāda svāra* is taken as *graha* and *amsā svāra*, then a *rāga* similar to modern *Bilāval* would be formed. In the *Dhaivatī Jāti* ga, ma, pa and ni are weak or *alpa*. In the *Naiṣāḍī Jāti* the *alpa svaras* are ga, ma, pa and sa. Analysing this musically, it seems quite evident that (no tangibly aesthetic form can emerge with the successive notes weak: The similarity between the two *Jātis* only accentuates the untenable musical position than anything else.

After illustrating the *Śuddha Jāti Śāḍjī* and its seven *amsā* variations, we shall now take up another major variety of the *Jāti*, namely a *Vikṛta Jāti*.

We shall take up the *Vikṛta Jāti Śaḍjakaiśikī*.

In this *Jāti*, six out of the seven *svāras* are *amsā svaras*. The exception is *ṛṣabha*.

¹*Na. Śā.*, Bombay edn., p. 448.

²*Bha. Ko.*

³*S.R.*, Adyar edn., *Svarādhyāya*, p. 220.

According to Bharata,¹ Mataṅga² and Śārṅgadeva³ and Dattila, this *Jāti* takes three forms namely *sampūrṇā śāḍava* and *auḍava*. *Sāḍava* (hexatonic) state is obtained with the omission of *ṛṣabha* and *auḍava* by omitting *ṛṣabha* and *dhaivata*.

There are certain apparent contradictions. For instance all the above scholars state that *ṛṣabha* and *dhaivata* are weak and should be taken sparingly. Bharata is not specific but states that *ṛṣabha* and *dhaivata* are the notes to be omitted. But he states *dhaivata* is also one of the *amśa svaras* and when *niṣāda* and *dhaivata* become *amśa svaras*, then *pañcama* become *nyāsa svara*; in this state *ṛṣabha* sometimes becomes *apanyāsa svara*.⁴

Dattila states that *ṛṣabha* and *dhaivata* should be studiedly omitted but immediately thereafter states that *dhaivata* is one of the *amśa svaras*.

Śārṅgadeva also defines the same characteristics of *Kaiśikī* as Bharata and Mataṅga and Dattila have done but he gives a few additional details. He gives the *Mūrchanā* of this *Jāti* as *Gāndhārādī* and the *tāla* as *pañcapāṇī* just as it is in *Sāḍjī Jāti*. The contradictory detail again is when he states that *pañcama* and *dhaivata* are *śāḍava-auḍava virodhī*, i.e. they are respectively inimical or opposed (allergic?) to the formation of the hexatonic and pentatonic states. Whereas all the scholars have mentioned the omission of *dhaivata* as the condition for the obtaining of *Kaiśikī*'s pentatonic form.

The starting *svara* of this *Jāti* is *gāndhāra*. So its *āroha* and *avaroha* in the *sampūrṇa* state will resemble modern Hindustānī *Yaman* (The charts given at the end of this thesis will give a clear picture of the different *Jātis*).

With the omission of *ṛṣabha*, the *śāḍava* form will be as follows:

Sa Ga Ma pa Dha Ni Sa
Sa Ni Dha pa Ma Ga Sa

There is no corresponding *rāga* in modern Hindustānī music. But Karṇāṭaka music has exactly the same *āroha-avaroha* in its *rāga* (*Kannaḍamāruva*, a derivative of Karṇāṭaka *Melakarta Meca-*

¹*Nā. Śā*, Bombay edn., p. 448.

²*Bha. Ko.*, p. 679.

³*S.R.*, Adyar edn., Svarādhyāya, p. 224.

⁴*History of South Indian (Carnatic) Music*, Appendix IV, p. 121, 1940th *Rāga*.

kalyāṇī, the equivalent of *Yaman*. But this is an extremely uncommon *rāga* in that music also. This scale is a musically tenable one and can be sung well as a *rāga* if *pañcama* is taken less in the *āroha* as usually done in *Yaman*.

The *auḍava* variation with the omission of *ṛṣabha* and *dhaivata* also has no modern Hindustānī equivalent but Karṇāṭaka music has a popular *rāga Amṛtavarṣiṇī* which is an exact equivalent and very pleasing and sweet. The great composer-musician late G.N. Bālasubramaniam expounded this *rāga* beautifully. After him another extraordinarily talented musician Bālamurali Kṛṣṇa sings this and other *vakra rāgas* with great finesse and command.

But as stated already, the *śruti* arrangement and value will be different between *Kaiśikī* and modern *Yaman*. *Gāndhāra* would be a *śruti* higher being of eight *śrutis*, *niṣāda* and *śaḍja* will be a *śruti* less than it is in *Yaman*.

Let us take up the different *svarāmśas* of *Kaiśikī*.

Gāndhārāmśa Kaiśikī

Ācārya Bṛhaspati in his book *Bhārat ke Sangīta Siddhānta* has suggested the tuning of Mataṅga's *Kinnarī vīṇā* as follows:

The *cikārī* should be tuned to *gāndhāra*, then from the *meru* up to the seventh string will be *mandra*; from seventh to fourteenth string will be *madhya*; and from the fourteenth string onwards till the eighteenth, will be the *tāra sthānas* respectively. The balance of notes of the *tāra sthāna* namely, *sa* and *re* could be obtained by stretching *niṣāda* on the eighteenth string.

But this does not indicate musically the *svarūpa* or form of the *Jāti*. It would be better understood if the note structure of the *Jāti* is translated into modern terms of *rāga*.

As already described *Kaiśikī* resembles *rāga Yaman*, *Gāndhārāmśa Kaiśikī* means to transpose *śaḍja* in the position of *gāndhāra*. This then will give rise to modern *Āsvāvārī Thāṭa* of Hindustānī and *Naṭa Bhairavī melā* or *rāga* of Karṇāṭaka music.

The transposition is as follows:

Kaiśikī—Sa Re Ga Ma Pa Dha Ni Sa
Gāndhārāmśa Kaiśikī—Ga Ma Pa Dha Ni Sa Re Ga
(In terms of Sa as tonic)—Sa Re ga Ma Pa dha ni sa

But the *śruti* arrangement will be quite different. Firstly *Kaiśikī*

is a *Jāti* of *Madhyama Grāma*. Hence its *pañcama* is one *śruti* less than of that of the usual *pañcama*.

The *śruti* distribution of this *Jāti* will be as follows:

Ga to Ma will become Sa to Re when Sa is made the tonic. The Re will be four *śrutis*, ga will be of three *śrutis*, one *śruti* more than the usual *sādhāraṇa* or *komal ga* i.e., it will be *antara gāndhāra*; ma will also be a *śruti* higher than the usual *śuddha ma*, but of four *śruti* is from ga; i.e., it will be *tivra ma*, pa will be at a distance of two *śrutis* from ma and thirteen *śrutis* from sa.

With ga, one *śruti* above the usual *śruti* figure of six i.e., *antara gāndhāra* and ma two *śrutis* above the usual *tivra ma*. Pa is in the normal position according to *Ṣaḍja Grāma* and one *śruti* more according to *Madhyama Grāma*; dha is at its right place from sa, but it is not *komal dha* but will be the *catuḥśrutika dhaivata* from sa, being seventeen *śrutis* from it; *niṣāda* is three *śrutis* from dha and is on the 2nd *śruti* and in the position of *kākalī niṣāda*.

So this *Jāti* would actually sound very peculiar and it will be a misnomer to call it either *Āsāveri* or *Naṭa Bhairavī* and compare it with both.

Madhyamāmsa Kaiśikī

With the shift of sa as tonic in the place of ma, the *Jāti* will be as follows:

	ma	pa	dha	ni	sa	re	ga
4	3	4	4	2	3	2	
sa	re	ga	ma	pa	dha	ni	

If *Kaiśikī* is similar to *Yaman*, then, with its *madhyama* as *ṣaḍja*, the scale that will emerge will be that of *Bhairavī* with the difference that in place of *pañcama*, there will be *tivara madhyama*, i.e., it will be *Bhairavī* with two *madhyamas*. But in the above transposition, the *śruti* division will be:

re	—	three <i>śrutis</i>	—	triśrutika	re
ga	—	four <i>śrutis</i>	—	antara	ga
ma	—	four <i>śrutis</i>	—	tivra	ma
pa	—	two <i>śrutis</i>	—	pañcama	pa
dha	—	three <i>śrutis</i>	—	triśrutika	dha
ni	—	two <i>śrutis</i>	—	dviśrutika	ni

From sa, ga will be at an interval of seven *śrutis*, i.e., one *śruti* more than *komal*, i.e. it will be (*antara*) ga; ma will be two *śrutis* from *śuddha madhyama*, i.e., it will be *tivra ma*; *pañcama* will be exact and in perfect consonance with sa. Dha will be *triśrutika* and *niṣāda* will be in the *śruti* lower than that of *Kaiśikī Niṣāda*, i.e. four *śrutis* from sa; according to modern reckoning. *Pañcama* will be a *śruti* more than that in *Madhyama Grāma*. *Pūrvāṅga* of this *Jāti* will be somewhat like *Yaman*; *Uttarāṅga* will be like *Kāṣṭhī*. There is no *rāga* comparable in Hindustānī music but in Karṇāṭaka music *rāga Vācaspati* will bear a distant resemblance. The *svara* structure of it is like *Yaman* in *pūrvāṅga* and *Kāṣṭhī* in *Uttarāṅga*.

Pañcama Kaiśikī

With sa transposed in place of *pañcama*, the *śruti* distribution of the various *svaras* of the *saptaka* will be as follows:

4	3	2	4	4	3	2	4	
sa	re	ga	ma	pa	dha	ni	sa	
			3	2	4	3	2	4
			re	ga	ma	pa	dha	ni

i.e.,	sa	—	four <i>śrutis</i>				
	re	—	three <i>śrutis</i>	—	triśrutika	—	re
	ga	—	two <i>śrutis</i>	—	pañcaśrutika	—	ga
	ma	—	four <i>śrutis</i>	—	in the right position	—	9 <i>śrutis</i> from sa
	pa	—	three <i>śrutis</i>	—	right position in <i>Ma Grāma</i>	—	12 <i>śrutis</i> from sa
	dha	—	two <i>śrutis</i>	—	atikomal dha	—	14 <i>śrutis</i> from sa
	ni	—	four <i>śrutis</i>	—	right position of <i>Kaiśikī (komal)</i> <i>Niṣāda</i>	—	18 <i>śrutis</i> from <i>ṣaḍja</i> .

The *śruti* structure of this *Jāti* when interpreted in terms of current arrangement of note-intervals, would sound very odd because *ṣabha* (three *śrutis*), *gāndhāra* (two *śrutis*) and *dhaivata* (two *śrutis*) and *pañcama* (12 *śrutis*), will be mutually discordant and in consonant. Especially *pañcama* one *śruti* less than normal and *dhaivata* of just one *śruti* from the normal *śruti* position of modern *pañcama*, namely, 13 *śrutis*.

According to our *rāga* nomenclature, this has the overall structure of *Āsāveri thāṭa* with *ṛṣabha*, *gāndhāra*, *pañcama* and *dhaivata* all one *śruti* less than normal. It will be very difficult to maintain the *śruti* arrangement.

In this way, *Dhāivatāmśa* and *Niṣādāmśa Kaiśikī* can be taken and *ṣaḍja* transposed on *dhaivata* and *niṣāda* and their respective *śruti* distribution shown.

The above illustrations have been given to impress the fact that the subtle *śruti* variations were productive of *upa-Jātis* but their singability according to modern understanding of *svara* arrangement, would be rather remote. But the illustrations have brought forth clearly the type of music that was in vogue then. This would help in assessing the evolution of our music.

CHAPTER 4

Bṛhaddeśī of Maṭaṅga Showing the Second Stage of Evolution of Indian Music

HAVING discussed and delved into the *Nāṭyaśāstra*, we shall now take up the next important text *Bṛhaddeśī* by Maṭaṅga. This work is attributed variously to the seventh, eighth and ninth century by different scholars. Whatever the difference of opinion as to its period is, all scholars are agreed that it is a work not beyond ninth century AD. It is a very significant text on Indian music as it has thrown fresh light on several things that *Nāṭyaśāstra* had mentioned in brief. *Bṛhad* means comprehensive, *deśī* refers to regions, provinces, zones. *Bṛhaddeśī* means in this context a comprehensive treatment of *deśī* music. Maṭaṅga himself states that he has dealt with that part of music not treated by Bharata. There is no reference to *Deśī rāga* by Bharata. Does it mean that *Deśī rāga* in any form did not exist in the time of *Nāṭyaśāstra*? This problem has been discussed in the sequel.

In his *Bṛhaddeśī*, Maṭaṅga has given the general characteristics of *Śruti*, *Svara*, *Murchanā*, *Alaṅkāra*, *Gītis*, *Grāma rāgas*, *Deśī rāgas*, *Bhāṣā* and *Prabandha*.

Bharata in his *Nāṭyaśāstra* mentions the names of *Jātis* and their *lakṣaṇas* (characteristics), *Gāndharva Sangīta*. But in the time of Maṭaṅga, *Jāti*, *Grāma rāga*, *Bhāṣā*, *Vibhāṣā*, *Antarabhāṣā* came to be known as *Mārga Sangīta* i.e., any music that was stylised came to be known as *Mārga Sangīta*. In Bharata's time, *Gāndharva Sangīta* was considered *Mārga Sangīta*. All *Jāti-gāna* and *Mārga-tālas* were considered *Gāndharva Sangīta*.¹ This was called also *Mārga Sangīta*.

Kāllinātha, in his commentary on the *Sangīta Ratnākara*, while dealing with *Deśī Sangīta*, has given a confused definition. He states that it is music liked by the people, which is without any rules. But if it is without rules, then how can it have such elabo-

¹N.S., vol. IV, chap. I, verses 8-20, p. 6.

rate, sophisticated characteristics which he himself describes? We shall discuss this when we deal with the *Sangīta Ratnākara*.

Similarly *Grāma rāga* which Bharata refers to in passing as significant in enhancing the moods of certain Acts in the drama, has been dealt with by Mataṅga in greater detail. In fact there is some confusion regarding the very definition of *Grāma*.

Mataṅga defines *Grāma* as a group of *saṃvādī svaras* wherein there is a definite arrangement or order of *śrutis* and which is sustained by *Murchanā, Tāna, Varṇa, Krama, Alaṅkāra* etc., just as the different members of a village live together amicably and respectably.

Grāma rāgas and Gītis

Mataṅga mentions *Grāma rāgas* as being sung in different *gītis* (styles of rendering), namely, *Suddha, Bhinna, Gauḍi, Vesarā* and *Sādhāraṇī* or in one or in some cases more than one.

There was a basic difference between *gīti* and *gīta*. *Gīti* was the style of musical composition in which a song was rendered. *Gīta* meant any song that was sung.

Mahārāṇa Kumbha gives the best definition of *Grāma rāga*.¹

Mataṅga mentions seven types of *gītis*. There were two broad divisions of *gītis*: *Padāśrita* and *Svarāśrita*, i.e., style of composition based on poetic content or text of the song and composition based on musical structure.

Bharata mentions only *Padāśrita gītis*. Before we discuss *gītis*, let us further investigate *Grāma rāgas*. *Nāradya Śikṣā*, one of the earliest works on music ascribed to about 200 BC, has a definition of *Grāma rāga* as given by the commentator.²

Mataṅga has not given descriptions of the *Grāma rāgas*, he has described mostly *Bhāṣā, Vibhāṣa, and Antarabhāṣā*. Nārada, Kaśyapa and Śārngadeva have, however, given description of these *rāgas*. We shall discuss Śārngadeva's description in a separate chapter. Here we shall take up the descriptions as given by Nārada and Kaśyapa.

There were seven *Suddha Grāma rāgas* of which three belong to

¹Tatra grāmasamudbhūtaṅ pañcagītisamūśrayāt, Suddhādibhedasambhinno grāmarāga itiritāḥ.

—*Bha. Ko.*, p. 190

²Yatbā svarasanniveśena grāmavaicitryam loukike gāne evam svarasanniveśena vaicitryatā sāmagānam anantaprabhedam bhavati iti.

—*Nā. Śi.*, p. 21

Ṣaḍja Grāma and four to *Madhyama Grāma*. They were as follows:

<i>Ṣaḍja Grāma</i>	<i>Madhyama Grāma</i>
1. Ṣaḍja Grāma rāga	1. Madhyama Grāma rāga
2. Sādhārita	2. Pañcama (Suddha Pañcama)
3. Kaiśika Madhyama	3. Kaiśika
	4. Ṣaḍava

Let us first take all the *rāgas* of the *Madhyama Grāma*. The first *rāga* is *Madhyama Grāma rāga*. This is defined by Nārada¹ in which he states that in this *rāga*, there is predominance of *gāndhāra*; *niṣāda* is also repeatedly taken and *dhaivata* is weak. The rest of the *svaras*, by implication, are of normal importance. In other words, *madhyama* is the *amśa svara*; *gāndhāra* is predominant. *niṣāda* is second in prominence and *dhaivata* is weak.

Kaśyapa's definition is different.² Since Nārada himself refers to Kaśyapa in some of his definitions of *Grāma rāgas*, it appears that Kaśyapa may have been even earlier than Nārada.

Kaśyapa states that the *rāga* called *Madhyama Grāma* is born out of *Gāndhārī, Madhyama* and *Pañcamī Jātis*. *Ṣaḍja* is *amśa svara*; *madhyama* is *nyāsa svara*.

In *Gāndhārī Jāti*, according to Bharata, *gāndhāra* is the *nyāsa svara*; *ṣaḍja* and *pañcama* are *apanyāsa svaras*. In *Madhyamā Jāti*, *madhyama svara* is *nyāsa* and *ṣaḍja, ṛṣabha, pañcama* and *dhaivata* are *apanyāsa svaras*. In *Pañcamī Jāti*, *pañcama* and *ṛṣabha* are *amśa svaras*, *niṣāda, pañcama* and *ṛṣabha* are *apanyāsa svaras*. At the same time, Bharata states that in this *Jāti*, *ṣaḍja, gāndhāra* and *pañcama svaras* are weak.³ This seems a contradiction in terms.

Studying all the above *Jātis*, one gets the impression that excepting *Madhyamā Jāti*, the other two *Jātis* have hardly made any contribution as the allocation of importance of the *svaras* in them is at variance with that in *Madhyama Grāma rāga*.

But if one analyses the reason for Kaśyapa's contention, one has

¹Gāndhārasya dṛṣṭyena niṣādasya gatā gataiḥ.

Dhaivatasya ca dourbalyam madhyama grāma ucyaṭe.

—*Nā. Śi.*, Mysore edn., p. 21

²Gāndhārimadhyamājātyoḥ Sapancamyoḥ samutthitāḥ,

Ṣaḍjāṃśo madhyamagrāmo madhyamo nyāsa eva ca.

—Kaśyapa, *Bha. Ko.*, p. 465.

³*Nā. Śi.*, Banaras edn., p. 329.

to turn to Bharata's assertion that all melodic combinations that are sung in the world are all contained in the permutations of *Jātis*.¹ It seems all the scholars after Bharata took this statement of Bharata almost as an axiom and tried to fit in their theories in consonance with it.

Kaśyapa, Mokṣa, Nanyadeva and others have attempted to show that *Grāma rāgas* were all born of *Jātis*. Bharata whenever he used the word *rāga*, he did not use it in the technical sense as it was used later but mainly in the sense of *rañjakatva* or in the delightful aspect.²

If for a moment, we concede that Bharata did use the term *rāga* in its technical sense, then it stands to reason that he should have called the *rāgas*, *Jāti rāgas*. Why did he always mention *Grāma rāga* distinctly and never *Jāti rāga*? Does not this itself give a glimpse of the proof that *Grāma rāga* had a definite connection with the two *Grāmas* and not with the *Jātis*?

Śārṅgadeva has also defined *Madhyama Grāma rāga* exactly as Kaśyapa has done it.

Let us take the next *rāga*—*Śuddha Pañcama rāga*. The definition as given by Nārada and others differ. Nārada does not refer to any *Jātis* but merely describes the *rāga*. He states that if *pañcama* is a free halting note, and *antara gāndhāra*, *ṛṣabha* and *niṣāda* are in it, then understand it is *Pañcama rāga*.³

Kaśyapa says *Śuddha Pañcama rāga* is derived from *Madhyamā* and *Pañcamī Jātis* and its *pañcama svara* is both *amśa* and *nyāsa* and its *gāndhāra* and *niṣāda* are seldom taken.⁴

The two *Jātis*—*Madhyamā* and *Pañcamī* are from *Madhyama Grāma* and hence do not involve any contradiction as in the case of *Ṣaḍjagāma rāga*. But there is a considerable change in its form as given in the *Nāradiya Śikṣā* and by Kaśyapa, Mokṣa and Nānya-deva.

The interesting fact to be noted is that Nārada never mentions

¹Yatkincidgīyate loke tatsarvam jātiṣu sthitam.

—*Bha. Sang. Sidh.*, p. 199,

²Rāgastu yasmin vasati yasmūcaiva pravartate.

—*Na. Śā.*, Bombay edn., p. 433

³Yadi pañcamo virāmate gāndhāraścāntaro bhavati,

Riṣabho niṣādasahitastam pañcamamidṛṣam vidyāt.

—*Na. Śi.*, 1.4.6

⁴Madhyama pañcamī jūtyo sambhūtassudhapanca mah.

Amśo'sya pañcamo nyāsasvalpadviśrutikassvarāḥ.

—Kaśyapa, *Bha. Ko.*, p. 66

any *Jātis* with reference to the derivation of *Grāma rāgas*. In fact in the whole text of *Nāradiya Śikṣā*, there is no reference to *Jātis*. Nārada describes *Grāma rāgas* neither as *Janaka* nor *Janya rāgas*. As there were only seven *Śuddha rāgas*, he describes their structure and essential characteristics. Why do the subsequent scholars labour to ram the *Grāma rāgas* into *Jātis*? One reason may be that Bharata regarded *Jātigāna* as *Gāndharva Sangīta* and *Grāma rāga* as *Gāna*. The former according to him was *Mārgī Sangīta* and later *Deśī Sangīta*. May be this approach of Bharata prompted the scholars of the succeeding centuries to correlate the two.

Another reason may also have been the gradual fade out of *Jātigāna* and the steady emergence into prominence of *Grāma rāga* during the time of Mataṅga. It could have been the desire of the scholars to raise the status of the *Grāma rāga* from *Deśī Sangīta* to that of *Mārgī Sangīta* by tracing its origin to *Jātis*. Otherwise when one studies the description of Nārada, one feels the lack of necessity of bringing in the *Jātis* at all. Of course, the structure and character of some of the *Grāma rāgas* changed as time went on which is but natural.

The third *rāga* in *Madhyama Grāma* is *Śuddha Kaiśika*.

Here again the difference in the descriptions of Nārada, Mataṅga and Mokṣa is worthy of note.

Nārada states that the *Rāga Śuddha Kaiśika* takes *kākalī niṣāda* and *pañcama svara* is very prominent. He quotes Kaśyapa's authority for this.¹ There appear to be two Kaśyapas—one senior and another junior. The former must have been prior to Nārada and there is apparently no contradiction in their views. But the later Kaśyapa is a staunch follower of Bharata and his views are quite at variance with those of Nārada.

There is another definition by Nārada of the same *rāga* wherein he mentions the presence of both *kākalī niṣāda* and *antara gāndhāra*.²

Mataṅga states that *Kaiśikī rāga* is born out of *Kaiśikī* and *Kārmāravi Jātis* and is *sampūrṇa*. It has *ṣaḍja* as *amśa svara*, *madhyama* as *nyāsa*.

¹Kākalirdṛṣyate yatra prādhānyam pañcamasya tu, Kaśyapaḥ kaiśikam prāha madhyamagrāmasambhavam. *Na. Śi.*, 1-4-11.

²Antarasvarasamyukta kākalī yatra dṛṣyate, Kaśyapaḥ kaiśikim prāha madhyamagrāmasambhavam, *Na. Śi.*, as quoted by Rāmkrṣṇa Kavi in *Bha. Ko.*, p. 149.

From this, it is clear that even Mataṅga was not free from inhibition that *Grāma rāgas* were evolutes of *Jātis*. The form of this *rāga* had obviously undergone a great change, because Mataṅga does not mention the presence of *kākalī niṣāda* or *antara gāndhāra*.

But strangely Mokṣadeva whose work *Sangīta Sārakālikā* is dated c. AD 1300 in his definition of the above *rāga* mentions that it takes *kākalī niṣāda*. Although he has not mentioned *antara gāndhāra*, it may be inferred that this *svara* must have been also taken as the perfect consonant note of *kākalī niṣāda*.¹ Mokṣa was at least four centuries later than Mataṅga. But Mokṣa's description also tallies with that of Mataṅga in his affiliation of the above *rāga* to *Kaiśikī* and *Kārmāravi Jātis*. He states that *tāra ṣaḍja* is both *graha* and *aṁśa svara*; *pañcama* is *nyāsa svara*. So this *rāga* must have undergone changes in the time of Mataṅga and got back its earlier form in the time of Mokṣa. Or it may be that Mataṅga after referring to the two *Jātis*, *Kaiśikī* and *Kārmāravi* felt it unnecessary to mention *kākalī niṣāda* and *antara gāndhāra*. This inference becomes obligatory because Mataṅga and Mokṣa mention the same *Jātis*. Both these *Jātis* belong to *Madhyama Grāma*.

The next and the last *rāga* belonging to *Madhyama Grāma* is *ṣaḍjāva*.

Here again Nārada's description of *Grāma rāga* is as an independent and pure form and hence did not connect it with *Jātis*. But he also does not refer to *Bhāṣā*, *Vibhāṣā* or *Antarabhāṣā*. It is possible these developed later.

Nārada defines *Suddha Ṣaḍjāva rāga* thus:

That it takes *ṛṣabha*, *ṣaḍja*, *dhaivata*, *pañcama*, and *niṣāda* and it belongs to *Madhyama Grāma*.²

Kaśyapa states that this *rāga* was derived from *Ṣaḍja Madhyama Jātis* in which *pañcama* is both *aṁśa* and *nyāsa svara* and *gāndhāra* is weak.³

Kaśyapa's assertion in assigning this *rāga* to *Ṣaḍja Madhyama*

¹Kārmāravyāsa kaiśikīyastāra ṣaḍja grahāṁśakaḥ panyāsaḥ kākalīyukto vijñeyasuddha kaiśikāḥ. Virarāudrādbhutarasaḥ sampūraṇasvarako mataḥ. Mokṣadeva, *Bha. Ko.*, p. 664.

²Ṛṣabhoṭhita Ṣaḍjāhato dhaivata sahitaśca pañcama yatra. Nipatati madhyama rāga tam niṣādam ṣaḍjāvam vidyāt. *Nā. Śi.*, 1-4-5, p. 21.

³Ṣaḍjānte madhyamajāteḥ sambhūtaśuddha ṣaḍjāvaḥ. Nyāsaśca pañcamo- maśca gāndhāreṇaśca durbalaḥ. Kaśyapa, *Bha. Ko.*, p. 671.

Jāti is once again conflicting because *Ṣaḍja Madhya Jāti* belongs to *Ṣaḍja Grāma* whereas *Ṣaḍjāva rāga* belongs to the *Madhyama Grāma*. Here again arise the difference in the *svaras* of the *Ṣaḍja* and *Madhyama Grāma*. *Ṣaḍja Grāma* has *pañcama* of four *śrutis* and *dhaivata* of three *śrutis* whereas with the *Madhyama Grāma*, it is the reverse. Also in *Ṣaḍja Grāma*, there is *ṛṣabha-dhaivata* consonance and no *ṛṣabha-pañcama* consonance whereas in *Madhyama Grāma*, there is no *ṛṣabha-dhaivata* consonance but *ṛṣabha-pañcama* consonance. Hence it appears contrived and artificial to affiliate a *rāga* belonging to one *Grāma* to a *Jāti* of a different *Grāma*.

The point worth deliberating here is how the old scholars justified the affiliation of a *Jāti* in *Ṣaḍja Grāma* as the parent (*Junaka*) of a *rāga* assigned to *Madhyama Grāma*. Another feature is that *Jātis* were being sung and therefore it seems more untenable and unnecessary to derive another singable mode from one which is already in vogue. The classification, therefore, of *Grāma rāgas* under *Jātis*, appears contrived.

One more point worthy of note is the contrived, laboured extension of the connotation of the word *Ṣaḍjāva* by Mataṅga to mean the best of the six *rāgas*. But etymologically *Ṣaḍjāva* can never be taken to mean that, because *Ṣaḍjāva* is derived from the roots *ṣaṭ-ava*, *ṣaṭ* means six, *ava* means which is connected with six—hence six *svaras*. But Mataṅga, in his explanation of the reason why this name *Ṣaḍjāva* must have been given, appears to have taken the most leading among the *Grāma rāgas*; but the word *Ṣaḍjāva* has no such implication. *Ava* also means to preserve. He has thereby tried to extend its meaning beyond its capacity. Because the term *Ṣaḍjāva* can never be taken to mean the preserver of six *rāgas* instead of six *svaras*. This attempt of Mataṅga seems quite unnecessary and rather forced.

Now let us deal with the *Grāma rāgas* belonging to the *Ṣaḍja Grāma*.

The first *rāga* is *Ṣaḍja Grāma rāga*.

Nārada defines it as a *rāga* in which *gāndhāra* is predominant, *niṣāda* is sparingly used, *dhaivata* is *kampita* or shaken.¹

Mokṣadeva defines it as a derivative of *Ṣaḍja Madhyama Jāti*

¹Ṣaṭsprṣṭo niṣādistu gāndhāreṇaśca dhiko bhavet. Dhaivataḥ kampito yatra ṣaḍjagrāmantu nirdiśet. *Nā. Śi.*, 1-4-8.

with *tāra śaḍja* as both *graha* and *aṁśa*; *madhyama* is *nyāsa* and it takes all the seven *svaras* (*sampūrṇa*); it also has *kākalī niṣāda* and *antara gāndhāra*. It expresses three *rasas*—*Vīra*, *Abhuta* and *Raudra*.¹

There is considerable difference in the description of Nārada and Mokṣa. Of course, the time lag between the two writers is also considerable, i.e., nearly fourteen centuries. It may be, the *rāga* had undergone vital changes. It seems that there were in that period also, different schools rendering the same *rāga* in different ways.

One aspect that is significant is the total omission of any reference to *Jātis* by Nārada. This indicates that he belonged to a school different from that of Bharata.

Kaśyapa's definition of *Śaḍja Grāma rāga* is similar to that of Mokṣa. The former lived several centuries before and hence there are a few differences also. Kaśyapa states that *Śaḍja Grāma rāga* is a derivative of the *Jātis Śūḍjī* and *Śaḍja Madhyamā*. In this *rāga*, *śaḍja* is *aṁśa* and *madhyama* is *nyāsa* and it is *sampūrṇa*.²

Kaśyapa does not mention the use of *kākalī niṣāda* or *antara gāndhāra* nor does he specify the *tāra śaḍja* as has been done by Mokṣa. The only thing that appears to be constant is the name of the *rāga* through the centuries.

The next *rāga* of *Śaḍja Grāma* is *Sādhārīta*. Nārada defines it thus:

The *rāga* which takes *antara*, *gāndhāra* and *kākalī niṣāda* that is *Sādhārīta*.³

By this definition, if one were to define the *āroha* and *avaroha* of this *rāga*, then with *kākalī niṣāda* and *antara gāndhāra* and the other notes of the *Śaḍja Grāma* namely *śuddha madhyama*, *triśrutika ṛṣabha* and *dhaivata*, they will be very close to the notes of modern *Bilāval* or the *Karṇāṭak Śaṅkarābharaṇam*.

Mokṣa defines this *rāga* differently. He states that in *Sādhārīta*, *śaḍja* is *graha* and *aṁśa*; *niṣāda* and *gāndhāra* are sparingly used; *madhyama* is *nyāsa*; it uses all the seven *svaras* and is derived from

¹Śaḍjamadhyamikājūteḥ tāraśaḍjagrahūmsakāḥ, manyāsasvarasampūrṇāḥ kākalyāntarabhūṣitāḥ rase vīradbhute raudre śaḍjagrāmabhidhanataḥ. *Bha. Ko.*, p. 687.

²Śaḍjamśo madhyamānyāsaḥ syāt śaḍjī śaḍjamadhyayob, śaḍja grāma īti proktaḥ sampūrṇasvarakastathā. Kaśyapa. *Bha. Ko.*, p. 688.

³Antassvara samyukta kākaliyatra dṛṣyate, tantu sādhāritum vidyāt pañca-masthānantu kaiśikam. *Nā. Śi.*, 1-4-9, p. 22.

the *Śaḍjamadhyama Jāti*.

Although there is no contradiction in assigning this *rāga* to *Śaḍja Madhyamā Jāti* as it belongs to *Śaḍja Grāma*, still the difference in description between Nārada and Mokṣa is considerable. The latter has stated that *niṣāda* and *gāndhāra* are sparingly used¹ whereas Nārada, by mentioning only *kākalī niṣāda* and *antara gāndhāra*, has, by implication, given them prominence. Nārada has omitted mentioning the *graha*, *aṁśa* and *nyāsa svaras*. And yet the *rāga*'s contours are more clearly gleanable through Nārada's description than that of Mokṣa's. According to Mokṣa, the *rāga* would be very similar to that of *Śaḍjī Jāti*. But the strange point worthy of note is that while Mokṣa mentions the use of *kākalī niṣāda* and *antara gāndhāra* in the previous *rāga* namely *Śaḍja Grāma rāga*. Nārada mentions the same thing in respect of *Sādhārīta* and states the sparing use of *niṣāda* in the previous *rāga*. In other words, the description of *Śaḍja Grāma rāga* by Nārada tallies more with that of *Sādhārīta* of Mokṣa. But the descriptions of *Śaḍja Grāma rāga* by Nārada and Mokṣa do not tally at all. From the *svaraprastaras* given, it is difficult to form an exact idea of the structure and movement of the *rāgas*.

The third and last *rāga* in the *Śaḍja Grāma* is *Kaiśika Madhyama*.

Nārada states that when all the seven notes are used in *Kaiśika* and the *rāga* begins from and ends in *madhyama*, then it is *Kaiśika Madhyama*.²

Nārada does not specify whether the *gāndhāra* here is *antara* and *niṣāda* is *kākalī* as he has done in his definition of the *Rāga Kaiśika*. He has merely stated here that all the seven notes used in *Kaiśika*, are used in *Kaiśika Madhyama*. Hence the main difference, it seems is the beginning and ending of the *rāga* on *madhyama svara* which again implies that *madhyama* is *graha*, *aṁśa* and *nyāsa* in the *Rāga Kaiśika Madhyama*.

Mokṣa defines this *rāga* thus:

It is derived from *Kaiśiki* and *Śaḍja Madhyama Jātis*, it uses *tāra śaḍja* as *graha* and *aṁśa*; *madhyama* is *nyāsa*; it omits *ṛṣabha* and *pañcama*; uses *gāndhāra* sparingly; takes *kākalī niṣāda*. It is used to

¹Sāmsāgraho nigāṇṇaḥ syāt śaḍjamadhyamayā kṛtaḥ, sampūrṇo madhyamānyāsaḥ śuddhasādhārīto mataḥ. Mokṣa. *Bha. Ko.*, p. 671.

²Kaiśikam bhāvayitvā tu svaraisarvaissamāntaḥ, yasmāttu madhyame nyāsaḥ tasmāt kaiśika madhyamaḥ. *Nā. Śi.*, 1-4-10, p. 22.

depict *Vīra*, *Adbhuta* and *Raudra rasas*.¹

This definition by Mokṣa is similar to his definition of *Ṣaḍja Grāma rāga* in that in both the *rāgas*, *tāra ṣaḍja* was *grahu*, and *amśa* and *madhyama* was *nyāsa*. But in the above *rāga*, the omission of *rṣabha* and *pañcama* makes it an *auḍava rāga*. Its structure would resemble the modern *Rāga Bhinna Ṣaḍja*. But if *gāndhāra* is sparingly used, even then the form of modern *Rāga Bhinna Ṣaḍja* could be maintained because it has *madhyama-ṣaḍja saṃvāda*.

But again a contradiction arises in the assigning of this *rāga* by Mokṣa to *Kaiśikī* and *Ṣaḍja Madhyamā Jātis*. Because the *Rāga Kaiśika Madhyama* belongs to *Ṣaḍja Grāma* and the above two *Jātis* belong to *Madhyama Grāma*. How Mokṣa manages to reconcile this anomaly is not known. These are problems yet to be resolved.

Mataṅga has made no reference to *tāla* but it must be presumed that he must have used the *mārga tālas* mentioned by Bharata. No available text of *Bṛhaddeśī* contains a chapter on *tāla*, although there must have been a chapter on *tāla* in it earlier.

Jāti-Prastāra or Jāti Elaboration

Let us take the first *Jāti Ṣaḍjī*. Bharata in his description of the *Jātis* has not mentioned the *gītis* and the *tāla mārgas* of the *Jātis* whereas Mataṅga has described both, which have been repeated by Śārṅgadeva in *S.R.*

Gīta was the term to denote any song but *gīti* was a technical term indicating the style of rendering of a composition. Since the composition in the days of Bharata, Mataṅga and Śārṅgadeva, was so complicated and elaborate in structure and text, the mere adherence to them, was considered to be a style. There were in all five main styles of rendering, independent of the varieties of compositions. They were known as *Śuddhā*, *Bhinnā*, *Vesarā*, *Gauḍī* and *Sādhāriṇī*.

There were two unique features of rendering of the *Jāti* which have not remained in the age of *rāga* notwithstanding the fact that *Jāti* was the matrix of the *rāga*. They were: that the same *Jāti* which was *sampūrṇa* could have its *ṣaḍava* and *auḍava* forms by

¹Kaiśikī ṣaḍjamadhyamābhyām tāraṣaḍjagrahāṃśakāḥ. Manyāsasyāt ripat-yakto gāndhāraḥpañcakālikāḥ. rase viro'dbhute raudre śuddhakaiśika madhyamaḥ. Mokṣa, *Bha. Ko*, p. 665.

omitting one and two *svaras* respectively and yet be considered to be the same *Jāti*. In the present position of the *rāga*, such an operation would completely change the complexion and structure of the *rāga*. For instance, if *Rāga Yaman* which is *sampūrṇa* is taken, one can assess its *ṣaḍava* form by merely omitting *pañcama* and have *ni, re, ga, ma, dha, ni, sa* but its *auḍava* form with the same omission seems impossible. The only way open seems with the exclusion of *niṣāda* and *madhyama*. But as there are already three *rāgas* established under that scale, it will not be possible to produce a form separate from the above or bring about the flavour of *Yaman* in five *svaras* without bringing in *Dhupālī*, *Śuddha Kalyāṇa* or *Jait Kalyāṇa*. In any other it may be even more difficult to have a *ṣaḍava* and *auḍava* modifications of the same *sampūrṇa* without either completely going off its original mood and character or landing on some well-known *rāga* already established.

The second peculiarity was that the same *Jāti* was rendered in three different *layas*—*vilambita*, *madhya* and *druta*. Whereas, at present we have different compositions for different *layas*—*vilambita*, *madhya* and *druta*, but there are cases when *vilambita khyāls* are sung as *druta khyāls* and vice versa. For example, the *Jaipur Gharānā* (Ustad Alladin Khan's School) and his disciples and followers sing usually *vilambita laya khyāls*. Some of these *khyāls* are sung in *druta laya* in the *Agra Gharānā*.¹ These *layas* were then known as *mārgas* and Bharata mentions three *mārgas* in which the *Jātis* were sung. They were *ekakalā*, *dvikalā*, *catuṣkalā*. Here the word 'kalā' is used in the sense of *mātrā* in *tāla* as understood today, *ekakalā* consists of one *mātrā*, *dvikalā* two *mātrās* and *catuṣkalā* four *mātrās*. The names of these *mārgas*, were *Citrā*, *Vārtika* and *Dakṣiṇa* respectively. Different *Jātis* were sung in different *mārgas*, and in the same *mārgas*, the same *Jātis*, as stated earlier, were sung in different *mārgas* also.

One other feature was that the texts of the *Jātis* were modified according to the *mārgas* in order to fit in to the respective *mārgas* and yet retaining it as the same *Jāti*. The modifications were *māga-dhī*, *ardhamāgadhi*, *sambhāvitā* and *prthulā*. These textual modifications of composition were categorised as *padāśrita gītis*. *Gītis* as already explained, were styles of rendition of *gītas*. The definition of these *padāśrita gītis* is—it is that musical rendering in which

¹Khyāl Naṭ-Kāmod, 'Nevara Baje' in tintāla.

the text is ornamented by the *varṇas* of *sthāyī*, *ārohi* and *avarohī*, and is also set to *laya*.¹

In the *tālas* used in the time of Bharata, there were three important varieties. They were *cañcatpuṣa* or *caccatpuṣa* which was *catasra* and *cācapuṣa* or *cāpapuṣa* which was *tryaśra*. These were the two varieties but they were further subdivided into three more types in accordance with the number of *mātrās* or *kalās*. The first one was called *yathākṣara* (*ekakalā*) or two *mātrās*, *dvikalā* and which was twice as much as *ekakalā* or four *mātrās* and *catuṣkalā* or eight *mātrās* as it was twice as much as *dvikalā*. Another way of expressing the *mātra-kalās* or time intervals of *mātrās* was by giving different time measures specific names. There were three kinds—*laghu*, *guru* and *pluta*. *Laghu* was of one *mātrā*, *guru* of two *mātrās* and *pluta* of three *mātrās*. Various syllables of the words of the songs were assigned time-measures and the total duration of the *tāla* made up, from its very name. For instance the *tāla cañcatpuṣa* was of eight *mātrās* in the following way: *cañ cat pu ṣa*. The first two syllables were of two *mātrās* duration and hence were *gurus*, the third was a *laghu* or one *mātrā*, the final syllable was a *pluta* and of three *mātrās*. The total number of *mātrās* of the *tāla* comes to eight.² Each kind was also a symbol. *Laghu* is denoted by the sign I; *guru* by S and *pluta* by S'. It could therefore, be expressed as SS IS'. Similarly the other *tāla cācapuṣa* is of six *mātrās* consisting of *guru*, *laghu*, *laghu* and *guru* expressed as SIIS.

The term *kalā* also had several shades of meaning. In all, it was used in four ways. *Kalā* was:

- (1) a *tāla-bhāga* or part of a *tāla*;
- (2) a *pāda-bhāga* or part of a song;
- (3) a *tāla-kriyā* or specific rhythmic operation; and
- (4) a *mātrā* or time unit.

If there was one *mātrā* for one section, it was *dhruva kalā*; if there were two *mātrās*, it was *citrā kalā*; if there were four *mātrās* to a section, it was known as *vārtika kalā* and eight *mātrās* to a section was called *dakṣiṇā kalā*. In other words *dakṣiṇā* was *vilambita laya*; *vārtika* was *madhya laya* and *citrā* was *druta laya*.

¹S.R., Adyar edn., Svarādhyāya, p. 280.

²Nā. Śā., Bombay edn., p. 476 and Banaras edn., p. 343.

In the *dakṣiṇā mārga*, there were twelve sections and each section had eight *mātrās* making a total of ninety-six *mātrās*. The twelve sections were divided into two parts, each part consisting of forty-eight *mātrās* or *kalās*.

In the *Śiḍḍi Jāti*, the *amśa*, *graha* and *nyāsa svara* is *ṣaḍja*; the *Jāti* begins from *ṣaḍja* and because of the *nyāsa svara*, it also ends in *ṣaḍja*. In spite of its *vikṛta* varieties having *gāndhāru* and *pañcama svaras* as *apanyāsa*, this being its *śūdrha* variety, even the *apanyāsa svara* is *ṣaḍja*. So we have *amśa*, *graha*, *nyāsa* and *apanyāsa* all on the same *svara ṣaḍja*, i.e., the middle of the composition terminates on *ṣaḍja* (the sixth line of the song or the 48th *mātrā*).

In the composition that is given below, there are in all twelve lines, each line consisting of eight *mātrās*. The first half of the composition ends on the 6th line or 48th *mātrā*. Each section of the *tāla* has different movement within it. The letter in abbreviation on the top of the number of *mātrās* of each section indicates the type of operation to be followed. Generally the time measure of one *laghu* is calculated in terms of the time interval taken to pronounce five short syllables.

In the days of Bharata and later, the manner of playing the *tāla* with the hands was made quite elaborate and specific. The pattern of playing it had been well established and fixed not to permit any deviation as it would change the *tāla*. There were eight different ways of indicating the pattern and time duration of the *tāla*. They were called *āvāpa*, denoted in abbreviation by a *niṣkrāma* abbreviation—*ni*; *vikṣepa*—*vi*, *pravēśa*—*pra*—*dhruva*—*dhru*, *śamya*—*śa*, *tāla*—*tā*, *sannipāta*—*sa*.

Āvāpa means upturned open palm, the folding or closing of fingers is also called *āvāpa*.

Niṣkrāma is spreading out the fingers of the half closed palm.

Vikṣepa means to take the upturned palm (usually the right one) with spread-out fingers to the right side.

Pravēśa means to close in the fingers of the half open palm.

Dhruva means to take the hand down after snapping with the fingers.

Śamya means to clap with the right hand over the left hand.

Tāla means to clap with the left hand over the right hand.

Sannipāta means to clap with both hands by bringing them together in front of the chest. These operations are clearly des-

cribed in the *Sangīta Ratnākara*.¹

The composition given below is given in the *Sangīta Ratnākara*. The text is in Sanskrit. Such texts were called *padu*. It is as follows:

Tam bhavalallāta nayanāmbujādhikam
Nagasūnupraṇayakeli samudbhavam.
Sarasakṛtatilaka paṅkānulepanam
Praṇamāmi kāmādehendhanānalām.²

1. Tālakriyā or Tāla operation	ā	—	ni	—	vi	—	pra	—
Laghu or Mātr ²	1	2	3	4	5	6	7	8
Svara or notation	sa	sa	sa	sa	pa	nidha	pa	dha ni
Pada or text	tam	—	bha	va	la	llā	—	ta
2. Tāla operation or T.O.	ā	—	tā	—	vi	—	śa	—
Laghu or L	9	10	11	12	13	14	15	16
Svara or S	re	gama	ga	ga	sa	rega	dhasa	dha
Pada or P	na	ya	nām	—	bu	jā	—	dhi
3. T.O.	ā	—	ni	—	vi	—	Tā	—
L	17	18	19	20	21	22	23	24
S	rega	sa	re	ga	sa	sa	sa	sa
P	kam	—	—	—	—	—	—	—
4. T.O.	ā	—	ni	—	vi	—	śa	—
L	25	26	27	28	29	30	31	32
S	dha	dha	ni	nisa	nida	pa	sa	sa
P	na	ga	sū	—	nu	pra	ṇa	ya
5. T.O.	ā	—	tā	—	vi	—	pra	—
L	33	34	35	36	37	38	39	40
S	ni	dha	pa	dha ni	re	ga	sa	ga
P	ke	—	li	—	sa	mu	—	bdha
6. T.O.	ā	—	ni	—	vi	—	śam	—
L	41	42	43	44	45	46	47	48
S	sa	dha	dha ni	pa	sa	sa	sa	sa
P	vam	—	—	—	—	—	—	—

¹S.R., Adyar edn., Tālādhyāya, pp. 4-5.

²Ibid.

7. T.O.	ā	—	ni	—	vi	—	pra	—
L	1	2	3	4	5	6	7	8
S	sa	sa	ga	sa	ma	pa	ma	ma
P	sa	ra	sa	kṛ	ta	ti	la	ka
8. T.O.	ā	—	ta	—	vi	—	sa	—
L	9	10	11	12	13	14	15	16
S	sa	ga	ma	dha ni	ni dha	pa	ga	re ga
P	paṅ	—	—	kā	nu	le	pa	—
9. T.O.	ā	—	ni	—	vi	—	tā	—
L	17	18	19	20	21	22	23	24
S	ga	ga	ga	ga	sa	sa	sa	sa
P	nam	—	—	—	—	—	—	—
10. T.O.	ā	—	ni	—	vi	—	śa	—
L	25	26	27	28	29	30	31	32
S	dha	sa	re	ga re	sa	ma	ma	ma
P	pra	ṇa	mā	—	mi	kā	—	ma
11. T.O.	ā	—	tā	—	vi	—	pra	—
L	33	34	35	36	37	38	39	40
S	dha	ni	pa	dha ni	re	ga	re	Sa
P	de	—	hen	—	dha	nā	na	—
12. T.O.	ā	—	ni	—	vi	—	sa ni	—
L	41	42	43	44	45	46	47	48
S	re ga	sa	re	ga	sa	sa	sa	sa
P	lam	—	—	—	—	—	—	—

The notation system followed here is that which was copied by Pt. Viṣṇu Nārāyaṇa Bhātkhaṇḍe. Here a dot is placed on top of the *svara* to indicate that it is in *mandra saptaka* and a short staff line on top of the *svara* to indicate it is in *tāra saptaka*. *Madhya sthāna svaras* have no symbols. *Komal* and *tivra svaras* also had no distinctive signs on them.

A break-up analysis shows the following:

<i>Ṣaḍja</i> has been used	36 times
<i>Rṣabha</i> has been used	12 times
<i>Gāndhāra</i> has been used	20 times
<i>Madhyama</i> has been used	8 times
<i>Pañcama</i> has been used	8 times
<i>Dhaivata</i> has been used	16 times
<i>Niṣāda</i> has been used	12 times

Ṣaḍja being *amśa*, *graha*, *nyāsa* and *apanyāsa* has been obviously used maximum. As stated by Bharata and Śārṅgadeva, *gāndhāra* and *dhaivata* are the two *svaras* which along with *ṣaḍja* produce the *saṅgatis* and flavour of the *Jāti*. Hence these *svaras* enjoy *bahutva* as against *madhyama* and *pañcama* which are used less and in *alpatva* *Ṛṣabha* and *niṣāda* occur twelve times and will have to be considered as used in *alpatva*; it is also called *anmśa*. *Niṣāda* has been taken nine times only out of twelve in association with *dhaivata* and *ṣaḍja* and only three times independently whereas *Ṛṣabha* has appeared the contrary: three times with *gāndhāra* and the rest independently. This indicates that *Ṛṣabha* had a more important position than *niṣāda*.

A study of the musicality of the *Jāti* gives the impression that it will be not only difficult to sing it but the *svara*-arrangement is unmusical and inconsonant. For instance at the end of the first section and beginning of the second and it occurs two times elsewhere; there is a jump from *komal niṣāda* to *śuddha Ṛṣabha*. At the end of the second section there is a phrase *re gā dha sa*; it does not reflect any aesthetic or musical flavour. The entire composition musically does not seem to project any evocative mood. The *svaras* of *Ṣaḍji Jāti* are that of *Kāfi*. With emphasis on *ṣaḍja*, *dhaivata* and *gāndhāra*, the tone-picture of the *Jāti* is vague and meagre. And the manner in which the words of the song are used also does not help in presenting any mood. In the fourth, fifth and sixth sections, the words *nagāsūmpraṇayukelisamudbhavam* have been set in such a time that it does not sound like a piece of music but like a chant. In fact the overall impression of this music is like a chant than a song and the general compositional structure smacks of the *Gregorian Chant*. In the *Gregorian Chant*, *komal dhaivata* and sometimes a touch of *antara gāndhāra* could also be heard which makes it more the modern *Kāfi rāga*. Even if the singer is a gifted musician, it may be quite difficult for him to render this composition with any degree of aesthetic beauty. The inference that one is inevitably led to draw is that at least in such devotional compositions, the *Jātis* were very plain and unmusical. Even chanting it in will not be that easy.

The *tāla* aspect of this composition is not very difficult but to change the manner of keeping the *tāla* in each section in spite of the number of *mātrās* to each section remaining the same, seems unnecessary and incomprehensible. Even the division of *mātrās*

within the section is uniformly in two's, throughout all the twelve sections. It appears more an exercise on intricacies without much rhythmic utility or significance.

Likewise the same *Ṣaḍji* was rendered with *Ṛṣabha* as the basic or key-note; which was called *Ṛṣabhī*; the *Jāti* from *svara gāndhāra* as key-note was called *Gāndhārī*. All the first seven *Jātis* which were based on the different notes of the *saptakas* whose *nyāsa* and *amśa svaras* were the same key-notes were known by the same notes.

Now in order to understand the *Ṣaḍji Jāti* better in its musical aspect, it would be interesting to study the description by Śārṅgadeva when he states that *Ṣaḍji* resembled *Rāga Varāṇī*.¹ There is a slight discrepancy in assigning of the *Murchanā* for this *Jāti*. According to Śārṅgadeva, *Ṣaḍji* was derived from *Dhaivatī Murchanā*. Strangely Kāllinātha appears to have mistaken the starting *svara* of the *Jāti* from *dhaivata* to mean that it is an offshoot of Bharata's *Uttarāyatā Murchanā* which starts from the *dhaivata svara*,² whereas the actual position is that the *Ṣaḍji Jāti's* commencing note was *dhaivata* and it was from the *Uttaramandra Murchanā* of Bharata which resembles the modern *Śuddha Kāfi*. If one takes Kāllinātha's statement and follows it, then the scale of the *Jāti* that is based on the *Uttarāyatā Murchanā* becomes *Śuddha Bhairavī* with two *madhyamas* in chromatic order in both *āroha* and *avaroha*, completely eliminating *pañcama*. Obviously, this is not the form of *Ṣaḍji* as described by Śārṅgadeva and as given earlier here.

Ṣaḍji compositions were in three *mārgas*—*Citrā*, *Vārtika* and *Dakṣiṇā*.³ *Citrā* was sung in *Māgadhi*, *Vārtika* in *Sambhāvita* and *Dakṣiṇā* in *Pṛthulā*. *Māgadhi* was the rhythmic style developed and prevalent in the state of Magadha.

Śārṅgadeva while stating the resemblance of *Ṣaḍji* with the then current *Rāga Varāṇī* has given a description and a *svara-prastāra* of the *rāga* from which the musical structure of it is well discernible.⁴ The *rāga* is referred to as *Vārtikā*. The description given in *Bṛhad-*

¹S.R., Adyar edn., vol. I, Svarādhyāya, 7th Prakaraṇa, p. 199.

²Ibid., p. 196.

³Ibid., p. 197.

⁴S.R., Adyar edn., vol. II, chap. II, verses 10-12. Rāgādhyāya, p. 17 (II, 10-12, p. 17).

deśi is also similar.¹ Also *Dattilam* contains a description of this.² Śārngadeva states that *Varāṭī rāga* sometimes takes *kākalī*³ and is the *Janya rāga* or derivative from *Bhinna Pañcama*.⁴ Kāllinātha also endorses this view by clarifying that *Varāṭī's Janaka rāga* is *Bhinna Pañcama*⁵ but this seems to have been misinterpreted by Mrs. Nijenhuis in her book *Dattilam* as she has interpreted *Bhinna Pañcama* as being the *Bhāṣā* of *Varāṭī*. There is also a reference to *Varāṭī* in the *Saṅgīta Samayasāra* of Pārśvadeva,⁶ a work, a few decades earlier than the *Saṅgīta Ratnākara*. It mentions *Varāṭikā* as a *Vibhāṣā* of *Pañcama*. There is a description of this *rāga* in the *Saṅgīta Rāj* also. But the best description from which some idea of the musicality could be gleaned is *Bṛhaddeśi*. It is as follows:

ma dha, sa dha ni dha, pa ni ma ma ga sa,
sa ga ma ga sa, dha ni dha.
dha dha dha dha, sa dha ni pa pa,
ma ga sa ga ma.

The form it takes is very close to the modern *Rāga Vāgeśrī* as the emphasis of *dhaivata-madhyama* indicates. Also in the very construction of the elaboration, the omission of *ṛṣabha* adds to the flavour of the *Rāga Vāgeśrī*. It is certainly not an orthodox delineation of it as it contains phrases which are contradictory to its spirit and mood. For instance the phrase—pa ni ma ma ga sa is indicative of no specific modern *rāga*. But the phrase sa, dha ni pa lends the air of *Kūnaḍā*; the phrase sa ga ma, ga sa, dha ni dha is a clear description of *Rāga Candra Kauns (Vāgeśrī Aṅga)* or *Auḍava Vāgeśrī*. So that general impression of the entire elucidation of the passage is that the nearest modern *rāga* that it evokes is *Vāgeśrī*. Therefore, the *Ṣaḍjī Jāti* and *Varāṭī rāga* must have been close to *Vāgeśrī*. *Rāga Varāṭī* appears to have been a *vakra ṣaḍjāva rāga* with a blend of modern *Kūnaḍā* and *Kauns Aṅgas*. All the *svaras* given in the elaboration of *Rāga Varāṭī* are only in the

¹*Bṛhaddeśi*, Trivandrum edn., p. 129.

²*Dattilam*.

³*S.R.*, vol. I, 7.60.

⁴*S.R.*, vol. II, 2.8] (Kāllinātha), verse 30, p. 224.

⁵*S.R.*, vol. II, 67.

⁶*S.S.*, chap., III; verses 23-24.

madhya saptaka.

In this connection, it is necessary to understand the connotation of the words *mandra* and *tāra* while describing the *svaras*. *Mandra* was used in the sense of lower and *tāra* in the sense of higher. For instance, sa, ni dha pa; in this phrase in dha pa would be indicated as *mandra* or lower to sa. Similarly in the phrase ga ma dha ni sa, ma dha ni sa is *tāra* in relation to ga. So until and unless the term *sthāna* is used with the above words, it would be a mistake to presume they indicate the *mandra* and *tāra saptaka*.¹

Nirgīta or Bahirgīta

These were compositions wherein meaningless words seemed *śuṣkākṣara* or *stobhākṣara* are used.² The connotation of the word *bahirgīta* or *nirgīta* means song consisting of meaningless words.³ Because this type of song was appropriated and sung by *asuras*, *devatas*, began calling it *bahirgīta*. There is an interesting incident related by Bharata as to how this type of song came into being. It seems the *asuras* or demons protested to Nārada Muni that the *devatas* or celestial people had a music of their own in which they revelled but they (*asuras*) had none. So Nārada Muni, the clever, crafty person he was, gave them the above type of song. The *asuras* were highly pleased and in turn rejoiced in singing it.

The *śuṣkākṣaras* or *stobhākṣaras* used were the following:

Jhantum, Jugatipa, Valitaka, Kucajhala, Gītikala, Paśupati, Diginigi, Digra, Ganapati, Tica.

These words were also useful in songs with meaningful words as they helped in extending them for completion of an *āvartan* or cycle of *tāla*. Even specific metres (*chandās*) could be created with these words and significant words were introduced in these metres, in the same way as that of rhythmic syllables of percussion instruments especially membranophones.

Bahirgīta or *nirgīta* is part of the seven types of *gītas* or songs

¹*S.R.*, II.

²*Nirgitam gīyate yasmādpadām varṇayojanāt. Nā. Śa. Baroda edn., chap. V, p. 223.*

³*Nirgitamiti tāvadūdyam nāma. Nirarthakam gitamiti. ibid., ch. V, p. 222.*

starting from *madraka*, *uparāntaka*, *ullopya*, *prakarf*, *oveṇaka*, *roviṇḍaka* and *uttura*. The singing with *suṣkākṣaras* was also called *stobhākriyā*. This type of meaningless words and rhythmic syllables are used even today in the *tarānū* of Hindusthānī and *tillānā* of Karnāṭak music. In the *ālāpa* of Hindusthānī music, meaningless words are used like *te*, *re*, *ne*, *nom*, *tom*. The word used by Bharata for *ālāpa* was *upohana*.

There were seven types of *gītas* as already mentioned, namely:

- (1) *Chandaka*, (2) *Āsārīta*, (3) *Vardhamāna*, (4) *Pāṇika*, (5) *Rk*, (6) *Gāthā*, and (7) *Sāma*.

Before any of the above *gītas* were sung, according to the Bharata tradition, *upohana* or prelude was sung.¹ It gave the listeners a foretaste of the song and the *Jāti* in which it was to be sung. *Upohana* always started from the *sthāyī svara*.

The mode of development of the various *gītas* was quite elaborate and systematic. Apart from the *upohana*, there were four parts of *gīta*, i.e. *mākha*, *pratimukha*, *śarīra* and *saṅgharan* or *śīrṣak*.

Paṇik, *Rk*, *Gāthā* and *Sāma* were all sung on the pattern of *Sāma* but were set to *tāla* whereas *Sāma* was not set to *tāla*. *Chandakais* not described with examples by Bharata

Āsārīta gīta was sung outside the screen of the theatre in order to put the audience in a receptive mood for the drama which was to follow. This was usually in the *pūrvaraṅga*.

Vardhamāna was also a *prakāra* similar to *Āsārīta* but this was sung after the screen was lifted and consisted usually of an evocation to Lord Śaṅkara.

Āsārīta had four varieties. The word *Āsārīta* was derived from the root *asru* which means 'to hasten towards'; *āsaryate* means 'to be undertaken' or 'begun'; in this context the *Āsārīta gīta* indicated the commencement of the drama. The four varieties were:

- (1) *Kaniṣṭh-āsārītam*
- (2) *Layāntaram*
- (3) *Madhyamāsārītam*
- (4) *Jyeṣṭhāsārītam*

¹Upohyate svaro yasmādyena gītaḥ pravartate, tasmādupohanam jāyem sthāyīsvarasamāśrayam. Vema., Bha. Ko., p. 83.

Nānyadeva in his work *Bharata Bhāṣya* has defined *Āsārīta gīta*.¹

All the even types of songs with their ramifications have been described by Bharata. But they were all essentially adjuncts to the drama. Music was an integral part of drama but was used as a catalyst.

It was used in the opening phase of the drama to prepare the audience and tune their mood to receive the drama well that was to follow. But the music was always presented in judicious quantities—never in excess because the audience may begin to disregard the drama. Hence it was given in the right proportion. There was an umpire usually to judge whether the music and drama were being done properly. Instrumental music was very important. Orchestral music which went by the name *Kutapa* formed the first part of the programme before the commencement of the drama. This was called *pūrvaraṅga*. There were two kinds of *pūrvaraṅga* called *Suddha* and *Citra*. The music was usually in consonance with the mood of the act of the drama that was to follow.

The strange phenomenon in Indian drama in the time of Bharata was the practice of having men and women do male and female roles respectively. In the selection of actors age, temper and decor were important factors. Women were chosen to do delicate, subtle roles.

Heroine's part was given to that person who was an adept in music i.e., with a good voice, control of *svara* and *tāla*. Nowhere in the world was there the practice of using men and women for male and female roles in drama, 2000 years ago.

Nirgīta or *bahirgīta* was the music performed behind the screen before the play began. There were nine states of *bahirgīta*:

- (1) *Pratyāhāra*, (2) *Avatāraṇa*, (3) *Ārambha*, (4) *Āśrāvāṇā*, (5) *Vaktrapāṇī*, (6) *Parighaṭṭana*, (7) *Samghoṭana* or *Samkhotana*, (8) *Margotsārīta* and (9) *Āsārīta*.

Pratyāhāra was the right placement of the instruments. In Bharata's scheme of *Kutapa*, the various instruments had specific fixed positions from one another.

Avatāraṇa, as with the instruments, so with the musicians, i.e., correct position of them.

¹Tālamānakālatānamūrchanasthāna karmaṣu; Sarvataḥ yasmāt tasmādāsārītam smṛtam. Bha. Ko., p. 46.

Ārambha, a prelude or *ālāpa* consisting of voice and instruments. *Āsrāvāṇā* was a kind of performance where the tuning of the instruments as also playing them, were accomplished. The tune had both a rhythmic as well as a melodic aspect. The tune was usually like this:

SaSa—ŚaŚa; SaSaSa—ŚaŚaŚa etc.

Such tunes helped instruments in different octaves to be distinctly heard and their state of tunefulness to be assessed correctly.

Āsrāvāṇā was done in three parts. The first part consisted of a song with meaningless words running to twenty-four syllables of which the first, second, eleventh, fourteenth, fifteenth and twenty-fourth were *guru* (long) and the rest were *laghu* (short).

The second part, another meaningless song, was sung consisting of twenty-four syllables of which six were long and the rest were short as in the first part. But *tāla* was introduced at this stage. This part was sung in *cācapuṭa tāla*.

In the third part, there were fifteen syllables: 3, 8 and 15 were *guru* and the rest were *laghu*. *Guru* was of two *mātrā* duration and *laghu* was of one *mātrā*.

Ārambha was done in three stages and a beautiful combination of *visṭāra*, *karāṇa* and *vyañjana dhātus* was made.

First stage was *tāla dhātu prakāra*, i.e. stroking the strings of the instruments.

Second stage was *ribhita dhātu* consisting of two *laghus* and one *guru*. For example:

di—da da
1 1 2

Third stage was *hlāda dhātu*—This was a song of ten *mātrās* divided into eight *laghus* and one *guru*. For example:

dida dida dida dida da
1 2 3 4 5 6 7 8 9 & 10

The above three *dhātus* had three *khaṇḍas* or further subdivisions. First part had 12 *gurus*, 8 *laghus* and 5 *gurus* making in all 42 *mātrās*. This consisted of mnemonic syllables of the *vīṇa*. The

śuṣka gīta was of twenty-five syllables.

Second part had 8 *laghus*, 1 *guru*, 4 *laghus*, 1 *guru*, 4 *laghus* and 1 *guru* totalling 22 *mātrās*.

Third part had 15 *laghus* and 1 *guru* totalling 17 *mātrās*. *Śuṣka gīta* was of 9 syllables.

Vaktrapāṇi had two parts: First part was called *mukha* consisting of 5 *gurus*, 6 *laghus*. 6 *gurus* and 2 *laghus* totalling 30 *mātrās*. Second part called *pratimukha* had 1 *guru*, 3 *laghus*, 1 *guru* and 8 *laghus* totalling 21 *mātrās*.

Samkhoṭana had one part of 27 *akṣaras* and 33 *mātrās* comprising 2 *gurus*, 8 *laghus*, 2 *gurus*, 1 *laghu*, 1 *guru*, 12 *laghus* and 1 *guru* = 33 *mātrās*.

The term *dhātu* that appears often in respect of the indication of instrumental music is very significant. The word is from the root 'dhā' which means to hold together i.e., the constituent factors that keep a thing in its integral form is called *dhātu* in its generic sense. In the context of music, it means the production of a particular note through a particular stroke or in modern parlance the technique of the plectrum.

Parighaṭṭana has one section of 51 *akṣaras* and 62 *mātrās* comprising 8 *gurus*, 24 *laghus*, 2 *gurus*, 16 *laghus* and 1 *guru*. The *tāla* which was used was called *sampakveṣṭāka tāla*.

Mārgotsārīta has three sections all identical but in different *tālas*. The total *akṣaras* were 18 and the section consisted of 4 *gurus*, 8 *laghus*, 3 *gurus* and 3 *laghus* totalling 25 *mātrās*. The first section was in *cācapuṭa tāla*, the second and third sections were in *ṣaṭpīṭaputraka tāla*.

Apart from these, there was what was called *Līlākṛta Vidhi*. The songs in this *vidhi* were of both kinds of *Jātis* namely, those that were derived from *Ṣaḍja Grāma* and *Madhyama Grāma*, those that were derived from *Ṣaḍja Grāma* were called *abhiśritā* and those that were derived from *Madhyama Grāma* were called *pariśritā*.

It appears necessary after the enumeration of the nine stages of development of *Nirgīta* of *Bahirgīta* to describe the *dhātus* or technique of playing them. This was entirely instrumental music but it is amazing to see the bewildering complexity, details and nomenclature of the different kinds of movements of the plectrum. The technique of playing with the plectrum, as already mentioned, was known by a generic term *dhātu*. There were four varieties of *dhātu* namely,

- (1) *Vistāra*
- (2) *Karaṇa*
- (3) *Aviddhā*
- (4) *Vyañjana*

1. *Vistāra* had four sub-varieties: (a) *Vistāraja*, (b) *Samghāṭaja*, (c) *Samvayaja* and (d) *Anubandha*.

- (a) *Vistāraja* was a note of two *mātrās* in one stroke—*dā*.
- (b) *Samghāṭaja* was two strokes producing two notes each of two *mātrās*—*dā dā*.
- (c) *Samvayaja* consisted of three strokes producing three notes of two *mātrās* each.
- (d) *Anubandha* was a mixture of all the above three.

2. *Karaṇa* had five sub-varieties: (a) *Ribhita*, (b) *Uchaya*, (c) *Nirātita*, (d) *Hlāda*, and (e) *Anubandha*.

- (a) *Ribhita* had 2 *laghus*, 1 *guru*=4 *mātrās* to be played in three strokes.
- (b) *Uchaya* had 4 *laghus*, 1 *guru*=6 *mātrās* to be played in five strokes, i.e.

diru diru, dā
1 2 3 4 5 6

- (c) *Nirātita* had 6 *laghus*, 1 *guru*=8 *mātrās* to be played in seven strokes e.g., *dira, dira, dira, dā*.
- (d) *Hlāda* had 8 *laghus*, 1 *guru*=10 *mātrās* to be played in nine strokes.
- (e) *Anubandha* was a mixture of all the above four.

3. *Aviddhā dhātu* had five sub-varieties: (a) *Kṣepa*, (b) *Pluta*, (c) *Atibala*, (d) *Atikīrṇa*, and (e) *Anubandha*.

- (a) *Kṣepa* had 1 *laghu*, 1 *guru*=3 *mātrās* in two strokes.
- (b) *Pluta* had 1 *laghu*, 1 *guru*, 1 *laghu*=4 *mātrās* in three strokes.
- (c) *Atibala* had 1 *laghu*, 1 *guru*, 1 *laghu*, 1 *guru*=6 *mātrās* in four strokes.
- (d) *Atikīrṇa* had 1 *laghu*, 1 *laghu*, 1 *laghu*, 1 *laghu*, 1 *guru*, 1 *guru*,

1 *guru*, 1 *guru*, 1 *guru*, 1 *laghu*=13 *mātrās* in nine strokes.
(e) *Anubandha* was a mixture of all the above four.

4. *Vyañjana dhātu* had ten sub-varieties: (a) *Puṣpa*, (b) *Kala*, (c) *Tala*, (d) *Niṣkoṭita*, (e) *Unmiṣṭa*, (f) *Repha*, (g) *Anusvanita*, (h) *Bindu*, (i) *Avamṣṭa*, and (j) *Anubandha*.

- (a) *Puṣpa* is an operation when the strokes are produced with both the thumbs in conjunction with the little finger. It is a technique in which a string is struck jointly with the thumb and the little finger.
- (b) *Kala* is to stroke with both the thumbs two separate strings simultaneously.
- (c) *Tala* is striking a string with the right thumb after pressing down with the left thumb.
- (d) *Niṣkoṭita* is to strike with the left thumb up and down.
- (e) *Unmiṣṭa* is to strike with the left index finger—softly and very melodiously.
- (f) *Repha* is when all the fingers are used in striking successively the strings.
- (g) *Anusvanita* is to strike the strings from below after the *tala* technique.
- (h) *Bindu* occurs when a *guru* is played on any string.
- (i) *Avamṣṭa* is to strike the same note in three strings in three registers from below successively.
- (j) *Anubandha* is a mixture of all the above.

Vistāra is for practising *bols* (mnemonics). It consists of *bols* of one *mātrā* whereas *samghāṭaja* and *samvayaja* have two and three *bols* respectively.

And there were further ramifications of the sub-varieties of *vistāra*.

Samghāṭaja had four stages: (1) *Dviruttara*, (2) *Dviradhara*, (3) *Adharādi uttaravasana*, (4) *Uttarādiadharaavasana*.

- (1) *Dviruttara* occurred when two notes were played in the *mandra*.
- (2) *Dviradhara*, two notes in the *madhyasthāna*, middle register.
- (3) *Adharādiuttaravasana* occurred with two strokes: one in

the *tāra sthāna* and the other in the *mandra*

- (4) *Uttarādiadharavasana* was the opposite of the third variety, i.e. one stroke in the *mandra sthāna* and the other in the *tāra*.

Avamriṣṭa was producing the same note in all the three registers by striking the three strings successively with the thumb and the little finger of the right hand from below.

Pratyāhāra was placing the ensemble of instruments in the proper order.

Avatāraṇa was seating of the musicians in the proper order.

Ārāvaṇā was started with *karāṇa* or *vistāra dhātu*. It had three stages. First part consisted of six *akṣaras* (letters) in which 1st, 2nd, 11th, 14th, 15th and 24th were *guru* (of two *mātrās*).

It was performed in three stages. The song to be selected had to have the *gurus* in the order mentioned above. The rest of the remaining eighteen letters were *laghu*. The second part of the song was similar to the first in its distribution of *guru* and *laghu*. In the third part, the 3rd, 8th and 15th letters were *guru* and the remaining 12 letters *laghu*. The total number of letters was fifteen. The first two parts were to be played in *caccaputa tāla* and the third in *cācaputa tāla*.

Ārambha had its own rules. It was first played in various kinds of *vistāra dhātus*, then it was to be combined with varieties of *vyañjanā* and *karāṇa dhātus* in the following order:

- First, to be combined with *tala dhātu* (a variety of *vyañjanā*).
- Second, it was to be combined with *ribhita dhātu* (a variety of *karāṇa*).
- Third, it was to be combined with *hlāda dhātu* (a variety of *karāṇa*).

Arrangement of *akṣaras* was as follows i.e. its syllable scheme:

A point worthy of note in these compositions was the blend of two types of rhythm—the physical and the psychic—physical rhythm in the form of *tālas*, *gurus* and *laghus* and psychic rhythm in the *akṣara kalās*. It was believed that aesthetic delight was possible only with the harmonic combination of physical and

psychic rhythms.

First part of *Ārambha* had 8 *gurus*, 12 *laghus* and 5 *gurus*.

Second part consisted of 8 *laghus*, 1 *guru*, 4 *laghus*, 1 *guru*, 4 *laghus*. One *mātrā* was equivalent to five *akṣaras*, i.e. *ta na na na na* was one *mātrā*.

The third part had 8 *laghus* and 1 *guru*.

Vaktrapāṇi: In this, *aviddha* and *karāṇa dhātus* were used more and one *vyañjanā dhātu*.

Syllabic arrangement of the composition:

1st Part	—	5 <i>gurus</i> , 6 <i>laghus</i>
		6 <i>gurus</i> , 2 <i>laghus</i>
2nd Part	—	4 <i>gurus</i> , 3 <i>laghus</i>
		1 <i>guru</i> , 8 <i>laghus</i>

Samkhotana: In the first part, *bindu*, a variety of *vyañjanā dhātu* was played, using the consonant notes *sa-pa-re-dha* etc., *ṣaṭpitā-putraka tāla* was to be used in this composition. The composition in *samkhotana* consisted of twenty-seven *akṣaras* or letters of which the syllabic arrangement was as follows:

2 *gurus*, 1 *laghu*, 2 *gurus*, 1 *laghu*, 1 *guru*, 12 *laghus*, 1 *guru*

Purighaṭṭana had only one section. Its syllabic arrangement was as follows:

8 *gurus*, 24 *laghus*, 2 *gurus*, 18 *laghus*, 1 *guru*

The *dhātus* used most in this, were a combination of *vyañjana* and *karāṇa*. The *tāla* used was called *sampakveṣṭaka* of 12 *kalās* or *mātrās*.

Mārgasārīta: There were three varieties namely, *Jyeṣṭha*, *Madhyama* and *Kaniṣṭha*.

Kaniṣṭha used a beautiful combination of *vistāra*, *aviddha* and *karāṇa dhātus*. According to Śārṅgadeva, it had three sections, in each of which the syllabic arrangement was to be as follows:

4 gurus, 8 laghus, 2 gurus, 8 laghus, 1 guru, 1 laghu

In the first section, the *tāla* to be used was *cācapuṭa*. In the next two sections, the *tāla* used was *ṣaṭpitāputraka*.

Līlākṛta: In this style of performance of the *vīṇā*, there were both meaningful and meaningless songs. Śārṅgadeva gives the following definitions of *abhiśritā* and *pariśritā* that were used in *Līlākṛtā Vidhi*.

Songs sung in the *aśās* of the *Jātis* of the *Ṣaḍja Grāma* in the *Vārtika Mārga*, were known as *abhiśritā* and songs in the *aśās* of the *Madhyama Grāma Jātis* were known as *pariśritā*.

This was always sung in *catuṣkalā*. This had four sections namely, *Mukhā*, *Pratimukhā*, *Śarīra* and *Samharaṇa*.

Mukhā or *upohana* consisted of 2 guru, 20 laghu, and 2 guru.

Śarīra had three subsections. The first section was to be sung in *caccatpuṭa tāla*. The second and third section in *cācapuṭa tāla*.

Sanoharaṇa was placing the *sannipāta* at the end, after singing the three sections.

Madhyama or *Madhyumasārīta* is sung in *dvikalā ṣaṭpitāputraka tāla*. It has also four sections:

Mukhā or *upohana* consisting of 2 gurus, 18 laghus, and 2 gurus. *Pratimukhā* or *Pratyupohana* consisting of the same distribution of guru and laghu as in *upohana*.

Śarīra or main body of the song, had three subsections. The first subsection was sung in *caccatpuṭa tāla*; the second subsection in *ṣaṭpitāputraka tāla* and the third section also was sung in the same *tāla* as the second.

After *Nirgīta*, Bharata has mentioned fourteen styles of vocal compositions. The first seven were:

1. Chandak 2. Āsārīta 3. Vardhamāna 4. Pūyika, 5. Rca 6. Gāthā and 7. Sāma.

The first three are highly complicated with instrumental music. The fourteen styles of composition were based on permutations and combinations of the four *tālas*, three *yātis* (*Sama*, *Gopucchā* and *Srotogātā*) and three *mārgas* (*Vārtika*, *Citrā* and *Dakṣiṇā*).

Vārtika mārga was of 4 sections (pa da bhā ga) in

dvikalā.

Citrā mārga was of 2 sections in *ekakalā*.

Dakṣiṇā mārga was of 8 sections in *catuṣkalā*.

Mārga means path, taking a short or long route. *Mārga* was different from *kāla* or *laya*. *Mārga* indicates the *mātrās* used at the rate of five *laghu-akṣaras* per *mātrā*. It is different from *vilambita madhya* and *druta kāla* as in modern classical music.

In *Mārga*, a section meant a bar. In *Citrā* there were two sections in *ekakalā* or in modern parlance one *mātrā* whose measure was five *laghu akṣaras*. This meant the cycle of the *tāla* would repeat after every two *kalās* or *mātrās*. In *Vārtika mārga*, there were four sections in *dvikalā* or in two *mātrās* per each section. The total was eight *kalās* or *mātrās*. Naturally, the time taken for each cycle was longer in this than the previous one. Similarly *Dakṣiṇā mārga* would take twice as much time as *Vārtika mārga*. The point worthy of note is that the number of *kalās* or *mātrās* increases with each *mārga* along with the increase in sections. Therefore the increase in time duration is mainly because of the increase of sections and *kalās*.

Whereas in modern *tālas*, the number of *mātrās* remains constant along with the sections. The change of *kalā* is effected by the increase or decrease of the time-measure between two *mātrās*. For instance, in modern *ek tāla*, if the time-measure between two *mātrās* in four counts (1, -2, -3, -4), then the total count for the twelve *mātrās* of *ektala* would be forty-eight. If it was half of that, then it would be twenty-four; half of that would be twelve *mātrās*. Here, there is nothing like a shorter or longer route as in the case of *mārga* but a question of going the same distance in slow or fast tempo.

Let us take the four of the seven types of musical composition mentioned earlier.

Pāyika gīta: It had *mukhā* or *upohana*, *pratimukhā* or *pratyupohana* and *śarīra* consisting of the main song.

Rca gīta: This was sung in *anuṣṭubha* and other *chandas*. *Anuṣṭubha chanda* consisted of four quarter verses of eight syllables each. *Rca*, the root of the word *Rca* meant prayer, i.e. Vedic chant in Vedic metres.

There were two reasons for the name of *Rca gīta*. First because it was in praise of God and second because it was mainly sung in

Vedic metres although other metres of classical Sanskrit (*kāvya* metres) were also used. *Rca gīta* had forty-eight *kalās* i.e., forty-eight syllables or *akṣaras*. There were also *śuskākṣara gītas* and these were sung in *catuṣkalā* and *ṣaṭkalā*.

Gāthā gīta: In this, four *akṣaras* constituted one *kalā*. It consisted of 128 *kalās* and the metre employed was *kāvya* metre like *Ārya* etc. Th's had *mukhā* and *pratimukhā* and it was sung with ornamentations.

Sāma gīta: The basic difference between *Sāma* and *Sāma gīta* was, in the former, there was no *tāla* whereas in the latter, there was *tāla*.

Along with the introduction of *tāla* in *Sāma gīta*, there were five parts in *Sāma gīta* as there were in *Sāma*; but their names were different.

Five Parts of Sāma

Udgīta
Prastāra
Pratihāra
Upadrava
Nidhāna

Five Parts of Sāma gīta

Udgrāha
Anugraha
Sāmandha
Dhruva
Ābhoga

Just as the *hīnkāra* was done in *Sāma*, the *Sāma* was also done in *Sāma gīta*. The *chandās* used was *Gāyatrī* etc. It was sung in *trikal* and *ṣaṭkal*.

The other seven types of *gītas* mentioned by Bharata were:

1. *Madraka*, 2. *Aparāntaka*, 3. *Ullopyaka*, 4. *Oveṇaka*, 5. *Rovindaka*, 6. *Prakarī*, 7. *Uttara*.

1. *Madraka*: This had four parts—*mukhā*, *pratimukhā*, *śaitra* and *saṅgharāna*.

First section was also called *prathama vastu*. The term *vastu* meant both a general composition and a part of composition. The prelude before singing the first section was known as *upohana*. This word also has an interesting etymology.

Upohanāmapī, upa samīpa ūhyate vicāryate ityupohanamityuktam.

This means the form of the *rāga* or *Jāti* that emerges after meditating upon its structure and essence. *Upa* means approach and *Uh* means meditate.

The prelude before the second section was called *pratyupohana*. But sometimes *upohana* and *pratyupohana* were sung together before the first section itself. *Upohana* was done both in *svara* and *tāla*.

Madraka was sung in three *layas*—in *eka kalā*, *dvikalā* and *catuṣkalā* corresponding to modern *druta*, *madhyu* and *vilambita kāla* respectively.

2. *Aparāntaka*: It had five, six or seven parts; in each part there were four *gurus* and four *laghus*. *Gurus* were called *śākha* and *laghus*, *pratiśākha*. The *gītas* were sung in *dvikalā* and *catuṣkalā*.

3. *Ullopyaka*: Wordings of the composition had two *gurus* and two *laghus*. They were sung in *ekakalā*, *dvikalā* and *catuṣkalā*. *Eka-kalā* wordings had 2 *gurus*, 2 *laghus* and 1 *guru* in each *mātrā*.

Dvikalā had 8 *gurus* in one *mātrā*.

Catuṣkalā had 16 *gurus* in one *mātrā*.

The last mentioned would have been very, very slow tempo which is not in vogue in modern classical music. For instance *tritāla* in the above tempo would be 16×16 or 256 single unit *mātrās* for one *āvartana* i.e., each *mātrā* will have 16 sub divisions.

4. *Oveṇaka*: It had twelve sections like *sthāyani*, *tarā*, etc.

5. *Rovinduka*: This had from seven to sixteen sections.

6. *Prakarī*: It had four or sometimes three and a half sections.

7. *Uttara*: This had twelve sections.

From all the above prolific details, it seems clear that the entire Indian classical music was founded on-vocal music.

There were also *Dhruva gītas*. The word *Dhruva* was a blanket term for all vocal compositions. It was used because every part and position was fixed. There were many such *Dhruva gītas* but five were used in drama:

1. *Prāveśikī* (entry).

2. *Nāṣkrimikī* (exit).

3. *Ākṣepikī*: an incidental song in a scene.

4. *Pradeśikī*: a song to create a pleasant feeling or brighten the atmosphere.

5. *Antarā*: Interlude song in order to remove tension in a traumatic scene.

Mārga, Deśa, Sangīta, Śruti, Grāma and Mūrchānā

Bharata has not given a clear, detailed practical description with examples of the *svaras* used in each *Jāti*, whereas Mataṅga has given, in terms of *svaras*, the various characteristics of each *Jāti* namely, the *Graha, Amśa, Nyāsa, Apanyāsa svaras* etc. On the basis of these examples, Śārṅgadeva has given examples of songs, giving practical illustrations of all *lakṣaṇas* of the *Jātis*.

The other significant thing that Mataṅga did was to give the *lakṣaṇas* of *Deśi rāgas*. He described the *Deśi rāgas* and the offshoots of *Grāma rāgas* like *Bhāṣā, Vibhāṣā, and Antarabhāṣā*. By giving practical examples, of *Jātis* in terms of *svaras*, Mataṅga made it possible for people to comprehend the form of *Jāti*. Without him, it could be said that *Jāti* would have been unintelligible. Śārṅgadeva expanded further by giving texts to the *svaras* of the *Jātis* as given by Mataṅga. So in a way, it could be stated that *Bṛhaddeśi* is a link between *Nāṭyaśāstra* and *Sangīta Ratnākara*.

The term *Deśi* was first used by Mataṅga. It is not found anywhere in the *Nāṭyaśāstra*. *Deśi* means regional music stylised as distinct from unstylised folk music. Unfortunately, the complete work is not available.

Mārgi Sangīta has been changing its connotation in the course of time. In Bharata's time, only *Jāti* was considered one another's limits.¹ But Mataṅga appears to have taken the conventional connotation of the word *Grāma* meaning a village to be its literal meaning. *Grāma* simply means a group; it may be a group of anything. For example there is *bhūta-grāma, indriya-grāma* indicating the group of elements and of the senses respectively. So to take the meaning of the word *Grāma* for a village and define the musical term *Grāma* seems rather inappropriate.

Mataṅga, on the contrary, has made a great contribution in his clear definition of *svara* and *śruti* and their mutual relationship.

He says that *śruti* and *svara* are not identical. There are two types of *śruti*: one is *Svaragata śruti* and the other is *Antara śruti*. *Svaragata śruti* is that point where the accumulation of the *śrutis* explodes into *svara*. For example in the *Catuhśrutika ṣaḍja*, the first three *śrutis* are *Antara śrutis* but the fourth is *Svaragata śruti*.²

¹*Bṛhaddeśi* as quoted in *Bha. Ko.*, p. 139.

²*Bṛhaddeśi*.

Mataṅga further elaborates that there can be only five types of relationship between *svara* and *śruti*. (1) *Tādātmyam* (तादात्म्यम्) identity, (2) *Vivarta* (विवर्त) illusory form, (3) *Kāryatvam* (कार्यत्वम्), effect, (4) *Parīṇāma* (परिणाम), transformation, and (5) *Abhivyāñjakata* (अभिव्यञ्जकता), manifestation. He goes on to describe all these with examples:

1. *Tādātmyam* is identity just as in the case of species and individuals.

2. *Vivarta* is turning round, revolving, an inverted form, also illusory as the transposed image through a mirror. He means thereby that *svara* is the reflection of the *śruti* but not exactly.

3. *Kāryatvam* implies that *svara* is only a *kārya* or effect of *śruti*, just as the jar is the effect of the moulding of clay. Clay is the cause and jar is the effect.

4. *Parīṇāma* is the transformation of *śruti* into *svara* just as milk is transformed into curd.

5. *Abhivyāñjakata* literally means expression. In this case it means that the *śruti* takes on the manifestation of *svara* at a particular pitch. It is like a lamp which lights up a jar by removing the darkness. It manifests the jar which was lying in darkness. It merely removed the obstruction viz. darkness.

Apart from this, he gives two other names of *śrutis*: one is *Āśraya śruti* and the other *Āśrayī śruti*. The former means *that which supports* and the latter *that which is supported*. The latter is the *svara* which is supported by *śrutis*.

A further analysis of the above five standpoints may clarify the position vis-a-vis *śruti* and *svara*:

1. In the case of *tādātmyam*, the example of species and the individual is inappropriate because *śruti* is both identical and not identical with *svara*. The above term denotes a basic difference despite great similarity as between species and *svara*. Hence it precludes the possibility of identity between *śruti* and *svara*. The very concept of *śruti* and *svara* is different.

2. The second relationship presupposes a sense of illusion. *Svara* is certainly not an illusory form of *śruti*. Hence this should be also rejected.

3. It cannot also be called a cause-effect relationship because the effect is already contained in the cause implicitly just as oil in the *tila* or sesame seed. But this is not true in music. The *svara* is not contained in the *śrutis*.

4. Mataṅga feels that either *pariṇāma* or *abhivyañjakata* is equally applicable but the example he gives for *abhivyañjakata* of the lamp manifesting the jar by removing the darkness, is inapplicable. The *śrutis* do not reveal the *svara* by the removal of any obstruction. *Svara* could be better explained as the explosion (स्फोट) of the *śrutis*, i.e. the combined *saṃskāras* (impressions) of the preceding *śrutis* explode at a certain stage into a *svara*. The *svara* therefore is an emergent, not a resultant of the *śrutis*. It is a *salus*. Also the example of the lamp lighting the jar becomes untenable in the light of his earlier thesis of *āstraya* and *āstrayī* relationship between *śruti* and *svara*.

Now we shall take up the next contribution of Mataṅga namely his twelve-note *Mūrchanā* (*Dvādaśa Mūrchanā*) theory.

Mūrchanās from the beginning, i.e. from Bharata's time were utilised for obtaining different scales. *Mūrchanās* were always *sampūrṇa* and had all the seven notes. But Mataṅga felt that seven *svaras* were inadequate to get a clear picture of a *Jāti* or a *rāga*. He felt a few *svaras* in the *mandra* and a few in the *tāra sthānas* will alone ensure a clear picture of a *rāga* and may help even in the deduction of *rāgas*. So accordingly he introduced the *Dvādaśa Svāra* (twelve *svāra*) *Mūrchanā*. Hence in comparison with Bharata's *Mūrchanā*, Mataṅga's *Mūrchanās* were as follows:

A table showing both the positions vis-a-vis the *Mūrchanās* of *Ṣaḍja* and *Madhyama Grāmas* would give a clear picture.

Ṣaḍja Grāma

1. Uttaramandrā — Dha Ni Sa* Re Ga Ma Pa Dha Ni Sa Re Ga
2. Rajani — Ni* Sa Re' Ga Ma Pa Dha Ni Sa Re Ga Ma
3. Uttarāyatā — Sa Re Ga Ma Pa Dha* Ni Sa Re Ga Ma Pa
4. Śuddhaṣaḍjā — Re Ga Ma Pa* Dha Ni Sa Re Ga Ma Pa Dha
5. Matsarikṛtā — Ga Ma* Pa Dha Ni Sa Re Ga Ma Pa Dha Ni
6. Aśvagrāntā — Ma Pa Dha Ni Sa Re Ga* Ma Pa Dha Ni Sa
7. Abhirudgatā — Pa Dha Ni Sa Re* Ga Ma Pa Dha Ni Sa Re

Madhyama Grāma

1. Sauvirī — Ni Sa Re Ga Ma* Pa Dha Ni Sa Re Ga Ma
2. Hariṇāśvā — Sa Re Ga* Ma Pa Dha Ni Sa Re Ga Ma Pa

*These *svaras* indicate the beginning note of the original *Mūrchanā* in the *Ṣaḍja* and *Madhyama Grāmas*. The lines over the lower and three higher notes in the

3. Kalopanatā — Re* Ga Ma Pa Dha Ni Sa Re Ga Ma Pa Dha
4. Śuddhamadhyā — Gā Ma Pa Dha Ni Sa* Re Ga Ma Pa Dha Ni
5. Mārgī — Ma Pa Dha Ni* Sa Re Ga Ma Pa Dha Ni Sa
6. Pauravī — Pa Dha* Ni Sa Re Ga Ma Pa Dha Ni Sa Re
7. Hṛṣyakā — Dha Ni Sa Re Ga Ma Pa* Dha Ni Sa Re Ga

The main distinction in the two *Mūrchanās* is that Bharata's two *Grāmas* are *avarohātmakā* i.e., descending whereas Mataṅga's *Mūrchanās* are *ārohātmakā*, i.e. ascending, this is the reason that two *Mūrchanās*, *Aśvagrāntā* in *Sa-Grāma* and *Hṛṣyaka* in *Ma-Grāma* are not traceable in their full form.

Of all the scholars, Mahārāṇā Kumbha in his *Sangīta Rāja* has been the severest critic of Mataṅga's 12-tone *Mūrchanā* theory. Although none of the later scholars accepted the above theory, none advanced as many clear-cut arguments to refute the theory as Mahārāṇā Kumbha.

His main objection to the *Dvādaśa Svāra Mūrchanā* were:

(a) The basis of *Mūrchanā* is *āroha-avaroha*. Therefore its starting note is very important. In Mataṅga's 12-tone theory, the starting notes of most of the *Mūrchanās* become different and hence the two *Grāmas* — *Ṣaḍja* and *Madhyama* forms unnecessarily get altered. For instance the starting note of *Uttaramandrā* is 'Sa' but according to Mataṅga, it is 'Dha'. But *Uttaramandra*'s starting note as 'dha' does not conform to any principle of arrangement of *Mūrchanā*. Similarly *Sauvirī* in *Madhyama Grāma*, has no valid rationale for beginning from *niṣāda*. There is a sound basis for keeping the *Mūrchanā* in the form of a *saptaka* because the identical form is maintained in the subsequent register up or down. But in the 12-tone *Mūrchanā*, the form gets disarranged and after the completion of one *āroha* the subsequent starting note is different, hence the native order is disturbed.¹

(b) The main purpose of Mataṅga in propounding his system was to prove that he could obtain the complete form of a *Jāti* or

beginning and the end of each *Mūrchanā*, indicate the five additional notes introduced by Mataṅga. In the case of *Aśvagrāntā* in *Ṣaḍja Grāma* and *Hṛṣyakā* in *Madhyama Grāma*, the original *Mūrchanā* is obtained only up to six notes and hence their complete forms are not available in Mataṅga's *Mūrchanās*.

¹ क्रमात्स्वरानामारोहो मूर्च्छते इति ।

सकलं तद् विह्वल्येत् क्रमादारोहणाद् अतः ॥

कृष्ण., भ. को., पृ. २६६ ।

rāga through his 12-tone *Mūrchanā*. But on a close analysis, this is found to be untrue. Because the 18th *Jāti Nanāyanti*, the last of the *Vikṛta Jātis* needs all the fifteen tones to get the *ṛṣabha* of *mandra*, *madhya* and *tāra sthānas* to manifest its full form. This means that the 12-tone *Mūrchanā* is inadequate as it falls short by three tones and is therefore not useful for this *Jāti*. Kumbha states rather severely that this theory is useless.¹

(c) The 12-tone *Mūrchanā* implies two *saptakas* in the *śāḍjavita* or hexatonic state and two and a half *saptakas* in the *auḍjavita* or pentatonic state. But actually the 12-tone sprawls over all the three *saptakas*. Take for example the *Dhaivatī Jāti*. Since its *Mūrchanā* is *ṛṣabhādī*, it starts from the *svara ṛṣabha*. In the *Kinnarī vīṇā* of Mātāṅga, there are twelve frets and the last two *svaras* are obtained usually through *mīṇḍ* or deflection of the wire. Thus *Dhaivatī Jāti* would be turned as follows:

0	1	2	3	4	5	6	7	8	9	10	11	12	13
Re	Ga	Ma	Pa	Dha	Ni	Sa	Re	Ga	Ma	Pa	Dha	Ni	Sa

In the above, *madhya saptaka* will begin from the fourth fret i.e., Dha; the *svaras* preceding it will form the *mandra saptaka*; the *svaras* after the tenth fret will form the *tāra saptaka*.

Now in the hexatonic and pentatonic states, *pāñcama* and *ṣaḍja* are omitted respectively. This will further increase the range of the *Jātis* beyond two and two and a half *saptakas* respectively. To illustrate this with the above example, they will be as follows:

0	1	2	3	4	5	6	7	8	9	10	11	12	13	
Hexatonic	Re	Ga	Ma	Dha	Ni	Sa	Re	Ga	Ma	Dha	Ni	Sa	Re	Ga
Pentatonic	Re	Ga	Ma	Dha	Ni	Re	Ga	Ma	Dha	Ni	Re	Ga	Ma	Dha

Thus it will be seen that in the former state, there are almost three *saptakas*—three *svaras* in the *mandra* six in the *madhya* and five in *tāra saptakas* respectively.

In the latter state, in addition to stretching over three *saptakas*, the first *svara* of the fourth *saptaka* is also obtained.

¹यद्वक्तं जातिभाषादिना-मन्द्रादिमित्ये ।
 हादगस्वरदुष्केन मुञ्चना स्थास्योजिका ।
 नन्दयन्त्या तदव्याप्तैः तस्यचयसम्भवात् ।

But in order to limit the range of the 12-tone *Mūrchanā*, if the omitted notes are also included in the hexatonic and pentatonic *Jātis*, then the respective *Mūrchanās* may cease to be the creators of their respective *Jātis*.¹

(d) Mahārāṇā Kumbha further objects that in this 12-tone *Mūrchanā*, the basic concept of Sa-Pa, Re-Dha and Ga-Ni *saṃvāda*, (consonance) is not obtainable. In the first *Mūrchanā* of *Ṣaḍja Grāma* namely *Uttaramandrā*, Mātāṅga's *Mūrchanā* starts from *dhaivatā* and the corresponding Sa-Pa *saṃvāda* in it is Dha Ga. But there is no consonance as the difference in *Śrutis* is only 12. There is, however, consonance between Ni-Ma and Sa-Pa, corresponding to the original Re-Dha and Ga-Ni. But there is on the contrary, *saṃvāda* between Dha-Re-Ni-Ga and Sa-Ma. So if it is stated that the first *Mūrchanā* of the *Ṣaḍja Grāma* i.e. *Uttaramandrā* has more Sa-Ma *saṃvāda* than Sa-Pa *saṃvāda*, then that is against the basic principles of *Ṣaḍja Grāma* where Sa-Pa *saṃvāda* is more prominent than Sa-Ma *saṃvāda*. Similarly, in the first *Mūrchanā* of *Madhyama Grāma* namely *Sauvīrī* (सौवीरी), Mātāṅga's *Mūrchanā* starts from *niṣāda* and the position of *madhyama* is Ga. Here one finds that Ma-Ni *saṃvāda* is not available from Ga, i.e., there is no *saṃvāda* between Ga-Dha. But actually this argument of Kumbha appears unjustifiable and a little overstretched because if one accepts Mātāṅga's starting note of *Sauvīrī* as *niṣāda*, then that should be taken as corresponding to *madhyama* which is the starting note of *Sauvīrī*. Then there is perfect Sa-Ma *saṃvāda* between Ni-Ga, Re-Pa; but there is no *saṃvāda* between Ga-dha corresponding to the original Ni-Ga. The Ma-Ni *saṃvāda* in Mātāṅga's *Mūrchanā* corresponding to the original Sa-Ma is also perfect and obtainable. So there is only one *saṃvāda* i.e., Ga-Dha which is discordant. But the main principle of the prominence of Sa-Ma *saṃvāda* in all *Madhyama Grāma Mūrchanās*, I believe, is fulfilled in Mātāṅga's 12-tone *Mūrchanā* also. Therefore, Kumbha's assertion of inconsonance and isolation of the basic concepts of the principles of consonance in Mātāṅga's 12-tone system, appears unjustifiable.²

(e) Another contention of Kumbha is that the 12-tone *Mūrchanā* with its different starting note takes away the *rañjakatā* or the

¹बाहवोदुवितस्यातिव्यप्तिलोम्यादिसम्भवात् ।

²शिवंवादिस्मादेषाद् रक्षितभंगो यतः स्मृतः ।

delightfulness of the *Mūrchanās* for example in *Uttaramandrā* and *Sauvīrī* that exists in its original form when they begin from *ṣaḍja* and *madhyama* respectively. This could be true because when the starting note is lower by a few notes, then the pitch is also correspondingly lowered and an unnatural low pitch especially in vocal music, is bound to be ineffective. There is truth in this contention of Kumbha.¹

(f) Finally, Kumbha's argument that the seven-tone *Mūrchanā* is the most useful, necessary and desirable one in contrast with Mataṅga's twelve-tone *Mūrchanā*, seems tenable; because in the formation of a *Jāti* or a *rāga*, it often happens that a note or two has to be omitted or used less comparatively. In a seven tone *Mūrchanā*, the picture of a *Jāti* or *rāga* becomes clear if one knows the note or notes omitted or used less. But in a twelve tone *Mūrchanā*, this is not possible. One has to resort to *kūṭa tāna*, according to Kumbha but the *kriyā* is part of the *Mūrchanā* to produce such *tāna*, these *tānas* cannot create the desired *Jātis* or *rāgas*.²

In the foregoing objections raised by Kumbha, there are some scholars who have attempted to somehow prove Kumbha's opinions, without going into their intrinsic validity. For example, Pt. K.C.D. Bṛhaspati in his endeavour to substantiate Kumbha's objection d) explained already in the previous pages, has unaccountably taken *ṛṣabha*, the fifth note from *pañcama* in the *Ṣaḍja Grāma's* first *Mūrchanā*, *Uttaramandrā* and has stated the lack of *saṃvāda*. But there can never be any *saṃvāda* between these *svaras* in the *Ṣaḍja Grāma* as Pa is of four *śrutis* and Re of three *śrutis*. The difference between them in *śrutis* will be twelve whereas in the *Madhyama Grāma*, the difference is thirteen *śrutis* and therefore, there will be perfect consonance. This is because the *pañcama* is of three *śrutis* and *dhaivata* of four *śrutis*.³

Similarly in trying to prove the significance of the lack of Sa-Ma *saṃvāda* in the twelve-tone *Mūrchanā* theory of Mataṅga in *Madhyama Grāma's* first *Mūrchanā Sauvīrī* Pt. Bṛhaspati states that there is no *svara* higher than Ga and lower than Dha in Mataṅga's

¹न तावत्क्रमतोच्चारे एवितः कुत्रापि जायते ।

—कृष्ण, म. को., पृ. २८६

²ईषत्सर्वस्वस्यनाथैः क्रमभंगस्य शासनात् ।
कूटतानोपयोगित्वं मुख्यमासां प्रयोजनम् ।

न रामजनिरेपादस्वार्थो सप्तस्वरैरिजा ॥

—बही, पृ. २८६

³Bharata Sangita Siddhanta, p. 53.

Mūrchanā which starts from *niṣāda* which has Sa-Ma *saṃvāda*. Here also, it is impossible to have *saṃvāda* because of the very basic *śruti* structure of the scale. Whether it is Mataṅga's twelve-tone *Mūrchanā* or Bharata's seven-tone *Mūrchanā*, there cannot be any Sa-Ma type *saṃvāda* between Ga and Dha. The *śruti* difference is eleven. There is, however, Sa-Pa type *saṃvāda* both Ga upwards and Dha downwards i.e., Ga-Ni and Dha-Re each of thirteen *śrutis* between them.¹

Now let us analyse Mataṅga's feeling of necessity for his twelve-tone *Mūrchanā*. It seems evident that his concept of *Mūrchanā* itself was different. His twelve-tone *Mūrchanā* theory was not merely to establish a scale but to study how the *Jātis* and *rāgas* could move in different registers. It facilitated better understanding of *Jātis* and *rāgas* as it added a few notes in the *mandra* and *tāra sthānas*, whereas in the seven tone *saptaka* the full range of the *Jātis* and *rāgas* was not describable. Any *Jāti* or *rāga* with a predominant *mandra* or *tāra* emphasis cannot be illustrated in the seven-tone *Mūrchanā*. Also the twelve-tone *Mūrchanā* was of great benefit to instrumentalists as it afforded them the scope of obtaining different *svara sthānas* in all the registers. The *Kinnarī Viṇā* had eighteen frets in all and with the first note on the meru and two additional notes by deflecting of the wires, it was possible to get full three *saptakas*, i.e., twenty-one notes. Therefore, its practical utility cannot be mitigated. This is recognised by almost all the scholars although they disagree and denounce his theory. Indeed when one studies the theoretical implications, one will find that many fundamental principles get upset.

Mataṅga brought into vogue the *Kinnarī Viṇā* and introduced for the first time the movable frets or *calasārikā*. The idea behind this was to obtain the two extra notes *kākalī Ni* and *antara Ga* by shifting the frets from the Ni and Ga, which occurred in some *Mūrchanās*. But little did he realise the far-reaching consequences of his innovation. He perhaps never could have imagined that he had unwittingly sown the seeds of *melā*. What he instituted for his own convenience to get the two additional *svaras*, later on led to the gradual disappearance of the *Mūrchanā* system itself. Hence in a way, it could be stated that Mataṅga's twelve-tone *Mūrchanā*

¹Bharata Sangita Siddhanta, p. 54.

was the basis of *melā* which came into vogue several centuries later. The term *melā* may not have been used in his time, but the *kriyā* or function of the *melā* had already started to show up. His *Kinnarī Viṇā* in a peculiar way, killed the *Mūrchanā*.

In this context, if we study the outstanding significance of Mataṅga's *Kinnarī Viṇā* and his twelve tone *Mūrchanā* theory, one is led to ask the question, why did Bharata need to resort to the *Mūrchanā* system? It seems clear because in his time, the idea of having frets on the *viṇā*, had not occurred to anyone. Because of the lack of frets, and the necessity of tuning each string of his twenty-one stringed *Mattakokila Viṇā* on each separate *svara*, the concept of the *Mūrchanā* system was inevitable.

While it will be clear that the concept and advent of the movable fret ushered in the origin of the *melā*, a deeper study of Bharata's *Mūrchanā* system and the manner in which he tuned his *Mattakokila Viṇā*, also reveals the seeds of the *melā* concept. In Bharata's *Mūrchanā*, the initial note was called *nigraha*. This was defined as '*asamsparsa*' i.e., not to be touched or struck in this case. The other term used was '*praveśa*' which here means modification and not entry i.e., when a *Jāti* had to omit one or two *svaras*—to change from *sampūrṇa* to *śāḍava* or *auḍava*—the strings of the *Mattakokila Viṇā* were either stretched or loosened in order to tune it either with succeeding or preceding *svaras* respectively. Even in Bharata's time, there was a fixed string on which was the initial or starting *svara* of the *Mūrchanā*. In modern parlance, this could be termed as the tonic. In his time, the tonic changed but the string remained constant. For example, it was always the eighth string on which the *madhya śaḍja* was tuned. Whatever modifications that were effected on the strings for obtaining the *śāḍava* and *auḍava* forms of *Jātis*, the eighth string was always exclusively reserved for the *madhya saptaka śaḍja*. Even if *śaḍja* had to be omitted as in the *Dhaiyatī Jāti* in its *auḍava* form, it was borne in mind that the *praveśa* was from *śaḍja* to either Re or Ni. So the concept of the necessity for a constant *svara* on a fixed string either Sa or Ma of Sa-or *Ma-Grāma* respectively was perhaps the earliest glimpse of the origin of the *melā*. Without this arrangement, the modifications done in obtaining the various *Jātis* through *Mūrchanās*, could have led to utter confusion and chaos. Bharata also obtained the *antara gāndhāra* and *kākalī niṣāda* through the *praveśa kriyā*. But since Mataṅga had movable frets, he had no problem.

All these tendencies were clearly the seeds of the *melā* which followed later on.

Etymologically the word *melā* means to get together desired notes. *Thāṭa* means a framework. The very idea of shifting a *svara* from one *śruti* position to another implies the concept of the *melā*. Because such shifts of the same *svaras* are inconceivable and impossible in a *Mūrchanā* where the seven tone rule has to be rigidly observed.

In the light of the above arguments, the assertion of certain scholars that *melā* was an exotic product imported by us, seems untenable. Whatever Iranian influence we may have had, that was in the field of practical music. In the field of theory of concepts and axioms, there appears to be no such exotic absorption by us.

Pt. Bṛhaspati is a staunch advocate of the belief that the idea of *melā* was taken by us from Iran from their *maqām*. This is not valid for two reasons. Firstly as explained above, the seed of the *melā* concept had been sown as early as the time of Mataṅga. He is attributed variously to the 8th or 9th century AD. Even assuming that he lived in the 9th century, there was no Iranian or Muslim influence on this country at that period.

Secondly, the fundamental difference between *maqām* and *melā* was that the former was singable whereas the latter was not. Hence *maqām* could, at best be compared with modes of Greek music. That the Iranians and Arabian were greatly influenced by the Greeks is a well-known fact of history. The very term for music, *musiqui* in Greek, has been borrowed by the Arabians. There are several other terms like this which the Muslims took *en block* from Greeks.

But it is interesting to see that the same scholar writing in his books¹ has clearly described the function of the movable frets in Mataṅga's *Kinnarī Viṇā* where both *Suddha* and *Vikṛta* forms of the same *svaras* can be obtained from the same *Mūrchanā* by movement of the frets. Does this not imply the beginning of the *melā* and the concept of the fixed tonic?

Alaṅkāras

Mataṅga's main contribution is the abundant light that he has thrown on the different aspects of music from the practical angle.

¹Bharata *Sangīta Siddhānta* p. 58, 5th para and *Sangīta Cintāmaṇī*, p. 77.

What had been briefly defined by Bharata namely *Jāti*, *Alaṃkāras*, *Grāma rāgas*, *Gītis*, *Gāndharva Sangīta* etc. have been elucidated with illustrations by Mataṅga. Without Mataṅga's illustrations the music chapters of *Nāṭyaśāstra* would have been unintelligible. It also goes to prove that Bharata's *Jāti* music was alive even in the time of Mataṅga. But in the latter's time, *Grāma rāgas* and *Bhāṣā*, *Mārgī* and *Deśīya rāgas* had come into prominence even among musicologists. It could, therefore, be stated that Mataṅga's time was the confluence of the ancient and medieval music.

Mataṅga's contribution in respect of *alaṃkāras* is also very significant. Bharata had defined them briefly in connection with *varṇa*.¹

Mataṅga's description is more elaborate.² He asks, what is meant by *alaṃkāra*? It means embellishment or elaboration through *alaṃkāra*. *Alaṃ* + *karoti* i.e., *alaṃ* means adequate and *karoti* means that which makes adequate something which is inadequate. Just as the bracelet and the armlet enhance the beauty of both woman and man so does the *alaṃkāra* based on *varṇa* like *prasannādī* etc. beautify the *gītis* which in turn delight both the singers and listeners greatly.

Bharata and Mataṅga have enumerated thirty three *alaṃkāras* in all. Out of these seven conform to *sthāyīvarṇa*, twelve to *ārohi-varṇa*, five to *avarohīvarṇa* and thirteen to *sañcārīvarṇa*. But the total comes to thirty seven. But of these, four come under more than one *varṇa* and hence are not counted. Therefore, the total number is thirty three. Mataṅga has retained all the names of the *alaṃkāras* as given by Bharata and has closely adhered to the division of the *alaṃkāras* under various *varṇas*.

But it has to be admitted that in *Nāṭyaśāstra* as well as in *Bṛhaddeśī*, the characteristics of the *alaṃkāras* are not clear enough.

Gīta and Gītī

Mataṅga states the *Grāma rāgas* were being used in the five *gītīs* namely *Suddhā*, *Bhinnā*, *Gauḍī*, *Veserā* and *Sādhāraṇī*. He defines

¹एतं वर्णास्तु विज्ञेयवत्स्वारी गानयोगकाः ।

एतान् समाश्रितान् सम्यगलंकारविबोधत ॥

—नाट्यशास्त्र, २१।२४

²संज्ञानलंकारशब्देन किञ्चिज्यते । अलंकारशब्देन मण्डनमुच्यते । यथा कटककेश्यराजिनलंकारेण नारी पुरुषो वा मण्डितः सोभामावहेत, तथा एतेलंकारैः प्रसन्नादिभिरलंकृता वर्णाश्रया गीतिर्गातुञ्जी-
वृणां सुखावहा भवतीति ।

—बृहद्, पृ. २४

gīta and *gītī*. *Gīta* is any song that is sung, i.e., it is a generic term for a song, whereas *gītī* is a style of rendering a musical composition. In this both the structure of the composition and its style of rendering are implied. There were two broad divisions of *gītas*—*padāśraya* and *svarāśraya* i.e., style of composition based on poetic content or text of the song and composition based on musical structure.

The fundamental division in *Suddhā*, *Bhinnā*, *Gauḍī*, *Veserā* and *Sādhāraṇī* is the melodic structure of the compositions whereas *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā* are variations of *Grāma rāgas*. Mataṅga's *Bṛhaddeśī* is the only work available which gives description of the *gītīs* and the *Janya rāgas* of the *Grāma rāgas* like *Bhāṣā* etc., Bharata has not referred to these *Janya rāgas*. They may have developed either after Bharata or during his period but he may not have taken interest in them.

Mataṅga states that these four varieties of *Bhāṣā* namely, *Mūla*, *Samkīrṇa*, *Deśaja* and *Chāyā*.¹ He has also shown that *Bhāṣā* has evolved from *Grāma rāga*, *Vibhāṣā* from *Bhāṣā*, and *Antarabhāṣā* from *Vibhāṣā*.

A general outline of the *gītīs*, the *Janya rāgas* of the *Grāma rāgas* has been given in this work but their detailed elaboration is to be found only in the *S.R.*

CHAPTER 5

Sangita Ratnākara: The Third Phase of Evolution of Indian Music

LET us now take up the study of this work. First we shall briefly describe the *gītīs* as found in this text.

These are in all five *gītīs* namely *Suddhā*, *Bhinnā*, *Gauḍī*, *Vesarā* and *Sādhārāṇī*. As *gītī* is of feminine gender the names of all the five *gītīs* are also of feminine gender.

1. *Suddhā*¹

The style would be considered *Suddhā* when the notes are taken in their simple form without any complexity, retaining the aesthetic beauty of the melody.

A close example in Hindustānī music of this style could be found in the *Suddhā bānī* of *Dhrupada*. The well-known exponents Dagar Brothers sing this style.

2. *Bhinnā*

Bhinnā is an ornate style of composition and rendering.² In this the *svaras* have a winding and a zigzag movement and it employs subtle, melodious *gamakas*. Mataṅga states, as quoted by Kallinātha, the commentator of S.R., that the word *Bhinnā* has been used in the sense of modification and not in the usual sense of difference, separateness i.e., *Bhinnā* is that style in which notes are used, not in their simple form but in aesthetically beautifully modified forms. It is used in the sense of *vikāra*.³

3. *Gauḍī*

From the definition of this style, it would be clear that aesthetic concepts of rendering were quite developed in the 13th century,

Gauḍī is defined as a style in which closely-knit, legato *gamakas* traversing three registers are taken with melodious *svaras* through *Ohāṭī*.¹

This definition describes five distinct features of *Gauḍī*. They are :

1. *Gauḍaiḥ akhanditasthitaiḥ* i.e., the notes are closely arranged and the entire piece is sung in a legato fashion.
2. *Tristhāna gamakaiḥ* i.e., it covers all the three registers with beautiful *gamakas*.
3. *Ohāṭī lalitaiḥ svaraiḥ* i.e., the *svaras* are taken in such a way as to give the impression of *O* and *hā*.
4. *Kampitair mandraiḥ* i.e., generally *kampita gamakas* are used in a deep low tone in this style.
5. *Mṛdudrutataraiḥ svaraiḥ* i.e., the *svaras* are sung softly but in fast tempo.

But Kallinātha warns, in his commentary, that *O* and *hā* are not to be pronounced literally but that the notes should be enunciated in such a manner as to give a semblance of *O* and *ha*. He also states that the name *Gauḍī* came to be used for this style because this style was very popular with *Gauḍas* or present day Bengalis.

Simhabhūpāla has also reiterated what Kallinātha has said and has quoted Mataṅga who states that there were four types of *Ohāṭī* namely *samākṣara*, *sama*, *āroha* and *avaroha*.

4. *Vesarā*

This word is a compound of the two words 'vega' and 'svara'. *Vega* means fast. While combining the *ga* and *va* are dropped. Hence *vega + svara* became *Vesvara* or *Vesarā*.

This definition is as follows:

The *svaras* are sung in fast tempo (like that in modern *chota khyāl*) taking care that the exceedingly pleasant flavour of the *svaras* are not in any way impaired in the fast tempo. The kind of rendering of a composition is known as *Vesarā*.²

¹Gauḍaiḥ akhanditasthitaiḥ tristhānagamakaiḥ Ohāṭī lalitaiḥ svaraiḥ kampitairmandraiḥ mṛdudruta lalitaiḥ svaraiḥ. S.R., vol. II, p. 5.

²Vegavadtthiḥ svarairvarṇacatuṣkepyatiraktitaiḥ. Vegasvarā rāgagītī vesarā ca ucyate budhaiḥ, S.R. vol. II, p. 6.

¹Suddhā syādavakralalitaiḥ svaraiḥ. S.R., vol. II, ch. II, p. 3.

²Bhinnā vakraiḥ sv raiḥ sūkṣmairmadhuraigamakairyutā. S.R., vol. II, p. 3.

³Bhinnā'tra vikṛta ucyate. S.R., vol. II, p. 3.

5. *Sādhāraṇī*

This style incorporates the beauties of all the other four styles. It is called *Sādhāraṇī*. In a way, it could be stated that the modern musical composition of the *vilambit khyāl* style is an offshoot and an evolute of *Sādhāraṇī*.¹

GRĀMA RĀGAS

Sangīta Ratnākara has dealt in detail this subject. In *Nāṭya-śāstra*, there are reference to *Grāma rāgas*, in passing, with reference to the particular scenes of the dramas where these ought to be sung to augment the particular moods of the scenes. No description of the *Grāma rāgas* is found in this work. But Kāllinātha quotes the names of the five *gītīs* in which the *Grāma rāgas* are sung from the *Nā. Śā.*² which means his copy of the work had more details on *Grāma rāgas*.

In *Bṛhaddeśī*, there is elaboration of *Grāma rāgas* into *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā* and their sub-varieties. But it is some what brief as no examples in notation are given.

However in *S R*, *Grāma rāgas*, their *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās*, *Upagrāma rāgas* are all enumerated totalling several hundred *rāgas* although the names of several of them are repeated under different categories. But from the study of this work, it is possible to trace an unbroken stream of evolution of our music even from pre-Bharata period.

For instance, *Grāma rāgas* are mentioned by Nārada³ who is ascribed to about 150 BC. Then Mataṅga, in the 8th century AD, gives descriptions of *Grāma rāgas* and their varieties. From the study of his work, it appears that *Jāti-gāna* was getting out of vogue and *Grāma rāga* were getting into vogue. But the general concept of the superiority of *Jāti Gāna* appears to have been accepted by Mataṅga. In fact there seems to have been two types of music—one considered *Gāndharva Sangīta* and the other *Gāna*. The former comprised *Grāma Murchanā-Jāti* and the latter *Grāma rāgas*. The latter was considered also as *Laukika Sangīta*. Therefore, in this context, Mataṅga, like the scholars that preceded and

followed him, has attempted to link the origin of *Grāma rāgas* with *Jātīs*. The lacunae in his theory have already been pointed out in the previous chapter under *Bṛhaddeśī*. But it seems necessary to stress here one essential point that, however superior, our old scholars may have reckoned the *Grāma-Murchanā-Jāti* system, the fact remains that it died a natural death a few centuries after Bharata, whereas the *Grāma rāga* system seems to have kept on evolving continuously. It appears to have had an unbroken line of development. The emergence of *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā* in the time of Mataṅga was an indication that the *Grāma rāga* system was beginning to replace the *Jātīs*. This trend continued and Śārṅgadeva has further elaborated on the system. The point of interest is that the later *Rāga-Rāgiṇī* system which also took its origin from six basic *rāgas*, was a direct evolute of the *Grāma rāga* system. *Rāgiṇī* was considered the female aspect of *rāga* just as *Bhāṣā* etc., were the feminine aspects of *Grāma rāgas*. This trend persisted through the centuries and even the present *rāga* system of Indian music is in direct lineage of the *Grāma rāga* system. Several names of *Grāma rāgas*, *Bhāṣās* are still current both in Hindustānī and Karnātak Music. For example *Revagupta* (Revagupti) *Nāga Gāndhāra* (Nāgagāndharvam) etc. in Karnātak Music and *Bhinna ṣaḍja*, *Kakubha* (Kukubha), *Naṣa Nārāyaṇa* (Naṣa Nārāyaṇī), *Deśā-khya* (Deśākh), *Kāmoda*, *Bhairava*, *Megha*, *Mālavakaiśika* (Mālavakāns) etc., in Hindustānī Music.

Therefore in studying the evolution of *rāga*, it seems, that the concept of *Jāti* being the matrix of the *rāga* may have to be revised and substituted by *Grāma rāga*. It will be clear that *Grāma rāga* has played a more vital role in the evolution *rāga* than *Jāti*. In fact, the history of evolution appears evident and uninterrupted in the study of *Grāma rāga*, *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā* than the *Jāti*.

Now we shall take up the study of *Grāma rāga* in detail. There was continuous development of *Grāma rāga* from the time of *Bṛhaddeśī* upto the time of *S R*, in various ways. Originally in the time of Mataṅga there were three bases of division of *Grāma rāga*:

1. *Grāma*
2. *Svarāśraya*, i.e., the style of rendering the notes,
3. *Padāśraya*, i.e., varieties of textual compositions.

¹ Caturttigatam lakṣmaśritā sādhāraṇī matā. *S.R.*, vol. II, pp. 6.

² *S. R.*, vol. II, p. 32.

³ *Nā. Śā.*

Although the basic *rāgas* were seven, some of them were sung in more than one *gītī*, a few of them were sung in all the five *gītīs* and a few of them in only one *gītī*.

Also, all the seven *grāma rāgas* were sung in one *gītī*. For instance all the *rāgas* were born in *Śuddhā* style in *Ṣaḍja* and *Madhyama Grāmas*. Another important point was that the *Śuddhā* style was so fundamental that all the *rāgas* were included in the *Śuddhā* style. But here again, the point of controversy whether the *Grāma rāga* was an evolute of the *Jāti* or the *Grāmas* directly, is worth consideration. If, as some scholars like Mataṅga, Nānyadeva, Mokṣadeva, Kaśyapa and others insist on deriving the *Grāma rāgas* from *Jātīs*, then the former should be normally assigned to the two *Grāmas* from which all the *Jātīs* evolved. But instead the *Grāma rāgas* have first been assigned to the *Grāmas*, and then to *Jātīs*. This appears to be wrong because the two *Grāmas* are the parents of *Jātīs* and therefore the *Grāma rāgas* cannot be an off shoot of both *Grāmas* and the *Jātīs*. It is like the same child being born of the grandfather and the grandson at the same time. It seems quite unnecessary to have brought in the *Jātīs*.

The first *gītī*, *Śuddhā* had a total of seven *rāgas* as follows in the two *Grāmas*:

Ṣaḍja Grāma

1. Śuddha Ṣaḍja Grāma rāga
2. Śuddha Kaiśika Madhyama
3. Śuddha Sādhāritā

Madhyama Grāma

1. Śuddha Pañcama
2. Śuddha Madhyama Grāma rāga
3. Śuddha Kaiśika
4. Śuddha Ṣaḍjāva

Bhinna Gītī had five *rāgas*:

1. Kaiśika Madhyama
2. Bhinna Ṣaḍja
3. Bhinna Tāna
4. Bhinna Kaiśika
5. Bhinna Pañcama

Gauḍī Gītī had three *rāgas*:

1. Gauḍa Kaiśika Madhyama
2. Gauḍa Pañcama
3. Gauḍa Kaiśika

Vesarā Gītī had eight *rāgas*:

Ṣaḍja Grāma

1. Takka
2. Vesarā
3. Sauvira

Madhyama Grāma

1. Boḷṭa
2. Mālava Kaiśika
3. Mālava Pañcama

1. Takka Kaiśika
 2. Hiṇḍola
- } These were sung in both the *Grāmas*.

*Sādhāraṇī*¹ had seven *rāgas*:

1. Rūpa Sādhāra
2. Śaka
3. Bhambhāṇa Pañcama
4. Narta
5. Gāndhāra Pañcama
6. Ṣaḍja Kaiśika
7. *Kakubha* was sung in both the *Grāmas*.

The total number of *rāgas* in all the five *gītīs* was thirty.

Apart from the above, there were *uparāgas*. They were thus called, according to Kallinātha because they were much closer to *Grāma rāgas* than to *Jātīs*. There were eight *uparāgas*. *Upa* means near or in proximity.

1. Śaka Tilaka
2. Takka Saindhava
3. Kokila Pañcama
4. Revagupta
5. Pañcama Ṣaḍjāva
6. Bhāvanā Pañcama
7. Nāga Gāndhara
8. Nāga Pañcama

There were twenty *rāgas*. These were called *rāgas* because they were considered very close to *Jātīs* according to Kallinātha. They were:

1. Śrīrāga
 2. Naṭā
 3. Baṅgala
 4. Baṅgāla
 5. Bhāṣā
 6. Madhyama Ṣaḍjāva
 7. Rakta Haṃsa
 8. Kollahāsaka
 9. Prasava
 10. Bhairava
 11. Megha
 12. Soma
 13. Kāmoda
 14. Kāmoda
- } Two varieties
- } Two varieties

¹S.R., vol. II, Adyar edn., pp. 7-8.

- | | | |
|---------------------|-------------------|--|
| 15. Āmra Pañcama | 16. Kandarpa | |
| 17. Deśākhyā | } Two varieties | |
| 18. Deśākhyā | | |
| 19. Kaiśika Kakubha | 20. Naṣa Nārāyaṇa | |

There were fifteen *Grāma rāgas* apart from the basic seven. They were:

- | | |
|-------------------|------------------|
| 1. Sauvira | 2. Kakubha |
| 3. Ṭakka | 4. Pañcama |
| 5. Bhinna Pañcama | 6. Ṭakka Kaiśika |
| 7. Hindola | 8. Boḷḷa |

No details are given as to which of the two *Grāmas* the above *rāgas* belong to. But according to Yāṣṭika, as quoted by Kāllinātha, out of the above fifteen *rāgas*, the following seven *rāgas* gave rise to *Bhāṣās*:

- | | |
|----------------------------------|----------------------|
| 9. Mālava Kaiśika | 10. Gāndhāra Pañcama |
| 11. Bhinna Ṣaḍja | 12. Vesara Ṣaḍjāva |
| 13. Mālava Pañcama | 14. Tāna |
| 15. Pañcama Ṣaḍjāva ¹ | |

What is *Bhāṣā*? It has nothing to do with the common connotation of language. Kāllinātha clarifies it by defining it as a variety of *Grāma rāga*. He again quotes Maṭaṅga who states that *Bhāṣā* should be construed as a variety (*prakāra*) of *Grāma rāga*.² In the same way, *Vibhāṣās* were *prakāras* of *Bhāṣās* and *Antarabhāṣās* varieties of *Vibhāṣās*. Maṭaṅga warns that these should not be mistaken to mean styles. He states that the term *rāga* is used because they produce *rañjana* i.e., they have a pleasant charm.

Bhāṣās derived from *Grāma rāgas*:

Sauvira had four *Bhāṣās*:

- | | |
|--------------|------------------|
| 1. Sauviri | 2. Vega Madhyamā |
| 3. Sādhāritā | 4. Gāndhāri |

¹S. R., Adyar edn., vol. II, p. 10.

²Ibid., p. 11.

Kakubha had six *Bhāṣās*:

- | | |
|-------------------|---------------|
| 1. Bhinna Pañcamī | 2. Kāmboja |
| 3. Madhyama Grāma | 4. Raganti |
| 5. Madhuri | 6. Śaka Miśra |

Rāga Ṭakka had twenty-one *Bhāṣās*:

- | | |
|----------------------|-------------------|
| 1. Travaṇa | 2. Travaṇodhava |
| 3. Vairāñji | 4. Madhyama Grāma |
| 5. Mālava Vesarā | 6. Chevāṣi |
| 7. Saindavi | 8. Kolāhala |
| 9. Pañcama Lakṣitā | 10. Saurāṣṭri |
| 11. Pañcamī | 12. Vega Rañji |
| 13. Gāndhāra Pañcamī | 14. Mālavī |
| 15. Tānavalitā | 16. Lalitā |
| 17. Ravicandrikā | 18. Tāna |
| 19. Ambāharitā | 20. Dohyā |
| 21. Vesarī | |

Ṭakka also had four *Vibhāṣās*. They were:

- | | |
|-------------------|------------|
| 1. Devāravardhani | 2. Āndhri |
| 3. Gurjari | 4. Bhāvani |

Rāga Pañcama had ten *Bhāṣās*

- | | |
|---------------|--------------|
| 1. Kaiśiki | 2. Trāvaṇi |
| 3. Tānodbhavā | 4. Ābhiri |
| 5. Gurjari | 6. Saindhavi |
| 7. Dākṣiṇṭāy | 8. Āndhri |
| 9. Māṅgālī | 10. Bhāvani |

This had two *Vibhāṣās*:

- | | |
|--------------|--------------|
| 1. Bhambhāṇi | 2. Andhālikā |
|--------------|--------------|

Bhāṣās of *Bhinna Pañcama*

- | | |
|---------------------|------------------|
| 1. Dhaivata Bhūṣitā | 2. Śuddha Bhinnā |
|---------------------|------------------|

3. Varātī

Vibhāṣā: Kauśali.*Takka Kaiśika* had two *Bhāṣās*:

1. Mālava

One *Vibhāṣā*: Drāviḍī*Preñkhaka* and nine *Bhāṣās*:

1. Vesari

3. Śaḍja Madhyamā

5. Bhinnapaurālī

7. Mālavavesari

9. Piñiari

4. Viśālā

2. Bhinnaivalitā

2. Cūṣamañjari

4. Mādhurī

6. Gauḍī

8. Chevaṭī

Boṭṭa had one *Bhāṣā* namely *Māṅgālī*.*Mālavakaiśika*¹ had thirteen *Bhāṣās*:

1. Bāṅgālī

3. Harṣapuri

5. Khañjani

7. Gauḍī

9. Ardhavesari

11. Mālavarūpā

13. Ābhīrī

2. Māṅgālī

4. Mālavavesari

6. Gurjari

8. Paurālī

10. Śuddhā

12. Saindhavi

It had two *Vibhāṣās*:

1. Kāmbhojī

2. Devāravardhini

Gāndhāra Pañcamī had one *Bhāṣā* namely *Gāndhārī*.*Bhinna Śaḍja* had seventeen *Bhāṣās*:

1. Gāndhāravallī

3. Svaravallī

5. Travaṇā

7. Śuddhā

2. Kachellī

4. Niśādini

6. Madhyamā

8. Dākṣiṇātyā

¹S.R., Adyar edn., vol. II, pp. 11-12.

9. Pulindakā

11. Śaḍja Bhāṣā

13. Lalitā

15. Bāṅgālī

17. Saindhavi

10. Tumburā

12. Kālindī

14. Śrikanṭhikā

16. Gāndhārī

This had four *Vibhāṣās*:

1. Paurālī

3. Kālindī

2. Mālava

4. Devāravardhini

Vesarā Śaḍja had two *Bhāṣās*:

1. Nādyā

2. Bāhyaśaḍja

It had two *Vibhāṣās*:

1. Pārvatī and

2. Śrikanṭhī

Mālava Pañcamā had three *Bhāṣās*:

1. Vedavatī

3. Vibhāvanti

2. Bhāvanī

Tāna had one *Bhāṣā*, namely *Tānodbhavā*.*Pañcamā Śaḍja* had also one *Bhāṣā*, namely *Potā*.*Revagupta*¹ had one *Bhāṣā*—*Śaka*, and one *Vibhāṣā*—*Pallavī*, and three *Antarabhāṣās*:

1. Bhāsavalitā

3. Śakavalitā

2. Kiraṇāvalī

Śārṅgadeva states that there were ninety-six (96) *Bhāṣās*, twenty *Vibhāṣās* (20) and four *Antarabhāṣās* (4).²But a tally of *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās* above gives 96 *Bhāṣās*, 17 *Vibhāṣās* and 3 *Antarabhāṣās*, i.e., three *Vibhāṣās* and one *Antarabhāṣā* less.*Śārṅgadeva* quotes *Mataṅga* as mentioning four varieties of *Bhāṣās* namely:

1. Mukhyā

3. Deśakhyā, and

2. Svarākhyā

4. Uparāgaja

¹S.R., Adyar edn., vol. II, p. 12.²Ibid., p. 13.

Mukhyā: *Mukhyā* means independent, i.e., not based on anything—region, *svara* or *rāga*.

Svarākhyā: As the term *Svarākhyā* itself indicates, is based on the name of *svaras*, e.g., *Gāndhārī*, *Pañcamī*, *Madhyamā*, etc.

Deśākhyā: It is based on the name of a region, e.g., *Āndhrī*.

Uparāgaja: *Uparāgaja* means born of a *Uparāga*.

Śārṅgadeva has made one clarification at the end of all this enumeration of *Grāma rāgas*, *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās* that although the names of several *Rāgas*, *Bhāṣās* and *Vibhāṣās* are common, yet their characteristics are different.¹

Rāgāṅga, *Bhāṣāṅga*, *Kriyāṅga* and *Upāṅga*

Śārṅgadeva has described in the classification of *rāgas*, the four *aṅgas* mentioned above. From here on, the evolution of *rāga* takes a big leap. So far we were discussing and studying *Grāma rāgas* which had come to be known as *Mārga rāgas*. But with the introduction of the above *aṅgas*, the *rāgas* came to be classified under *Deśī Sangīta*. The term *Deśī* here does not mean merely regional but that music where liberties over the *svaras* of the *rāgas* is permitted. That is to say where the scope for improvisation is greater.

It will be seen that the period from about 6th cent. AD till about the 14th cent., was one when many creative experiments were made on *rāgas* and their ramifications. Hence there were constant changes in nomenclature, classification and interpretation of the *Jātis* and *rāgas*. In Mataṅga's period the *Grāma rāgas* were expanded into *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās* but these were not termed *Deśī Sangīta*. On the other hand, when the same *rāgas* were embellished with the four *aṅgas*, Kāllinātha states that because the characteristics of the *Mārga rāgas* underwent changes, the modified forms were called *Deśī rāgas*. But there is no explanation as to why *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā* were not considered as modifications of the *Grāma rāgas* and classified under *Deśī Sangīta*. There is apparently some confusion here.

Mārga rāga and *tāla* slowly began to fade away and were taken over by *Deśī rāga* and *tāla*. Some of the popular *Grāma rāgas* were also later on called *Deśī rāgas*.

¹S.R., Adyar edn., vol. II, p. 13.

Now for a brief description of the four *aṅgas*.

1. *Rāgāṅga*: Śārṅgadeva quotes Mataṅga that any *rāga* which showed the direct influence of a *Grāma rāga* was called *Rāgāṅga*.

2. *Bhāṣāṅga*: *Bhāṣāṅga* was that *rāga* on which the influence of a *Bhāṣā* was clear and specific.

3. *Kriyāṅga*: *Kriyāṅga* was that *rāga* wherein there was predominance of emotional effect.

4. *Upāṅga*: *Upāṅga* has not been defined clearly but Śārṅgadeva states that it is a type of music which cannot be included in any of the other three *aṅgas*, i.e., *Rāgāṅga*, *Bhāṣāṅga* and *Kriyāṅga* but it was considered a kind of miscellaneous *aṅga*. In other words whenever in a *rāga* in addition to anyone of the above *aṅgas*, an extra *aṅga* was manifested, it was known as *Upāṅga*. For instance in *Rāgāṅga*, supposing there was a semblance of *Bhāṣāṅga*, then that was called *Upāṅga*.¹

Śārṅgadeva has classified the *Deśī rāgas* into two broad categories, namely—*Pūrvaprasiddha* and *Adhunāprasiddha*.

Pūrvaprasiddha rāgas were those which were in vogue in former time. *Adhunāprasiddha rāgas* were those which were currently popular.

Eight *Rāgāṅgas* are enumerated under *Pūrvaprasiddha rāgas*. They are:

- | | |
|-------------------|--------------|
| 1. Śaṅkarābharāṇa | 2. Ghaṅṅāra |
| 3. Haṁsa | 4. Dipaka |
| 5. Rīti | 6. Karnāṭaka |
| 7. Lāṭi | 8. Pallavi |

Eleven *Pūrvaprasiddha Bhāṣāṅgas* are mentioned:

- | | |
|---------------|--------------------|
| 1. Gāmbhīrī | 2. Vehārī |
| 3. Śvasita | 4. Utpallī |
| 5. Goli | 6. Nādāntari |
| 7. Nilotpallī | 8. Chāyā |
| 9. Tarangiṇī | 10. Gāndhāragatikā |
| 11. Veranjī. | |

Twelve *Pūrvaprasiddha Kriyāṅgas* are mentioned:

- | | |
|-------------|----------------|
| 1. Bhāvakrī | 2. Svabhāvakrī |
| 3. Śivakrī | 4. Makarakrī |

¹S.R., Adyar Edn., vol. II, p. 19.

- | | |
|----------------|----------------|
| 5. Triṇetrakri | 6. Kumudakri |
| 7. Danukri | 8. Ojakri |
| 9. Indrakri | 10. Nāgakṛti |
| 11. Dhanyākṛti | 12. Vijayakṛti |

Three *Upāngas*

- | | |
|--------------|-----------|
| 1. Pūrṇāṭi | 2. Devāla |
| 3. Guruñjikā | |

making a total of thirty-four.

Under *Adhunāprasiddha rāgas*, Śārṅgadeva mentions thirteen *Rāgāṅgas*:

- | | |
|---------------|--------------|
| 1. Madhyamādi | 2. Mūlavaśri |
| 3. Toḍi | 4. Baṅgāla |
| 5. Bhairava | 6. Varāṭi |
| 7. Gurjari | 8. Gauḍa |
| 9. Kolāhala | 10. Vasanta |
| 11. Dhanyāsi | 12. Deśi |
| 13. Deśākhya | |

Nine *Adhunāprasiddha Bhāṣāṅgas* are mentioned:

- | | |
|----------------------|---------------------|
| 1. Ḍombakri | 2. Sāvart |
| 3. Velāvali | 4. Prathama Mañjari |
| 5. Ādikāmodikā | 6. Nāgadhvani |
| 7. Śuddha Varāṭikā | 8. Naṭṭā |
| 9. Karnāṭaka Baṅgāla | |

Three *Kriyāṅgas* are mentioned:

- | | |
|-------------|--------------|
| 1. Rāmakṛti | 2. Gauḍakṛti |
| 3. Devakṛti | |

Twenty-seven *Adhunāprasiddha Upāngas* are mentioned:

- | | |
|-----------------------|-----------------------|
| 1. Kuntali | 2. Drāviḍi |
| 3. Saindhavi | 4. Upasthānavarāṭikā |
| 5. Chāyā | 6. Hatasvarāvarāṭi |
| 7. Pratāpavarāṭikā | 8. Turuṣka Toḍi |
| 9. Mahārāṣṭri Gurjari | 10. Saurāṣṭri Gurjari |
| 11. Dakṣiṇā | 12. Drāvaḍi Gurjari |
| 13. Bhuñjikā | 14. Stambhatirthikā |
| 15. Chāyā Velāvali | 16. Pratāpa Velāvali |

- | | |
|--------------------------|-------------------|
| 17. Bhairavi | 18. Kāmodāsīṃhāli |
| 19. Chāyānaṭṭa | 20. Rāmakṛti |
| 21. Bhaṭṭaṭikā | 22. Malhari |
| 23. Malhari ¹ | 24. Gauḍa |
| 25. Karnāṭi | 26. Deśavāla |
| 27. Tauruṣkadraḍiḍi | |

Śārṅgadeva has said that in all there are so far 264 *rāgas*.

Before we discuss further the complicated and manifold varieties of the *rāgas*, it is necessary to analyse the basic approach of Śārṅgadeva and his commentators towards the evolution of *Grāma* and *Deśi rāgas*.

There are certain apparent contradictions in the treatment and concept of *Grāma rāgas*. The first one is ascribing the origin of the *Grāma rāgas* to *Jātis*. If we analyse this stand, we find that the earliest work on music i.e., *Nāradīya Śikṣā* gives description of the *Grāma rāgas* but nowhere mentions *Jātis* and *Mūrchanās*. Actually if the contention that the *Jāti* is the parent of the *Grāma rāgas* was old and true, then none else was more competent to establish the fact as Nārada. But his total omission of any reference to *Jāti* creates a doubt whether the contention of the subsequent scholars like Kaśyapa, Mokṣa, Mataṅga, Nānyadeva and others is tenable.

Another perplexing fact is that all the scholars continue to refer to *rāga* as *Grāma rāga* although they assert its origin to the *Jāti*. If the origin or *rāga* is from *Jāti*, then why not call it *Jāti rāga*?

Siṃhabhūpāla while discussing this point raises the right question by asking 'rāga ragaviśeṣasambaddha iti kuto-yam viśeṣa jābhah?' But his answer to this question is incongruous. He quotes Bharata as stating that all *rāgas* are born of *Jātis*.² He has taken this quotation from Mataṅga. He further quotes Bharata as stating that all the melodic forms of music sung in the world are embedded in the *Jāti*.³ The question raised was in connection with the relationship of the *rāgas* and *Grāmas* whereas the answer deals with the relationship of *Jātis* and *rāgas*. It is strange that a scholar

¹Two *Malharis* are mentioned which may be a misprint.

²Jātisambhūtatvāt rāgāṅgam, *S.R.*, Adyar edn., vol II, p. 9. cf *Bṛhaddeśi*, p. 87.

³Yatkiñcid-giyate loke tatsarvam jātiṣu sthitam, *S.R.*, Adyar edn., vol II, p. 9.

of the stature of Simhabhūpāla should be guilty of the fallacy 'ignoratio elenchi': It seems that Kāllinātha and Simhabhūpāla were a little too overawed by the utterances of the charismatic personality of Bharata Muni and could not dare disagree with him. But they appear to have lost sight of the basic fact that they were contradicting themselves. Therefore their tracing of the parentage of *Grāma rāgas* is not convincing. Another contradiction found in the description by scholars like Kaśyapa, Mokṣa and others is the confusion of the *Grāmas*. For instance, Kaśyapa has traced the origin of *Madhyama Grāma rāgas* from the *Jātis*, *Gāndhārī* and *Madhyamā*,¹ whereas actually the above two *Jātis* belong to *Ṣaḍja Grāma* but *Madhyama Grāma rāga* belong to *Madhyama Grāma*. How can *Jātis* belonging to *Ṣaḍja Grāma* produce *rāgas* belonging to *Madhyama Grāma*? How can the parent and the progeny differ in the species? It appears to be specious logic on the part of Kaśyapa. Moreover, the *śrutī* structure of *Ṣaḍja Grāma* and *Madhyama Grāma* are different. The former has *pañcama* of four *śrutis* and *dhaivata* of three *śrutis* whereas in the latter, it is the reverse. In the former, there is no *saṁvāda* between *ṛṣabha* and *pañcama* but there is *saṁvāda* between *ṛṣabha* and *dhaivata* whereas in the *Madhyama Grāma*, it is the reverse. Hence any *rāga* which is born of one cannot contain the qualities of the other.

There also is no description of the general relationship of the *Grāma rāgas* and the *Jāti*. In the history of our music, our ancient scholars have nowhere described the mutual relationship of the two systems of the *Grāmas* and *Grāma rāgas* and the *Grāma-Murchanā-Jāti*.

Bharata's claim that whatever is being sung in the world is implicit in the *Jāti*, appears to be a tall claim. It may be that Bharata was using the word *rāga*, not in the technical sense, but in the sense of *rañjukatva* or melodic combinations and permutations.

Now we shall take up the *Grāma rāgas* from which *Deśi Sangīta* evolved. Śārṅgadeva has given a clear description of all of them. They are seven in all *Madhyama Grāma rāgas*, *Ṣaḍja Grāma rāga*, *Śuddha Sādihāritā*, *Śuddha Pañcama*, *Śuddha Kaiśika*, *Śuddha Ṣaḍja*, and *Śuddha Kaiśika Madhyama*.

Śuddha Sādihāritā:² This *rāga* is born of *Ṣaḍja Madhyama Jāti*.

¹Kaśyapa, *Bharata Kośa*, Baroda edn., p. 465.

²S.R., vol II, Adyar edn., pp. 19-20.

Tāra Ṣaḍja is *graha*, *amśa* and *Madhyama* is *nyāsa*. The *rāga* is *sampūrṇa*, *niṣāda* and *gāndhāra* are sparingly used; its *Murchanā* is *Ṣaḍjēdī* or *Uttaramandrā*; the predominant *alamkāra* used is *avarohiprasannānta*; *Ravi* (Sun) is the presiding deity, it is sung in the first *prahara* of the morning and during the *garbhasandhi* in the drama. It depicts *Vīra* and *Raudra rasas*.

According to Kāllinātha, the *ālāpa* and *karāṇa* of the *rāga* was as follows:

The definition of *ālāpa* as given by Śārṅgadeva is when the *graha*, *amśa*, *mandra*, *tūru*, *nyāsa*, *apanyāsa*, *alpatva*, *bahutva*, *auḍava* and *ṣaḍava* are expressed clearly, it is said to be *rāgālāpa*.¹

Ākṣiptikā was a composition with the text well woven in *svara* and *tāla*.²

Rāgālāpa was without words and *Rūpakālāpa* was with words.

Vartanī was *ālāpa* in *laya* but without *tāla* like modern *joḍ* but in more *vilambita laya*.

Karāṇa was *vartanī* in *druta laya* or double tempo.

One feature which is very significant while studying the *ālāpa* of the *Grāma rāgas* and the *Jātis* from the *Jāti-prastāras* and *ākṣiptikās* as given in the *S.R.*, is the frequent jumps of notes from lower to middle, middle to upper registers and vice versa. This feature appears to be common all over the world upto the 10th century. A passage like *ma ma, pa dha ma ga sa dha ni ma* etc., is common. The *Sāma Sangīta* or *Sāma Gānu* was also similar. Even the Gregorian Chant has similar jumps.

For practical singing, therefore, the tempo had to be rather slow as otherwise it would be both difficult and even discordant to sing the *svaras* fast. It must be conceded that such passages from register to register was done gracefully both ways. But such passages have been included in *karāṇa* which means the singer had to train himself quite ably before attempting *ālāpa*, *vartanī* and *karāṇa*.

The *svara*-structure of the *rāgas* was quite circumscribed. The total number of *svaras* used was nine; there were no *komal svaras* like *ṛṣabha* and *dhaivata* or *tivra madhyama*. Hence the musicians did not have great variety of *rāgas*. Variations were in the *kākalī niṣāda*, *antara gāndhāra*, *auḍava* and *ṣaḍava* forms.

¹S.R., vol. II, Adyar edn., p. 21.

²Ibid.

Śuddha Sādhāritā

Śārṅgadeva describes the rāga thus:

Rāga Śuddha Sādhāritā is derived from Śaḍja-Madhyamā Jāti and rāra śaḍja is both its graha and amśa svaras, nyāsa is madhyama, niṣāda and gāndhāra are alpa. This rāga is sampūrṇa and its Mūrchanā is Śaḍtādī or Uttaramandrā. Its alaṅkāra is avarohī prasannānta: its deity is Sūrya, it is sung in the first quarter of the morning, its rasas are Vīra and Raudra. It is used in the Garbhāsandhī.¹

Mokṣadeva states that Śuddha Sādhāritā is a sampūrṇa rāga, śaḍja is both graha and amśa svāra, niṣāda-gāndhāra are alpa (infrequent usage) and madhyama is nyāsa svāra. This rāga is born of the Śaḍja-Madhyamā Jāti.²

Ālāpa³

Sā pā dhā rēpāpādhāre pādhā sāsāpādhāntdhā
pāpāpā rēpā dhāre pādhāre pādhā pādhāpāpā sāsā
mā sā gā re mā. magare sāsā sarega
pādhārepādhārepādhāpādhāsāsā sāregāmādhāpā
nidhāpā śā śā.

Pada

Udayagiri śikhara śekhara turagakhurakṣata vibhinna gha-
natimiraḥ. Gaganatala sakala vilulitasahasarakirṇo jayatu
bhānuḥ.

Ākṣiptikā—Tāla cañcatpuṭa

1. Tāla	A	—	ni	—	Vi	—	Śa	—
Laghu	1	2	3	4	5	6	7	8
Svara	sā	sā	dhā	ni	pā	pā	pā	pā
Pada	u	da	ya	gi	ri	śi	kha	ra

¹S.R., Adyar edn., vol. II, 11-21.22.

²Bha. Ko., p. 671.

³The following signs are indicative of mātrās or duration and registers of each note.

Sa=1 mātrā, Sā=2 mātrās, Sa=madhya sthāna or middle register, Śa=mandra or lower register; Śa=Tara or upper register.

2. Tāla	Ā		Ni		Vi		Tā	
Laghu	9	10	11	12	13	14	15	16
Svara	dhā	dhā	ni	ni	re	er	pā	pā
Pada	se	kha		ra	tu	ra	ga	khu
3. Tāla	Ā		Śa		Vi		Pra	
Laghu	17	18	19	20	21	22	23	24
Svara	re	pā	pā	pā	dhā	ni	pā	mā
Pada	ra		ksa	ta	vi	bhi		nna
4. Tāla	Ā		Ni		Vi		San	
Laghu	25	26	27	28	29	30	31	32
Svara	dhā	mā	dhā	sā	sā	sā	sā	sā
Pada	gha	na	ti	mi	rah	—	—	—
5. Tāla	Ā		Ni		Vi		Śa	
Laghu	1	2	3	4	5	6	7	8
Svara	dhā	dhā	sā	dhā	sā	re	gā	sā
Pada	ga	na	ta	la	sa	ka	la	
6. Tāla	Ā		Ni		Vi		Tā	
Laghu	9	10	11	12	13	14	15	16
Svara	re	gā	pā	pā	pā	pā	pā	pā
Pada	Vi	lu	li	ta	sa	ha	—	sra
7. Tāla	Ā		Śa		Vi		Pra	
Laghu	17	18	19	20	21	22	23	24
Svara	dhā	mā	dhā	mā	sā	sā	sā	sā
Pada	ki	re	—	ño	ja	ya	—	tu
8. Tāla	Ā		Ni		Vi		San	
Laghu	25	26	27	28	29	30	31	32
Svara	pā	dhā	nidha	pā	mā	pā	mā	mā
Pada	bhā	—	—	—	nuh	—	—	—

In this composition, when one studies the incidence of notes, one finds apart from śaḍja and pañcama which are amśa and amśa-samvādī svaras respectively, dhaivata is the most prominent note after śaḍja. Śaḍja occurs 14 times and dhaivata 13 times and pañcama 19 times.

The svaras are similar to that of the modern Rāga Śuddha Kāfi but there are a few peculiar sangatis like Dha Ni Re, Re GaSa, ReGaPa, Dha Ma, DhaSa. There are jumps of more than one octave, e.g., Dhā Ni Ni Re Re. But there is some consonance in certain passages in both the tetrachords e.g., Dha Ni Pa-ReGaSa, ReGaPa-Dha Ni Re but the Re after Ni, instead of being above

it in the *Sā-Ga bhāva*, is actually one and a half octaves below: The *tāra sthāna* is not touched in the composition. This may be due to the *prayoga* in the *mandra-sthāna*.

Taken musically, if the *svaras* of the composition are sung with *mīṇḍa* or in *l.gato*, then the composition, according to current standards of appreciation, may be more tolerable. But without the addition of the *gamakas*-graces it would sound unmusical.

From the point of view of *tāla*, excepting for the involved way of indicating the four sections of two *mātrās* each, there is no other rhythmic intricacy.

In the *Mārgī Tālas*, the *Sannipāta* was placed in all *dvikalā* forms. It is interesting to note that later on in Hindustānī music, the *Sannipāta* began to be placed on the *first mātrā*.

Another noteworthy point is the reference to time in the singing of this *rāga*. Bharata nowhere refers to the time-theory. This appears to be a later development. Could this be construed as a special adjunct of the *Grāma rāga* which subsequently was carried over by the *Rāga-Rāgiṇīs*?

Madhyama Grāma: Śārṅgadeva states that this *rāga* is born out of the union of *Gāndhārī*, *Madhyamā* and *Pañcamī Jātis*, *kākalī niṣāda* is permitted; *mandra śaḍja* is this *rāga*'s *gruha-amśu svaras*, *nyāsa svaru* is *madhyama* and *Mūrchanā* is *Sauvīrī*. The *alaṅkāras* used are *prasa.nādi* and *avurohī*. It is sung in summer (*grīṣma ritu*).¹

Kaśvapa also states that this *rāga* is born of the union of *Gāndhārī*, *Madhyamā* and *Pañcamī Jātis*, *amśa svāra* is *śaḍja* and *nyāsa* is *madhyama*.²

In the *ālāpa* and composition *Re* and *Dha* are least used but the constant octaval leaps render the composition extremely difficult to sing. But since *S.R.* states that this *rāga* is used to portray *Hāsyā* and *Śrīṅgāru rasas*, the former especially appears to manifest itself in the *svāra*-structure. For example the phrase in the *ālāpa*—*Dha Re Ga Sa, Re Ga Ni Sa* can hardly be expected to produce sober musical effect but if rendered with adequate appropriate actions could produce *Hāsyā rāsa*. There is no corresponding *rāga* in the Hindustānī or *Karṇāṭak* music today. There is a *melakarta* '*Gaurī-manoharī*' in *Karṇāṭak* music which is similar to this.

¹*S.R.*, vol. II. Adyar edn., II.63-65.

²*Bha. Ko.*, p. 465.

Ālāpa

Śā nidhāpādhā dhādhāre gāṣā regāṇiṣā
sagapāpapapa ninipani śā śā gapasānidhanini
niregāsā pā ṃa pa nidhāmā

Karāna

ninipapagagaṣāṣarega ṇi śā sāsā ṣaṣagapapadhadha
madhanisanidha pāpāpāṇi paṇi paṇi saṣaṣa
gāgāsāgāsāni dhaninīnīnīregāsāṣāpāpām pānidha pā māmā

Pada

Amara guru mamarapatima jayam
jite madanam sakalaśaśītilakam
Gaṇaśatapaṣṛtama śubhaharam
Praṇamata sitavṛṣa rathagam: nam.

Ākṣipatikā—Tāla Cancatpuṭa

1. Tāla	Ā	—	Ni	—	Vi	—	Śa	—
Laghu	1	2	3	4	5	6	7	8
Svara	Śā	Śā	gā	gā	pā	pā	ma	ma
Pada	A	ma	ra	gu	ru	ma	ma	ra
2. Tāla	Ā	—	Ni	—	Vi	—	Tā	—
Laghu	9	10	11	12	13	14	15	16
Svara	gā	mā	mā	mā	dhā	nī	śā	sā
Pada	pā	ti	ma	ja	yam	—	—	—
3. Tāla	Ā	—	Ni	—	Vi	—	Pra	—
Laghu	17	18	19	20	21	22	23	24
Svara	Śā	Śā	mā	mā	pā	pā	Śā	Śā
Pada	ji	ta	ma	da	nam	sa	ka	la
4. Tāla	Ā	—	Ni	—	Vi	—	San	—
Laghu	25	26	27	28	29	30	31	32
Svara	re	gā	nī	Śā	Śā	Śā	Śā	Śā
Pada	śa	śi	ti	la	kam	—	—	—
5. Tāla	Ā	—	Ni	—	Vi	—	Śa	—
Laghu	1	2	3	4	5	6	7	8
Svara	nī	nī	nī	nī	dhā	pā	mā	mā
Pada	ga	ṇa	śa	ta	pa	ri	vri	ta

6.	Tāla	Ā	—	Ni	—	Vi	—	Tā	—
	Laghu	9	10	11	12	13	14	15	16
	Svara	gā	ṛpā	gā	ṛpā	dhā	nī	Sā	Sā
	Pada	ma	Śu	bha	ha	ram	—	—	—
7.	Tāla	Ā	—	Śa	—	Vi	—	Pra	—
	Laghu	17	18	19	20	21	22	23	24
	Svara	ṛi	re	gā	ṛi	Śā	Śā	pā	pā
	Pada	pra	ṛa	ma	ta	si	ta	vṛ	ṣa
8.	Tāla	Ā	—	Ni	—	Vi	—	San	—
	Laghu	25	26	27	28	29	30	31	32
	Svara	Sā	Sā	nidha	pā	mā	mā	mā	mā
	Pada	ra	tha	ga	ma	nam	—	—	—

Ṣadja Grāma

S.R. states that this rāga is derived from Ṣadja Madhyamā Jāti, it is a sampūrṇa rāga, graha-amśa svara is tāra ṣadja, nyāsa svara is madhyama, upanyāsa svara is ṣadja, avarohī and prasannānta alamkāras are used, the Mūrchanā is Uttaramandrā, kākalī niṣāda and antara gāndhāra are used, this rāga is used to express Vīra, Raudra and Adbhuta rasas in the drama, Bṛhaspati is its deity and it is sung on the 1st prahara of the morning.¹

Kaśyapa says that it is a sampūrṇa rāga born of Ṣadja Madhyamā Jāti. Amśa svara is ṣadja and nyāsa svara is madhyama.²

Like the Rāga Madhyama Grāma, this rāga also has Ṣadja and Madhyama as amśa and nyāsa svaras respectively. But here it is tāra ṣadja and upanyāsa is madhya ṣadja; also it takes both kākalī, niṣāda and antara gāndhāra. This makes a great difference. But the phrases again indicate lack of sense of aesthetics. The notes are disjointed and it is very difficult to construct a melody out of them. For example the phrase in the Karāṇa:

Ṛe Ṛe ga dha, ga re sa, ṛi dha pa pa, ṛe ṛe,
ga dha pa re, ṣa ṣa ṣa ṣa;

One wonders what rasas such phrases could produce. Even if they are sung with full mīṇḍa and aesthetic grace, the notes cannot produce any pleasant musical effect.

¹S.R., Adyar edn., pp. 27-28.

²Kaśyapa, Bha. Ko., p. 688.

Another point worthy of note is the prominence given to tāra ṣadja. This indicates the influence of folk music.

Ālāpa

ṣa ṣa (śa śa) ṛe gadhagaresa saṇidhāpadhādhāregāsā
ṛe gā sā sāgā pani dhanisa sā sā-gasarega pa-dhanipa māmā

Karāṇa

rere gādhā gare sāsā ṛidhāpāpā ṛeṛe gadha pare
śa śa śa śa śa śa gānidhā ṛeṛegā dhā gāre śa śa.
nidhāpāpā ṛe ṛe pāpā nidhani śā śā śā sare sare
padhanidha pamāmāmāmā

Pada

Sa jayatu bhūtādhipatiḥ
Parikarabhoginīrakuṇḍālābharaṇaḥ
Gajacārmapaṭanivasanaḥ
Śaśānkcuḍāmaṇiḥ śambhuḥ.

Ākṣiptikā—Tāla Cancatputa

1.	Tāla	Ā	—	Ni	—	Vi	—	Śā	—
	Laghu	1	2	3	4	5	6	7	8
	Svara	ṛe	re	gā	Sā	gā	re	gā	Sa
	Pada	Sa	ja	ya	tu	bhū	—	tā	—
2.	Tāla	Ā	—	Ni	—	Vi	—	Ta	—
	Laghu	9	10	11	12	13	14	15	16
	Svara	nī	dhā	pā	pā	re	re	gā	dhā
	Pada	dhi	pa	tiḥ	—	pa	ri	ka	ra
3.	Tāla	Ā	—	Śa	—	Vi	—	Pra	—
	Laghu	17	18	19	20	21	22	23	24
	Svara	gā	re	Sā	Sā	Sā	Sā	Sā	Sā
	Pada	bho	—	gin	dra	—	kuṇ	—	ḍa
4.	Tāla	Ā	—	Ni	—	Vi	—	San	—
	Laghu	25	26	27	28	29	30	31	32
	Svara	Sa	Sa	ga	dhani	ni	ni	ni	ni
	Pada	lā	—	bha	ra	ṇaḥ	—	—	—
5.	Tāla	Ā	—	Ni	—	Vi	—	Sa	—
	Laghu	1	2	3	4	5	6	7	8

	<i>Svara</i>	ga	rega	dha	dha	ga	gare	Sa	Sa
	<i>Pada</i>	ga	ja	ca	—	rma	pa	ṭa	ni
6.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	Ta	—
	<i>Laghu</i>	9	10	11	12	13	14	15	16
	<i>Svara</i>	ni	dha	pa	pa	re	re	pa	pa
	<i>Pada</i>	va	sa	naḥ	—	śa	śān	—	ka
7.	<i>Tāla</i>	Ā	—	Sa	—	Vi	—	Pra	—
	<i>Laghu</i>	17	18	19	20	21	22	23	24
	<i>Svara</i>	ni	dha	ni	Sa	Sa	Sa	Sa	resare
	<i>Pada</i>	cū	—	dā	ma	ṇiḥ	—	—	—
8.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
	<i>Laghu</i>	25	26	27	28	29	30	31	32
	<i>Svara</i>	pā	dhā	nidha	pā	mā	mā	mā	mā
	<i>Pada</i>	śam	—	—	—	bhuḥ	—	—	—

Śuddha Pañcama

S.R. describes this *rāga* thus: That it is born of the union of *Madhyamā* and *Pañcamī Jātis*, both *kākalī niṣāda* and *antara gāndhāra* are used, its *gruha*, *amśa* and *nyāsa svaras* is *pañcama* of the *madhya saptaka*; its *Mūrchanā* is *Hṛṣyakā*, its deity is *Kāma-deva*, *Sañcārī varṇa* adds colour to it; it is sung in summer in the first *prahara* of the morning.¹

Kaśyapa also states the same as S.R. He adds that in this *rāga*, *gāndhāra* and *niṣāda* are *alpa* (infrequently used).

Pañcama svara is the pivotal note. This seems to contain greater musicality but strangely the Ni-Re *saṅgati* appears to be common to many *rāgas*. The actual jumps are also in evidence in this *rāga*. In the composition, a good part of it is in the *mandra sthāna* on Re; two lines end on Ma; the last line ends on *pañcama*. The song with its straight simple rhythm when sung, sounds more like a chant. The main *saṅgatis* are, Dha Ma Dha Ni Dha Pa, Re Ma Pa Dha Ma Pa Ni Dha, Pā Pā. There is no exact *rāga* in both Hindustāni or Karnāṭak music to match this.

A point worthy of study is the association of time with each *Grāma rāga* whereas there is no association of time in the case of *Jātis*. This again is another proof that *Grāma rāgas* belonged to a

¹S.R., vol. II, Adyār edn., pp. 110.

different line of musical tradition.

Ālāpa

Pādhā mādihā nidhāpāpā padhani remapadhāmā dhani
dha pāpāregā śāśā mapamaga rere remāpadhā mā
panidhapāpā sīgā nidhā papa nire mā pā-dhāmādha nidha pāpā.

Karaṇa

pāpadhapadhamadhadhanidha pāpā pāpādhanī
reg.pāpā madhanidha pāpā pāpādhanī rere
gaga śaśa gaga rere rere mama papa dhama dhadha nidha pā.

Pada

Jaya viṣamanayana madanatanudahana
varavṛṣabhagamāna puradahana
natasakalabhuvana sitakamalavadana
bhava mama bhayahara bhava śaraṇam.

Ākṣiptikā—Tāla Cañcatpuṭa

1.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	Śa	—
	<i>Laghu</i>	1	2	3	4	5	6	7	8
	<i>Svara</i>	Śā	Śā	Śā	Śā	re	re	gā	śā
	<i>Pada</i>	Ja	ya	vi	śa	ma	na	ya	na
2.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	Tā	—
	<i>Laghu</i>	9	10	11	12	13	14	15	16
	<i>Svara</i>	mā	gā	pama	gā	re	re	re	re
	<i>Pada</i>	ma	da	na	ta	nu	da	ha	na
3.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	Pra	—
	<i>Laghu</i>	17	18	19	20	21	22	23	24
	<i>Svara</i>	mā	Śā	Sā	Sā	re	re	ga	Sa
	<i>Pada</i>	va	ra	vṛ	śa	bha	ga	ma	na
4.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
	<i>Laghu</i>	25	26	27	28	29	30	31	32
	<i>Svara</i>	mā	gā	pama	gā	re	re	re	re
	<i>Pada</i>	pu	ra	da	ha	na	—	—	—
5.	<i>Tāla</i>	Ā	—	Ni	—	Vi	—	Śa	—
	<i>Laghu</i>	1	2	3	4	5	6	7	8
	<i>Svara</i>	re	re	mā	mā	pa	mā	dhā	mā
	<i>Pada</i>	na	ta	sa	ka	la	bhu	va	na

6.	Tāla	Ā	—	Ni	—	Vi	—	Tā	—
	Laghu	9	10	11	12	13	14	15	16
	Svara	mā	dhā	sā	sā	ṇī	dhā	pā	ṁā
	Pada	si	ta	ka	ma	la	va	da	na
7.	Tāla	Ā	—	Śa	—	Vi	—	Pra	—
	Laghu	17	18	19	20	21	22	23	24
	Svara	ḍha	ṇī	ṛe	ṁā	ṛe	ṁā	pā	pā
	Pada	bha	va	ma	ma	bha	ya	ha	ra
8.	Tāla	Ā	—	Ni	—	Vi	—	San	—
	Laghu	25	26	27	28	29	30	31	32
	Svara	dhā	ṁā	dhā	ṇī	pā	pā	pa	pa
	Pada	bha	va	śa	ra	ṇam	—	—	—

Suddha Kaiśika

S.R. describes the rāga thus: Born of *Kārmāravī* and *Kaiśikī Jātis*, its *graha* and *amśa svara* is *tāra ṣaḍja*, *nyāsa svara* is *pañca-ma*, *kākalī niṣāda* is used, it is *sampūrṇa avarohī* and *prasannānta alaṁkāras* are used: it depicts *Vīra*, *Raudra* and *Adbhuta rasas*, it is sung in *Śīṣtra ṛtu* on the first *prahara* of the morning and is used in the *Nirvaḥaṇa Sandhi*.¹

Mokṣadeva also says the same thing.²

This rāga has a resemblance to the modern *Rāga Paṭadīpa*. The *prayoga* Ga Ni Pa, Dha Pa, Ni Dha Pā, Ma Pa Ga Ma Pa is very similar to that used in *Paṭadīpa*. This is the inference one makes when one studies the *ālāpa* and *vartanī* but the note-structure of the composition is quite different; there the *sāṅgati* Sa Ro Ma Pa, and Sa Re Ga Ma Pa occur giving it a flavour more akin to modern *Suddha Kāfi*. However, this rāga can be sung with greater ease as it does not have the actual leaps and jumps, excepting at one place in the *vartanī*.

Here again the prominence given to *tāra ṣaḍja* as *graha*, is noteworthy.

Ālāpa

Sā sā gāmā gāre gama sānī sāre sādḥā mādḥā nidḥā pā-mā gāmā pāpā.

¹S.R., vol. II, Adyar edn., II.28.34.

²Bha. Ko., p. 664.

Vartanī

ṣāṣāṣāṣā resesāṣāre gāgā ṣāṣāṣāṣā māmā
gāre gāre sāsāre pānī śaśaśaśa rere māmā
pāpādḥāmāmādhānī sāsāśaśa reregāmā
sāsāpāpā dhāmāgāmā pāmā pāpāpāpā.

Pada

Agnijvalāśikhakeśi
māmśaṣoṇitabhojini
sarvāhāriṇi nirmāpse
carmamuṇḍe namo'stu te.

Ākṣiptikā—Tāla Cañcatpuṭa

1.	Tāla	Ā	—	Ni	—	Vi	—	Śa	—
	Laghu	1	2	3	4	5	6	7	8
	Svara	Sā	Sā	Sā	Sā	Sā	Sā	ni	dhā
	Pada	a	—	gni	—	jvā	—	lā	śi
2.	Tāla	Ā	—	Ni	—	Vi	—	tā	—
	Laghu	9	10	11	12	13	14	15	16
	Svara	Sā	Sā	re	mā	sā	re	gā	mā
	Pada	khā	—	ke	—	śi	—	—	—
3.	Tāla	Ā	—	Śa	—	Vi	—	Pra	—
	Laghu	17	18	19	20	21	22	23	42
	Svara	Sā	gā	re	sā	sā	sā	sā	sā
	Pada	mām	—	—	—	sa	śo	—	ṇī
4.	Tāla	Ā	—	Ni	—	Vi	—	San	—
	Laghu	25	26	27	28	29	30	31	32
	Svara	Sā	Sā	sā	sā	ni	Sā	ni	ni
	Pada	ta	bhō	—	—	—	ji	ni	—
5.	Tāla	Ā	—	Ni	—	Vi	—	Śa	—
	Laghu	1	2	3	4	5	6	7	8
	Svara	mā	mā	gā	re	mā	mā	pā	pā
	Pada	sar	—	vā	—	hā	—	ri	ṇī
6.	Tāla	Ā	—	Ni	—	Vi	—	tā	—
	Laghu	9	10	11	12	13	14	15	16
	Svara	dhā	ni	pā	mā	dhā	mā	dhā	sā
	Pada	nir	—	mām	—	se	—	—	—
7.	Tāla	Ā	—	Śa	—	Vi	—	Pra	—
	Laghu	17	18	19	20	21	22	23	24

<i>Svara</i>	sā	sū	sā	sū	nī	dhā	pā	pā
<i>Pada</i>	car	—	—	ma	muṇ	ḍe	na	—
8. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
<i>Laghu</i>	25	26	27	28	29	30	31	32
<i>Svara</i>	dhā	ni	gā	mā	pā	pā	pā	pā
<i>Pada</i>	mo	—	—	astu	te	—	—	—

Suddha Śāḍava

S.R. describes this *rāga* as follows: This *rāga* is born of the *vikṛta rūpa* of *Madhyama Jāti*, *gāndhāra* and *pañcamā* are weak, *madhyama* is both *anīśa* and *nyāsa svara*, *tāra madhyama* is *graha svara*, *kākalī niṣāda* and *antara gāndhāra* are used, *Avarohī* and *Sañcāri varṇas* are used, *prāsannānta alamkāra* is also used, *Hāsya* and *Śṛṅgāra rasas* are depicted by this *rāga*, *Śukra* is its deity and it is sung in the forenoon.¹

Mokṣadeva as quoted in *Bha. Ko.* (p. 671) clarifies the *vikṛta rūpa* of *Mādhyamā Jāti* stating that the placement of the *graha svara* in *tāra sthāna* is itself the *vikṛta*. There, however, appears to be some confusion in the interpretation of the name and the form of this *rāga*. While *Śāḍava* clearly means a six-*svara rāga* (*Ṣaṭ=* six, *ava=* to protect, i.e., *śāḍava* means to retain six *svaras*, *Matanga* states that since this is the most important of all the six *rāgas*, it is used in the *pūrvaraṅga* of the drama and actually takes all the seven *svaras* and six *svaras* are impossible.² Originally as given in *Nā. Śi.*, it consisted of only six *svaras* but later on it was changed to seven *svaras*. *Matanga* tries to justify the name *Śāḍava* on the basis that it was the most prominent of all the *Grāma rāgas* which is a very artificial explanation.

This *rāga* resembles remotely the modern *Rāga Hemanta* composed by late *Ustad Allauddin Khan*. Although *pañcamā* is weak, the above *rāga* is the nearest corresponding modern *rāga*. But the contours of *śāḍava* are so tenuous and jumpy that a cohesive musical idea seems difficult to emerge.

Ālāpā

Mā sāre nidhā sādhanī mādha sāregā dhā śā
dhāmāregāpā mādhamāre gārenidhā sādhanīpāmā.

¹*S.R.*, Adyar edn., vol. II, 11:74-76.

²*S.S.*, Commentary, *S.R.*, Adyar edn., vol. II, pp. 68-70.

Karaṇa

mamārega mama sasa dhani sasa dhani mā mā
papapapani dhamamadha dhasasare gāgāmāregāmāmā.

Vartanikā

Sādhanī padha māre māni dhadhādhadhasasare
māsāsādhanī dhapanā mā gare gare gāsāmādhāmā
gāregā gamāregā śāsādhanī mā dhani dhagasādhanī
mā mā mā.

Pada

Pr̥thugaṇḍagalitamadajala—
matisaurabhalagnaṣaṭpadasamūham
mukhamindranīlaśakalair—
bhūṣitamiva gaṇapaterjayatu.

Ākṣiptikā—Tāla Coṅcatpuṣa

1. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Śa	—
<i>Laghu</i>	1	2	3	4	5	6	7	8
<i>Svara</i>	mā	mā	dhā	dhā	sā	dhā	ni	pā
<i>Pada</i>	pr	thu	gaṇ	—	ḍa	gā	li	ta
2. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Tā	—
<i>Laghu</i>	9	10	11	12	13	14	15	16
<i>Svara</i>	dhā	ni	mā	mā	mā	re	mā	re
<i>Pada</i>	ma	da	ja	la	ma	ti	sau	—
3. <i>Tāla</i>	Ā	—	Śa	—	Vi	—	Pra	—
<i>Laghu</i>	17	18	19	20	21	22	23	24
<i>Svara</i>	dhā	ni	Śa	Śa	gā	rega	dhā	dhā
<i>Pada</i>	ra	bha	la	—	gna	—	ṣaṭ	pa
4. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
<i>Laghu</i>	25	26	27	28	29	30	31	32
<i>Svara</i>	sā	dhā	sā	maga	ma	ma	ma	ma
<i>Pada</i>	da	sa	mū	—	ham	—	—	—
5. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Śa	—
<i>Laghu</i>	1	2	3	4	5	6	7	8
<i>Svara</i>	maga	re	gā	mā	mā	mā	pama	gā
<i>Pada</i>	mu	kha	min	—	dra	ni	—	la
6. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Ta	—
<i>Laghu</i>	9	10	11	12	13	14	15	16

<i>Svara</i>	re	gā	sā	sā	ṛā	ṛā	ṛā	ṛā
<i>Pada</i>	Śa	ka	lair	—	bhū	ṣi	—	ta
7. <i>Tāla</i>	Ā	—	Śa	—	Vi	—	pra	—
<i>Laghu</i>	17	18	19	20	21	22	23	24
<i>Svara</i>	nī	dhā	nī	dhā	ṣā	ṣā	ṣā	ṣā
<i>Pada</i>	mi	va	ga	ṇa	pa	ter	—	—
8. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
<i>Laghu</i>	25	26	27	28	29	30	31	32
<i>Svara</i>	gā	re	re	gā	ṛā	ṛā	ṛā	ṛā
<i>Pada</i>	—	—	ja	ya	tu	—	—	—

Śuddha Kaiśika Madhyama

S.R. describes this rāga thus: It is born of *Ṣaḍja Madhyamā* and *Kaiśiki Jātis*. *Ṛṣabha* and *Pañcama* are omitted, *graha* and *amśa svaras* is *ṣaḍja* (it should actually be *tāra ṣaḍja*), *alamkāra* used is *prasannānta*, *varṇa-avarohī*; and *Uttaramandrā Murchanā*; *gāndhāra* is sparingly used and *niṣāda* is *kākalī*; *rasas* are *Vīra*, *Adbhuta* and *Raudra*; it pleases the Moon and is sung in the forenoon. It is used in the *Nirvahana Sandhi*.¹

Mokṣadeva repeats the same details as R.S., but clarifies that *tāra ṣaḍja* is the *graha* and *amśa svaras* of this rāga. The form of this rāga is similar to the modern *Rāga Candrakāns* with *śuddha dhaivata* or if the *Vāgeśrī āṅga* is taken, then with *śuddha niṣāda*. But in the composition in the S.R., both *pañcama* and *ṛṣabha* occur. The *ālāpa* and *karāṇa* are more intelligible, the song is extremely confusing as its structure is in contradiction with the rules stated above. The octaval leaps and jumps occur more in this:

Ālāpa

Śā dhāmā dhā sani dhasanī ṣā ṣā sā dhāni
mā mā ṣā gā ṣā gā mādā mādā ṣā nidha
sani ṣā ṣā dhāmā madhamagāgamā sāsādhāmā-
sagāsāgāmādhāsa nidha ṣāni ṣā sāsādhādī ma ma.

Karāṇa

Sasamamadhadhamamadhasanidhaṣāṣāṣāṣā sasagama
gama madhamasāni:ḥṣa ṣā ṣā ṣā dhādha mama

¹S.R., Adyar edn., vol. II, pp. 84-85.

dhama sagasagamasa gaga dhadha sasa gaṣa
mama dhamadha sadhani māmā māmā.

Pada

Omkāramūrtisamstham
mātrātrayabhūṣitam kalātītam
varadam varam vareṇyam
govindakasamstutam vandc.

Ākṣiptikā—Tāla Cañcatpuṣa

1. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Sa	—
<i>Laghu</i>	1	2	3	4	5	6	7	8
<i>Svara</i>	Śā	ṣā	dhā	pa(ma)	mā	dhā	(pa)mā	ṛā
<i>Pada</i>	Om	—	kā	—	ra	mūr	—	tī
2. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	tā	—
<i>Laghu</i>	9	10	11	12	13	14	15	16
<i>Svara</i>	dhā	pā(mā?)	mā	pā(mā?)	re(?)	re(ni?)	mā	mā
<i>Pada</i>	san	—	stham	—	mā	—	trā	—
3. <i>Tāla</i>	Ā	—	Śa	—	Vi	—	Pra	—
<i>Laghu</i>	17	18	19	20	21	22	23	24
<i>Svara</i>	nī	dhā	mā	nī	dhā	nī	ṣā	ṣā
<i>Pada</i>	tra	ya	bhū	—	ṣi	tam	—	ka
4. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—
<i>Laghu</i>	25	26	27	28	29	30	31	32
<i>Svara</i>	nī	dhā	nī	ṣā	ṣā	Sā	Sā	Sā
<i>Pada</i>	lā	—	tī	—	tam	—	—	—
5. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	Śa	—
<i>Laghu</i>	1	2	3	4	5	6	7	8
<i>Svara</i>	dhā	dhā	mā	mā	re(ni?)	re(ni?)	sā	sā
<i>Pada</i>	va	ra	dam	—	va	ram	—	va
6. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	tā	—
<i>Laghu</i>	9	10	11	12	13	14	15	16
<i>Svara</i>	dhā	dhā	mā	mā	gā	gā	mā	gā
<i>Pada</i>	re	—	ṇyam	—	go	—	vin	—
7. <i>Tāla</i>	Ā	—	Śa	—	Vi	—	pra	—
<i>Laghu</i>	17	18	19	20	21	22	23	24
<i>Svara</i>	nī	dhā	mā	nī	dhā	nī	sā	sā
<i>Pada</i>	da	ka	sam	—	stu	—	tam	—
8. <i>Tāla</i>	Ā	—	Ni	—	Vi	—	San	—

Laghu 25	26	27	28	29	30	31	32
Svara dhā	Sā	dhā	ṇi	ṃā	ṃā	ṃā	ṃā
Pada van	—	—	—	de	—	—	—

Rāga Gauḍa Pañcarī¹

S.R. states that this rāga has *Dhaivata* as *graha* and *amśa*; *nyāsa svara* is *madhyama*; both *kākalī niṣāda* and *antara gāndhāra* are used; it is born of *Dhaivatī*, *Dhaivati* and *Ṣaḍji Madhyamā Jātis*; it is the favourite of Lord Viṣṇu and Kāmadeva; the *rasas* depicted are *Bhayanaka* and *Bibhatsa*. *Pañcama svara* is omitted.

The contours of this rāga resemble the modern *Rāga Mālāṭī* whose *āroḥāviroha* is: Sa, Ga Ma Dha Ni Sa; Sa N. Dha Ma Ga Re Sa. It is an *auḍava-ṣaḍava rāga*. But the above has a few peculiar *saṅgatis*, like Sa Dha, Dha Ni Dha, Dha Ga, Re Ga Se Sa. It is a pleasant rāga and quite close to the modern *Bhūma Ṣaḍja* which has all the above *svaras* with *Re* and *Pa varja* (omitted).

The tāla on which the song is composed, is *cañcatpuṣa*. There is no complication rhythmically.

dhā mā dha dha ma dha dha, dha ni dhā ni dha,
dha dha ni dha ni dha, sa re ga ga re ga, re ga,
ga dha dha ni dha, ni dha dha ma ga ma ma,
gā mā ma (*Dhaivata*) dha dha, dha dha, dha ni
dha ni dha dha, dha dha sa dha ni dha, sa re ga
dha ni dha, dha dha ni ma ma ni, dha ga sa sa ma.
ga (*Madhyama*), ma ma ma dha dha dha, dha ni dha ni
dha mā dha dha, mā dha dha ni dha, ni dha dha dha
dha ma ma dhā, ma dha dha, dha ni, dha ni ma dha
ma gā ga sa sa, ga sā dha dha ni, ma ma ni, dha
ni sā dhā dhā (*Dhaivata*), dha dha, dha dha,
dha ni dha ni dha dha, dha dha sa dha ni, dha sa re
ga dha ni dha, dha dha ni ma ma ni dha ga, sa ga ma ga,
ma (*Madhyama*) ma ma ma dha dha dha dha, ma ma dha,
dha ni, dha ni, dha ma ma dha, ni dha, ni dha ni dha dha,
sa dha dha, dha dha, sa, dha, dha ni dha ni dha ni
dha ma. dha ma ga ga sa ga ma ga, ma dha dha, dha dha,
dha ni dha ni dha ga, sa sa ma ga ma ma dha, sa re

¹S.R., Adyar edn., vol. II, pp. 41-43.

ma dha ma ga, dhā dhā mā dha dhā dhā. dha dha ni,
dha dha sa, dha dha ni, dha dha dha dha, dha ni dha
dha, dha ma dha, sa re ma ga ma ma, ma dha dha dha ma,
dha dha dha dha, dhā dha dha dha, dha dha, dha ni dha
ni ma dha ma gā mā mā madha madha dhā dhanidhāsa
dhanidhā dhasa regā dhani dhāmagāmāmā. dhāmadhamā
dhamadhama. (*Madhyama*) mani dhadha redha dhāmamāma
dhāgamadhānidha dhani dhāmamāmaśa gaṃa dhādhanī dhani
dhani dhādha dhadhasa. dhanidhā dhasareḥ dhanidhā
madhasare madhamadhadhā dhadha dhani dhani dhani
dhani madhamā māgāmāmā.

1.	dhā	dhā	mā	dha	sa	sa	sā	sā
	gha	na	ca.	la	na	khin	—	na
2.	dhā	dhā	dhā	dhā	dhā	dhā	sō	dhā
	pan		na	ga	vi	ṣa	ma	vi
3.	sā	sā	ṃā	ṃā	ṃā	dhā	dhā	dhā
	ni		śvā		sa	dhū		ma
4.	dhā	dhā	mā	gū	mā	mā	mā	mā
	dhūm		ra	śa	śi			
5.	mā	mā	mā	gā	mā	dhā	dhā	dhā
	vi	ra	ci	ta	ka	pā		la
6.	dhā	ni	dhā	mā	mā	mā	mā	gā
	mā		lam		ja	ya	ti	ja
7.	ma	dha	dha	dha	mā	ma	ma	ma
	tā	—	maṇ	ḍa	lam			
8.	dhā	dhā	dhā	dhāni	ga	mā	mā	mā
	śam	—	—	—	bhoḥ	—	—	—

Rāga Mālava Pañcama¹

S.R.'s description is as follows:

This rāga is a derivative of the *Jātis Madhyamā* and *Pañcamī*. *Pañcama* is *graha*, *amśa* and *nyāsa svasas*. Its *Murchanā* is *Hṛṣyakā*; *varṇa* is *āroḥī* and *alamkāra* is *prasannāntā*; the *rasas* depicted are *Hāsya* and *Śṛṅgāra*.

Hṛṣyakā is the seventh *Murchanā* of the *Madhyama Grāma*. In this rāga, *gāndhāra* is sparingly used and it takes *kākalī niṣāda*,

¹S.R., Adyar edn., vol. II, pp. 51-53.

If we compare *Gauḍa Pañcama* and this *rāga*, the main differences are;

- (i) In the former *Dha* is both *graha* and *amśa svara*; *nyāsa svara* is *Ma*. Both *Kākalī Ni* and *antara Ga* are used. *Pa* is omitted altogether.
- (ii) In the latter (above *rāga*), *Pa* is *graha*, *amśa* and *nyāsa svara*; *Gāndhāra* is sparingly used (*untara Ga* is not used at all), *kākalī Ni* is used.

The entire mood of the two *rāgas* is different. The *svara*-structure of the former is more expressive of *Śrīngāra* whereas the *rasas* mentioned are *Bhayānaka* and *Bībhatsa*. In the latter also *Śrīngāra* appears prominently as stated in *S.R.* It remotely resembles the *Karṇāṭaka Rāga Gaurī Manoharī*. Could it be that the *Pañcama* sung in Bengal (*Gauḍa*) and *Mālvya* (present Madhya Pradesh), were two versions of the same *rāga*? *Suddha Pañcama rāga* melody-wise is closer to *Gauḍa Pañcama* excepting for the omission of *Pa* by the latter, whereas similarities of the parent *Jātis* and *Mūrchanā* occur between *Suddha Pañcama* and *Mālvya Pañcama*.

pā mā re gā sā dhā ni dha pā dha dhā ni sa ri
 mā gā ga pā dhā mā ri gā sā ni dha ni mā mā dha ni sā
 ri gā mā ma ga sā sā dhā ni pa dha pā dhā ni sā ri.
 mā mā ga ga pā dhā mā ri gā sā ni dha ni mā mā dha ni
 sā re gā ma ga ga sa ni dha ni pā. pā pā sa dhā dhā
 sa ga sā sā mā gā ri ri ri mā mā pa mā sā ri mā pā dhā
 ni dha pa dha ma sa dha ni dha pa ri ri ri ga ma pa ri
 ri ga ma pa ri ri ri ga ma pa ni dha ma pa ni dha ma ri
 ri ga ma ma sa ri ga ma ma ga sa ni dha ni pa. pa pa
 pa pa sa dha dha ga sa sa ga ga ri pa ma ma pa ma pa
 pa pa. dha ma ma pa dha ma ma pa dha ni ni ma ma pa
 dha sa sa ma ma pa dha ga sa dha ni dha pa dha ma
 sa dha ni dhapa ma ma (*Madhyama*) ga ga ma ga ma ri
 ri ri ri ri ma sa sa sa sa sa ma ri ri ri ri pa
 ma pa ma ma pa pa pa pa dha ma ma ma ni ni dha dha
 pa pa pa dha ma ma sa sa dha dha ni ni dha dha pa pa
 ma ma ga ga ri ri ni ni dha dha pa ri ri dha ri ri
 ga ma pa ri ri dha ri ri ga ma pa. ri ri dha ri dha ri
 ri gā mā pā ri ga ma ri ga ma pa dha ni dha mā.

ma ri ri ri ga ga sa sa sa sa dha sa ri ga ga ri sa
 nidha ma papa ri ma ma śa dha ni dhā pā dhā mā ga śa
 dhā ni dhā pā dha ma sa dha ni dha pā
 mā pā dhā mā ma ri ga sā dha ni mā dha
 ni sā ri ga mā, dha ni dha dha sa dha ni dhā pā pā.
 dha dha dha ni dha ni ri mā pa dha ni dha ga
 sa dhā ni dhā sā dhā ni (*Pañcama*) pā pa dha sa dhā dha
 ga sā sa sa sā ma gā ri ri pa mā mā pa ni dha ni dha
 sa ni dha pā pā. ri ga mā pā dha ni dha sa dha ni
 pa pa pa dha ma ma pa ma dha sa dha ni ma ma ni ni dha
 dha pā pa dha ma ni dha pā pā.

1.	gā	ri	sani	sā	maga	riga	sā	pama
	dhya		na	ma	yam	na	vi	—
2.	pā	pa	sā	ma	gama	gā	nidha	nī
	muñ		ca	ti	di	nam	—	—
3.	ri	maga	pā	pama	pā	pā	dhapa	mā
	vyā	ha	ra	—	ti	vi	śa	ti
4.	rima	gasa	dhama	dhani	pā	pā	pā	pā
	sa	raḥ	sa	li	le	—	—	—
5.	pama	dhama	sā	sā	sā	gā	sā	nidha
	vi	dhu	no		ti	pa		kṣa
6.	nidha	sā	sā	sā	sā	ri	gā	ma
	yu	ga	lam	—	na	ren	—	dra
7.	dhā	mā	riga	sā	nidha	sā	pā	mā
	ham	—	so		ni	—	ja	—
8.	mari	ga	dhasa	nidha	pā	pā	pā	pā
	pri	yā	vi	ra	he	—	—	—

*Rāga Bhammāṇa Pañcama*¹

This is derived from *Suddha Madhyama Jāti*; *graha* and *amśa* *svaras* is *ṣaḍja*; *Ma* is *nyāsa*; *Ga* is weak; *kākalī Ni* used; its *Mūrchanā* is *Ṣaḍjādi*; *varṇa* is *ārōhi*; *alamkāra* is *prasanna madhya* and the *rasas* are *Vīra*, *Raulra* and *Adbhuta*; favourite of *Śiva*.

When actually one studies the *ālāpa* and the song given by *S.R.*, one finds *Ni* very sparingly used almost as little as *Ga*. *Re-Pa* and

¹*S.R.* Adyar edn., vol. II, pp. 51-53.

Re-Dha saṅgītis occur more; *Ma Pa Ni* and *Sa Ni* are the ways in which *Ni* is taken. The overall picture is as follows:

Sa Re Pa, Dha Pa Ma, Ga Re, Re Dha, Dha Pa Dha Sa; Ma Ga Re Sa, Ni Ni, Pa Dha, Ma Pa, Ma Ga, Ma S Ma.

It strikes a similarity with the Hindustāni *Rāga Paṭadīpa*; but the above form is oblique. It is also close to the *Karṇāṭaka Rāga Gaurī Manoharī* which means it is like *Mālava Pañcama*. *Ga* is sparingly used; *kākalī Ni* is also used; strangely in this *rāga* although *Sa* is the *grahāṃśa svara*, *Pa* appears more prominent as in *Mālava Pañcama*. The relative *Jātis*, *Mūrchanā* and *alaṅkāras* are different.

Sā rīsa rī rī sā rī rī pā dhā dha dha dha dhapā dha pā pa dha pa dha pa ma mā ma ma mā. gā rī rī dhā dha pa dhā sā dhā sā dhā sū sa rī rī sū sa sa ma ga rī śā sa ni ni (*Dhāvata*) (*Pañcama*) pa pa dha pa dhā pa pa pa ma ma pa ma pa mā ma ga mā mā—

Sā sū rī rī rī sa rī rī rī. pā pā dhā pa dha dhā dha dha pa dha dhā. pā pā pa ma pa ma pa pā pā pā dha dha dha mā mā mā ma dha rī rī rī rī rī dha rī rī dhā. dhā pā pā pā pā pa pa pa dhā dha dhā sa dha dha sā sī sā. sa rī rī rī sa sa sa ma sa ma rī ga sa pa dha dha dha pa ma pa ni pa pā pa pā pa pa dha ma dha pa dha pā dha pa dha pa dha pa pā pa pa ma ga sā—

or—sā sū sa dhā sa rī mā pā pa (*Pañcama*) pā pā sā sā sa rī pā pā mā pa dha sa ni dha pā mā pā mā pā pā mā dhā sā nī dhā pā mā pa mā pā mā ma pa ma pa (*Madhyama*) mā—

sa sa rī rī sū sū dha dha rī rī sū sū dha dha dha sa rī ma ma ga sā sa rī ga rī sa rī rī mā pa dha sa sa ni dha sa rī gā mā (*Pañcama*) pa ma dha ma ma pa ga pā pā mā mā—

1.	rī	gā	mā	sā	riga	sā	dha	mā
	gu	ru	ja	gha	na	la	li	tam
2.	pā	dhā	padha	pama	pā	pā	dhā	pama
	mṛ	du	ca	ra	ṇa	pa	ti	tam
3.	sā	rī	mā	pā	pā	dhā	pama	mapa
	ga	ti	su	bha	ga	ga	ma	nam

4.	pā	dhani	pama	dhasa	sā	sā	sā	sā
	ma	da.	ya	ti	—	—	—	—
5.	rī	rī	mā	pama	riga	sā	dhā	mā
	pri	ya	mu	di	tā	ma	dhū	ra
6.	pā	pā	padha	padha	pā	pā	pā	pā
	ma	dhv	ma	da	pa	ra	va	śa
7.	mā	mā	pā	dhasa	riga	sā	dhani	pama
	hṛ	də	yā	—	bhṛ	—	śam	—
8.	pā	dhā	pā	dhapa	mā	mā	mā	mā
	ta	—	—	—	nvi	—	—	—

Rāga Bhinna Pañcama¹

It is born of *Madhyamā* and *Pañcamī Jātis*; *Dha* is both *graha* and *aṃśa*; *pa* is *nyāsa*; *Mūrchanā* is *Pauravī*; *kākalī niṣāda* is infrequently used; *Kāllinātha* states *śuddha niṣāda* is also used in *tāra sthāna* in vindication of the *Madhyama Grāma* principle. This is not clear; *Siṃhabhūpāla* says simply that both *kākalī* and *śuddha niṣādas* are sparingly used. *Prasannādi* is the *alaṅkāra*; *Sañcārī* is the *varṇa*. Favourite of *Viṣṇu* or *Śani*; *Bhāyānaka* and *Bībhatsa* are the *rasas* depicted; summer is its season; time is first *prahara* in the morning. *Kāllinātha* also states that *Varātī* is its *janaka* or father.

Analysis of this *rāga* brings forth the following:

Janaka Jātis are the same for *Śuddha*-, *Mālava*- and *Bhinna Pañcama*, i.e., *Madhyamā* and *Pañcamī Jātis*; but the *rasas* are all different.

Due to the change of *graha* and *aṃśa svaras* and the *alpatva* of other *svaras*, the mood and form of the *rāgas* undergo considerable changes.

dhā pā dhā mā nī dhū pā nī dhā mā gā mā pā pā pa ma ma ga pa ma ma ga sa ma gā rī rī rī mā dhā pā dhā mā nī dhā dha pa dha nī (*Dhāvata*) dhā dhā mā dhā śā (*Ṣaḍja*) sā mā rī ga sā sā gā ga sā ma ni ni (*Dhāvata*) dhā nī dha pa dha dhā ma dhā mā ga mā pā pā

(*Dhāvata Ṣaḍja*), sa ga rī (*Rṣabha*) ma ni dha pa pa dha pa nī (*Dhāvata*) dha dha pa dha nī pa dha ma pa rī ga rī nī dha dha pa

¹S.R., Adyar edn., vol. II, pp. 73-75.

ma gā mā pā (*Pañcama*) (ri ṣa bha) ri ma dha ma ma ma dhā pā (*Dhaivata*) dha pa pa ni dha ni (*Ṣaḍja*) sa mā rī rī ni dha (*Dhaivata*) dha dha ma dha ma dha ma ma ga ma ma ga nī dha (*Pañcama*) nī dha pa ma ga ma pa pa.

1.	dhā	mā	dhapa	dhā	dhā	dhani	dhapa	mā
	vi	ma	la	śa	śi	khaṇ	—	ḍa
2.	dhā	sā	nī	dhā	pā	nidha	mā	mā
	dhā	—	—	ri	ṇa	—	—	—
3.	mā	nī	mā	dhā	dhapa	dhā	dhapa	mā
	ma	ma	ra	ga	ṇa	na	mi	ta
4.	nī	dhā	padha	dhani	dhā	dhā	dhā	dhā
	ma	bha	va	bha	yam	—	—	—
5.	rī	mā	dhā	mā	nī	gā	mā	nī
	van	—	de	—	tri	lo	—	ka
6.	dhā	pani	dhā	dhā	dhā	mā	rī	mā
	nā	—	tham	—	gan	gā	—	—
7.	dhā	pama	gari	mā	dhapa	dhā	dhapa	mā
	sa	ri	—	tsa	li	la	—	—
8.	nī	dhā	dhapa	dhani	dhā	mā	pā	pā
	dhau	—	ta	ja	ṭam	—	—	—

Rāga Gāndhāra Pañcama¹

This is born of Gāndhāri and Raktagāndhāri Jātis: Ga is graha, amśa and nyāsa; Mūrchanā is Hriṇāśvā; Prasannamadhya is the alaṅkāra; sañcārī is the varṇa; kākālī niṣāda is used; pleasing to Rāhu; Adbhuta and Hāsya and Karuṇā are the rasas.

Although it is not mentioned by S.R., Ṛṣabha is very weak; it has a few peculiar saṅgātis which make it come very close to the modern Rāga Paṭadīpa. For example Ga Ma Pa; Ga Ni, Pa Ni, Dha Pa but the phrases Dha Ma Dha Ni, Ma Ga Re Ga Ni are antagonistic to Paṭadīpa. The phrase Ma Pa Dha Ni also occurs, and Re is omitted in the avaroha. What is perplexing are the rasas that are attributed to the various rāgas. Rasas like Bhayānaka, Bibhatsa, Hāsya, Adbhuta cannot be expressed through musical phrases exclusively.

One explanation for the octaval jumps and unmelodious phrases in the above rāgas may be due to the requirement to create the

¹S.R., Adyar edn., vol. II, pp. 89-91.

above moods in a dramatic performance. The peculiar phrasing of the above rāgas appears almost wantonly discordant.

gā sā sā nī sa nī sa ga ma gā gā. pā mā gā sā sā nī sa nī sa sa ma ma gā gā nī dhā nī sā nī dhā pā nī mā pā mā. gā su nī sa nī sa ga ma gā—

ga ma ma ga ni ga mā pa pa pa ni ma ma pā ma pa pā pā nī ni ma dhā ma ma dha ma ma mā gā gā ga ma ma ma gā mā (*Ṣaḍja*) sa nī sa sa ga ga ma ga ma ma ma gā gā ri gā nī sa sa nī pā nī nī ma pa mā gu ma pā pa ga ma ma ga ni dha ni sa ma pa pa pa ma ma. gā sa ga ni ma sā sā sā ga ma dha pa dha ma ma mā dhā nī pa nī nī ma ma pa ni ma ga (*Ṣaḍja*) sa nī sa sa sa ma ga pa ga ma—

or—gā gā rī rī sa nī sa pa nī sa gā gā (*Pañcama*) sa gā mā ma ga pā dhā nī dhā nī pa ma ni dha ni sa pa ni ni dha ni dha pā pa ma gā gā ma sā sa sā ma ga ma dha ga ma gā gā ga rī sa nī pa nī sa gā pa ma pa sa gā gā—

ma ga ri ri sa sa nī nī sa sa gā gā ga ma ma ga ga ma ma sa ga sa gā ga ma ma ga ma ni dha dha dha ni ma dha ma mā pa pa dha ni nī dhā (*Pañcama*) pā ma ma pā ma ma ni dha sā ma ma ma pā ma pa pa ma mā mā sā sa sa sa sa ga ga.

1.	sā	nī	sā	gā	sā	gā	gā	gā
	piṇ	ga	la	—	ja	ṭā	—	ka
2.	mā	pā	mā	pā	gā	gā	gā	gā
	lā	—	pe	—	ni	pa	tam	—
3.	gā	pā	sā	gā	gā	gā	gā	gani
	tī	—	ja	ya	ti	jā	—	hna
4.	nī	pā	mā	pama	gā	gā	gā	gā
	vi	—	sa	ta	tam	—	—	—
5.	gā	gā	gā	gani	ni	nī	nī	nisa
	pū	rṇa	—	—	hu	ti	ri	va
6.	nī	pā	mā	pama	gā	gā	gā	gā
	hu	ta	bhu	ji	su	sa	mi	dhi
7.	mā	pā	sā	gā	gā	gā	mā	gani
	pa	ya	saḥ	—	ka	pa	rđi	—
8.	nī	pā	mā	pama	gā	gā	gā	gā
	no	—	pa(gha)	nu	de	—	—	—

Rāga Bhinna Kaiśika¹

This rāga is derived from Kaiśikī and Kārmāravī Jātis, Śaḍja is the graha, amśa and apunyāsa svaras; it is sampūrṇa; it takes kākālī niśāda; expressive particularly in Mandra sthāna; varṇa is sañcārī; alaṃkāra is prasannādi. Mūrchanā is Śaḍjādī; rasas are Vīra, Raudra and Adbhuta; sung in winter in the morning and is pleasing to Śiva.

Although the description states that it is sampūrṇa, in the ālāpa and the composition there is no such indication. The usual jumps Sa-Dha and Sa-Ni are there and several octaval leaps up and down. It may be due to the three rasas—Vīra, Raudra and Adbhuta that it is supposed to portray. Otherwise the entire phrasing is strikingly unmelodious.

sā dhā mā dhā sā ni dha sa nī sā sā sā rī mā dhā mā dhā sā
ni dha sa ni sā sā sā rī sā mā dhā nī sā dhā sā ma pā mā pā
pā—
sā sā dhā mā dhā pā mā rī mā pā dhā mā dhā sā sā. sā sā sā
rī rī gā gā sā rī gā gā sā rī sā sā mā dhā pā pā sā rī mā pā
dhā sā dhā pā mā pā pā pā.

1.	sā	sā	sā	sā	rī	rī	mā	mā
	in	—	—	dra	nī	—	—	la
2.	mā	mā	pama	pā	pā	pā	pā	pā
	sa	—	—	pra	bham	—	—	nia
3.	mā	dhā	sā	pā	dhā	mā	rī	sā
	dān	—	—	dha	gam	—	—	dha
4.	mā	mā	sani	sā	sā	sā	sā	—
	vā	—	—	si	tam	—	—	—
5.	sā	sā	sā	sā	sā	sā	sā	sā
	e.	—	—	ka	dan	—	—	ta
6.	nī	gā	sā	sā	dhā	pā	mā	pā
	śo	—	—	bhi	tam	—	—	na
7.	mā	dhā	sā	pā	dhā	mā	rī	mā
	mā	—	—	mi	tam	—	—	vi
8.	mā	ma	pama	pā	pā	pā	pā	pā
	nā	—	—	ya	kam	—	—	—

¹S.R., Adyar edn., vol. II, pp. 37-39.

Rāga Gauḍa-Kaiśika¹

Born of the Jātis Kaiśikī and Śaḍja-Mudhyamā. Śaḍja is both graha and amśa svaras; uses kākālī niśāda; pañcamā is nyāsa svara; Mūrchanā is Śaḍjādī; varṇa is ārohi; alaṃkāra is prasannādi; rasas expressed are Karuṇā, Vīra, Raudra and Adbhuta; sung in winter and is pleasing to Śiva; sung during mid-day

In this, there is a contradiction which has to be reconciled. Kaiśikī Jāti belongs to Madhyama Grāma whereas Śaḍjā-Madhyamā Jāti is from Śaḍja Grāma. How did the old scholars justify the application in Śaḍja Grāma as the father of a rāga assigned to Madhyama Grāma?

Also how did they justify a rāga having two parent Jātis, each from a different Grāma? In the days of Mataṅga and S.R., the two Grāmas were of paramount significance and specifically constituted to accommodate those Jātis which had Re-Pa samvāda.

sā sū sa ga sa ni sa rī ma ga ga sa ma ma pa ma ni pa pa ga
ma ga ri ri ga ma ma sa. ga sā sa ni sa ri ma ga pa ma pa ri
ma pā dhā rī mā pā dhā ni rī mā pā dhā sa ni sā sā. sā sā
(Sajja) sa sa sa sa sa sa sa sa ma ga sa ga sa ni sā sā. sā sā
sa sa ga sa sa sa ma ga ma ri ga sa ga sa dha sa. pa dha pa
mā pa mā pā pā. pa ma pā pā pā dha pa dha pā pa pa pa dha
rī rī rī ma rī ma sa rī ma dhā sa ni sā sā. sā sā (Sajja) sa sa
sa sa sa sa sa sa sa ga sa ga sa ni sa sa. sā sā sa sa ga sa sa
ma ga ma ri ga sa ga sa dha sa pa dha pa mā pā pā dha ma
pā pā ga ma ga ga ma (Pañcamā) pa pa ga ga ma ma ga ga
ga ma ga. ni ni pa ni pā ga ma ga sa sa ni pa ni pa. ga mā ga
pa ma ma ga ma ga ga rī rī rī ga ma ma (Sajja) sa sa sa sa
sa sa sa sa sa ga sa dhasū ga dha sa rī mā mā pa ma pā pā—
ni sa ni dha sa sa ri ma ri ga ma ma ma ga pa pa ni gā pa
ma gā rī pa rī rī rī ma ri ma sa ma rī ma ri ga sā ma pa dha
sa ri mā pa mā pā pā ri me ri ma ri ma pā pā rī ma pa ni rī
rī rī ma sā pa dha sa sa—sa ri sā sa ma ri gā sa ga sa ni ni
ni ni ni ni sa dha dha sa dha ma ma pa pa pā gā ga ga ni
pa pa dha nī ga ga ga pa ga mā gā rī rī rī gā mā ma (Sajja)
sa sa ni ni sū gā rī rī ma ga ma sā gā ma pa pa ni dha ni
ga ma ga dha dha ma ri sa gā sa ga sa ni dha sā dha sa ri

¹S.R., Adyar edn., vol. II, pp. 43-46.

mā pa ma pā pā pa ma dha mā ri mā ri sa dha sā ri ri ma
 ma ma ma ga sā dha dha sa sa ma ma pa pa ma ma pā pā
 pa pa ga ga ma ma pā pā—

1.	sā	sā	sā	sā	nī	nī	nī	nī
	bha	—	smā	—	bhyañ	—	ga	vi
2.	nī	nī	sā	ri	ri	gā	sa	sa
	bhū	—	ṣi	ta	—	de	—	ham
3.	sā	sā	ri	sā	ri	sā	ri	sā
	su	ra	va	ra	mu	ni	sa	hi
4.	ri	ri	ri	ri	mā	mā	mā	mā
	tam	—	—	—	bhī	—	ma	bhu
5.	Sā	Sā	Sā	Sā	ri	ri	ri	ri
	jañ	—	ga	ma	ve	—	ṣi	ta
6.	Sā	sā	sā	sā	mā	mā	ri	mā
	bā	—	hum	—	su	ra	va	ra
7.	ri	mā	mā	mā	pā	pā	pā	pā
	na	mi	ta	pa	dam	—	—	—
8.	ri	ri	ri	ri	pā	pā	pā	pā
	can	—	dra	ka	lā	—	ka	ra
9.	sā	ri	ri	ri	sā	sā	nī	nī
	san	—	ta	ti	dha	va	la	—
10.	nī	nī	sā	nī	ri	mā	ri	gā
	su	ra	sa	ri	dam	—	bu	dha
11.	sā	sā	sama	gari	sā	sā	sadha	dhani
	ran	—	—	—	pra	ṇa	ma	ta
12.	padha	padha	papa	papa	mapa	mapa	pā	pā
	sa	ta	ta	—	ni	ṣka	lam	—
13.	padha	padha	rima	pama	dhā	sā	sā	sā
	sa	ka	la	—	pa	ra	ma	—
14.	dhā	nī	padha	mā	pā	pā	pā	pā
	ṣi	va	ma	je	yam	—	—	—

CHAPTER 6

A Brief Survey of Western Musical Aesthetics and Detailed Descriptions, Discussion of Indian Musical Aesthetics and its Practical Variations

TO have a fuller comprehension and evaluation of Indian musical aesthetics, it will be useful to have an idea of aesthetics, and the aesthetic attitude of the western scholars and thinkers as well. This would enable a better synoptic understanding of aesthetics and the aesthetic attitude, according to Indian aestheticians. Therefore, we shall briefly survey the aesthetic attitudes as expounded by some of the thinkers of the West and India before delineating on Indian musical aesthetics and its practical variations.

Fundamentally, there are certain similarities in the Indian and Western attitudes towards aesthetics. Both believe that there are two basic principles for aesthetic beauty—(i) structural perfection and (ii) emotional expression. Art has the above two but craft has only the former. Craft may have beauty but no emotional expression. As examples a table, a beautifully engraved door, a beautifully decorated earthen jar, filigree work, printing, textile designing, ceramics, glass ware, cutlery etc., are highly evolved crafts and handicrafts, requiring great skill but they are devoid of any emotional content. They may express beauty but they have their utility. Whereas art, whether it is music, painting or sculpture touches the heart; it has expressiveness and no essential utility.

The other similarity in the two attitudes is that both believe that aesthetics is antipathetic to the personal. There is some confusion between aesthetic and naturalistic expression, that is to say, between a metaphysical, spiritual fact and a mechanical fact; between a concrete reality and an abstraction. For instance, the blush which generally accompanies the feeling of shame, the pallor often due to fear, the grinding of the teeth proper to violent anger, the shining of the eyes and certain movements of the mouth to manifest cheerfulness are some examples of natural personal expression. But there is an abyss between a man who is the prey of anger with all its natural manifestations and another man who expresses

it aesthetically; between the appearance, the cries and contortions of some one grieving at the loss of a dear one and the words or song with which the same individual portrays his suffering, at another time between the grimace of emotion and the gesture of the actor.

In Indian aesthetical parlance, the distinction described would constitute *bhāva* and *rasa*. In the state of *bhāva*, the personal is prominent whereas, in the state of *rasa*, the expression of experience transcends personal limitations.

Now art is said to create beauty. But what is beauty? There is divergence of views on this and many thinkers have attempted to arrive at a correct definition. Plato said, 'beauty is that where on the earth, there are types trying to respond and correspond to the archetype of heaven'. That was his idea of beauty. Aristotle said, 'beauty is proportion, balance, harmony, unity', Plotinus who followed Plato and Aristotle says, 'beauty is, really speaking; transcendental. The direction of life is from within outwards and it is an inspiration trying to give an expression outwards. Inspiration comes from that particular source which is called God; all beauty comes from Him.'¹ So according to him, there is an apex of beauty trying to extend itself to the base of beauty. The apex is the divine source and the base is the earthly manifestation. Plotinus says that it is beauty that sleeps on the hills, that leaps in the character, that peeps through the flower and that appears in the smile on the quivering lips of the baby. So beauty is the fountain of manifestation itself, according to Plotinus, so that we find there are three phases to that beauty; it is transcendental in source, subjective in human perception and objective in external manifestation. After him there have been many other thinkers like Benedetto Croce, the Italian philosopher and aesthetician and George Santyana, the poet philosopher of the United States. Croce feels that art is inextricably integrated with intuition. And intuition is knowledge, free from concepts and simpler than the perception of the real. He says that art is reality apprehended in all its ingeniousness and immediacy in the vital impulse that is to say pure intuition. Art is 'expression' of 'impression'. Expression is the synthesis of the *unity in variety* and the 'indivisibility of the

¹*Nag Memorial Lectures, 1984* by Prof. Thakur Jaideva Singh, Banaras, (unpublished script).

work of art', whereas Santyana seems to have emphasised the physical, physiological and psychological aspects of beauty. He says there are three phases of beauty—the material phase that is to say, the materials of which beautiful things are constituted, second phase consists of the arrangements of the materials in which there is a coalescence; and finally there is the subjective phase of the mind which tries to appreciate that beauty. So we see that there is unanimity of concept of art as simply a creation of beauty, although the approaches to its understanding vary. So what then is art? Is beauty the aim of all art? What is art in itself? We have seen the definition by Croce. Herbert Read, the great painter and critic of painting says that 'art is really an embodiment of form and content in a harmonious whole. Form is the appearance, the shape, the pattern and the content is the idea that is represented in that form. Art is the beautiful fusion of form and content in a harmonious whole. Mrs. Susane Langer improved upon this by introducing the word 'expressiveness'. She says it is not merely an embodiment of form and content in a harmonious whole, it is an *expressiveness* signifying appeal to the emotion of man. Rabindranath Tagore, the great poet seer believed that art is a vision wedded to form—the vision coming from a higher source.

As an example let us take poetry. Poetry is not merely a gew-gaw dangled before idle fancy. It is not simply a sugary stanza, a lady-like prettiness, as Harrison puts it, but is as Shelly puts it—'poetry is truth's brightest beam, heaven's light on earth'. So that from the point of view of all great thinkers and literary figures, art consists in bringing down a particular vision to the mind of man. It is not a mere appearance or a polish but a vision.

For the 'experiencing' of the aesthetic beauty, there have been several thinkers in the West from Kant to Bullough who have contemplated on this problem. Bullough says that the first requisite for aesthetic 'experiencing' is 'distancing': *Distancing* is a technical term indicating the psychological process which puts out of gear with, and distances us from, all practical interests, practical deeds and practical aims of life. For the time being, we forget the world around us; we are *distanced* from all our practical needs. That is the aesthetic attitude. It is, in fact, antipathetic to the personal or, in other words, all other personal needs are put aside and we are absorbed in the appreciation of a particular song, a picture or a poem; So that the main element of the aesthetic attitude is univer-

salisation; impersonalization, that is to say, detachment from our practical needs. That is the first element of the aesthetic attitude. The second requisite is *disinterestedness*. *Disinterestedness* does not mean loss or lack of interest; on the contrary, there is a keen attention in the appreciation of art, be it music, painting, drama or poetry. It only means absence of personal interest or loss of interest in practical needs. So *disinterestedness* is the second element of the aesthetic attitude. A German thinker Litz brings out a new idea about this aesthetic attitude. It was in the eighteenth century that he coined a word '*einfühlung*' which means not simply feeling with but *feeling into*. The first French translation of that word appears as 'empathy'. This was later adopted by English also. Now Litz states that it is not only *distancing*, *disinterestedness* or *universalization* that constitute the main elements of the aesthetic attitude but it is '*einfunlung*' that is to be completely identified with the art object, to be totally absorbed in it.

In India, the exact equivalent to '*einfunlung*' was in usage in Sanskrit about 2000 years ago known as *tanmayatā* which means to identify yourself with the artiste or the art object, music, dance or drama. So we find that the aesthetic attitude has four important elements; namely *distancing*, *disinterestedness*, *universalization* and *empathy*. Now comes another issue namely what is the secret of appeal of an art object? How does an art object appear so captivating, so charming? Here philosophers and thinkers have contributed many important theories. The important theory is known as the 'make-believe' theory. 'Make-believe' implies conscious self-deception. For instance there are two kinds of play—one is the illusion play and the other non-illusion play. Playing hockey is a non-illusion play whereas playing with a dog is illusion play. Similarly trying to sail a paper boat on the stream is another example of illusion play. It is an illusion play because we know fully we are playing a fictitious role. So in all art objects there is a kind of self-deception. We may not particularly believe it or disbelieve it but we are trying to play a role fully conscious of the fact that we are not that. That is the *make-believe theory* of art. The second theory of art is the *organic theory*. The *organic theory* of art maintains that the various components of the art object namely form, rhythm, colour, sound, line, harmony are so organically fused into one another that one cannot separate the one from the other. That is to say any constituent of art does not appear for

itself or in itself but as a contribution to the beauty of the whole. So the question whether the beauty of art consists in manner or matter, in what or how, is easily solved by this theory. The how and what cannot be separated. They are so beautifully fused into one according to the *organic theory* that though conceptually you may analyse it, perceptually you cannot separate it. This *organic theory of art* has helped art perception for quite a long period. But still another problem remains namely, whether we have the attitude of belief or disbelief when perceiving a portrayal of art. Coleridge steers clear of both the extremes of belief and disbelief. He says there is neither belief nor disbelief; there is suspension of belief in the appreciation of all art. This is very near the Indian concept of '*cārutā*'.¹ However, whether it is belief or disbelief, the point remains whether art has anything to do with life. Art is not a life situation as Laurence Binyon puts it. It is not an adjunct to existence; it is not a reduplication of the actual. What is it then? It is simply a recreation of life. As a matter of fact, a great French existentialist Marcel defines art in an entirely different way. He says 'art is simply creative invocation of a presence', creative because it is not simply a juxtaposition of elements but an organic fusion of elements; it is invocation because it calls up certain transcendental ideas into its structure and it is a presence because it is a *felt influence*. The Freudian pan-sexuality theory that the artiste and the spectator try to gratify certain unfulfilled desires, mainly sexual, by appreciating art, is somewhat contrived and a little sex obsessed. His concept of the substitute satisfaction of desire in art-appreciation is absurd because substitute satisfaction is no satisfaction at all.

There is yet another theory propounded by Tolstoy known as the *emotional theory*. According to him art consists simply in evocation of feeling; which is inspired through emotion chiefly humanitarian or religious. But here again his theory is incomplete because art is not entirely emotion; there is emotion, thought and vision.

¹*Cārutā* is from the Sanskrit root *cara* (चर), which means 'to move'. The extended meaning of this is subjective apprehension of that which can be translated into external reality just as in the case of the Divine, namely subjective apprehension and objective creation. There are three kinds of beauty namely sensuous beauty, intellectual beauty and transcendental beauty. The last mentioned takes place in the absolute consciousness.

In fact, after studying all these theories, the aesthetic attitude as propounded by Bullough seems most tenable. Art is neither a satisfaction of a personal desire nor simply an appreciation of an emotional expression. Art is an organic whole which leads the mind to appreciating it by a psychological distance-by putting aside all our practical needs. Art construction is not our practical need; it is lifting life to a different plane. It is neither the plane of the material world nor the plane of the mystic; it is intermediate between the two because our absorption in the captivating charm of a particular creation, is not 'normal' in life. It is rising above the life situation as the renowned French art critic André Malraux puts it 'les grand artistes ne sont pas les transcrip-teurs du monde, ils en sont rivaux'; that is, 'the great artistes are not transcribers of reality, they are its rivals'. They do not transcribe reality; they transcreate reality. So the great Western thinkers today feel that art is a transcreation of life.

Bharata also refers to two types. *Lokaharmī* and *nātyadharmī*. The former relates to the material world whereas the latter is that which raises life from the humdrum activity of the world to a different higher level.

Now what is the attitude of the man who tries to appreciate art? Appreciation of art consists in contemplation, chewing the honeyed cud of emotion, thought and vision of the artist. What does art represent? Is there a definite language of art? Language is a means of communication—definite ideas are conveyed in definite words. Is there such a language in art? Take for instance painting; there is the colour, the line, sense of proportion, spacing, light and shadow and so on. Does the same colour mean the same thing to everyone? Is it the same symbol in all cultures? White may represent purity in one culture but something else in another culture; similarly yellow or green. So then what is the language of art? The great thinker Mr. Richards in his pioneering work *Meaning of Meanings* says that art is an emotive language. It does not assert anything. It has no truth to claim; that is the business of philosophy or science. He says that is not the business of art or poetry. We appreciate a poem for what it is; not because of what it says. T. S. Eliot has praised Richards. But on one point, it is difficult to concur with Richard's theory that it is the business of philosophy and science to make statements on life, that art and poetry merely portray beauty in form and content and have nothing to do with

life because they are an emotive language. But it is an indisputable fact that literature has given us numerous insights into the subtle nuances of life. Shakespeare, Dostoevsky, Tagore, Kalidasa are great, not only for expressing their ideas in a beautiful form, but also because of their vision of life. Therefore, art is not merely an emotive language; it is an organic fusion of idea and form.

Another question which arises in this connection is whether art is representative or merely a kind of beautiful form. Does it convey something beyond itself? A painting with its peculiar colours, lines, perspective, does it represent something beyond itself? Something outside its beautiful form? A poem surely represents something beyond its beautiful word structure and content. Most arts are iconic; they represent and reflect some aspect of life itself beyond its form.

But music represents nothing beyond its form. It is simply an expression of feeling, of mood, of emotion. And it does what other arts cannot do. Bharata in the 17th chapter of his *Nāṭya-śāstra* raises this question and justifies the need of song or music in the drama because music can express human emotion with such profundity which no word in any language can. Indian music contains one exceptional feature known as *kāku*. This term in Sanskrit is untranslatable in any other language. It is derived from the Sanskrit root 'kai' which means *laulyāpatāpayoh* that is *flexibility of sound so as to bring out the emotion of the heart*. So we find Richard's theory that art is an emotive language can be valid only in respect of music. While all other arts are representative, iconic and *heteronomous*, music alone is *autonomous*. It says nothing beyond itself. What does it say? It is a direct expression of human feeling. This direct expression is there even in ordinary sound, as for example a dog expressing its affection to its master or when it encounters another rival dog. Or the peculiar intonation of a cow bellowing when it wants to feed its calf or when its calf is dead. By means of specific intonations, even animals express the feeling of their hearts. This is because of the use of *kāku* even by them. In music, *kāku* is expressed at the highest level. Take for example a *ṭhumarī*, a light classical form, wherein the use of *kāku* is maximum. In this form, the enunciation of the words, with appropriate phrasing of the *svaras*, articulation employing adequate colourations of tone, are all essential to heighten the aesthetic effect. The words are few and the elaboration depends to a great

extent on imagination of the musician and his sense of aesthetics. Take the well known composition in the *Rāga Khamāj*—'Kāsey Kahūn jī kī batiān'. 'Kāsey' can be expressed in several ways connoting helplessness separation, restlessness, annoyance (anger) through judicious stress on both the word and the *svaras*. The phrasing should be such as to manifest the different shades of meaning of the word. The meaning of the above line is 'how shall I express the true feelings of my heart'. 'Kāsey' means how. So music expresses the poignancy of feeling which no word in any language can express. Therefore, music is an *autonomous* art—nothing beyond itself; it is the language of the heart and the universal language of mankind. But it has its limitations; it cannot express idea; it tells no tale; it narrates no event. But in so far as the direct expression of feeling is concerned, it is the greatest medium man has evolved. But contemporary aestheticians have probed deeper into areas of the *linguistic analytic* and the *existential phenomenological* approaches and have distinguished them as the former dealing mainly with aesthetic discourse and the latter, attention not only to the details but an appraisal of the determinate quality and dynamics of our experience of art.

In the *linguistic analytic* approach, Frege, Russell, Moore and Wittgenstein make free use of the major emphases of the *analytic approach* to philosophy.

(a) The examination of the many ways in which language is used to avoid confusion as is done in philosophy.

(b) The fallacy regarding a syntactically correct sentence as being necessarily a meaningful one.

(c) The common 'craving for generality' which impels us to make big, sweeping remarks in utter disregard of individual differences.

(d) Resorting to misleading analogies ignoring features which distinguish things.

1. The analytic approach in examining the use of language suggests that 'an inspection of linguistic foundations . . . (aesthetics) is long overdue'.¹

The following specimen would elucidate the above statement:

"The music of Lourié is an ontological music; in the Kierkegaard-

¹W. Elton ed., *Aesthetics and Languages*, Oxford, 1970, p. 3.

dian style, one would also say 'existential'. It is born in the singular roots of being, the nearest possible juncture of soul and spirit."¹

While being syntactically correct, the above writing is, to the say the least, unedifying, especially when it is referring to the rich and significant material namely music and seeking to illuminate it.

2. As regards the reaction of analytic philosophy to individual views and theories, Prof. Niharranjan Ray says that 'aestheticians of the traditional kind often speak of the rhythm of both painting and music in one breath.'² Rhythm in music is a matter of beats which are evidently absent in painting. Hence rhythm in one art is distinctly different from that in the other. Therefore, it is indeed necessary to expose sweeping generalisation and misleading analogies brought about by individual differences. Aestheticians say that all good works of art 'develop a theme'. Now

'We know what this means in music, we may (also) feel that we can make some sense of the phrase in criticising literature . . . but how could we possibly apply this . . . to sculpture?'³

O.K. Bouwsma quotes Wordsworth's definition of poetry as 'the spontaneous overflow of powerful feelings'. He says in this sense of *pressing-out*, it makes no sense to ask what a poem expresses.⁴ Similarly it is a misleading analogy when some aestheticians say that music expresses sadness in the way language expresses ideas. This is untenable because like poetry *music is sad*, it cannot *express sadness*.

Gilbert Ryle, in his essay on 'Feelings' distinguishes seven different uses of the verb 'to feel'. But the aesthetician freely identifies feeling with mere designable emotion. In the actual making of art, on the other hand, the truth may simply be that the artist feels, 'thoroughly interested in his job'.⁵ The feeling of absorption is perhaps the only feeling present in every case of creation.

¹W. Elton ed, *Aesthetics and Language*, Oxford, 1970, p. 2.

²cf. N.R. Ray, *An Approach to Indian Art*, Chandigarh.

³T.A. Passmore, 'The Dreariness of Aesthetics' in *Aesthetics and Language*, Oxford, 1970, p. 54.

⁴O.K. Bouwsma, 'The Expression Theory of Art' in *Aesthetics and Language*, op. cit., p. 98.

⁵G. Ryle's 'Feelings' in *Aesthetics and Languages*, op. cit., p. 72.

A. Isenberg points out that an important 'function of criticism is to bring about communication at the level of the senses that is, to induce a sameness of vision, of experienced content.'¹

Phenomenology has three key concepts namely *intentionality*, *constitution* and *performance* which are relevant to aesthetical views, and sometimes as a challenge to them.

Intentionality is quite different from intention. An intention is a plan. It is fixed in the sense that one is supposed to carry it out without changing it constantly. Also it is an aiming at some future achievement. *Intentionality* on the contrary, is immediately involved in every moment of the mind and heart as much in just being silent as in perceiving a present object. *Intentionality* therefore is a constantly changing phenomenon.

Translating this to Indian music, *intentionality* implies the spontaneous improvisation or creativity of the musician, when delineating, say, on the Rāga *Bihāg*. An imaginative musician does not faithfully follow a pre-set plan of the rāga. He may have a broad based framework but what actually happens is he is lost in the details of the moment and his creation proceeds not as the musician's working out of an original plan but as a response to what the detail being made at the moment suggests or demands.

Thus the emphasis phenomenology puts on *intentionality* substantiates the important aesthetical view that a work of art is an 'emergent'—or the appearance of something which was not quite pre-planned. This also elucidates the varied styles in Indian music of different masters. This seizing of individual character may be said to be intuition. H. Bratu and I. Marculescu in their essay 'Aesthetics and Phenomenology' trenchantly support the inextricability of intuition in any creative movement by stating that 'it would be an abandonment of phenomenological axiology to give up intuition in aesthetic perception'.²

Now we come to *constitution*, the second concept of phenomenology. Here the term *constitution* does not connote the act of physical establishment as constituting a society or preparing a constitution for a country but an interpretative reading, a construing, a making out, an *experiencing as*. *Constitution*, thus under-

¹A. Isenberg, 'Critical Communication' in *Aesthetics and Language*, op. cit., p. 137-38.

²*The Journal of Aesthetics and Art Criticism*, Spring 1979, p. 335.

stood, is said to go along with 'reduction' which, according to Edmund Husserl, the German philosopher, means stripping the object of all its relations and properties that make it significant in life. This would be clear through the following illustration. Take for instance the Rāga *Śrī*. The singer after singing the tonic *Sa* for sometime takes the *komal ṛṣabha* and again descends on it through a graceful glide (*mīṇā*) from *pañcama*. The intoning of that *ṛṣabha* may cause an experience of devotion or supplication in the trained connoisseur. But the singer who is actively engaged in the art of creation does not contemplate the note or its combinations with other notes in these 'cause-effect' ways although he is quite particular and conscious of the importance of the precision of intonation. It is possible that he invests it with a devotional fervour or simply takes it in all its purity. This is quite different from aiming at making the listener experience these effects. This is what is meant by *constitution* and *reduction*.

The third concept of phenomenology is *performance*. The term *performance* is very specifically used here and can be taken to be synonymous with production, in place of creation. Whereas creation can be taken in a merely ideal sense as creative ideas, (Croce has identified creation with mere experience)—performance clearly suggests some overt doing, some actual manipulation of materials. Another protest could be that whereas the word 'creation' duly conveys the requisite sense that the making of art is necessarily the emergence of something new, the word *performance* is not thus suggestive at all. To this the answer is that *performance* is here to be taken along with *intentionality*, *constitution* and *reduction*. The last three concepts if taken as one, convey the sense that the material used is stripped of its everyday significance and is treated quite freely by the artist in his own individual way. This would clarify the preference for *performance* in place of creation.

Performance is a making, a doing, an artistic production. From the view point of everyday talk the word is eminently applicable to the performing arts. But phenomenology uses it to describe all artistic making, and regarded as making or production, the word once provides for the element of actual physical manipulation of some given material in art creation, which (alone could perhaps be said to be common to all cases of making art. What is however distinctive of the phenomenological approach here is that even *art contemplation* is regarded as *performance*. And this would hardly

seem odd in the context of music where the listener is a *rasika*, an eligible contemplator with a truly trained sensibility and an imagination powerful enough to hold on simultaneously to quite distinct strands, such as a wayward movement of a rhythmic pattern, and also, if but subconsciously to the even flow of the rhythmic cycle. In any case, the onlooker (or the reader) does not simply passively watch or receive what the *performance* has to deliver. He makes a collaborative effort, 'collaborative' because he is throughout helped and guided by the work in arriving at his own reading of the work art, a 'secondary noema'. This reconstitution too is done not strictly according to a prefixed plan, but under the stress of whatever appears immediately striking in the object, partly because of the specific training and orientation of the onlooker. Here too, namely in the aesthetic attitude, *intentionality*, as against the mere intention to find this or that meaning, plays a vital part.

It should now be clear that establishing *intentionality* and *constitution on the part of both* the artist and his audience, phenomenology is able to provide for a *subjective-objective continuum*. From this it naturally follows that the criteria too for distinguishing art from pseudo-art should be such as do not relate *merely* to the objective or the subjective side. Thus, criteria like perspicuity and poignancy are preferable to mere shapeliness or disinterested delight. Perspicuity and poignancy seem to point to a two-way *intentionality*, coming from contemplating subject and artistic object at the same time, in a continual process of mutual verification.¹

It may be added that an *analytic approach* is by no means alien to the spirit of our music. In ancient India, not only were some of our basic musical terms defined in what may be called a not merely generally philosophical, but metaphysical manner²—and not only was the supreme aim of music frankly regarded as the emancipa-

¹J.N. Findlay, 'The Perspicuous and the Poignant in Aesthetics', edited by H. Osborne.

²For example the terms *svara* and *rasa* have been defined respectively as:

स्वतो रञ्जयति श्रोत्रचित्तम् and अखण्डस्वप्रकाशानन्दचिन्मयः

..... ब्रह्मास्वाद सहोदरः

tion of the individual¹—but, what is more, our musical texts themselves show a remarkable flair for analysis and classification, so that our concern with music could be said to have been 'philosophical' even in the current sense of the word.

A little elucidation of the Sanskrit verse on *rasānubhūti* will help to understand the Indian view points on aesthetics. The great Indian aesthetician Viśvanātha in his *Sāhityadarpaṇa* (II, 2, 3) AD 1450 defines *rasānubhūti*—(aesthetic experience) as follows:

Akhaṇḍasvaprakāśānanda cinmayah; vedāntarasparśaśūnyah;
brahmāsvādasahodarah; lokottaracamatkāra-prāṇah.

The first phrase can be split up into four parts—*akhaṇḍa*, *svaprakāśa*, *ānanda* and *cinmaya*. *Akhaṇḍa* is a total integrated and indivisible experience, not an arithmetical sum of the various elements of experience. In the words of modern psychology, it is a *gestalt*, *svaprakāśa* means self-luminous. It shines by its own light. It does not require any extraneous agency. *Ānanda* is bliss, ecstasy and *cinmaya* is spiritual experience.

Vedāntarasparśaśūnyah—in ordinary experience there is always the distinction between the knower and the known. For instance, when I say that I saw an aeroplane, the separation of subject and object is very clear. But in aesthetic experience, the consciousness of the knowledge as distinct from the known, and vice-versa, vanishes. It is an intuitive experience without any mediation Hence it is also called an *immediate* experience. There is only a pervasive consciousness of spiritual ecstasy which swallows up the distinction of the knower and the known.

Brahmāsvādasahodarah refers to that which is akin to the realisation of Brahman, or the self. In the previous aspect we saw that aesthetic experience was intuitive and immediate, such an experience is obviously not possible in our normal life, were the separation of the identities of the knower and the known are inevitable. It

वीणावादनं तत्स्वतः श्रुतिनातिविद्यारदः

ज्ञानाश्चप्रयातेन स मोक्षमार्गं प्रयच्छति ॥

धर्माधिकाममोक्षाणामिदमेवैकसाधनम् ॥

—Śārngadeva, R.S., Adyar edn. vol. I, p. 16.

—Yājñavalkyaśmṛiti

is only at the metaphysical and spiritual level that the fusion of the knower and the known is possible. This fusion can take place in the experience of *rasa*, which has consequently been linked, to *brahmānanda* of the beatitude of the realisation of the self. It is compared to *brahmānanda*, also because the realisation of ecstasy comes after the transcendence of the limitations of egocentric impulses, where all consciousness of duality has been obliterated.

But it is only *brahmānanda sahodara* i.e., akin to *brahmānanda*. *Brahmānanda* itself is pure spiritual bliss (*citānanda*) while the bliss of aesthetic experience has its human associations like *rati*.

Lokottaracamatkāraprāṇaḥ is *lokottara* or transcendental, super-mundane; *camatkāra* means in this context a flash of delightful wonder. In other words, aesthetic experience is transcendental and above mundane experience. Viśvanātha says that this can be enjoyed only 'as one's being, as an intrinsic, indivisible aspect of one's self' (*svākāravadhinnatvena*). He says that this can be relished only by those who are deeply sensitive to beauty. Not all are capable of this experience.

Having traced the aesthetic attitudes and values of both the Western and Indian thinkers, we shall now discuss in detail the practical variations in Indian musical aesthetics as described in the *Saṅgīta Ratnākara*. The bewildering complexities, the staggering subtleties, profundity and numerosity of the practical variations in Indian musical aesthetics boggles the imagination especially when one realises that they were devised and in vogue in the 13th cent. AD, when the West had not even perhaps imagined anything like aesthetics in music. That is one of the reasons for the brief survey of both West and Indian aesthetics. In fact, when one studies the above text, and finds the clarity, perspicacity and depth of comprehension of the Indian aestheticians of the period, it seems that the contemporary level of aesthetics in Indian music is of a much lower standard. The amazingly high level of knowledge that a vocal musician was expected to attain in various fields like voice culture, languages, dance, theatre, and instruments is too tall an order for the modern classical musician. Apart from these, the requirement to be conversant with all the intricate melodic variations like *śhāyas*, *gamakas*, *kākus* implied that the musician must perforce be also a first rate scholar in Sanskrit. Those were days of leisure, peace and plenty compared with the present state of hurry, restlessness and poverty. It would therefore be a revelation

to study the high state of evolution of Indian music seven hundreds years ago in aesthetics and its practical variations.

INDIAN MUSICAL AESTHETICS AND ITS PRACTICAL VARIATIONS

In this chapter we shall discuss the practical devices used in Indian music for aesthetic expression, as enjoined in the texts. The two main ingredients are *gamakas* and *sthāyas*. But apart from these, other factors that contribute towards aesthetic manifestations are:

- (a) good composition,
- (b) correct singing and rendering of composition.

Therefore, we shall discuss in chronological order

- (i) The qualifications of an excellent composer (*uttama vāggeyakāra*).
- (ii) The qualifications of an mediocre composer (*madhyama vāggeyakāra*).
- (iii) The qualifications of a poor composer (*adhama vāggeyakāra*).
- (iv) The qualifications of a correct singer.
- (v) The qualifications of an incorrect singer.
- (vi) The definitions and use of the various *gamakas* both in Hindūstāni and Karnāṭaka music.¹
- (vii) *Sthāyas* or melodic phrases² and their aesthetic beauty.

The first five topics are mentioned by Śārṅgadeva in his *S.R.* in detail and hence they will be studied and discussed with reference to that work. A study of the qualifications of an excellent composer and singer as given in *S.R.* would give us an idea as to the incredibly exacting standards that prevailed six to seven centuries ago. It was imperative that anyone who wished to be either a

¹As enumerated and described in *S.R.* and *S.S.s.*

²As given in *S.R.*, *S.S.s.*, *S. Raj.*, *S.S.* and *C.P.*

composer or singer had to be adequately qualified in other allied branches of fine arts, such as poetics, dance, instrumental music, phonetics, morphology, semantics, etc.

The description of a *vāggeyakāra* has been given by Śārṅgadeva in great detail. When one sees the attributes that are necessary for being adjudged as a top-ranking composer, it would not be difficult to realise that hardly any of our modern composers would measure up to the required standard of Śārṅgadeva's period.

The word *vāggeyakāra* is a compound one consisting of 'vāk' and 'geya'. 'Vāk' means speech, here it is used in the sense of words or literary text of the composition. 'Geya' is the musical or singing part of the *svara*-structure of the composition. 'Kāra' is the suffix denoting the doer. This term is specifically used for vocal music as instrumental music does not have either words or singing. The text of the composition is denoted by a technical term called 'mātu' and the *svara*-structure by the term 'dhātu'.

The qualifications needed for a top-ranking composer are as follows:¹

1. He must have a sound knowledge of grammar.
2. He must have an extensive vocabulary.
3. He must be an expert on the various metres (*chanda*).
4. He must be a master of *alanākāra* (figure of speech).
5. He should be fully conversant with all the varieties of *rasa* and *bhāva* (aesthetics).
6. He should be a linguist, i.e., he should have a sound knowledge of several languages.
7. He should have a comprehensive idea of vocal and instrumental music and dance.
8. He should possess a scintillating voice and robust health.
9. He should possess sound knowledge of *laya* and *tāla*.
10. He should possess sound knowledge of *kāla*, i.e., silent and sounding movement of the hands to indicate *tāla*.
11. He should have a deep knowledge of the appropriate use of all the varieties of *kāku*.
12. He should be a creative genius.
13. He should be a fine musician.
14. He should have a thorough knowledge of *Deśi rāgas*.

¹S.R., Adyar edn., vol. II, pp. 149-51.

15. He should be free from anger and hatred.
16. He should be an original composer. The term used is *anuchīṣṭa* which means not the leavings of others.
17. He must be characterised by interest.
18. There must be newness in his compositions.
19. He should be an expert on *prabandhas*.
20. He should be capable of creating composition in fast tempo.
21. He should have knowledge of all three registers.
22. He should have knowledge of *ālapti*.
23. He should be capable of great concentration.

The drawbacks of a mediocre composer (*madhyama varga*) are as follows:

- (1) Lack of balance between *mātu* and *dhātu*.
- (2) Inadequate knowledge of *prabandha*.
- (3) Lack of poetic quality in composition.

Drawbacks of a Poor Composer (*Adhama Varga*)

1. Poor quality of *mātu* and *dhātu*.
2. Poor imitator i.e., one who bodily takes the tunes of others and only changes the words. He is considered worse than the poorest of composers.

Gāndharvas were those:

- (a) Who could, with their music please both the Gods as well as men.
- (b) There were adepts in the manipulation of *svara*, *tāla* and texts.
- (c) They were singers of *Mārgi Sangīta*. But in the time of Śārṅgadeva, *Gāndharva* was one who could sing both *Mārgi* and *Deśi Sangīta*.

Deśi Sangīta had become so popular that it could not be ignored. This was one of the major developments in the evolution of our music because the emergence of *Deśi Sangīta* into prominence meant the gradual melting of the rigidity of conformity to compositional limitations. This was the beginning of the impetus to im-

provision which later culminated in the advent of the *khyāl* and the fade out of the *dhrupada*.

Qualities of a First Rate Vocalist¹

1. His music should be pleasant —*hṛdaya*.
2. His voice should also be pleasant —*śarīra*.
3. Thorough mastery over *graha* and *nyāsa*.
4. Mastery of all the four *aṅgas*—*rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga*.
5. He should be an expert on *prabandhas*.
6. He should be a master of *ālapiti*.
7. He should possess a three register range in his voice, and be capable of using all the *gamakas* in them.
8. Complete voice control.
9. Good stamina.
10. Complete knowledge of *Suddha*, *Chāyālagā* and *Samkīrṇa* *rāgas*.
11. He should be a specialist in the use of *kākus*.
12. He should have a deep knowledge of *rāga* and *tāla*.
13. He should be capable of moving freely over the various *sthāyās*.
14. He should be pragmatic in his approach.
15. He should be pleasant in his manners.
16. He should possess good memory.
17. He should be an expert on '*nirjavana sthāya*'.
18. He should have the capacity to captivate the hearts of listeners.
19. He should be an expert in the expression of a *rāga*.
20. He should be fully conversant with his tradition.

Five Kinds of Performers²

1. One who has had excellent training and can also train well. He was called *śikṣākāra*. He was both an excellent performer and a teacher.

2. The next one was called *anukāra* i.e., one who did not have

¹S.R., Adyar edn., vol. II, pp. 153-55.

²Ibid., p. 159.

the originality of style and lacked the sound training of the *śikṣākāra* but imitated others without fully comprehending their styles. He was a good imitator.

3. The third was called *rasika*. One who was capable of producing aesthetic rapture. Here the obvious reference is to those musicians who regard emotional expression and aesthetic depth as superior to grammatical correctness, and other structural perfections. We have today examples of musician, whose music, albeit very correct and complete in all aspects of *rāga* and *tāla*, is yet bereft of aesthetic i.e., *rasa* and *bhāva*.

4. The fourth variety is called *rañjaka* i.e., one who delights the audience. He is pleasant to the ears but without much depth.

5. The fifth is one whose music has plenty of emotional expression. He is called *atiśayādhāna* which means excellence of impression.

Faults of Singers¹

A total of twenty-five faults has been enumerated. They are not only exhaustive but very interesting and describe quite typically some of our present renowned musicians

1. *Sandaṣṭa*—One who gnashes one's teeth while singing.
2. *Uddhuṣṭa*—loud without proper sweetness.
3. *Sītkāri*—singer without proper intonation.
4. *Bhīta*—stagefright.
5. *Śankita*—diffident.
6. *Kampita*—shaking or quivering voice.
7. *Karālī*—contortions of the face.
8. *Vikala*—a singer who either overshoots or undershoots a note.
9. *Kākī*—cawing like a crow-raucous.
10. *Vitāla*—out of *tāla*.
11. *Karabha*—craning the neck, like a camel.
12. *Udbhaṭa*—producing or simulating the sounds of a goat.
13. *Jhombaka*—one while singing protrudes the various nerves of the neck, mouth and forehead.
14. *Tumbaki*—one whose neck swells like a *tumba*.
15. *Vakri*—one who twists one's neck.

¹S.R., Adyar edn., vol. II, pp. 156-59.

16. *Prasarī*—one who abnormally stretches one's body.
17. *Nimilaka*—one who closes one's eyes while singing.
18. *Virasa*—without *rasa*.
19. *Apasvara*—one who takes wrong notes.
20. *Avyakta*—indistinct expression.
21. *Sihanabhraṣṭa*—one who is unable to traverse all the registers.
22. *Avyavasthīta*—one who shifts wrongly from register to register.
23. *Miśraka*—one who mixes the *rāgas* and hence incapable of singing a *rāga* purely.
24. *Anavadhāna*—inattentive—one who is not conscious of the proper melodic arrangements.
25. *Sānunāsika*—one in whose music, there is prominent nasality.

GAMAKAS

Now we shall take up the *gamakas* of Indian music. These could be termed as aesthetic graces but it is very succinctly defined in *Saṅgīta Samayasāra*.¹ The definition in the *Saṅgīta Ratnākara* is not very clear.² It merely states that the change in the *svara* is *gamaka* which is pleasing to the listener, whereas the definition of S.S. is very specific. It states that a *gamaka* takes place when the oscillation of a *svara*, starting from its own *śruti*, moves to take the support of another *śruti* of a neighbouring *svara*. This movement between the *śrutis* of two *svaras* is significant because it correctly connotes the term *gamaka* which is from the Sanskrit root 'gam' which means to move. *Gamaka* literally means conveyor, or one who guides.

When the actual function of the *gamaka* as it operates in practical music is analysed, it becomes clear that it is a dynamic energy which moves between two *svaras* illuminating the intervals between them. It is because of this that *gamaka* is considered the soul of Indian music. It is like the incandescence to the lamp. Without it the *svara* will be like a lifeless body. It will be seen that the role

¹Svaśrutisthānasambhūtām chāyām śrutyantarāśrayām. Svato yad gamayed gīte gamakosounipitah. S.S., Trivandrum edn., 1925, p. 6.

²Svarasya kampo gamakah śrotcittasukhāvahah. S.R., 1959, Adyar edn., vol. II, p. 169.

of *gamaka* in manifesting the essence of a *rāga* is very significant. For instance in elaborating *rāgas* like *Darbārī Kānaḍā* and *Āḍānā*, apart from the difference of the former being *pūrvāṅgavādī* and the latter *uttarāṅgavādī* and different *ārṣha*, the aesthetic distinction is in the *gamaka* of the *gāndhāra*, *dhaivata* and *niṣāda*. Similarly the *gamaka* of the *ṛṣabha* of *Bhairava* is different from that of *Toḍī* and *Komalā Ṛṣabha Āsāveri*. The *gāndhāra* of *Nāyaki Kānaḍā* is different from that *Sūhā*, *Sūgharāī*, *Kāfi Kānaḍā* and other varieties of *Kānaḍā*. The *komal gāndhāra* of *Miān Malhār* is different from that of the *gāndhāra* of *Kānaḍā*. The *komal gāndhāra* of *Miān-ki Toḍī*, is again different from that of *Kānaḍā* and *Malhār* and also *Multānī*, *Kāfi* and *Bhairavī*. These distinctions which are extremely subtle are possible only through the thorough understanding of the significance of the *gamakas* and the precise appropriate use of them.

The total number of *gamakas* enumerated by Śārṅgadeva is fifteen. They are *tiripa*, *sphurita*, *kampita*, *līna*, *āndolita*, *vall*, *tribhinna*, *kurula*, *āhata*, *ullasita*, *plāvita*, *gumphita*, *mudrita*, *namita* and *miśrita*.

In the S.S., Pārśvadeva has mentioned only seven varieties of *gamakas*. They are *sphurita*, *kampi'a*, *līna*, *tiripa*, *āhata*, *āndolita* and *tribhinna*.

Even in the definition and description of the *gamakas* by Śārṅgadeva, although his use of rhythmic measures as basis for them, is indeed remarkable, the forms of the *gamakas*, are not very clear. To express the contours of the notes through *laya* and *tāla* units is unique indeed but the definitions suffer from lack of melodic precision. It seems that Śārṅgadeva has made *druta* the unit of measurement.

Whereas Pārśvadeva has defined the *gamakas* from the standpoint of *svara*-structure and therefore one gets a better idea of them.

Let us take first the *gamakas* defined by Śārṅgadeva:

1. *Tiripa*

This is defined as a lovely quivering like a very slight stroke on *ḍamarū* lasting only a quarter of a quaver or *druta*, i.e., one-eighth of a *mātrā* is known as *tiripa*.¹

¹Tasya bhedastu tiripaḥ, S R., Adyar edn., vol. II, p. 169.

As already explained, the above definition is not easy to comprehend because it has not been defined in terms of *svaras*. The quivering of a slight stroke on the *ḍamarū* is understandable but in respect of the *tiripa gamaka*, the *svara*-pattern is not given.

Whereas the definition of *tiripa* as given by Pārśvadeva is as follows:

When intervals quickly move round like a whirl this the connoisseur of music knows as *tiripa*.¹

Even here, the definition is not every explicit but the description that the *gamaka* moves like a whirl gives one the impression that the note-pattern of *tiripa* may be like this:

ni sa re sa, sa re ga re, re ga ma ga, etc.

2. *Sphurita*

The speed of *sphurita* is one-third of a quaver, i.e., one-sixth of a *mātrā*.

Here again the *gamaka* is defined purely in terms of temporal units; hence its *svara*-form is difficult to visualise.

But in *S.S.*, the definition is as follows:

When intervals throb upwards at the speed of a semiquaver, i.e., one-fourth of a *mātrā*, the wise call this *sphurita*.²

From the above definition the shape of the *gamaka* will be in terms of *svara*-patterns like this:

Ni sa re ga sa re ga ma, re ga ma pa, etc.

where the time-until of these groups of notes would be one-fourth of a *mātrā*. It will be seen that the term *gamaka* has not been used in the sense of a shake of the note but in the sense of ornamentation consisting of several notes but forming a fixed pattern. This is a very significant fact because at present *gamaka* generally denotes a heavy shake of the note.

¹Śrutayo yatra vegena bhramantyāvarta rūpavat,
Tamāhustiripam nāmnā gamakam gītavēdīnaḥ.

—*S.S.*, Trivandrum edn., 1925, pp. 5, 52

²Ārohkramāto yatra sphuranti śrutayaḥ kramāt,
Anudrutavegena tamāhuḥ sphuritam budhāḥ.

3 *Kampita*

Śārṅgadeva's definition is as follows:

The *kampita gamaka* lasts a semi-quaver, i.e., one-fourth of a *mātrā*.¹

Whereas the definition as given by Pārśvadeva is as follows:

A shake of the note at twice the speed of a quaver (one-fourth of a *mātrā*) is known as *kampita*.²

Śārṅgadeva by merely defining that *kampita* lasts a semi-quaver does not help in giving an idea of the pattern of ornamentation.

Pārśvadeva on the contrary, although using the temporal reference gives a better idea of *kampita* could be. From his definition, it appears that *kampita gamaka* is a shake of a single note. For example, the shake of the *gāndhāra* of *Darbārī*, *Nāyukī* or *Sūha Kānaḍā*. It is usually of the speed of one-fourth of a *mātrā* provided the tempo is slow.

4. *Līna*

"The speed of a *līna* is that of a quaver, i.e., half a *mātrā*"³ says Śārṅgadeva.

Pārśvadeva states when a note at the speed of a quaver softly melts into another neighbouring note, this is called *līna*.⁴

Again Śārṅgadeva's definition is unintelligible but Pārśvadeva's definition is clearer musically. For example the studied beautiful merging of *niṣāda* into *ṣaḍja* in the *Rāga Bihāg* or *madhyama* into *pañcama* in the *Rāga Multāni* is a *līna gamaka*. This is very aes-

¹Drutārdhamānavegena kampitam gamakam viduḥ. *S.R.*, Adyar edn., vol. II, 169.91.

²Svarakampo bhaved yatra drutadvigunavegataḥ,
Kampito nāma gamakaḥ sa vijñeyo maṇiṣibhiḥ.

—*S.S.*, Trivandrum edn., 1925, 1-5-51.

³Līnastu drutavegena. *S.R.*, Adyar edn., vol. II, 169.91.

⁴Drutamānena maśraḥ svaro yatra villyate,
Svarāntarakrameṇaiva sa bhavellīnasaṅjnakāḥ.

thetic usage of a note and quite often used by musicians with a sense of beauty. It was once a characteristic *gamaka* of the *Kirāṇā Gharāṇā*, but today it is used by others also.

5. *Āndolita*

Śārṅgadeva's definition is that *āndolita* lasts one crotchet or one *mātrā*.¹

Pārśvadeva states, "When there is a rocking of the notes lasting one crotchet or *mātrā*, this grace is spoken of as *āndola* by connoisseurs of music."²

The latter definition indicates that the oscillation of the note under *āndolita* is quite vigorous and for a much longer duration in comparison with the *kampita gamaka*. This is similar to the modern concept of the generic term *gamaka*. For instance, any note of a *rāga*, namely, *niṣāḍa* or *dhaivata* or *madhyama* of the *Rāga Yaman* could continuously be shaken for a full one *mātrā* to produce the *āndolita*.

6. *Vali*: Śārṅgadeva's Definition

Producing the *chāyā* of two or three notes from the *svara-sthāna* by deflecting the string in a circling manne: is known as *vali*.³

Pārśvadeva does not mention this *gamaka*.

For one thing, this *gamaka* was meant specially for the instrument, namely, the *vīṇā*. This could be conceived as the oscillation ni-pa or sa-pa in *Nāyikī* or *Suhā Kānaḍā*. This could be as well produced by vocal musicians.

7. *Tribhinna*

Śārṅgadeva's definition is as follows:

Tribhinna is a compact ornament running at one stroke

¹Āndolito laghuvegataḥ. *S.R.*, Adyar edn., vol. II, 169-91.

²Āndolanam bhaved yatra svarānām laghumānataḥ, Āndolitākhyam gamakam gitajñāstam pracakṣate.

—*S.S.*, Trivandrum edn., 1925, I-5-54.

³Valirividhaya kratvayuktavegavaśādbhavet. *S.R.*, Adyar edn., vol. II, 169-92.

through three notes without any pause.¹

Pārśvadeva's definition is as follows:

A grace that touches three distinct points and amalgamates the qualities of all the three turning round the notes in a single flow is traditionally known as *tribhinna*.²

Both the definitions indicate that this *gamaka* must be an instrumental one. For one thing the human voice cannot phonate three distinct points simultaneously. Another interesting implication is that this must be the closest resemblance to the Western triad-major or minor. It could also be three sounds distinct on three different strings. For example on the same string, it could be sā-ga-pa; re-ma-dha; ga-pa-ni, etc. But if taken on three different strings, *madhyama*, *ṣaḍja* and *pañcama* strings it would be either pa-re-dha or dha-ga-ni.

8. *Kurula*

Definition of this *gamaka* is given only by Śārṅgadeva as follows:

Kurula is like *vali* but performed softly with a contracted throat.³

It is not quite clear why the throat should be contracted to produce this *gamaka*, if it is similar to *vali*. It is the same ni-pa or sa-pa circular motion *gamaka* touching two or three notes in the course of the oscillation from ni to pa and backwards or sa to pa and backwards.

9. *Āhata*

According to Śārṅgadeva, striking the next or neighbouring note

¹Tribhinnastu triṣu sthāneṣvaviśrāntaghaṇasvaraḥ. *S.R.*, Adyar edn., vol. II, 169-92.

²Sthānkatrayasamsparsī tattāsthāna guṇairyutaḥ, Avīśrānta svarope tāstribhinnagamakah smṛtaḥ.

—*S.S.*, Trivandrum edn., 1925; 1-5-55.

³Kurulo valireva sejad granthilāḥ kaṇṭhya komalāḥ. *S.R.*, Adyar edn., vol. II, 159-93.

and coming back is known as *āhata*.¹

This *gamaka* is quite commonly used even today. In fact, it is one of those *gamakas* which cannot be avoided. This occurs in singing most of the *rāgas*. It is a grace that is common to both vocal and instrumental music. For example pa—dhapa, dhapa, dhapa, ma—pama, pama, pama or ga—rega, rega, rega, ni—dhani, dhani, dhani, etc.

Also this *gamaka* is as prevalent in both Hindustāni and Karnāṭak music.

Pārśvadeva defines this as follows:

When a note beautifully manifests itself by delicately touching the neighbouring with ascending order, it is called *āhata*.²

The definition of Pārśvadeva is almost the same as of Śārṅgadeva; the only difference is that the latter specifies the soft touching of the neighbouring ought to be in the ascent, the note contacted should be higher than the original one.

10. Ullāsita

"This is produced by gliding over the intermediate notes,"³ according to Śārṅgadeva. Pārśvadeva has not mentioned this *gamaka*.

This *gamaka* is the same as the modern *ghasīt* and is very commonly used in Hindustāni music but hardly in Karnāṭak music. This is a fast glide usually in the descent but it could also be in the ascent. The Muslim musicians call it *avarohī* and *ārohī ghasīt*.

11. Plāvita

Śārṅgadeva's definition is when the shake lasts three crotchets or three *mātrās* which is one *pluta*, then it is called *plāvita*.⁴

¹Svaramagrimamāhatya nivṛttastvāhato mataḥ. S.R., Adyar edn., vol. II, 159.93.

²Svaraḥ pravartate yatra samāhatyagraham svaram. Āroḥikramataḥ so'yamābataḥ parikṛtitaḥ

—S.S., Trivandrum edn., 1925, I-5-53

³Ullāsitaḥ sa tu prokto yaḥ svaranuttarottarān. S.R., Adyar edn., vol. II, 169.94.

⁴Karamādgachet plāvitaḥ plutaḥ mātrāḥ na kampanam. S.R., Adyar edn., vol. II, 169.94.

The definition is rather vague because the nature of the shake is not specified, whether it involves one or more notes or whether it is a jump from one to another, is not clear. *Plāvita* is from the Sanskrit root *plu* which means to jump. So it appears to common-sense that this *gamaka* must be akin to the modern *miṇḍ*. The only difficulty is this term *miṇḍ* is used now-a-days as a synonym for *gamaka* that it has lost all its specific connotation. Nevertheless, *plāvita* indicates a sudden quick hopping from one note to another. For example, sa-pa, re-dha, ga-sa or ni-ma, pa-re, ga-dha, etc. In this jump from note to note, there is no gliding over the intermediate notes but one jumps from the starting notes to the note to be taken.

12. Gumphita

"It is a deep aspirate descending into the chest,"¹ according to Śārṅgadeva. Pārśvadeva does not mention this *gamaka*.

This is an extremely difficult *gamaka* as the musician has to use a lot of energy in producing this aspirate. The *svara* thus produced would be heavy and phonated from the chest, my guruji Thakur Jaideva Singh says that the late Pt. Viṣṇu Digambar Paluskar was a master of this *gamaka*.

13. Mudrita

Śārṅgadeva defines this as that *gamaka* when a note is produced with the mouth closed.² *Mudrita* is therefore commonly used in both Hindustāni and Karnāṭaka music.

14. Nāmīta

Nāmīta is a grace in which the notes come down to a lower pitch as if bowing says Śārṅgadeva.³ Musically this could be expressed in the phrase pa ni-pa, the glide from pa being swift to ni and pa thus stimulating the act of bowing.

¹Hṛdayaṅgamahūkāragarbhitō humphito bhavet. S.R., Adyar edn., vol. II, 169.94.

²Mukha mudraṇa sambhūta mudrito gamako mataḥ. Ibid., 170.95.

³Svarāṅgam namanādukto nāmītoḥ havanivedibhiḥ. Ibid., 170.96.

15. *Miṣṛita*

As the word itself indicates, this *gamaka* is a mixture of one or more *gamakas*.¹

Thus Śārṅgadeva has described fifteen varieties of *gamakas*. But it is interesting to see that most of them are meant for vocal music. The only instrumental graces are *tribhinna* and *vali*.

Of these fifteen *gamakas* some are used more in Hindūstāni and some in Karnāṭaka music. For instance, *ullasita*, *plāvita*, *līna*, *mudrita*, *āndolita* are used more in Karnāṭak music. *Āhata*, *kurula*, *nāmīta* are used equally in both the musics.

Having studied the various *gamakas*, we shall now take up the *sthāyas*. They are translated differently by different scholars as melodic patterns, musical figures, etc., but I feel the best interpretation of the term in English is aesthetic phrases or idioms. These idioms helped a great deal in the aesthetic delineation of the *rāga*. They contributed towards a clear manifestation of the ethos of the *rāgas* and therefore were considered an essential and integral part of the musical rendition. The exhaustive and intricate detail into which the musicians and musicologists went into defining the varieties of *sthāyas*, would give an idea of the highly developed sense of aesthetics in music over five centuries ago. It was impossible for an illiterate or semi-literate person, as is very often the case today, at least, in Hindūstāni music, to be a singer or an instrumentalist. The *sthāyas* are basically meant for vocal music and incidentally would illustrate the predominant importance of vocal music over instrumental music. Knowledge of Sanskrit was very necessary in those and the musician was fully conscious of the subtle nuances, graces, and other aesthetic manipulations that are possible in the elaboration of a *rāga* and he employed them with full knowledge of their scope and impact.

The word *sthāya* is also used as *ṭhāya* by some scholars. *Ṭhāya* may be result of popular usage of the word *sthāya* and hence a pointer as to the extent to which *sthāya*-s were in vogue in practical music. *Sthāyas* are similar to *gamakas*, but more comprehensive. Generally when a note extends itself, it could be called a *gamaka* but a *sthāya* has other attributes. It is (i) *sthāna*, (ii)

¹Eteṣām miṣṛaṇām miṣṛastasya syurbhūrayo bhīdah.
Teṣām tu sthāyāvāgeṣu vivṛtiḥ samvidhāsyate.

gamaka, (iii) *tānaka*, and (iv) *māna*. Before we discuss this, let us look at the historical development of *sthāya* as depicted in the various texts.

S.R. is the first text that gives a detailed description of the *sthāyas*. *S.S.* of Pārśvadeva also gives a number of *sthāyas* but the significant point worthy of note is the colloquial names of several *sthāyas* that are mentioned in it. This is almost a contemporary work of *S.R.*, and the existence of colloquial names of the *sthāyas* is a clear indication that the *sthāyas* were very much in vogue and in practical use and in the knowledge of musicians in the 12th and 13th centuries AD.

1. Apart from the above, two works, the other works that deal with this topic in detail, reproducing the text of *S.R.*, are *S. Rāja, S.S.*¹ and *S.S.a.*²
2. There are other texts that give partial treatment like Puṇḍarīka Viṭṭhala's *Sadrāgacandrodaya*. It mentions only seven *sthāyas*.
3. There are texts which have omitted *sthāyas* completely but deal with *gamakas* either fully or partially. They are Nānya-deva's *Bharata Bhāṣya*, Rāmāmātya's *Svaramelakalānidhi*, Śubhankara's *Sangīta Dāmodara*, Śrīkaṇṭha's *Rasakaunudī*, Paṇḍita Dāmodra Miśra's *Sangīta Darpuṇa*, Ahobala's *Sangīta Pārijāta* and Śrinivāsa's *Rāgatatva Vibodha*.
4. Somanātha in his work *Rāgavibodha* deals partially with *sthāyas* calling them *vādanabhedas*. In his fifth *viveka* (chapter), in his commentary on the 14th introductory verse, he states that although there are infinite number of varieties of tonal ornamentations possible on the *vīṇā* (*vādana*), he would be dealing with only twenty of them which are most popular in *Deśī Sangīta*. He calls them both *gamakas* and *sthāyas*.
5. Pt. Venkaṭamakhi, in his *C.P.*³ has devoted the seventh *prakaraṇa* consisting of seven verses⁴ to *ṭhāya* and defines it as the shift of the *sthāya-svara* in a *rāga*, i.e. to substitute the *sthāya-svara* for other notes of the *rāga* and therefore move out from

¹*Sangīta Sudhā* by Raghunātha Bhūpa.

²*Sangīta Sārāṁṛta* of Tulajādhipa.

³*Caturṇaṇḍī Prakāṣikā* of Paṇḍita Venkaṭamakhi.

⁴Madras Music Academy edn.

the original *sthāya-svara*. It was a kind of *Murchanā-bheda* and distinct from *ālāpa*. Rāmāmātya also mentions in his *Rāga Prakaraṇa*, verse 16, *sthāya* along with *ālāpa* and *prabandha*.

In *Kīrtanasāgaram*, pt. II, P. Sambamurthy refers to *sthāya* as a very useful device for elaborating a *rāga*. He states that *sthāyas* were composed melodic figures not in *tāla* but used in the *ālāpana* of a *rāga* with syllables like ta ra nom tom, etc. But this *ālāpa* is improvised. It may be that the composed *sthāyas* were used in the improvised *ālāpana*.

An illustration of this is given by him from a *MS* from the Sarasvati Mahal Library, Tanjavur.¹ He cites *Rāga Nādanāmakriyā*. P. Sambamurthy also states that that is completely out of use today.

We therefore find that—

1. Apart from *S.R.* no other work has treated *sthāyas* in a comprehensive manner.
2. That except for Pārśvadeva, none else uses the *Deśī* names for the *sthāyas*.
3. That authors of the South only in the 15th cen. AD and later, have dealt with this topic, using the term *sthāya* and in the sense of *sthāya-svara* which have been referred to by Pārśvadeva under *Anyarāgakāku* in his work *S.S.*
4. The concept of *sthāya* is now completely out of vogue, both in the North and in the South.

Now let us consider *sthāya* as it is defined in the texts and its scope in the musical rendering.

In *S.R.*, *sthāya* is defined as 'Rāgasyavāyvaḥ sthāyo vāgo gamaka ucyate' (II, III, 97), which means that *sthāya* is a component of a *rāga*. Premlata Sharma, in her paper cited earlier (p. 31), states that this definition refers to two implications of the term *rāga*, namely, its general sense of pleasing or charming (*rañjakatva*) and the technical sense of a specific melodic arrangement. She states that "this means that *sthāya* comprises an analysis of the elements of *rañjakata* in music and delineating of *rāga*."

¹The Concept of *Sthāya*' by Premlata Sharma, *Indian Music Journal*, 1966, p. 30.

Pārśvadeva's definition of *sthāya* is more explicit and comprehensive.

Yo yatā cālinaḥ sthāyastam tathaiva niveśayet.
Vicitrasya tu gitasya yataucityopaveśanam.

Sthāyā vidheyā na tu saikarūpā bahuprakāraivikṛtā vibhāti,
Vicitrarūpo'pi mayūraṅṅho jagajjanapṛtikaro yathā saḥ.

—(S.S.s. 2, 32-33)

Evamuktasthāyāśabdena kimabhidhiyate?
Gatyā gamakayogena rāgeṇānyena kena vā.
Svarairvṛttiḥ svaravṛttiḥ sthāya ityabhidhiyate. (34)

Sthāyānām karaṇānyāhuḥcatvāri sthānatānake,
Gamako mānameyeteṣāṃ lakṣaṇānyabhidhadhmahe. (35)

Tatra sthāyādivarṇānāmāśraḥ svaramaṇḍalāḥ,
Sthānamityucyate tasminnudāharaṇamucyate. (36)

... Tāno (ānāma) rāgāpekṣayā ...
Sthānamityucyate tajjnaiḥ svaro yo gamakāśrayaḥ,
... gamakāḥ kampitādayaḥ,
Svādutvānugūṇā bhavanti (hi) yathā śoke rasāḥ ṣaṭ ca te,
Rāgavyaktyānukūlakā hi gamakā rāge'pi sañcāriṇaḥ,
Tanmātrāparimāṇameva sutarām mūnam vadantyādarāt,
Saṅgitakarakarṇadhārapadavīmāḍhaukamānāḥ param. (37)

In the above definition, the term *svara-vṛtti* is very important. *Vṛtti* is a generic term in Sanskrit and has several shades of connotation. For example,

- (a) *Śabda-vṛtti* means the power of words in yielding meaning.
- (b) *Nāṭya-vṛtti* is four styles of drama.
- (c) *Anuprāsa-vṛtti* of five kinds consisting of repetition of rhyming consonants or syllables.

Vṛtti generally connotes action, operation, movement and a particular state. Therefore, *svara-vṛtti* means a comprehensive rendering of *svara*, embracing all aspects of it. Pārśvadeva mentions four *karaṇas* or kinds of operation of *sthāya* which have

already been referred to. They are:

(i) *Sthāna*—or basic 'svara-maṇḍala' of a *rāga* which is *āśraya* or base or substratum of the four *varṇas*.

(ii) *Tāna*—a *svara* or a group of *svaras* in a *rāga* used with *gamaka*. But the term *tāna* here denotes a kind of *ālāpa* or particular melodic patterns peculiar to various *rāgas*. While *gamaka* is a generic term for all varieties of shakes of *svaras* and specific patterns, *tāna* as defined by Pārśvadeva is distinct from *gamaka* as the former relates to individual *rāgas*.

(iii) *Gamaka*—varieties of *gamakas* like *kampita*, *sphurita*, *āndolita*, etc.

(iv) *Māna*—*mātrāparimāṇa* or temporal regulation or measurement.

Thus *sthāya* is distinct from *gamakas* as it takes all the above four ingredients in which *gamaka* also is included.

Now we shall take up the classification of *sthāyas*.

Classification of *Sthāyas*

S.R. has enumerated ninety-six varieties of *sthāyas* and S.S. nearly ninety. But the names in the two texts are different because in the latter, Pārśvadeva has used *Deśi* names for a number of *sthāyas*.

S.R. has classified the *sthāyas* as per their being *prasiddha* (well-known) and *asamkīrṇa* or distinct. He has also given *aprasiddha* and *samkīrṇa sthāyas*, i.e., obscure and indistinct respectively.

The classification of the *sthāyas* given below analyses the basic elements comprising the different *sthāyas*. For the definitions of the *sthāya*-varieties a separate glossary is given at the end which may be consulted.

(i) *Based on the order or sequence of svaras*: Seven varieties, i.e., *śabda*, *svaralaṅghita*, *prerita*, *ullāsita*, *sthāyuka*, *cālī* (*bhaṅgviśeṣa*), *vakrā*.

(ii) *Comprising various analogies for the movement or arrangement of svaras*: Twelve varieties, i.e., *dhāla*, *sthāpanā*, *gati*, *kaṇḍāraṇā*, *lullita*, *tarāṅgita*, *pralambita*, *nihṣṭa*, *pratigrāhyollāsita*, *bhrāmīta*, *ghaṭanā*, *baddha*.

(iii) *Based on the volume or intensity of tones*: Ten varieties, viz., *lavanī*, *bhṛta*, *upaśama*, *nirjavana*, *komala*, *sūkṣmānta*, *prakṛtiśhaśabda*, *kalā*, *ākramaṇa*, *ghanatva*.

(iv) *Relating to kampa or shake of notes*: Five varieties, i.e., *vahanī* and its varieties *khuttā* and *utphulla*, *ghoṣa*, *vaha*, *dīrgha-kampita*, *sthira*.

(v) *Referring to svara (interval or characteristic) features of rāgas*: Seven varieties, i.e., *svarakāku*, *rāgakāku*, *anyarāgakāku*, *amśa*, *jīvasvara*, *rāgeṣṭa*, *apasvarābhāsa*.

(vi) *Relation to sthāna (mandra, madhya and tāra)*: Eleven varieties, i.e., *tikṣṇa*, *svara*, *avaskhalita*, *troṣṭita*, *sampraviṣṭa*, *utpraviṣṭa*, *troṣṭitapraviṣṭa*, *kṣipta*, *samhita*, *dīptaprasanna* and *prasonnamṛdu*.

(vii) *Referring to laya or tempo*: Four varieties, i.e., *druta*, *sama*, *ālambavilambaka* and *pluta*.

(viii) *Based on slackness (śithilatā) or gāḍhatā of musical rendering*: Eight varieties, i.e., *gāḍha*, *lalitagāḍha*, *śithila*, *laghu*, *guru*, *hrasva*, *śithilagāḍha* and *dīrgha*.

(ix) *Referring to the aesthetic appeal of svaras*: Nine varieties, i.e., *bhājana*, *nāda*, *chavi*, *ravita*, *koruṇā*, *cokṣa*, *snigdha*, *sukha* and *kalarava*.

(x) *Referring to musical instruments*: Two varieties, i.e., *vādyāśabda* and *yantraja*.

(xi) *Referring to timbre*: Two varieties, i.e., *kṣetrakāku* and *yantrakāku*.

(xii) *Miscellaneous*: Twenty-four varieties, i.e., *deśakāku*, *dhvani*, *avadhāna*, *apasthāna*, *vicitrā*, *gātra*, *lallita*, *prasṛta*, *ucita*, *sudēśika*, *apekṣita*, *akṣarāḍambara*, *prasṛtākuñcīta*, *vedadhvani*, *avaghaṭa*, *chāndasa*, *sukurābhāsa*, *antara*, *asādhāraṇa*, *sādhāraṇa*, *nirādhāra*, *duṣkarābhāsa*, *nikṛiti* and *miśra*.

The above classification would give an idea as to the exhaustive analysis that was done of musical aesthetics on the practical side.

Origin, Development and Decline of the Concept of *Sthāya*

When we study the origin of *sthāya*, one feels that it has not sprung up all of a sudden in the 12th-13th cent. AD, but has evolved from other aesthetic devices prevalent several centuries earlier. After all *sthāyas* were aesthetic idioms calculated to bolster up the ethos of the *rāga* and help manifest its characteristic features. Similarly in the time of Bharata, there were two musical devices, viz., *alamkāras* and *dhātus*—the former meant for vocalists and the latter for instruments especially the *viṇā*. The former consisted of various *svara*-patterns and the latter, the technique of the plectrum (*mizrab*), i.e., the technique of producing a particular through a

particular kind of stroke. *Alaṃkāra* means ornamentation, embellishment and *dhātu* is from the Sanskrit root *dhā* which means 'to hold together' or the constituent factors that keep a thing in its integral form. This is *dhātu* in its generic sense. In the musical context, it means those factors that help sustain the integrity of the musical forms and the particular quality or peculiarity of the instrument (*viṇā*).

Matanga also has dealt in detail with *alaṃkāras*. Now *sthāyas* appear definitely as evolutes of *alaṃkāras*. A few illustrations given below would elucidate this point.

(i) The seven *alaṃkāras* of Bharata, classified under *sthāyī varṇa* (*prasannādi*, *prasannānta*, *prasannādyanta*, etc.) could be the basis of the *sthāyas* under category (vi) mentioned above, if they are taken to stand for the rendering in the three *sthānas*—*mandra*, *madhya* and *tāra* or category (iii) above, if the above *alaṃkāras* are taken to mean volume and intensity of tone, as has been done by some scholars.

(ii) Bharata's *alaṃkāra* 'bindu' is identical with *sthāya troṣṭa*.

(iii) The *sthāya* 'svaralaṅghita' refers to the *laṅghana* of notes. Several of Bharata's *alaṃkāras* are formed through *laṅghana* or omission of notes. For example, *parivartaka*, *niṣkoṭita*, *āvartaka*, *sampradāna*, *hasita*, etc.

(iv) The *karāṇas* and *dhātus* mentioned for instrumental music (*viṇā*-playing) by Bharata, are broadly based on (a) *laghu-guru* strokes, (b) intensity of the various notes depending on the force of the strokes, and (c) scheme of *mandra-tāra*. All these three features are found fully represented in the *sthāyas* classified above. Also six out of the ten varieties of *bahirgīta* or *śuṣkavādyā* (purely instrumental music) specify different combinations of *laghu-guru* in a *tāla*. *Sthāyas* under categories (vii) and (viii) above contain this feature.

(v) The evolution of the *sthāyas* based on *śithilatā* and *gāḍhatā* could be traced to the *gītis* of Bharata, i.e., *māgadhi*, *ardhamā-gadhī*, *pṛthulā* and *sambhāvitā* which were in turn based on the permutations of short and long syllables.

(vi) The qualities of the human voice (*kaṇṭhagūṇa*) referred to by Bharata have their parallels in the *sthāyas* relating to *snigdhatā*, *ghanatva* and *nāda* etc.

(vii) The *kampita alaṃkāra* could also be said to be the basis of *gamaka* as were *kampa*, *gamaka* and some other *sthāyas*.

The above illustrations would make it clear that the *sthāya* evolved through the thorough understanding and critical analysis of the various ingredients that contributed to variety of tonality in musical rendition. For example, *gamaka* which evolved out of *kamapa*-meaning shake or tremor, developed independently with fifteen varieties and also contributed in the formation of *sthāya* varieties.

S.R. treats *sthāya* and its concept in a fully developed form. It does not give the history or evolution of this concept but strangely, this very highly developed aesthetics concept is not to be found in any of the texts after S.R., thereby giving the impression that the use of *sthāya* in practical music, must have gone out of vogue completely. Such of those texts of post S.R. period, which deal with *sthāya*, seem to have done so, only to maintain the continuity of the Śāstraic tradition and not as useful devices for practical rendering of music.

In the post S.R. period, the decline of the concept of *sthāya* was complete. One of the reasons could have been the advent of the Muslim culture and its general intolerance of Hindu culture especially the difficult language, Sanskrit. We find many of the meaningful terms in music in Sanskrit being substituted by colloquial words especially in Hindūstānī music. For example, words like *mīṇḍ*, *ghasīṭa*, *murkī*, *lāgha*, *dānta*, etc.

In Karnāṭaka music, there appears to be a modification in the comprehension of some of the *sthāyas*. For instance, Pt. Venkaṭa-makhin in his C.P. (I, 124-25), refers to *ḍola* corresponding to the *sthāya*, *ḍhāla*, under *sphurita-gamaka*. This indicates that *sthāya* began to be construed as synonymous with *gamakas*.

Karnāṭaka music today has accepted ten varieties of *gamakas* (*daśavidha gamakas*) and its definition of *ullasitam gamaka* is at variance with that given in S.R. and corresponds to the *sthāya svaralaṅghita*. S.R. defines *ullasita* as *gamaka* in *āroha* (ascent)¹ but Karnāṭaka music mentions both *āroha* and *avaroha ullasitam*. In fact the use of the word *jāru* means more a glide than a shake. Hence the *āroha ullasita* is called *etra-jāsu* and *avaroha ullasita irakka jāru*. *Etra* in Tamil means up or above and *irakka* means to bring down. In Hindūstānī music also, the *ārohi-avarohi mīṇḍ* corresponds to the above. This shows that the original connotations underwent changes both in Hindūstānī and Karnāṭaka

¹S.R., Adyar edn., 1959, vol. II, p. 171 (S's commentary).

music and the terms of *sthāya*-varieties went completely out of usage.

The Significance and Value of Sthāya in Indian Music

The concept of *sthāya* is perhaps a unique feature not only in Indian music but in the music of the entire world. Nowhere in the world, at any time, was there, this idea of *sthāya* for melodic rendition. The concept of *sthāya* and the exhaustive varieties of *sthāya* that were created, indicates how thorough and critical, were the exploration and analysis of the possibilities of tonal ornamentations or embellishments.

But a little explanation regarding the term *sthāya* seems necessary. While the English word ornamentation or embellishment implies mere external decoration or beautification of something which is originally otherwise, *sthāya* essentially implies an inherent, innate state with no duality of inward and outward states. Therefore, in music, the tone when beautified by an *alaṃkāra* or *sthāya* becomes an indivisible integral tone, inseparable from its embellishment. "It is a natural grace just like a smile or a bright look in a human being." Bharata's verse, in this connection, will illustrate this point:

Śaśinā rahiteva niśā vijaleva nadī latā vipuṣpeva,
Analakṣyate ca nārī gīralaṃkārahinā syāt.

Whether it be ornamentation of *svaras* which implies intrinsic graces (*lakṣaṇa* in poetics) or art decoration (*alaṃkāra* in poetics), the term *sthāya* embraces both. The discontinuance of the usage of this "invaluable terminology" from our musical parlance is indeed deplorable as it implies loss of the Śāstraic analysis of the formal and aesthetic aspects of tonal rendering. But the cessation of the usage of this terminology does not necessarily imply the cessation of the practical operations of it in actual musical renderings; but its falling into disuse is certainly "a loss of the scientific and analytical outlook towards elements of musical variety and a conscious use thereof."

The post-independence era has seen a fruitful and creative resuscitation of many branches of our fine arts; the pre-independent state of having mostly illiterate or semi-illiterate musicians, is also practically obliterated; the musicians of the last two decades are

well educated and hence can, with a little additional study and effort, learn the Śāstraic background of the practical exposition of formal and aesthetic aspects of musical rendition. It is therefore desirable and necessary for the "revival of the concept and terminology of *sthāya* in both Hindūstānī and Karnāṭaka music."

A GLOSSARY OF STHĀYAS¹

The ninety-six *sthāya* dealt with in *Sangīta Ratnākara* under four headings are being taken up seriatim. The *lakṣaṇas* found in *S.R.* (III, 99-188) have been supplemented wherever necessary with those from Pārśvadeva's *Sangīta Samayasāra* (II, 38-128), Raghunātha Bhūpa's *Sangīta Sudhā* (III, 165-286) and commentaries on *S.R.* by Simhabhūpāla and Kāllinātha.

The following is an alphabetical list of *sthāyas*² which will be useful for reference. The first number in each case refers to the heading and the second to the serial number, falling under a particular heading.

Amśa	...	II	10
Akṣarāḍambara	...	III	2
Antara	...	IV	21
Anyarāgakāku (chāyā)	...	I	7
Apasthāna	...	II	12
Apasvarabhāsa	...	IV	14
Apekṣita	...	II	31
Alambavilambaka	...	III	14
Avaghaṭa	...	IV	11
Avadhāna	...	II	11
Avaskhalita	...	III	6
Asādhāraṇa	...	IV	29
Ākramaṇa	...	IV	3
Ucita	...	II	29
Utpraviṣṭa	...	III	9
Utphulla (vahanī)	...	I	4

¹This is reproduced from Premlata Sharma's article in *Indian Music Journal*, July, 1966, pp. 33-41.

²The alphabetical list is according to the Devanāgarī.

Upaśama	...	II	17
Ullāsita	...	III	3
Karuṇā	...	II	14
Kalarava	...	IV	16
Kalā	...	IV	2
Kāku (chāyā)	...	I	7
Kāṇḍāraṇā	...	II	18
Komala	...	II	25
Kṣipta (kṣipra)	...	III	19
Kṣetrakāku (chāyā)	...	I	7
Khuttā (vahanī)	...	I	4
Gatī	...	II	3
Gāḍha	...	II	20
Gātra	...	II	16
Guru	...	IV	25
Ghatanā	...	IV	4
Ghanatva	...	IV	9
Ghoṣa	...	II	32
Cāli (jakkā)	...	IV	6
Cokṣa	...	II	28
Chavi	...	II	6
Chāndasa	...	IV	17
Chāyā	...	I	7
Jakkā (cāli)	...	IV	6
Jivasvara	...	IV	7
Dhāla	...	I	2
Taraṅgita	...	III	4
Tikṣṇa	...	I	10
Troṭita	...	III	7
Trotitapraviṣṭa	...	III	15
Diptaprasanna	...	IV	23
Dirgha	...	IV	28
Dirghakampita	...	III	12
Duṣkarābhāsa	...	IV	32

Deśakāku (chāyā)	...	I	7
Druta	...	II	8
Dhvani	...	III	5
Nāda	...	II	4
Nibhṛta	...	III	10
Nikṛti	...	II	13
Nirādhāra	...	IV	31
Nirjavana	...	II	19
Prakṛtisthaśabda	...	IV	1
Pratigrāhyollāsita	...	III	13
Pralambita	...	III	5
Prasannamṛdu	...	IV	24
Prasṛta	...	IV	26
Prasṛtākuñcita	...	III	16
Prerita	...	I	9
Pluta	...	IV	12
Baddha	...	IV	15
Bhajana	...	II	1
Bhṛta	...	II	9
Bhrāmita	...	III	11
Miśra	...	IV	23
Yantrakāku (chāyā)	...	I	7
Yantraja	...	I	6
Rakti	...	II	7
Rāgakāku (chāyā)	...	I	7
Rāgeṣṭa	...	IV	13
Laghu	...	IV	20
Lalita	...	II	22
Lalitagāḍha	...	II	21
Lavanī	...	I	3
Lulita	...	II	23
Vakra	...	IV	22

Vaha	...	III	1
Vahanī	...	I	4
Vādyasabda	...	I	5
Vividhatā	...	II	15
Vedadhvani	...	IV	3
Śabda	...	I	1
Śīhila	...	IV	10
Śīhilagāḍha	...	IV	27
Sampraviṣṭa	...	III	8
Samhita	...	IV	19
Sama	...	II	24
Sālabhita	...	III	5
Sādharana	...	IV	30
Sūkurābhāsa	...	IV	18
Sukha	...	IV	5
Sudeśika	...	II	30
Sūksmānta	...	III	20
Sthāpanā	...	II	2
Sthāyuka	...	III	18
Sthira	...	III	17
Snigdha	...	II	27
Svara	...	II	33
Svarakāku (chāyā)	...	I	7
Svaralaṅghita	...	I	8
Hrasva	...	IV	-26

I. TEN PRASIDDHA (WELL-KNOWN) STHĀYAS WITH (DISTINCT) ASAMKIRNA LAKṢANAS

1. Pertaining to Śabda

Muktaśabdapratigrāhyāḥ sthāyāḥ śabdasya kirtitāḥ

—(S.R., III, 113)

Kāllinātha's commentary is as follows:

Pūrvasthāyo yasmin dhvanau mucyate, uttarasthāyo
Cakravālaritā tatraiva pratigrāhyate cet, tadaśabdasthāyā itī
vyapadīśyanta ityarthah.
—(S.R., II, ch. III, p. 174)

Pārvadeva says,

Yasmin avare sthāyaviśeṣaṇam syāttatraiva bhūyo grahaṇe ca
tasya,

Tad-dimsthāya itī prasiddhistam śabdasaṁbandhinamāmanti.
—(S.S., III. 165-66)

This generally means ringing changes with words. K states (quoted above) that *śabdasthāya* is that where the words pick up immediately after the *pūrvasthāya* terminates and the *uttarasthāya* begins, in a cyclic manner, like a wheel.

But P.L. Sharma interprets it differently in relation to music which is interesting. She states:

This can be interpreted in two ways: (i) in *alaṅkāras* like *saregare*, *regamaga*, etc., where the succeeding phrase begins where the note with which the preceding phrase ends, and (ii) where a particular note is prolonged and ended rather abruptly and again taken up in the beginning of a new phrase, e.g., *dhanisa . . . sanire . . .*, etc., '*Oyāra*' mentioned by P¹ can be taken to bear contradistinction with this as it (*Oyāra*) implies a return to the starting note, e.g., *saregama*, *magaresa*.

Yāsmat svarāvṛttirvidhikramāt, tadoyāram samudhiṣṭam prā-
yaścārohi saṁśrayam.

—(S.S., II.41-42)

2. Pertaining to Dhāla

Dhālo muktāphalasyeva calanam lunṭhanātmakam.

—(S.R., III.113)

Karasthamuktāphalavacca dhālah, śaśvat svarāṇam calanāt-
mako yaḥ.

—(S.S., II.166)

Vṛttamauktikavatkācabhūtale vilāsadhvanau,
Śrutiḥpravartate kṣipram yatra dhālam taducyate.

—(S.S., II.46-47)

Where the notes freely move, like the rolling of a pearl, P's definition likens the movement of the notes to the rolling of pearls on

¹Pārvadeva, author of *Saṅgīta Samayaśāra*.

a sheet of glass. The modern example for this would be *ullāsita gamaka*—the glide both in *āroha* and *avaroha*, in a comparatively fast tempo.

3. Pertaining to *Lāvānī*

Namanam tvatikomalam,
Lāvānī, tadyujāḥ sthāyā lavanyāḥ parikirtitaḥ.

(S.R., III.113-14)

Atikomalam sukumāram svarāṇām namanam adha uccāraṇam
lavanitūcyate. (Sihaūpāla's comm., ibid.)

Snigdhakomaḷaśabdasya vinā yatnena kampanam,
Laghutvena sahoḥtam tannamanam gānakovidaiḥ saiva
navaṇiḥ,
—(S.S., II.103-4)

Rendering of *svaras* with particular tenderness in descent (*namana*) is *lāvānī*. P. has added *kampana* or light shake. This *lāvānī*, *navānī* may have some affinity with Mahārāṣṭri *lavāve* which means 'to bow down'.

According to Siṃhabhūpāla, *lāvānī* is to very delicately and melodiously traverse from the higher to the lower notes.

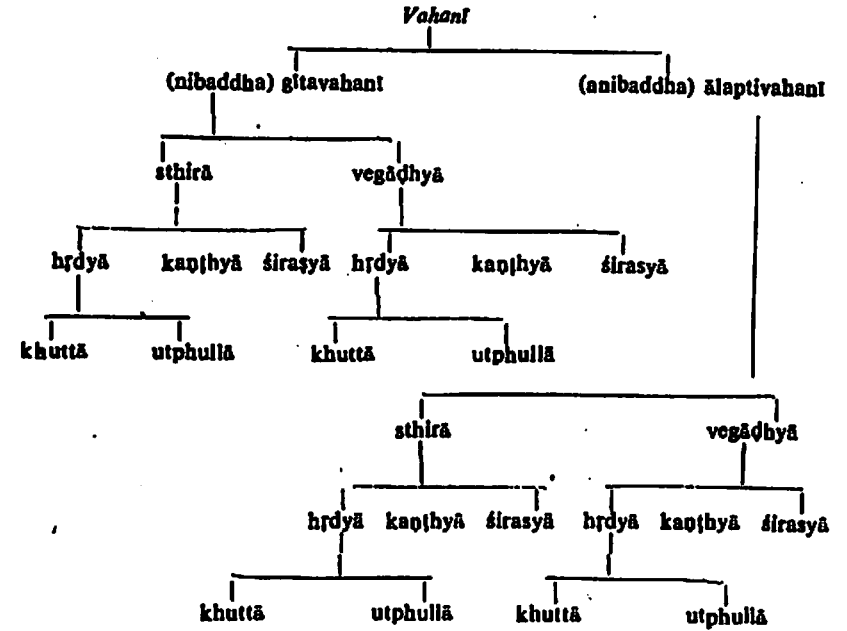
4. Pertaining to *Vahānī*

Yattu kampanamārohiṇyavarohiṇi vā bhavet,
Vahānī sātha sañcārīṇyapi vā sthirakampanam.

—(S.R., III.114-15)

The *kampa* or tremor of notes in *āroha* and *avaroha* and constant tremor in *sañcārī varṇa* is called *vahānī*. In other words, to intone the notes with a slight shake in the three *varṇas*, namely, *ārohi*, *avarohī* and *sañcārī* is called *vahānī*. This is subdivided as follows:

- (i) That pertaining to *gīta* or composition.
- (ii) That pertaining to *ālaptī*.
- (iii) That associated with *sthīra* (steady) *kampa* (on one and the same note), i.e., when the shake is slow.
- (iv) That associated with *vega* (fast tempo), i.e., with notes moving fast when the shake is fast.



- (v), (vi) and (vii) When the notes and shakes are sung in all the three registers (*sthāna*) *mandra*, *madhya* and *tāra*. These also relate to the three vocal centres of the body—the chest or diaphragm, the throat and cerebrum. These three are very important resonant cavities, i.e., laryngeal pharynx, the oral pharynx and the nasal pharynx which resonate predominantly in the lower, middle and upper registers respectively.

- (viii) *Yasyāmantarvisāntīva svarāḥ khutteti sa matā.*

(S.R., III. 117)

Hṛdyā has two varieties, namely, *khuttā* and *utphullā*. *Khuttā* is where the notes appear to merge into or turn inward. This could be compared with the *vall gamaka* (S.R., III.92), e.g., *saresasa*, *regarere*, etc.

- (ix) *Sotphulleyudītā yasyām niryāntīvopari svarāḥ.*

—(S.R., III. 118)

Utphullā is efflorescence of notes, i.e., where the notes blossom forth, open out. It is the opposite of *khuttā*.

Merging in the ascent is *khullā*, e.g., pa-ma, sa-ni and merging in the descent is *utphullā*, e.g., ma-pa, ni-sa. In both the cases, *līna gamaka* is used, and the first note tapers into the succeeding note. P. also describes *vahanī* in identical terms.

5. Pertaining to Vādyā Śabda

Rāgamagnā vādyāśabdā yeṣu te vādyāśabdajāḥ.

—(S.R., III.119)

Vādyasya śabdeṣvapi vādyapāṭāksarāṇi te syuḥ ṭaganadite rāgasamśleṣaviśleṣabhājāḥ sthāyā matāścedyute vādyāśabdajāḥ.

—(S.S., III.175)

Vādyāśabda has been interpreted in S.S. as syllables (*pāṭākṣara*) associated with musical instruments. *Rāga* may be taken here to stand for *rakti* in general. Where *rakti* is created by special use of the syllables associated with an instrument, *jhālā* in *sītār*, *relā* on the *tablā* or where the syllables of an instrument are used in vocal music, e.g., the rhythmic syllables of the *tablā* in the *tarānā* or *tillāna* of Karnāṭaka music, the *sthāya* can be said to be related *vādyā śabda*.

6. Pertaining to Yantras (Musical Instruments)

Ye yantrēṣveva dr̥ṣyante bāhulyāte tu yantrajāḥ.

—(S.R., III.120)

Those that are found in abundance only in musical instruments, e.g., *ghaṣṭā*, *sūta*, etc., of plucked stringed instruments or special bow-techniques of bowed instruments.

Where *vādyā-śabda* has special significance in the context of syllables associated with musical instruments, the present type refers to special tonal embellishments which are peculiar to certain instruments.

7. Pertaining to Chāyā or Kāku

Kāku has been used here as a synonym of *chāyā* which literally means 'shadow' but seems to imply a special characteristic inherent in timbre, in accentuation, in intonation or in a *rāga* or a special characteristic of one *svara* or *rāga* being transferred to another as will be clear from the following six varieties. P. has given some more synonyms of *chāyā* in addition to *kāku*, viz.,

bhāvanā (infusion or decoration or saturation), *rakti* (charmness, pleasingness, loveliness), *bhāṣā* (the expressive feature of a *rāga*).

—(S.S.s., II.96)

(i) Svarakāku

Śrutinyūnadhikatvena ya svarāntarasamśraya,
Svarāntarasya rāge syāt svarakākurasau mataḥ.

—(S.R., III.122)

Svarasya ṣaḍjasya catuḥśruteryacchrutim yadā svikurute
niṣādaḥ,

Chāyām ṣaḍjasya bhajettādanīmevam niruktaḥ svarakākura-
adya.

—(S.S., III.179)

It is obvious that *svarakāku* pertains to *vikṛta svaras* where one note enters the sphere of another and thus adopts its shadow by getting nearer, e.g., *niṣāda* gets the *chāyā* of *ṣaḍja* or *madhyama* the *chāyā* of *pañcama*, when it takes over one or more *śrutis* of *ṣaḍja* or *pañcama* respectively. It gets augmented and gets nearer the latter.

(ii) Rāgakāku

Ya rāgasya nijacchāyā rāgakākum tu tām viduḥ.

—(S.R., III.122)

Sā mukhyā procyate bhāṣā gītalakṣaṇavedibhiḥ.

—(S.S.s., II.99)

The special characteristic of a *rāga* which distinguishes from other *rāgakāku*, e.g., *ni dha ṛisa*, *Sa dha ni pa* or *ga pa re ga sa resa*; these phrases of *Miān Malhāra* and *Śaṅkarā* of Hindūstānī music, the former having a continuous smooth dove-tailing of the notes and the latter having the grace note of *ṛṣabha* on *gāndhāra* are both indispensable to those *rāgas*. P. has very aptly called it *mukhya bhāṣā* or main expression of a *rāga*.

(iii) Anyarāgakāku

Sā tvanyarāgakākuryā rāge rāgāntarāśrayā.

—(S.R., III.123)

This occurs when in a characteristic phrase of a *rāga*, the flavour of another is recondite, e.g., ni-pa in *Behāg* or pa Re ga re sa in *Śaṅkarā* has the *Rāga Yaman* hidden in it. Or the *Rāga Khamāja* imbedded in the *Rāga Tīlak-Kāmōda*.

In other words, one *rāga* bears the *chāyā* of another, e.g., the *Rāga Lalit's āṅga* in the *Rāga Basanta*—sa ma ga ma ma ma S ma ma ga in the use of both the *madhyamas* or the *Sāraṅga āṅga* sa ni pa ma re sa in the *avaroha* of many varieties of *Kānaḍā*. Pārśvadeva calls this *uparāgabhāṣā* and says that it is popularly known as *ṭhāya* ('iyameva loke ṭhāyeti prasiddhā').

(iv) *Deśakāku*

Sa deśakākuryā rāge bhaveddeśasvabhāvataḥ.

—(S.R., III.123)

This implies regional characteristics in musical rendering. Pārśvadeva identifies it with *deśākhyā bhāṣās* of *rāgas*. This is more conspicuous in vocal music or in instruments like violin or *vīṇā* directly following the model of vocal music, e.g., the peculiar embellishments of a vocalist belonging to Panjab or Mahārāṣṭra which could be easily distinguished. Certain *rāga-s* are associated with certain regions like *Māṇḍā* of Rajasthan or *Pahāḍī* of Panjab. The same *rāga* rendered by a Mahārāṣṭrian or a Panjabi can be easily recognised by a discerning listener.

(v) *Kṣetrakāku*

Śarīram kṣetramityuktam pratikṣetram nisargataḥ,

Rāge nānāvīdhā kākūḥ kṣetrakākuriti smṛtā.

—(S.R., III.124)

This refers mainly to the timbre of human voices which distinguishes one voice from another (no two human voices are identical). Apparently it is difficult to say how the timbre of the human voice can have special significance in *rāga* unless *rāga* is understood as *rakti* in general. But on deep consideration, one finds that the timbre of the human voice has its own significance in the establishment of the ethos of a *rāga*. Thus it is pertaining to state that the expression of a *rāga* is considerably governed by the timbre of the pertaining voice. It is common experience that some musicians have a fancy for certain *rāgas* as the timbre of

of their voice is suitable to them. For example, *Rāgas Jaijivanti*, *Chāyānaṭa*, *Maluha Kedāra*—favourites of late Ustād Faiyāz Khān; *Bhūpālī*, *Mālkauns*, *Kedāra* of late Baḍe Ghulām Alī Khān; *Multānī*, *Pūriā*, *Mārvā* of late Ustād Abdul Wahid Khān of *Kirānā*.

Pārśvadeva¹ very aptly explains this as follows:

Kasyacid gāyanasaiṣā rāge kasmirścidikṣyate,
Rakti svabhāvatastajñaiḥ kṣetrakākurmahitale.

—(S.S., 101, 102)

(vi) *Yantrakāku*

Vtṛāvamṣādiyantrōthā yantrakākūḥ satām matā.

—(S.R., III.125)

This pertains to the timber of musical instruments, which can also have its place in *rāga*. For example, *vīṇā* of North India is specially suitable for solemn, tranquil and painfully moving *rāgas* like *Darbārī Kānaḍā*, *Bhairavī*, *Bhairava*, *Pilū*, etc. On the contrary, *Jalatarāṅga* cannot have any shake of the note and its *rāgas* will naturally be different like *Bhūpālī*, *Yaman*, *Bihāg*, etc.

8. *Svaralaṅghita*

Madhye madhye svarān bhūrīlaṅghayan svaralaṅghitaḥ.

—(S.R. III.126)

This implies the skipping over of more than one intermediary notes. S.R. enjoins the omission of *bhūrīn* meaning many which is interpreted by Siṃhabhūpāla as three or four notes, but *laṅghana* can become conspicuous by the omission of one or two notes also. Hence S.S. lays down the omission of two or three notes. Pārśvadeva two varieties of this, viz., *laṅghita* and *svaralaṅghita*.

¹It is significant that Pārśvadeva identified *rāgakāku* with *mukhya* or *mūla bhāṣā*, *anyrāgakāku* with *uparāgabhāva* or *saṃkīrṇā bhāṣā* which is popularly known as *ṭhāya* according to him and *deśakāku* with *deśākhyā bhāṣā*. Similarly *svarakāku* may be identified with *svarākhyā* or *chāyānatrāśrayā bhāṣā*. This identification can go a long way in apprehending the significance of the four types of *bhāṣā* of *Grāma rāgas* given by Mataṅga and subsequent writers down to Rāḡā Kumbha.

Iṣadāhatasamyuktaḥ svarō yatra vilāṅghayet,
Svarāntarakrameṇaiva laṅghitam tat pracakṣate.

—(S.S.S., II. 52)

e.g., re ga ma
 sa ga re ma ga pa, etc.

Idameva yadaikadvitrisvarāntaritam bhavet,
Tadā gītakaḷābhijñāihvaralaṅghanamśritam. —(S.S.S., II.52)

This lays down the omission of one, two or three notes.

9. Prerita

Tiryagūrdhvamadhastācca preritaḥ preritaiḥ svaraiḥ.
—(S.R., III.127)

The movement of notes in upward, downward and slanting or oblique direction is enjoined here. *Tiryak* (slanting) can be understood in melodic music as the *vakragati*, i.e., curved or winding movement of notes.

e.g., sa re, sa ga re sa, ma ga, sa ga re ga, maresa.
or ga ma re sa in *Rāga Kedāra*.

10. Tīkṣṇa

Svaraḥ pūrṇaśrutistāre tīkṣṇavattīkṣṇa ucyate.
—(S.R., III.127)

Pūrṇaśrutiryatra vibhāti tārasthāne'pi sūcyagravadeva
tīkṣṇaḥ.
—(S.S., III.186)

The sharpness of a whole tone used in the *tāra sthāna* (upper register) has been given here the analogy of a needlepoint, e.g., *antara ga in tāra*.

II. THIRTY-THREE PRASIDDHA (WELL-KNOWN) STHĀYAS WITH SAMKĪRṆA (INDISTINCT) LAKṢAṆAS

1. Pertaining to Bhajana

Rāgasyātiśayādhanam prayatnād bhajanam matam:

Tadyuktā bhajanasya syuḥ. —(S.R., III.121)
Rāgābhivyaktirbhajavaṇā suśārīrasamudbhavā. —(S.S.S., II.88)

S.R. emphasises the element of conscious effort in creating *rāga* or *rañjakatā* par excellence. It is common experience that a performing musician has a few special *gambits* which he puts into use with more effort to create *rakti*. This effort cannot and should not remain constant throughout a performance. Pārśvadeva on the other hand, emphasises the element of natural gift, i.e., *suśārīra*.

2. Pertaining to Sthāpanā

Sthāpayitvā sthāpayitvā yeṣām pratipadam kṛtiḥ.
—(S.R., III.29)

Ye sthāpayitvā sthāpayitvā niṣcalikṛtya pratikṣaṇam punaḥ
kriyante te sthāpanāsambandhināḥ. —(Simhabhūpāla, op. cit.)

The movement of notes can be explained here with the analogy of plodding or walking with heavy steps pausing awhile at each.

3. Pertaining to Gati

Savilāsāsti gītasya mattamātaṅgavadgatiḥ,
Tadyuktāstu gataḥ sthāyaḥ. —(S.R., III.129, 130)

The analogy of the gait of an elephant in rut is cited for *gati* of *svaras*. *S.S.* adds the adjective *gabhīra* (mattadantāvalavadgabhiragatiḥ) which can be interpreted as majesty or accompanied by intoxication, i.e., swinging but majestic movement of notes. But it is rather difficult to visualise this musically. Pārśvadeva gives a somewhat different connotation of *gati* as follows:

Mādhuryasahito gīte śrutimātrastu kevalam,
Svaraṇām sanniveśo yaścāturyāt sū gatirbhavet.
—(S.S.S., II.39)

The element of skill in the structure of notes is emphasised here,

4. Pertaining to Nāda

Snigdho mādhuryamāṃsalaḥ.
Bahulo yeṣu nādaḥ syāt te nādasya prakirtitāḥ.
—(S.R., III.130)

Nāda has been used in a special and restricted sense denoting the abundance of *snigdha* (unctuous) and *mādhurya-māmsala* (fleshy with sweetness) musical sound.

5. *Pertaining to Dhvani*

Atidīrghaprayogāḥ syuḥ sthāyā ye te dhvanirmatāḥ.

—(S.R., III.131)

Yeṣu dīrghatarāḥ prayogo gamakasandarbhaste dhanisambandhināḥ.
—(Sīmbabhūpāla, op. cit., p. 180)

Prayoga has been interpreted as *gamakasandarbhā* or an orderly arrangement of *gamaka-s*. *Dhvani* can be taken to imply the use of long phrases full of *gamaka-s*.

6. *Pertaining to Chavi*

Yuktāḥ komalayā kāntyā chavē sthāyā nirūpitāḥ.

—(S.R., III.131)

Chavi denotes tenderness of notes accompanied by splendour. *S.R.* has defined it thus in the context of *kaṅṭhaguṇas* or the good qualities of the voice.

Dhāturvimalakaṅṭhatvādyah prājñairūpalakṣyate,
Ujvalo 'yamiti proktaśchavimāniti sa dhvaniḥ.

—(S.R., III.77)

7. *Pertaining to Rakti*

Rakterutkarṣato rakteruktāḥ sthāyā maṅṭṣibhiḥ.

—(S.R., III.132)

This refers to the super-excellence of *rakti*, it is similar to *bhājana* (no. 1 above) but the only difference is that the latter implies conscious effort whereas the former does not.

8. *Pertaining to Druta*

Drutasyaṅvarthanāmānāḥ.

—(S.R., III.132)

Uccāraṇam yatra javāt svarāṇām sthāyāsta etc drutaśabda-pūrvāḥ.
—(S.S., III.194)

This refers to fast tempo.

9. *Pertaining to Bhṛta*

Bhṛtasya bharaṇād dhvanēḥ,

Dhavanerghānatvena ca jāyamānamuccāraṇam syād bhṛta-śabdāvācyam.
—(S.S., III.194)

In Hindi, it is popularly called '*bharāva*' literally meaning 'filling up', implying fullness of volume or intensity, *P.* gives a somewhat different explanation as the filling up of *rāgas*.

Yad rūpakethavālaṭtau vartate rāgapūraṇam,
Bharaṇam tatsamuddiṣṭam haraṇam tadviparyayaḥ.

—(S.S.S., II.86-87)

10. *Pertaining to Amśa*

Rāgāntarasyāvayavo rāgemśaḥ.

—(S.R., III.133)

Amśa has been used in a special sense here. It does not denote the predominant of a *rāga*, but denotes the particular phrase of a *rāga* used in another *rāga*. The two extant commentaries of *S.R.* throw some light on the question as to how the *amśa* can be distinguished from *anyarāgakāku*.

Kāllinātha states:

Nanvanyarāge kakoramśasya ca ko bheda iti cet: ucyate-prakṛta rāge samavāyavṛtṭyā vartamanaivacchāyāntasādṛśyāt rāgāntarāśrayā sati ya pratiyate, sānyarāgakākuḥ. Amśastu prakṛtarāge hyavidyamāna eva sobhātīśayāyā yācitakamaṇḍa-nanyāyena rāgāntarādūpādāya samyogavṛtṭyātra sambadhya-ta iti bhedo draṣṭavyaḥ.

Nanvamśasyānyarāgakākoḥ katham bhedah? brūmaḥ-anyasya rāgasyacchāyā kākuḥ; chāyāyā bhinna evāvayavo 'mśa iti.

—(Sīmbabuṅpāla, op. cit., p. 180)

Kāllinātha is more exact and concise in saying that *anyarāgakāku* implies *samavāya-sambandha* whereas *amśa* implies *samayogasambandha*. In other words, *anyarāgakāku* denotes the *chāyā* of one *rāga* being inextricably woven into another *rāga* [cf. examples under 1-7 (iii) above] and *amśa* denotes a solitary phrase of a *rāga*

being used in another *rāga*, merely as an arbitrary embellishment, e.g., the use of phrases from *Rāga Śaṅkarā* or *Haṃsadhvani* in the *Rāga Yaman*. *Śaṅkarā*: ga pa ni sa, ga re sa ni S dha pa ma S ga; *Haṃsadhvani*: ni re ga pa, ni re ga re, sa ni dha pa, ma ga re sa.

S.R. and *P.* give seven varieties of *amśa* in almost identical terms and with identical illustrations.

Their names are as follows:

- (i) *kāraṇāmśa* is the *amśa* of *Kāraṇa rāga* found in *Kārya-rāga*.
- (ii) *kāryāmśa* is the *amśa* of *Kārya rāga* found in a *Kāraṇa rāga*.
- (iii) *sajātīyāmśa* is *amśa* of a *Sajātīya rāga* in another *rāga*.
- (iv) *sadṛśāmśa* is the *amśa* of a similar *rāga* in another.
- (v) *visadṛśāmśa* is the *amśa* of a dissimilar *rāga* in another.
- (vi) *madhyasthāmśa* is the *amśa* of a neutral *rāga* in another.
- (vii) *amśāmśa* is the *sañcāra* of one *amśa* in another.

To illustrate the above, in terms of over music as it is today, may help in understanding the different aspects of *amśa* better.

(i) Where the *amśa* of the *Janaka rāga* is found in the *Janya rāga*, e.g., ma dha ni, re, sa ni dha pa—this phrase of *Yaman* in the *Rāga Hamīr*.

(ii) The opposite of (i) i.e., the *amśa* of the *Rāga Hamīr* in *Yaman*, i.e., the *amśa* of the *Janya rāga* in the *Janaka rāga*. For example, ni dha, dha, ni sa ni dha, ni re ga re sa ni dha, etc.

(iii) *Rāga Bhairava*, a few centuries ago, as mentioned in the texts was similar to our modern *Mālkaīns*. Alternately we may cite the more clear examples of similarly structured *rāgas* like *Pūryā*, *Mārvā* and *Sohinī*.

(iv) *Sadṛśāmśa*: the varieties of *Naṭa*, *Kūhaḍā* or *Malhāra*, etc.

(v) A very clear example can be found in the *Rāga Jaijivanti*. When the *dhaivata svara* of this is taken as the *ṣaḍja* for a moment and the phrase dha ni re, re sa nisa, dha ni re . . . it would sound exactly like *Rāga Hamīr*, i.e., ga ma dha, dha re ma pa, ga ma dha, etc. In other words *tirobhāva* could be compared with *viśa-dṛśāmśa*.

(vi) *Madhyasthāmśa* appears to be an operation very similar to modern *āvīrbhāva* and *tirobhāva* as *Siṃhabhūpāla* explains this in

his commentary¹ as incorporating both *sadṛśāmśa* and *visadṛśāmśa*, e.g., *Rāga Bhairavī* in *Yaman* with *niṣāda* as *ṣaḍja*.

(vii) *Amśāmśa*—not clear.

11. *Pertaining to Avadhāna*

Manasā tadgatenaiva ye grāhyāste 'vadhānajāḥ.

—(*S.R.*, III.141)

Cetaso vaiyagrye yo gātum na śakyate so 'vadhānajāḥ (*S*).

The *sthāyas* that demand total attention fall under this type.

12. *Pertaining to Apasthāna*

Apasthāna is the opposite of *svasthāna*.

Āyāsena vinā yatra sthāne syāt pracuro dhvaniḥ,
Svasthānam tadapasthānam tvāyāsena tadudgateḥ.
Apasthānasya te sthāyā ye 'pasthānasamudbhavaḥ.

—(*S.R.*, III.142)

Āhānabāhulyavaśena gānam bhavatyapasthānatayā pratītam.

—(*S.S.*, III. 207)

This implies special effort in voice production (in vocal music) or in the act of playing on instruments. *Bhājāna* relates to special effort in the creation of *raktī* but this relates only to voice production or to reproduction on instruments. It is a well known fact that each voice or instrument has a special pitch-range which may be called *svasthāna*. If that is violated, i.e., if the tonic is not in conformity with that range, then the result would be that the voice would be strained and some extra effort entailed while singing or playing an instrument.

13. *Pertaining to Nikṛti or Niṣkṛti*

S.R. does not define it saying its significance is clear from the name itself.

Nyūnādhikatvōbhayavarjanena gānam tu yat sā nikṛtirniruktā.

—(*S.S.*, III.208)

Ṭhāyam vividhamādāya balāt samsthāpane punaḥ,

Anyūnādhikatā tajñairnikṛtiḥ parigīyate.

—(*S.S.S.*, II.80-81)

¹*S.R.*, Adyar edn., 1959, II, III, p. 180.

Niṣkṛti would be a better reading in view of the above definitions which imply restoration to the original position after the use of various *sthāyās* which may be explained as resolution.

14. *Pertaining to Karuṇā*
S.R. does not define this.

Gānena kuryuḥ karuṇām nṛṇām ye sthāyā niruktāḥ karuṇa-
ādimaste. —(S.S., III.209)
Karuṇā rāgayogena cintā-dīnatayāthavā,
Karuṇā kāku-samyuktāḥ śhāyāste kakuṇābhidhāḥ.
—(S.S.S., II.67-68)

Those *sthāyās* which arouse *karuṇā* (melting of the heart in general) fall under this.

15. *Pertaining to Vividhatā or Variety*
Sthāyā nanavidhām bhaṅgim bhajanto vividhatvajāḥ.
—(S.R., III.143)
Nānavidhām ritimupeyivāmsaḥ sthāyāstataste vividhatva-
janyāḥ. —(S.S., III.209)
Aneka bhaṅgiyuktāḥ sthāyā vividhatvasāmbandhinaḥ.
—(Sīmhabhūpāla, op. cit., p. 180)

The following *sthāyās* with *deśī* names mentioned by Pārśva-
deva explain 'bhaṅgi' of *svaras* in its various aspects.

(i) *Moḍāmoḍī*
Samudhrīya svaron 'yatra teṣāmagrānyadhah kramāt,
Bhajyate sā pariṅṅeyā moḍāmoḍīti samjñayā.
—(S.S.S., II.58)

The phrase sa re sa ṇi ḍha would illustrate the above.

(ii) *Gumphāgumphī or gumbhāgumbhī*
Sapta prayogā ekatra vartante cennirantaram,
Sragivābhijñāracitā gumphāgumphīti soditā.
—(S.S.S., II.59)

This is a series of *prayogas*.

16. *Pertaining to Gātra*
Gātrasya gātre niyatāḥ. —(S.R., III.144)
Sthāneṣu yeṣu pratigātrabhinnā bhinnāstu rāgāḥ prabhavanti
samyak,
Gātrasya sambandhitayā pratitāḥ sthāyāḥ samaste iti veditav-
yam. —(S.S., III.210)

These relate to the characteristic features of the music of each vocalist associated with the peculiarities of his physiological set up. S. thus explains the difference between *kṣetra-kāku* (1-7, (v)) and *gātra sthāyā*.

Nanu kṣetrākākusambandhibhya eteṣām ko bhedāḥ?
Ucyate—kṣetra-kākuḥ pratideham chāyamātram;
Gātrajeṣu tu sthāyasvarūpameva pratideham bhidyata iti.
—(Sīmhabhūpāla, op. cit., p. 181)

This seems to imply that *kṣetra-kāku* refers merely to differences of timber of the human voice but *gātra-sthāyā* denotes all the characteristic *sthāyās* peculiar to different human voices, e.g., some voices are especially suited for the expression of *karuṇā*, some for *vīra* or *raudra* and others for *tāna*(s) on fast tempo.

17. *Pertaining to Upaśama*
Kṛtvā tivratarāṃ dhvanim,
Yeṣūpaśāntiḥ kriyate bhavantiyupaśamasya te.
—(S.R., III.144)

This means that the intensity of a tone has to be suddenly decreased or a loud tone has to be ended abruptly. But S says that it implies an abrupt descent from a tone of high pitch (*atitāra*) towards *mandra* tones, S.S. accepts this interpretation.

18. *Pertaining to Kaṇḍāraṇā*
S.R. does not explain this stating that it is well-known. S explains it with the analogy of the art of engraving, and S.S. follows this explanation which makes use of a visual analogy.

Loke sthambhādisu padmādyākārotkīraṇam kaṇḍāraṇetyucate
—(Sīmhabhūpāla, op. cit., p. 181)

Kāṇḍāraṇāsthāyamathāmanāmah stambheṣu yā takṣabhirabja-
rūpaḥ,
Citrākṛtistu kriyate hi so 'yam kāṇḍāraṇāstatsadrśā vicitrāḥ.
—(S.S., III.213-14)

S states that just as beautiful engraving of a lotus on a pillar, the configuration of notes in *kāṇḍāraṇā* may be compared with the above. It appears that S. did not clearly comprehend this as the above analogy is very difficult to translate musically.

K on the other hand says that *kāṇḍā* means the three *sthānas*, viz., *mandra*, *madhya* and *tāra* and *kāṇḍāraṇā* is that where the notes run through all the three *sthānas*. S.S. refers to this view also:

Kāṇḍeṣu mandramadhyatāreṣvāsamantādraṇātiti vyutpattiyā-
prasiddhetyarthaḥ.
—(Kāllinātha, op. cit., p. 178)

19. Pertaining to Nirjavana

Saralaḥ komalo raktaḥ kramānṅito 'tisūkṣmatām,
Svaraḥ syādyeṣu te sthāyāḥ proktā nirjavanānvitāḥ.
—(S.R., III.145-46)

Yeṣu svaraḥ syāt saralaḥstathaiva syādraktiśāli sukumārārūpaḥ,
Atyantasūkṣmatvamiṭaḥ krameṇa sthāyā amī nirjavanānvitāśca.
—(S.S., III.215-16)

Nirjavana is a technical name of the use of straight, tender and pleasant notes, gradually reduced in loudness. Pārśvadeva has called it *nirjavanī* or *nirjavana* and has emphasised breath-control.

Jitaśvāsatayā yānam nāmnā nijavaṇam viduḥ. —(S.S.S., II.89)

It appears similar to modern diminuendo involving gradual decrease, not only in volume but also in the subtlety of notes.

20. Gāḍha

This is the opposite of slack or *śithila* and is popularly known as having *kasūva* or terseness. This could be also interpreted as *crecendo*.

Gāḍhaḥ śaithilyanirmuktaḥ. —(S.R., III.146)

21. Lalitagāḍha

sa ēva mṛdutānviṭaḥ bhavellalitagāḍhastu. —(S.R., III.146-47)

This means the addition of tenderness or gracefulness to *gāḍha*.

22. Lalita

Lalitastu vilāsavān. —(S.R., III.147)

This implies a special kind of graceful movement.

23. Lulita

This indicates a tender and swinging movement of notes.

Mārdavāghurṇitaḥ prokto lulitaḥ. —(S.R., III.147)

24. Sama

This pertains to medium tempo, neither fast nor slow; it can also be interpreted as the tonal embellishments used in the original tempo of the song or composition known in Hindi as *barābar kī laya*.

Samaḥ punaḥ hīno vegavilambābhyām. —(S.R., III.147-48)

25. Komala (full of tenderness)

Syāt komalaḥ sambhṛtaḥ saukumāryaḥ. —(S.S., III.219)

26. Prasṛta

This means widespread; it seems to imply a long spread out musical phrase.

Prasṛtaḥ prasaropetaḥ. —(S.R., III.148)

Vistṛṇayuktaḥ prasṛtābhidhānaḥ. —(S.S., III.219)

27. Snigdha

Means unctuous end opposite of *rukṣa* or dry.

Snigdho rūkṣatvavarjitaḥ. —(S.R., III.148)

28. *Cokṣa*

Bright or shining. Pārśvadeva has called it *cokkhāyi*. This is similar to *chairman* (no. 6 in the present heading).

Ujvalo gaditaścokṣaḥ, —(S.R., III.149)

29. *Ucita*

This means suitable or apt. *Aucitya* is a general quality which is an essential feature of all artistic creation. Its absence has been considered as the greatest cause of *rasabhaṅga*, i.e., violation of aesthetic values.

Anaucityādṛte nānyadrasabhaṅgasya kāraṇam,
Prasiddhaucityabandhastu rasasyopaniṣat parā.
—(Dhvanyāloka, III)

30. *Sudeśika*

That which is capable of being appreciated only by *sahṛdaya*.
Sudeśiko vidaghānām vallabhaḥ. —(S.R., III.149)

There are certain features of musical rendering with appeal only to an aesthete and not to the common man.

31. *Apekṣita*

Apekṣitastu saḥ.
Sthāyaḥ sthāyenaḥ pūrveṇa pūrtyartham yo 'bhikāṅkṣitaḥ.
—(S.R., III.150)

Pūrveṇa sthāyenaḥ yah svapūrtyarthamākāṅkṣyate so 'pākṣitaḥ.
—(Sīṃhabhūpāla, op. cit., p. 182)

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

Pūrtyarthamākāṅkṣati yastu pūrvam sthāyam bhavet so 'yam-
apekṣitākhyāḥ. —(S.S., III.220)

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

32. *Pertaining to Ghoṣa*

The use of *gamakas* called *vali*, *vaha* and *vahanī* in the lower register is *ghoṣa*.

Valau vahe vahanyām ca yaḥ snigdhamaḍhuro mahān,
Mandradhvaniḥ sa ghoṣaḥ syāttadyuktā ghoṣajā matāh.
—(S.R., III.151)

33. *Pertaining to Svara*

Svara has been used in a very restricted sense, viz., deep and sweet tones of the lower register. The distinction between *svara* and *ghoṣa* seems to be very subtle: whereas *ghoṣa* implies some shake (*kampa*) in the *mandra sthāna*, *svara* is without *kampa*.

Gambhīramadhuradhvanā mandre ye syuḥ svarasya te.
—(S.R., III.152)

III. TWENTY APRASIDDHA (OBSCURE) STHĀYAS WITH ASAMKĪRṆA (DISTINCT) LAKṢAṆAS

1. *Vaha*

Vahanta iva kampante svarā eṣu vahasya te. —(S.R., III.152)

The analogy of a man, trembling under a heavy weight carried by his, is cited here; it implies tremor with full intensity, not with lightness. For example, the heavy *āndolana* of *gāndhāra* and sometimes *niṣāda* in the *Rāga Nāyaki-Kānhaḍā*.

gagagaga, gamapama, resanisa, nininini, panesāni pamaḡasa.

2. *Akṣarāḍambara*

Akṣarāḍambaro yeṣu mukhyāste syustadanvitāḥ.
—(S.R., III.152)

The abundance of akṣaras or syllables referred to here can come about in two ways:

- (i) by enunciating the syllables of the words of the gīta in a similar way, and
 (ii) by pronouncing the solfa syllables in quick succession.

Some songs are wholly or partially abundant in *laghu akṣaras*, e.g., nipaṭa, nilaja haṭa naṭakhaṭa.

3. Ullāsita

This is one of the fifteen *gamakas* but is not associated here with *kampa* which is an essential feature of *gamaka*. It is described as the order of ascent in fast tempo. "vegena preritaiḥ ūrdhvam svarairullāsito mataḥ." —(S.R., III.153)

e.g., ṇi sa ga ma dha, sa ga ma dha ni, ga ma dha ni sa, etc.

4. Taraṅgita

This refers to a wave-like movement of notes.

Yatra gaṅgātaraṅganti svarāḥ sa syāt taraṅgitaḥ.

—(S.R., III.153)

e.g., in the *Rāga Mālkauns*,
 ma ga, dha ma, ni dha sa ni ga sa, etc.

5. Salambita or Pralambita

Parito 'rdhabhṛte kumbhe jalam dolāyate yathā,
 Gīte tathāvidhah sthāyaḥ proktastajjñaiḥ salambitaḥ.

—(S.R., III.154)

The analogy of the sound of water in a half-filled jar is somewhat difficult even to conceive musically. This is one of the major hurdles in understanding the correct structures of some of the *sthāyas* mentioned in S.R. The best way I can imagine this musically is with the following example in the *Rāga Mālkauns*: dhama ga ma, ma ga sa ga, ga sa ṇi sa. The water in the half-filled jar would have a wave-like movement only when the jar is shaken. It has to be done slowly for some kind of rhythm to be formed. So the above phrase would have to be sung with a heavy voice in medium tempo, keeping in mind the movement of water inside the jar.

6. Avaskhalita

Avaskhalati yo mandrādavarohēṇa vegataḥ;
 so 'vaskhalita-ityuktaḥ.

—(S.R., III.155)

This implies an abrupt descent almost stumbling to *mandra* and then again a sudden ascent from *mandra*, e.g., pa pa sa ga sa, sa sa sa.

7. Troṣita

Troṣitaṣtu svare kvacit,

Ciram sthitvāgnivat tāram spṛṣvā pratyāgato bhavet.

—(S.R., III.155-56)

When a particular note is prolonged and its octave note touched for a very short while and then reverts back to the original note, it is called *troṣita*, e.g., sasassasa.

8. Sampraviṣṭa

Ghanasvaro 'varohē syāt sampraviṣṭaḥ.

—(S.R., III.156)

When there are closely knit *svaras* in descent, e.g., sasa nini dhadha pa pa or sa ni dha pa ma ga.

9. Upraviṣṭa

This is just the opposite of the above and implies close *svaras* or full intensity in ascent.

Tathāvidhah; ārohiṇyutpraviṣṭaḥ syāt.

—(S.R., III.157)

10. Nihsṛta

Svarāstu yatraiva viniḥsaranti sthāyastvasau niḥsaraṇābhidhānaḥ.

—(S.S., III.229)

This seems to imply the flowing out of *svaras* from a particular point, e.g., sa sa gamapa dha ni sa ga.

11. Bhrāmita

This may be interpreted as the cyclic movement of notes bearing the analogy of a merry-go-round, e.g., sagesa, remagare, gapamaga, etc.

Yatra bhramantiva khalusvarāḥ sa sthāyo bhaved bhrāmīta-nāmadheyāḥ. —(S.S., III.229)

12. Dīrghakampita

This obviously refers to prolonged shakes. —(S.S., III.230)

13. Pratigrāhyollāsita

Pratigrāhyollāsitaḥ syadasau ya ḥ pratigrhyate
Utkṣipyotkṣipya nipatan kelikandukasundaraḥ.
—(S.R., III.157-58)

Yatra svarāstantuvadeva kelyūmutkṣipya cotkṣipya ca grhyam-
āṅṅḥ,
Sthāyam tamenam parigrhya pūrvamullāsitam saṅkathayanti
santaḥ. —(S.S., III.230-31)

Where the notes are throughout like a ball and are again caught back, e.g., sa ma sa, re pa re, dha ga, etc.

14. Alambavilambaka

Drutapūrvovilambāntaḥ syādalambavilambakaḥ.
—(S.R., III.158)

That which is sung or played first in *druta laya* and then in *vilambita laya*. This can be in a composition or in *gatibheda*, e.g. (1/4, 1/2, 1) or in the duration of notes.

15. Troṭitapratīṣṭā or Troṭitapravṛṣṭa

Breaki g in *tāra* or *mandra* at a particular note and resuming the same in *mandra* or *tāra* respectively.

Syāt troṭitapratīṣṭo 'sau yatra syatāramandrayoḥ,
Prathamam troṭayitvaikamaparasya pratigrahaḥ.
—(S.R., III.159)

16. Prasṭākuñcita

Prasṭākuñcita sthāyāḥ prasāryākuñcitadhvaniḥ.
—(S.R., III.160)

where the volume is widened in the beginning and tapered in the end, e.g., sa sa, i.e., there is crescendo of volume to start with

and then *diminendo* which are indicated by the symbols <(crescendo) and >(diminuendo) in western music.

17. Sthira

Sthāyivarnastpitiḥ kampaḥ sthira ityabhidhlyate.
—(S.R., III.160)

Kampa is *sthāyī-varṇa*, i.e., repeated shakes on a single note.

18. Sthāyuka

Ekaikasmin svare sthitvā sthitvā vātha dvayordvayoḥ
Triṣu triṣvatha vā sthāyo racitaḥ sthāyuko mataḥ.
—(S.R., III.161)

Staying on one, two or three *svaras* and proceeding forward, e.g., sa — re — ga —, or sa — re —, re — ga —, or sa — re — ga —, re — ga — ma —, ga — ma — pa —, etc.

19. Kṣipta or Kṣipra

Ūrdhvaḥ prasāritaḥ kṣiptaḥ. —(S.R., III.162)

That which is spread out in *tārasthāna*. *Kṣipta* literally means 'thrown out'; popularly called *phenka* in Hindi. If the reading of *kṣipra* of S.S. is accepted, it will mean fast tempo but that will be identical with *druta*.

20. Sūkṣmānta

Sūkṣmānto' nte' lpatām gataḥ. —(S.R., III.162)

This is very similar to no. 16 above, in this group, *prasṭākuñcita* but the latter implies extra broadening of volume in the beginning whereas this may begin with normal intensity.

IV. THIRTY-THREE APRASIDDHA (OBSCURE) STHĀYAS WITH SAMKĪRṆA (INDISTINCT) LAKṢAṆAS

1. Pertaining to Prakṛtistha Śabda

Where the notes are produced with normal intensity without extra force or softness.

Śabdaḥ prakāśate yeṣu dhṛtibhṛtyādivarjitāḥ,
Svabhāvādeva śabdasya prakṛtisthasya te matāḥ.

—(S.R., III.162-63) or (S.S., III.238)

2. Pertaining to Kalā

This implies artificial reduction of intensity.

Yeṣu sūkṣmikṛtāḥ śabdāste kalāyāḥ prakṛtitāḥ.

—(S.R., III.163)

3. Pertaining to Ākramaṇa

This implies the use of extra energy of *prāṇa* or breath.

Bhṛśam prāṇapratigrāhyā ye syurākramaṇasya te.

—(S.R., III.164)

4. Pertaining to Ghaṭanā

Te sthāyā ghaṭanāyā ye śilpinā ghaṭitā iva. —(S.R., III.164)
Sthāyāstu ye vardhakikalpyamānastambhā iva syurghaṭanā-
dimāste. —(S.S., III.240)

This refers to conscious effort in giving a particular form to a *sthāya* on the analogy of a craftsman who carves out a stone pillar. *Kāṇḍāraṇā* (no. II.18 above), related to the engraving of a lotus on a stone pillar. *Ghaṭanā* in Hindi means giving a form not necessarily embellished.

5. Pertaining to Sukha

Sukhadāstu sukhasya syuḥ. —(S.R., III.165)

Sthāyāstu ye śrotasukhaptadāḥ syuḥ sukhasya sambandhita-
yoditāste.

—(S.S., III.240)

Those which are pleasant to the ear. This bears close similarity to *rakti* (no. II-7 above), but *rakti* may be said to be deeper than *sukha* as the former is not only pleasant but has a potentiality to impart emotional colour to the mind; *sukha* may be confined to pleasure of the *sense-level*.

6. Pertaining to Cālī or Jakkā

Cālīrjakketi kīrtitā sthāyāstadanvitāścāleḥ. —(S.S., III.165)

Cālīḥbhaṅgiviśeṣeṇa svarānām cālanam sā loke jakketi kathyate
—(S)

Bhaṅgiviśeṣa may be explained as a special crooked or winding course of notes or a special "break and turn" as implied in the *Moḍḍmoḍī* of Pārśvadeva (no. II.15, p. 198).

7. Pertaining to Jīva Svara

Those that centre round the *amśa svara* (predominant note) of a *rāga*. *Amśa* has not been used here in the restricted sense as is the case in (no. II.10, p. 196).

Amśo jīvasvaro mataḥ; tatprādhānyena ye gītāḥ sthāyā jīva-
svarasya te. —(S.R., III.166)

8. Pertaining to Vedadhvani

Bearing similarity with *vedadhvani*, i.e., either staying too long on a note or moving round two or three notes for a long time.

Vedadhvaninibhadhvānāḥ sthāyā vedadhvanermatāḥ.

—(S.R., III.166)

9. Pertaining to Ghanatva

Refer to those that have *antaḥsāratā* or fulness or richness of volume.

Antaḥsāro ghanatvasya.

—(S.R., III.167)

10. Pertaining to Śīthila

This literally means slack, i.e., opposite of *gāḍha*. But *S.* and *SS.* call it the opposite of *ghana* which does not seem to be correct.

Śīthilāḥ ghanatvaprativyogarthāḥ.

—(S)

11. Avaghaṭa

Duṣkaro 'vagaṭaḥ proktaḥ

—(S.R., III.167)

That which is very difficult. Pārśvadeva has referred to the element of difficulty as *durvāsa* which is restricted to the pitch-range.

Tāramandrasamāyogāt prayogo yatra duṣkaraḥ,
Vartate sa tu gītajñairdurvāsaḥ parikīrtitaḥ. —(S.S.S., II)

12. *Pluta*

Pluto 'tyantavilambitaḥ. —(S.R., III.167)
i.e., in very slow tempo.

13. *Rāgeṣṭa*

Rāgeṣṭaḥ svapūryarthā rāgeṣṭa iti kīrtitaḥ. —(S.R., III.168)

That which is essential for making a *rāga* complete or full.

14. *Apasvarābhāsa*

Sa syādapasvarābhāso bhātyapasvaravattu yaḥ.
Yastu susvaro'pyapasvaravadavabhāti so'pasvarārabhāsaḥ,
—(S)

That which appears to be out of tune (*apasvara*) in spite of being in tune (*susvara*). There is one possibility of mistaking a note in tune as out of tune when there is a tonic-shift (*mūrchanābheda*), e.g., when *gāndhāra* of the *Rāga Yaman* is taken as *ṣaḍja* form. If one sings continuously on *gāndhāra* as *ṣaḍja*, one may get confused whether the notes of the *Rāga Yaman* are being correctly performed or not but even this does not sound plausible.

The other possibility is when certain *svaras* of certain *rāgas* are taken with their peculiar *śruti* inflexions, e.g., when the *Rāga Toḍī's Gāndhāra* which is slightly *ati-komala* or the *dhaivata* of *Rāga Deśī* which is between the *śuddha* and *komala dhaivata*, then to the untrained ear and unfortunately today to the majority of listeners who have developed an unaccountable disregard for such subtleties it may definitely be out of tune, whereas actually it is perfectly in tune and correct.

15. *Baddha*

Stabdhaḥsthāyastu baddhaḥ syāt. —(S.R., III.169)

This implies a stand still position of a tone, e.g., when a note is

prolonged and movement seems to be absent (though physically a single tone also implies a succession of vibrations).

Yastu nigalita iva stabdhastiṣṭhati sthāyaḥ sa baddhaḥ. —(S)
Yaḥ śrīkhalābaddha ivāvabhāti sthāyam tu tam baddhamu-
śantisamtaḥ. —(S.S., III.246)

16. *Pertaining to Kalarava*

Bahutvam madhuradhvaneḥ
Yasmin kalaravasyā'sau. —(S.R., III.169)

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

17. *Chāndasa*

Chāndasō'caturapriyaḥ. —(S.R., III.169)
Yastu chāndasānāmacaturāṇāmaavidagdhānām priyaḥ sa chā-
ndasaḥ. —(S)

That which is dear or appealing to the unrefined or uncultured listeners. For example, in modern classical music concerts, the gimmick of a so called dialogue between the drummer (*tablā*-player) and the vocalist or main instrumentalist elicits the interest of the lay audience. Similarly when the singer increases the tempo very much and does a continuous trill on the upper tonic, then he gets an applause from the lay listeners; or the *jhāla* in every fast tempo on the *sitāra*.

18. *Sukarābhāsa*

Sukarābhāsa ityukto duṣkaraḥ sukaropamaḥ.
—(S.R., III.170)

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

For example, the *mīṇḍa* in *Rāga Śrī* from *pañcama* to *komala re* or *tāra re* to *madhya re* etc., when taken with finesse and effortlessness may seem to be easy, but actually very difficult to sing it

in perfect tune.

19. *Samhita*

Ghaṇṭanādavadāyātastārānmandram tu samhitaḥ.

—(S.R., III.170)

Pārśvadeva gives a similar definition under the name *avasthāka*. The proceeding of a tone from *tāra* to *mandra* accompanied by reduction in intensity just as is the case in the *anuraṇana* of *ghaṇṭā* (bell).

20. *Laghu*

Laghurgurutvarahitaḥ.

—(S.R., III.171)

The meaning of *gurutva* and *lāghava* is not clear; it may mean either the use of *laghu* (short) syllables in abundance or an easy flowing way of singing or playing.

21. *Antarā*

Dhrvakābhogayostu yaḥ, antare so'ntaraḥ. —(S.R., III.171)

This is a *dhātu* section of a *prabandha* (composition) which occurs between *dhrva* and *ābhoga*. It is difficult to deduce why it has been accorded a place in *sthāyas* in exclusion of the other *dhātus*. The only explanation that appears to be plausible is that *antarā* may be a melodic piece designed to join *dhrva* with *ābhoga* and thus, it may be taken to be basically different from the other *dhātus*.

22. *Vakra*

Vakro bhavedārjavahina eva.

—(S.S., III.250)

This is the opposite of *Rju* and implies the use of *svaras* in an oblique way.

23. *Diptaprasanna*

Sukarastn yaḥ; tāre diptaprasann'osau.

—(S.R., III.171-72)

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

Yastu tārasthāne sakalon'yūnaḥ sampūrṇaḥ pratibhāti sa diptaprasannaḥ. —(S)

Tāre tu yaḥ pūrṇavadeva bhāti diptaprasannam tamudāharanti. —(S.S., III.250)

This seems to imply a sense of completeness in the *tāra-sthāna*.

24. *Frasannamṛdu*

Mṛdu should be taken here to stand for *mandra*, i.e., easy flowing and caressing tones in *mandra* are implied here.

Sukaraḥ komaladhvaniḥ; prasannamṛdurityuktaḥ.

—(S.R., III.172)

25. *Guru*

Gururmato lāghavavarjanena

—(S.S., III.251)

This is the opposite of *laghu* (no. IV 20, p. 211) and may stand either for an abundance of long syllables or a sense of heartiness in tone-production.

26. *Hrasva*

It denotes shortness of duration.

Hrasvaḥ stokaḥ.

—(S.R., III.173)

S.S. defines it thus:

Hrasvo mato yaḥ khalu kampavat syāt.

—(S.S., III.251)

The significance of *kampa* is not clear here. The explanation of Pārśvadeva for *Bokkala* (a *sthāya* name) seem to be approximate to that of *hrasva* found in S.R.

Sthāyaḥ svalpaparimāṇo bokkala iti kathyate.

—(S.S.S., II.120)

27. *Śīthilagāḍha*

Sāndratvahinaḥ sabalaśca yaḥ syāt sthāyo mato'sau śīthilādigāḍhaḥ.

—(S.S., III.252)

Krameṇa gāḍhatām tyaktvā lalitasvaravartanam,
Pocagāḍhamiti proktam gītalakṣaṇakovidaiḥ.

—(S.S.S., II.120)

That which has both *śīthilatā* (slackness) and *gāḍhatā* or *sabalatā* (force).

28. *Dīrgha*

S feels it is synonymous with *dīpta*; *dīrgha* is the opposite of *hrasva* and stands for length of duration.

Dīrgho mato hrasvavilakṣaṇaḥ syāt. —(S.S., III.252)

29. *Asādhāraṇa*

Śabdaśārīraguṇataḥ sukaraḥ susvaro'thavā,
Yaḥ kasyacinna sarveṣām so'sādhāraṇa ucyate.

—(S.R., III.173-7)

That which cannot be rendered by all musicians.

30. *Sādhāraṇa*

This means common or ordinary.

Sadrśo yastu sarveṣāmasau sādhāraṇaḥ smṛtaḥ.

—(S.R., III.174)

31. *Nirādhāra*

Na vānchati vahanyādir yaḥ svanirvāhahetave ucyate sa nirādhāraḥ.

—(S.R., III.175)

This seems to be the opposite of *apekṣita* (no. II.31, p. 201). It can be conceived as the last phrase in a particular section which brings about a sense of completeness and which does not require any other phrase for its completeness. Pārśvadeva has given a similar interpretation for *vidārī* (a variety of *sthāya*).

Ālaptirvilasattālakālā viśeṣitasvarā,

Vartate cennirālambaḥ sa vidārīti gadyate. —(S.S.S., II.63-64)

32. *Duṣkarābhāsa*

Sukaro duṣkaropamaḥ; duṣkarābhāsa ityuktaḥ.

—(S.R., III.175-76)

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

33. *Miśra* (mixed)

Miśraṇānmiśrako mataḥ.

—(S.R., III.176)

This includes all mixed varieties and the fifteen *gamakas* have also been used in producing the mixed varieties. *S R.* mentions 36 varieties of *miśra-sthāya* just by way of illustration and says that infinite varieties can be conceived in this category.

Sangīta Rāja mentions 66 varieties further subdivided as follows according to the number of varieties mixed into one:

Dviyogaja 29 + Triyogaja 16 + Caturyogaja 10 + Pañcayogaja 5 + Ṣaṣṭsayogaja 6 = 66.

From the exhaustive illustrations of the 96 *sthāyas*, 15 *gamakas* and 6 *kākus*, with detailed analysis and explanations, it will not be difficult to assess the tremendously evolved and involved aesthetic structure of our classical music in the 13th century AD and before. Also the unsparing insistence on perfection of execution, the deep knowledge of all the ancillary subjects of music, like poetry, languages, dance, instruments, aesthetics would give a clear idea as to how difficult it must have been for one to make the grade as a classical vocalist.

Also listed in this chapter are the 23 qualifications of a first rate composer (*vāggeyakāra*), three and two attributes of a mediocre and bad *vāggyakāra*; 20 qualifications of a first rate vocalist; 5 types of performers and 25 faults of singers. Studying these, one is amazed at the thoroughness of the *sādhana* demanded from one who aspires to be approved as a first rate *vāggeyakāra* or a first rate vocalist.

Looking at the present state of affairs of our music with semi-literate composers and singers, one wonders how many today would have been able to pass the above standards. While it must be conceded that our music today has expanded a great deal in

respect of aesthetic improvisation, one cannot ignore the overall dilution of standards in literary excellence, structural integrity of composition, purity of rendition of *rāga* and the general character of the musicians.

CHAPTER 7

The Evolution of the Concept of Tāla

1. Historical Perspective of Tāla

THE concept of *tāla* is quite fundamental to the understanding of Indian music. Bharata, whose *Nāṭyaśāstra* is considered to be the earliest available work on music in India describes *tāla* as one of the constituent elements of music as he defines *Gāndharva*¹ as *svaratāla-padātmakam* (the organic unity of tone, rhythmic cycle and word). But for the very same reason it is difficult to trace the origin of *tāla* as far as the historical sources are concerned, since all the ancient musicologists such as Bharata and Dattila take it for granted to be a part and parcel of their musical heritage. Dattila, for instance, defines *Gāndharva* as "a collection of musical notes (*svara-saṅghāta*) sustained by a verbal text, well measured by *tāla* and employed with attention and care."² Thus, as far as the written evidence goes, *tāla* was already a developed concept and was recognised as an indispensable element of music.

Perhaps one may turn to the tradition of *Sāma gāna*, which is supposedly considered to be older than that of the *Gāndharva* form of music, and look for some traces of the origin of *tāla*.

The word *Gāndharva* is somewhat of a mythical origin. On the one hand it is associated with a class of semi-divine beings who are supposed to be the professional musicians of gods, and on the other hand it denotes the art of musical performance as originally practised by Nārada who is supposed to have introduced it to the mortal world by the tradition enriched by such celebrities as Bharata and Dattila.³ So, it is quite probable that the tradition of *Gāndharva* might have been a collateral phenomenon, though Bharata, while describing the origin of *Nāṭya* derives *gīta* (melody)

¹See N.S., (G.O.S.), 8, 11 and 28.

²Dattilam, 3.

³Ibid., 2.

from the *Sāmaveda*.¹

That, however, is quite in a different context and perspective, for the *Nāṭyaśāstra* was formulated with a definite and an explicit end in view. It is stated to have been created by Brahma with the determination that "it would be the repository of the objective of all the sciences, the originator of all the fine arts, the indicator of the future pattern of human activity, the means for the accomplishment of the objective of virtue and wealth, the bestower of glory and fame and full of instruction and compilation."² So, obviously it was not meant to serve *kāma* (desire for pleasure) one of the four recognised *puruṣārthas* (human values), since its objective was restricted to *dharma* and *artha* (virtue and wealth). Thus, the form of music present by the *Nāṭyaśāstra* represented a tradition that was specifically oriented to conform to the higher values of life. It will therefore be quite responsible to infer another tradition of musical arts which catered to the popular taste, as entertainment and enjoyment without any inhibitions—something that corresponded to what was later on openly acknowledged as *Deśī Sangīta* by Maṭaṅga and Śārṅgadeva.³ This tradition, however, for obvious reasons, was never considered worthy of being recorded or encouraged by the enlightened section of the society which synthesised every human activity with *dharma*.

In the field of literature also we have the same parallelism of Samskṛt and Prākṛt, the former representing the elite culture and the latter being the vehicle of the people at large. It has been suggested, with more or less clearness, observes A. Berriedale Keith,⁴ "that for profane as opposed to sacred literature, Samskṛt was originally not employed. It was essentially in the form in which it was regulated by the grammar of Pāṇini, in the 4th cent. BC, a form of speech reserved for those who conducted sacrifices and engaged in theological speculation, in effect, for the Brāhmanas. Other persons used a true vernacular, which may be described as primary Prākṛt." This provides circumstantial evidence for the

¹See *N.S.*, I.17 ed., (Babulal Shukla Varenasi, 1972).

²*N.S.*, I.14-15.

³He says, "the *sangīta* comprising *gītā*, *vādyam* and *nyttam* that entertains people according to their taste in the different regions is known as *Deśī* (*S.R.*, I.1.23-24).

⁴See *Classical Sanskrit Literature*, 5th edn., Calcutta, 1947, *The Heritage of India Series*, p. 1.

existence of the sacred and the profane traditions of musical arts developing side by side in and around that age.

Viewed in this perspective there is no wonder if no definite trace of the concept of *tāla* is to be found in the tradition of *Sāma-gāna*, even though melodically it was sufficiently developed to employ the seven tones and the three accents. There can be two different approaches to looking for the origin of *tāla*, viz., by accepting the hypothesis of two separate traditions of musical arts existing side by side as already projected and by tracing everything to the Vedas, i.e., the *Sāmaveda*. The concept of *tāla* is a complex one comprehending not only rhythm but also tempo and the measurement of musical time in a cyclic manner. These features will be discussed while considering the concept of *tāla* particularly. In the meanwhile it may be borne in mind that the primary function of *tāla* as spelled out by such celebrated musicologists as Bharata, Śārṅgadeva is to measure what may be called musical time.¹ and therefore cyclic repetition or recurrence is one of the most distinguishing features of the concept of *tāla*. "In Vedic music, rhythm was observed in composition (*sāhitya*) with the help of metres (*chanda*). Tunes were added to the *ṛks* or stanzas and the *ṛks* were constituted out of the letters, arranged in different metres. The *ṛk* stanzas with tunes were the *Sāma-gānas*."² So, while the metrical composition of the *sāmans* provided the scope for rhythm, as far as the element of recurrence, as an essential feature of *tāla*, is concerned, there seems to be no evidence to suggest the notion of *tāla* being implicit in the structure and the singing of *Sāma-gāna*. It is, therefore of little value, in the present state of our knowledge or the available sources for it, to look for the origin of *tāla* in the tradition of the *Sāma-gāna*.

Now one must naturally turn to the other proposition, viz., the unrecorded tradition of profane music, so to say. Looking somewhat objectively, it may be observed that the perception of rhythm is much more spontaneous and natural to the human mind than that of *svara* or even *pada* since the development of language must

¹See *N.S.*, (G.O.S.), IV.31.1 and *S.R.* V.3, which defines *tāla* as "Time providing through action, measured by such units as *laghu* etc., the measurement of melody etc., is *tāla*."

²See Swarni Prajñānānda, *Historical Development of Indian Music*, 1973, p. 422.

have taken quite a long time in the history of human civilization. Therefore, it will be quite reasonable to visualise that the rhythmic movement of the limbs and the body came more easily and effortlessly, as the manifestation of joy in the form of different emotions, to the primitive man; and so the origin of *tāla* may rather be sought in the perception of rhythm in the song and dance as practised in the prehistoric times.

Viewed in this perspective, it seems that *tāla* gradually developed as the specific manifestation of rhythm in order to spell out the temporal element in the rhythmic fabric of time-space. But in order to look for the various developments in the concept of *tāla*, one must be clear about what the concept signifies, and to do this one has again to turn one's attention to the ancient writers on the subject.

Scope of Study: From Bharata, who is variously placed between 200 BC to AD 400 by the different writers to Śārṅgadeva who admittedly belongs to the first half of the 13th century, we do not have many writers on music whose works have survived the vagaries of time. Most important among the extant works of this period is the *Bṛhaddeśī* of Maṭaṅga which, however, is incomplete, and to our misfortune does not contain its chapter on *tāla*. This work is roughly assigned to 5th to 7th cent. AD. Then we have a few works ranging from 10th century to 12th century. We have the commentary of Abhinavagupta on the *Nāṭyaśāstra* of Bharata called *Abhinavabhāratī*, belonging to 10th cent. AD. This work is very valuable in the history of musicology as almost all the later writers including Śārṅgadeva are indebted to him for their understanding of the ancient texts. But, here again, since it is a commentary on the *Nāṭyaśāstra*, as far as *tāla* is concerned, its exposition is limited to the *Mārga-tālas* expounded by Bharata. However, it is yet of immense importance since it throws a flood of light on the concept of *tāla* and the philosophy of time which is the main factor constituting *tāla*. Thereafter, we have the *Mānasollāsa* of Someśvara belonging to the first half of the 12th century.¹ This work deals with a host of other subjects but also as a resume of ancient theory of music. It is followed by the *Sangītacūḍāmaṇī* of Jagadekamalla² which deals with *tāla* adequately. Of some

importance besides these works, from the point of view of *tāla* is the *Dattīlam* of Dattīla or Dantīla who is said to be one of the sons of Bharata. Though the available text seems to be very meager, yet because of its antiquity, it is of immense importance. However, since it deals only with the *Mārga-tālas*, its study is of limited value. Apart from these the *Bharata-bhāṣya* of Nānyadeva which belongs to 11th century¹ is another work of importance even with regard to *tāla*. This work, also called as the *Sarsvatīhṛdayakaṅṭhābharaṇa*, is considered by some to be a commentary on Bharata's *Nāṭyaśāstra* and an original work by others.

Another work to be noticed is the *Aumāpatam*, of Umāpatīśyārya belonging to AD 12th cent.²

Thus, in respect of *tāla* the following few original works constitute the scope of our study: *Nāṭyaśāstra*, *Dattīlam*, *Bṛhaddeśī*, *Bharatabhāṣya*, *Abhinavabhāratī*, *Mānasollāsa*, *Sangītacūḍāmaṇī* and *Sangīta Ratnākara*. *Sangītasamayāsāra* and *Bharatārṇava* are two other works that are to be considered as contemporary to Śārṅgadeva as they belong to the 13th century, though the date of the latter is not definitely known.

A survey of the modern literature on Indian music reveals that very little research work has indeed been done in the field of *tāla*. The *Bhāratīya Sangīta* of Krishna Rao Mule (in Marathi) gives a brief account of *tāla* and *dhruva adhyāyas* of the *Nāṭyaśāstra* of Bharata which is obviously based on the study of the *Sangīta Ratnākara* of Śārṅgadeva. Similarly, the originally Bengali work entitled *Bhāratīya Sangīta Tāla* and *Chanda* is more or less descriptive. The well known work of Kailāsh Chandra Deva Bṛhaspati in Hindi *Bhārata kā Sangīta-Siddhānta* gives a very brief account of the concepts related to *tāla* as found in the *Nāṭyaśāstra* and *Sangīta Ratnākara* with the help of the commentators Abhinavagupta and Kāllinātha on these two works respectively. The *Sangītaśāstra* of K. Vasudeva Sastri throws some light on the origin of *tāla* from *Chanda* (metre) but does not aim at discovering and demonstrating the actual stages of development of *tāla*.

Thus it would seem that for an authentic and an adequate information and the history of ideas related to *tāla*, one must depend entirely upon the ancient Sanskrit works listed above. As far as the

¹See Krishnamachariar who places him between 1116-27, para 1006, p. 853.

²Ibid., para 1005, p. 853. He is placed between AD 1138-50.

¹Ibid., para 1002, p. 851. He is placed between AD 1079-1147.

²See Krishnamachariar, para 70, p. 630.

Mārga tālas are concerned, the Sanskrit texts before and after Śārṅgadeva hardly show any evidence of change or development. There is no essential difference between the treatment of Bharata and Śārṅgadeva, for example. The subsequent writers have, of course, followed suit mixing them up, sometimes with the *Deśī tālas*. With respect to *Deśī tālas*, it may be observed that they were fully developed by the time of Śārṅgadeva. He deals with 120 *tālas*. Among the earlier writers, Bharata is silent and Matanga's chapter on *tāla* is unfortunately missing. Dattila, as already stated, deals with *Mārga tālas* only since he has concerned himself with *Gāndharvaśāstra*. The *Gāndharva* form of music was later classified as *Mārga* by Śārṅgadeva, though the two could not perhaps be equated in every technical or even historical detail. So, as far as the development of *tāla* is concerned we are suddenly confronted with the *Deśī tālas* by the writers of 12th and 13th century, there being no earlier record available to us for investigation. Thus we are compelled to rely upon the meager data and vague hints that can be inferred more in terms of probability than in terms of actuality.

2. The Concept of Tāla

Bharata's way of defining or in other words, expounding *tāla*, implies a certain perspective in which music as a whole is conceived by him. First of all we have to bear in mind that to Bharata music is not an autonomous art, it being ancillary to drama. Thereby every musical concept in his mind is correlated to the aims and objectives of a dramatic performance.¹ Consequently he conceives music also as a *śilpa* as contrasted with *vidyā*. The function of a *vidyā* is to lead man to immortality or freedom. The cultivation of

¹cf. N.S., 1.14-15.

सर्व्ययमर्ष्यं यथास्यन्ध सोपवेश्यं ससंग्रहम् ।
भविष्यतश्च लोकस्य सर्वकर्मनिर्वाणकम् ॥ १४ ॥
सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रयत्नकम् ।
नाट्याद्यर्थं पंचमं वेदं तेतिहासं करोम्यहम् ॥

I resolve to write the fifth Veda called *Nāṭya* which is designed to be the repository of all the branches of learning and initiator of all the arts and crafts, with a view to provide the guidelines for the conduct of all the people in future with regard to what is virtuous, desirable, glorious, instructive and worthy of being imbibed.

śilpa (art) is subordinated to the aim of life attainable through *vidyā* (learning). This, incidentally, may provide the background in which Bharata has selected the materials of the music prevalent in histories for being incorporated in his work.

Obviously, Bharata's *Nāṭyaśāstra* represents the study of what may be called highly cultivated music, practised among the members of the highly cultured section of the society, it being instructive, educative and elevating in orientation.

Another factor that lends real significance to this perspective is his concept of *Gāndharva*, i.e., music. He defines *Gāndharva* as '*svara-tāla-padātmakam*'¹ (the embodiment of tone-rhythmic cycle and verbal structure). So he takes *tāla* as one of the essential constituents of music.

Again it is interesting to observe that he almost identifies *tāla* as such with *ghana*² (the solid instruments) which he considers to be one of the four classes of musical instruments constituting *ātodya* (instrumental ensemble).³ The modern practice of using the covered instruments (drums) such as *tablā* for the manifestation of *tāla* is therefore positively a later development. This development naturally forms a point of departure or of progress in a new dimension as far as the ancient practice is concerned. This aspect of the subject will however be considered in its proper place while dealing with the development of *tālas*. But all the same it is notable that Abhinavagupta as well assigns the function of *tāla* to *ghana* and not to *avanaddha*.⁴

Bharata defines, or in fact expounds *tāla* as follows:

¹See N.S., (G.O.S.), 28.8.

²cf. *Ibid.*, 28.2—

यनं तालस्तु विज्ञेयः (ghana is known as tāla).

³cf. *Ibid.*, 28.1—ghana is known as tāla.

सतं चैवावनघं च यनं सुपरमेव च ।

चतुर्विधं तु विज्ञेयमातोषं सलक्षणवित्तम् ॥

This instrumental ensemble is to be known as fourfold as distinguished by their characteristic features, viz., the stringed instruments (the *kutis* etc.), the covered instruments (the drums), the solid (ringing) instruments and the wind instruments.

⁴cf. *Abh. Bha.*, (G.O.S.), p. 2.

श्रुति काङ्क्षितेन यनं तदनुसारेण रसभावोपयोगि विनिश्चयणद्वारेण च नोपयुज्यत इति साम्य-
मात्रोपयोगित्वात्तास हस्युक्तं ।

वाद्यं तु यद्वनं प्रोक्तं कलापातलयान्वितम् ।
कालस्तस्य प्रमाणं हि विज्ञेयं तालयोगतः ॥²

—(N.S., (G.O.S.). 31.1)

"The instrument that has been called *ghana*, in association with *kalā* (unsounding action) *pāta* (sounding action) and *laya* (tempo) is to be known as having time for its measure in the use of *tāla* (or 'by those who apply 'tāla' according to the other version)."

When *ghana* is identified with *tāla*, in view of the above exposition, it only means that the instrument is the medium of the manifesting *tāla*. Apart from that is involved in it, is the organisation of *kalā*, *pāta* and *laya* so as to render it a useful tool to measure the time in a musical rendering. In other words, whereas the function of *tāla* is to measure time, *kalā*, *pāta* and *laya* provide the means by which it becomes possible to do so; and again for the manifestation of these three, *ghana* provides the material perceptual medium. In other words, *kalā*, *pāta* and *laya* constitute the factors of *tāla*, measurement of musical time, its objective or function so to say, and the *ghana-vādyā* (the solid instruments), its medium of expression.

This exposition of *tāla* can properly and fully be comprehended by understanding the related concepts of *ghana*, *kalā*, *pāta*, *laya* and *kāla* (time).

Ghana has already been explained as the solid musical instrument used as the medium for the manifestation of *tāla*, but it will yet be worthwhile to look at it from Bharata's perspective. Bharata, as already pointed out, classifies his instrumental ensemble into four types of instrument, viz., *tata*, *avanaddha*, *ghana* and *suṣira*. But distinguishing them by their characteristic properties and their role in a musical performance, he further divides them into groups, viz., the ensemble of the stringed instruments (*tata kutapa*)³ and the ensemble of the covered instruments, i.e. drums (*avanaddha kutapa*) including the *suṣira* (wind instruments) into the former and the *ghana* into the latter.³ This classification is essentially based on his concept of *svara* (tone), which he says is two-fold, viz., body-based (*jārirah*) and based on stringed instruments

¹Tālayoktibhī is a text variant.

²Kutapa signifies a group of allied instruments and may roughly be equated with what is now called an ensemble.

³cf. N.S., (G.O.S.), 28.3.

(*valādā*).¹ Again it is seen that according to Bharata, *Gāndharva* (music) is caused (i.e. created) by voice, the lute (*viṇā*) and the flute (*vaṃśa*).² That is because obviously these three are capable of producing the *svaras* (tones). Thus, the rationale of the *avanaddha* and *tata kutapas* being formed separately lies in their being atonal and tonal instruments. So, the *avanaddhas* and the *ghanas* are recognized to be atonal in nature as well as function. This explains why *ghana* was assigned the function of manifesting *tāla*. However, it yet remains to be seen why *avanaddha* was not considered suitable for this purpose, but for the present what is more important is to comprehend *tāla* as understood by Bharata.

Since the very function of *tāla* is to measure time of a musical rendering, it will be of immense value to grasp the notion of time as understood by the ancients. The other constituent factors of *tāla* given are *kalā*, *pāta* and *laya*. Of these, the first two represent action. Time is considered to be eternal by itself and therefore unlimited. The fundamental question therefore arises, can time be measured and if so, how.

Time is differently conceived in the different schools of Indian philosophy. It will not be relevant to our investigation to go into the philosophical intricacies of their exposition. Here we are concerned with time that is measurable. Thus, time is conceived in two aspects, eternal and transitory. According to the Vaiśeṣika system of philosophy, time is an eternal substance³ and the basis of all experiment. We do not know what time is in itself but our experience is cast in its fold.

Time in itself is one but it appears to be many with reference to the changes or events that take place in it.⁴ Time itself is not measurable; what is measurable is the action or the event that takes place in it, the limitation thereof being subsequently attributed to time. This time is transitory and relative, it always has a point of reference or a standard of measurement with reference to which it becomes perceptible. This time is chronological and consists in the notion of sequence in which certain events are prior and other posterior. But the time that is eternal is yet the substratum of this partial time. Abhinavagupta calls it the *kāla khaṇḍa*,

¹Ibid., 28.12.

²Ibid., 28.10.

³cf. V.S., II.2.7.

⁴cf. *Tarkasamgraha*, 15.

i.e., a portion of time. He further says that it is the action of singing that is actually measured in terms of time. He elucidates Bharata's definition in these terms:

यद्धनं नामवाद्यमातोद्यं प्रोक्तमुद्दिष्टं तस्य तालेन भाविना शम्या-
दिसशब्दावापनिः शब्दक्रियाविशेषयोगेन यस्तालः परिच्छित्यात्मक
कालखण्डः क्रियारूपो ब्रव्यात्मा स एव गीतक्रियाप्रमाणपरिच्छेदो-
पायः ।¹

The purport is as follows: "The *tāla* that arises from the instrument spoken of as *ghana* by the application of sounding actions such as *śamyā* and unsounding actions such as *āvapā*, which embodies action within a portion of time and is essentially a substance, is the means of measuring (literally limiting) the extent of the act of singing."

In other words *tāla* is conceived by him to be the means, fashioned out of the *śaśabda* and *niḥśabda kriyās*, for measuring the extent of the act of singing, as it is extended in time. If extension be understood as the quality or property of space, then *tāla* is essentially the means of determining and regulating the act of singing in time-space. But Abhinavagupta has referred to only two aspects of *tāla*, namely, movement (*kriyā*) and divisive time-measurement (*paricchitti*). But there are two other aspects also which are equally important. They are patterns of the time-division and their cyclic recurrence.

Again he says that time cannot be perceived without action,² rather it is time that is the cause of every limitation.³ Time is, as already pointed out, the formal cause of all change, its material cause being the limited objects or particular actions. So, action or *kriyā* is a means of determining the divisions of time in its transitory aspect and time on the other hand is the substratum in which the action takes place in its eternal aspects.

Since *tāla* is the means of measuring the act of singing in time-space, according to Abhinavagupta, Śārṅgadeva identifies *tāla* with *kāla* (time). He says,

¹See *Ab. Bha.*, on *N.S.*, (G.O.S.), 31.1, p. 151.

²न कालः क्रियाव्यतिरेकः अपि तु सर्वेषां परिच्छेदहेतुः कालः इत्युच्यते ।

—*Abh. Bha.*, on *N.S.*, (G.O.S.), 31.1, p. 151

³*Ibid.*

कालो लघ्वादिमितया क्रियया संमितो मितम् ।
गीतादेविदधत्तालः, स च द्विषा बुधं स्मृतः ॥ ३ ॥

"Providing through action (*kriyā*) measured by units such as *laghu* etc., the measurement of song (*gīta*) etc., time is *tāla*."¹

Though Śārṅgadeva is a close follower of Bharata, a critical scrutiny of the definitions of *tāla* given by the two authors points to a certain development in the very concept of *tāla*. The difference between the two, however, cannot be said to be categorical, but nevertheless it provides ample evidence of the development of the idea in the same direction.

To Bharata, *tāla* was inextricably associated with the medium of its expression, i.e., *ghana*, which shows that his understanding was concrete; but to Śārṅgadeva, *tāla* is nothing but time which signifies an abstract concept based on the distinction that was made between the subject and the medium of expression. This development in conceptual terms was probably a necessary forerunner to the change over from the *ghana* to the *avanaddha* as a medium of expression for *tāla* in Indian music.

According to Bharata it is the *ghana* (*vādya*) along with *kāla*, *pāta* and *laya* that provides the standards of measurement in time.² Abhinavagupta marks a development in his concept of *tāla* when he says that *tāla* arising from *ghana* with the sounding and the unsounding actions as well as tempo, is the means of determining the extent of the act of singing as delimited in terms of time-space.³ And Śārṅgadeva says that time as delimited by the actions measured by *laghu* etc., and thereby setting the measurement of song-dance etc., is *tāla*.⁴

Abhinavagupta represents one stage of development and Śārṅgadeva another. With Bharata *tāla* arises out of *ghana*, in order to measure time; for Abhinavagupta, it is not time that is measured by *tāla*, it is the extent (i.e. the time-scape) of the act of singing that is sought to be measured by *tāla*, and for Śārṅgadeva, time as qualified by the measured expanse of the act of singing is *tāla*. The whole process achieves the isolation of *tāla* from the medium of its

¹*S.R.*, 5.3.

²*cf. N.S.*, (G.O.S.), 31.1.

³*cf. Abh. Bha.*, on *N.S.*, (G.O.S.), 31.1, p. 151.

⁴*cf. S.R.*, 5.2.

expression. Abhinavagupta develops the concept that it is the act of singing that is the object of measurement in time, but does not dissociate it from *ghana*; while Śārṅgadeva develops the concept of associating *laghu* and *guru* etc., which are the time units measured through *kalā* and *pāta* in order to manifest *tāla*, dispensing with any explicit reference to *ghana*.

Saṅgīta-cūḍāmaṇi, defines *tāla* as:

तालः कालस्य यन्मानं मात्राजं हि क्रियाकृतम् ।

i.e., "*tāla* signifies measurement of time through the *mātrās* produced by (sounding and unsounding) actions." It may be observed that already the reference to *ghana* was not considered essential in projecting the concept of *tāla* in the 12th century.

Whether it is time that is measured by *tāla* or the act of singing that is measured by *tāla* in time, *tāla* is predominantly concerned with time, a factor that is clearly brought out by Śārṅgadeva. All the same it is true, as pointed out by Abhinavagupta, that time is not perceptible without action or change. And it is the pattern of action that determines the form of *tāla*. Again change implies alternation of relative action and rest, the frequency of which produces tempo (*laya*). So in fact we can see how the three factors—time, action and the rate of change (caused by relative action and pause) go to constitute *tāla*. It is also clear how time is related to action and tempo. So fundamentally, whatever has been said by Śārṅgadeva, Jagadekamalla and Abhinavagupta, is no doubt implied in Bharata, but the credit of realising these implications and stating them in their own way lies with them. Incidentally, their respective perceptions were responsible for the refinement and precision that the concept of *tāla* receives in Śārṅgadeva.

Time, or the expanse of the act of singing in time is measured through *kalā* and *pāta*, i.e., the sounding and the silent actions. How is this achieved? By striking a bronze instrument (or a *ghaṭa*, i.e., a pitcher) at regular intervals of time. Though the *ghana* was used for keeping time the other system of keeping time by the clapping of hands continued to be maintained in a modified and improved form, at least as far as the *Mārga tālas* are concerned. Originally, as it appears, *tāla* was kept and manifested by the hand. The action of the hand is called *kriyā* which is conceived to be of two types, viz., *saśabda* (sounding) and *niḥśabda* (silent). Bharata

has given the other set of terms, viz., *kalā* and *pāta*. The word *kalā* is used in various senses, it denotes generally a unit of time-measure in *tāla* as accompanied with some action, *niḥśabda* or *saśabda*, and particularly it signifies the *niḥśabdā kriyā* in contrast with *pāta* that signifies sounding action.¹

Kalā literally signifies a phase or thereby a part of a whole, and thus, it has the function of a unit in the cycle of *tāla*. This unit of time has no absolute value, it varies according to the *Mārga* or the particular span of *tāla* to which it is related. The fact that it has no absolute value is very important as this flexibility was utilised in evolving the structure of *Deśi tālas* to great advantage. But all the same it does not mean that it has no fixed value.

In metrical measure a *kalā* is equal to a *mātrā* which is equivalent to the time taken by pronouncing a short vowel or the time of a *nimeṣa* (i.e., winking of the eye). Here, in the context of *tāla*, a *kalā* or *mātrā* is equal to five *laghus*.² However, in the *Mārga tālas* the actual unit of *tāla* which is called *kalā* consists of two *laghus* or a *guru* (of the *tāla* system). Thus, each *kalā* of *tāla* is equal to the time taken by pronouncing ten short syllables (or vowels). *Laghu* is, however, used in the *yathākṣara* form which will be dealt with presently.

Bharata says that *kalā* is threefold according to as it pertains to the three *Mārgas*³, viz., *Citrā*, *Vārtika* and *Dakṣiṇā*. Thus, the concept of *kalā* is inevitably related to that of *Mārga* in the *Mārga tālas*. Śārṅgadeva speaks of four *Mārgas* adding *Dhruva* in the beginning. According to him in the *Dhruva Mārga*, the *kalā* is of one *mātrā*, in *Citrā*, of two *mātrās*, in *Vārtika* of four *mātrās* and in *Dakṣiṇā* it has eight *mātrās*, the *mātrā* being equal to a *laghu*.⁴ In practice the *Dhruva Mārga* is hardly ever used. So, practically a *kalā* is at least of the measure of 2 *laghus* or one *guru*. It is quite

¹cf. S.R., 5.4.

²cf. S.R., 5.16—

पञ्चसङ्ख्यलरोच्चारिता मात्रेह कस्यते ॥ १६ ॥

अथवा मात्रयावस्मात्सप्तपूर्वादि कल्पना ।

and also see N.S., (G.O.S.), 31.2 and 31.4, which says:

निमेषपत्र विज्ञेया मीतकालेकमान्तरम् ।

A *nimeṣa* is found to be equal to 0.24 seconds, the *laghu* of *tāla* is therefore equal to 1.20 seconds.

³See N.S., (G.O.S.), 31.3.

⁴See S.R., 5, 10-11.

interesting to note that the *Sangītacūḍāmaṇi* speaks of six *Mārgas*,¹ viz., *Dakṣiṇā*, *Vārtika*, *Citrā*, *Citratarā*, *Citratama* and *Aticitratama* with their *kalās* respectively consisting of eight, four, two, one, half *mātrā* and *anudruta*.² Jagadekmalla is said to be a contemporary of Śārṅgadeva. Someśvara, who is predecessor of both, also speaks of four *Mārgas*, viz., *Vārtika*, *Dakṣiṇā*, *Citrā* and *Citratarā*.³ And he clearly says that "in this way the measure of sounding action in *tāla* is known to be fourfold."⁴

The addition to the three *Mārgas* of Bharata in different ways is a clear pointer to the development of *Deśī tālas* which, as it will be observed later, have *laghu* as their standard unit of measurement in contrast with the *guru* of *Mārga tālas*. It was due to this development probably that Someśvara had to devise *Citratarā Mārga* and Śārṅgadeva had to add the *Dhruva Mārga*, while Jagadekamalla went to the extent of innovating six *Mārgas* in compliance with the structure of *Deśī tālas*. Śārṅgadeva did not need to do that because he, at the very outset classified *tāla* into *Mārga* and *Deśī*.⁵ So, subsequently the application of the concept of *Mārgas* was abandoned with regard to the *Deśī tālas* which acquired a distinct identity. But, nevertheless, Jagadekamalla's attempt to comprehend all the *tālas* into a system of six *Mārgasir* and Śārṅgadeva's classification of *tālas* into *Mārga* and *Deśī* mark a point of departure from the older tradition in practice.

Someśvara's clear statement that the four *Mārgas* provide a fourfold measure of *tāla* throws flood of light on the very significance of the concept of *Mārga*, which in Śārṅgadeva's treatment is very intimately related to the concept of the threefold *tāla* in terms of *ekakala*, *dvikala* and *catuṣkala* forms of all the *Mārga tālas*, associating them with the *Citrā*, *Vārtika* and the *Dakṣiṇā Mārgas* respectively. The concept of *Mārgas* is also related to that of tempo (*laya*). However, this aspect will be considered while dealing with *laya*. *Mārga* essentially implies a device for providing different standards of measuring the same *tāla*-structure. For example, the

¹See *Sangītacūḍāmaṇi*, 51-54.

²*Anudruta* is of the value of one-fourth of a *mātrā*.

³See *Mānasollāsa*, 4.16.850.

⁴एवं चतुर्विधं मानं तालपारि प्रकीर्तितम् ।

—*Mānasollāsa*, 4.16.851

⁵See *S.R.*, 5.4.

Indeed some have suggested that the *Mārga-tālas* are those *tālas* that find expression in terms of *Mārgas*.

yathākṣara or *ekakala* form of *caccatpuṣa* is SSIS, i.e., two *gurus*, one *laghu* and *pluta*. A *guru* is equivalent to two *laghus* and a *pluta* is equivalent to three *laghus*. Thus in all, it has four *kalās* of two *laghus*, each of which is capable of being expanded to give rise to what is known as a *pādabhāga* (section). The *dvikala* form comprises eight *gurus* in four groups of two *gurus* each, viz., SS SS SS SS and the *catuṣkala* form comprises sixteen *gurus* in four groups of four *gurus* each, viz., SSSS SSSS SSSS SSSS. This expansion of the basic structure is achieved by introducing *niḥśabda kalā* in between the *saśabda kalās*. This is amply demonstrated by the pattern of the *saśabda* and *niḥśabda kalās* in them as shown below:

		S	S	I	Ś		
(a) <i>Ekakala caccatpuṣa</i>	(i)	saṁ	śa	tā	sa	or	
		S	S	I	Ś		
	(ii)	sa	tā	śa	tā	or	
		S	S	I	Ś		
	(iii)	tā	śa	tā	śa		
(b) <i>Dvikala caccatpuṣa</i>		S	S	SS	S	S	S
		ni	śa	ni	śa	pra	ni śaṁ
(c) <i>Catuṣkala caccatpuṣa</i>		S	S	S	S	S	S
		ā	ni	vi	śa	ā	ni vi tā
		S	S	S	S	S	S
		ā	śa	vi	pra	ā	ni vi śaṁ

Here it may be mentioned that the *kalās* are named as follows:

Name of <i>saśabda kalā</i>	Abbreviation	Name of <i>niḥśabda kalā</i>	Abbreviation
1. Dhruva	Dhru	āvāpa	ā
2. Śāmya	śa	niṣkrāma	ni
3. Tāla	tā	vikṣepa	vi
4. Sannipāta	saṁ	praveśa	pra

Now, it will be observed that the *ekakala* form has all *saśabda kriyās*, the *dvikala* form begins with a *niḥśabda kriyā* and proceeds with a *niḥśabda* and a *saśabda kriyā* in each *pādabhāga*. Similarly, it may be seen that *catuṣkala* form as well has one *saśabda kriyā* and three *niḥśabda kriyās* in each *pādabhāga*, thus having the same four *saśabda kriyās* as in the *ekakala* form. It is therefore obvious

that *Mārga* implies a variation of the time-measure of a particular *tāla*-structure.

The third constituent factor of *tāla* is *laya* (tempo).¹ Bharata clearly says that tempo (*laya*) is caused by the time-space taken by the *kalās*.² The time-interval obtained between one sounding *kalā* and another is called *viśrānti* (rest) by Śārṅgadeva who defines *laya* as "rest immediately following action."³ In other words, tempo is nothing but the interval of time between a series of actions (*kriyās*). This concept is naturally to be contrasted with the modern concept of *laya* as speed or rate of action. The former considers rest as the substance of *laya* while the latter considers action as its substance. Of course it goes without saying that the two are related like the two sides of the same coin, but the consequence of this difference in emphasis is such that the way of expressing it today is just the opposite of what it was earlier. Now-a-days the expression 'increase of *laya*' means the increase of speed of action and consequently the decrease of the period of rest, which is the very opposite of the earlier concept according to which the increase of *laya* meant the increase of the rest period and the decrease of the rate of action. So, *laya*, according to the ancients, consists of primarily in the period of rest.

What lends *tāla* a distinct identity with reference to rhythm is what Dattila calls *parivarta* and Śārṅgadeva calls it *parivartana* which he defines as the repetition of a *pādabhāga* (i.e., a section) or the whole of *tāla*.⁴ It is this repetition or recurrence in a cyclic order that distinguishes *tāla* from simple rhythm. This concept of *parivarta* or *parivartana* it seems, has come down to us in the form of *āvartana* of modern practice.

¹cf. *Dattilam* where *tāla* is said to be based on *laya*, *kāla* and *kalā*:

अथ तालं प्रवक्ष्यामि लयकालकलागतं ॥ १०६ ॥

—*Dattilam*, 109

²N.S., (G.O.S.), 31.5—

सतः कलाकृतो लय इत्यभिज्ञितः

स्रयो लयास्तु विज्ञेया हुतमध्यबिलम्बिताः ॥ ५ ॥

³S.R., 5.44—

क्रियानन्तरविश्रान्तिलयः ।

⁴श्रावृत्तिः पादभागादेः परिवर्तनमित्यन्ते ।

—S.R., 5.52

Kāllinātha, commenting on *ādeḥ* of the text says that implies the whole of *tāla*. See S.R., Adyar edn., vol. III, p. 24. Also cf. *Dattilam*, III.

Besides *parivarta*, *yati* and *graha* are other two concepts related to that of *laya*. *Yati* is defined by Śārṅgadeva as "the regulation effecting *laya* (tempo)."¹ A melody or a musical rendering is conceived as divided into three parts, viz., the beginning, middle and the end. *Yati* or its three varieties, viz., *samā*, *śrotogatā* and *gopucchā*² consists of the varied distribution of the slow, the middle and the fast tempo. We need not go into details here, the concept being very clear in so far as it is related to the distribution of musical speed over the entire body of a composition or a rendering.

Similarly, the concept of *graha* comprehends the relationship between the commencement of the *tāla*-pattern and that of the rendering. The three types of *graha*, viz., *sama*, *atīta* and *anāgata* relate to the three *layas*, viz., on, after and before the commencement of the composition.

In modern musical practice; *sama* is the aesthetic confluence of the singer, player and drummer. This is the point where the beauty and the intricacies of *rāga* and *tāla* tend to get focused. This is one of the unique aspects of Hindustāni music. In Karnāṭic music, the old concept of *graha* still continues. There the focal point is the start of the composition and all the intricacies of *tāla* and *svara* are calculated towards that point. Śārṅgadeva defines *sama* as "the *graha* (hold) in which the commencement of *tāla* coincides in time with that of melody."³ The function and the relationship of *atīta* and *anāgata* is interpreted differently by Kāllinātha and Siṃhabhūpāla. The concept of Kāllinātha is related to the starting point of the drummer; the other relates to the starting point of the singer.⁴ We are presently concerned with grasping the concept of *tāla* as a whole. It seems that gradually the complexity of the three types of *graha* gave way to the simplicity of *sama* which discharged the function of *graha*. *Sama* or *graha* as such is one of the most important factors of *tāla* in Indian music system.

¹लयप्रवृत्तिनिमग्नो यतिरित्यभिधीयते ॥

समा स्रोतोयता चान्यो गोपुच्छा त्रिविधेति सा ॥

—S.R., V.46-47

²cf. S.R., 5.47-50 for details.

³S.R., 5.51.

⁴See Kāllinātha and Siṃhabhūpāla on S.R., 5.50-52. According to Kāllinātha *atīta* is that which commences prior to the commencement of melody while according to Siṃhabhūpāla *atīta* is that which commences after the melody has begun. Similarly their interpretation of *anāgata* also varies.

It has been observed that *tāla* is indicated through the action of *saśabda* and *niḥśabda kriyās*. But alongside it has also been observed that *tāla* was to be manifested through *ghana*. When *tāla* was kept by the action of hand, what was the need for pressing the *ghana* into service? Or, conversely, when *tāla* was to be kept with the help of *ghana* what was the need for the system of sounding and silent movements of the hand?

Śārṅgadeva throws some light on this question while he defines the utility and the functions of *tāladhara*. He says, "A separate cymbal holder (*tāladhara*), expert in the *gāndharva* system should be provided to assist the singer and to safeguard against his inadvertence."¹

Obviously, the idea is that a *tāladhara* is necessary to relieve the attention of the singer from the pre-occupation of keeping *tāla*. So it must have been observed that this preoccupation constituted a distraction in concentrating upon the act of singing. If it is reasonably conceived that originally *tāla* was kept by the hand through the system of *saśabda* and *niḥśabda kriyās*, this consideration must have been responsible for the introduction of *ghana* as the medium for the manifestation of *tāla*. Now, why of the two atonal instruments, viz., *ghana* and *avanaddha*, was this function assigned to *ghana* to begin with?

Abhinavagupta, while expounding the utility of *ghana* as a medium of keeping *tāla* points out that the system of indicating *tāla* through the sounding and the silent acts of the hand is relevant only in the context of the *gāndharva* and not with regard to *gāna*, so much so that even the *Dhruvā-gāna*, described by Bharata has no use for the hand-indicating of *tāla*. Thus for *gāna* it was *ghana* only that was to be used as a medium of *tāla*. All those forms of music that have no reference to *adr̥ṣṭaphala* (mystic merit) such as *Dhruvā* songs and *Deśī rāgas* are outside the scope of *Mārga Saṅgīta*; so for these forms which are technically called *gāna* in contradistinction to *gāndharva*, *ghana* was the medium of *tāla*. This confirms our hypothesis that the system of

¹S.R., 5.38-39—

गान्धर्वमार्गकुशलः कांस्यतालधरो परः ॥

गातुः सहायः कर्तव्यः प्रमादनिवृत्तये ॥

Kāllinātha elucidates that the *Jātis. Grāma rāgas*, the six types of *rāgas* and the fourteen *gītaks* constitute *gāndharva* while the four *Mārgas* are indicated by the word *Mārga*.

indicating *tāla* by the hand movements is a hangover from earlier times, when this function was discharged exclusively by the clapping of hands.

Another point made by him is that the use of *ghana* or *kāmsya-tāla* secures what is called *prayoga-sāmya*.¹ The concept of *sāmya* is used by Dattila as well.² But the significance of this concept is not technically very clear. Literally, *sāmya* means evenness, equality, concord, harmony, etc. Moreover, as he argues, *tāla* is used not only by the singers, who can, in all probability show the sounding and the silent *kriyās* by the hand, but also by the instrumentalists and the dancers who cannot attend to their performance fully and to a *tāladhara* who is keeping time by hand. A *kāmsya-tāla* is naturally helpful to them directly. Probably *sāmya* is indicative of the concordance of tonal and rhythmic aspects of a rendering. This concordance could not be achieved as best by employing the technique of the hand alone as by a bronze instrument. Besides Śārṅgadeva has given an added purpose for *ghana*, viz., to provide a cover for the inadvertence of the singer, obviously referring thereby to the same consideration as that of Dattila in the terms of achieving *sāmya*. Thus, *ghana* is more helpful in securing co-ordination between singing, playing on instruments, dancing and rhythm or tempo, i.e., *gīta*, *vādya*, *nṛtya* and *tāla*, in *saṅgīta*.

Abhinavagupta points out another function of *kāmsyatāla* (a bronze instrument) quoting Viśakhila in terms of "*gātuḥ prasāda parikṣaṇam*"³, i.e., for determining the singer's clarity in time-measure. The word *prasāda* in view of what Śārṅgadeva has said may be deciphered as *pramāda* (inadvertence) in this expression and then it would seem that the function of *kāmsyatāla* as deterrent to the inadvertence of the singer, as already pointed out by him.

Avanaddha was obviously meant for *saṅgīta* function that could not be assigned to *ghana* since relatively the *avanaddhas* (drums) are less atonal than *ghana-vādya*s. The *tablā* is, for example, set to tune in any performance. Moreover, *avanaddha* is capable of

¹See *Abh. Bh.* on N.S., 32.2, (G.O.S.), p. 152.

²तालात् साम्यं भवेत् साम्यादिह सिद्धिः परत्न च ।

—Dattilam, 110

³See *Abh. Bha.* on N.S., 31.2, (G.O.S.), p. 152.

The expression प्राणीमत्स्य गातुः प्रसाद परीक्षणप्रयोजनं कांस्यताल मन्वन्ते can as well be deciphered to read—प्रमादपरीक्षण

producing what we call *bols* which make it more suitable for *sangati* and also lend it an element of delightfulness. This ought to be one of the reasons for assigning the function of *tāla* to *ghana*.

Enumerating the concepts related to the exposition of *tāla*, Bharata mentions twenty-one terms that comprehend the subject matter of *tāla*. There are:

1. *dhruva*, 2. *āvāpa*, 3. *niṣkrāma*, 4. *vikṣepa*, 5. *praveśa*, 6. *śūmya*, 7. *tāla* and 8. *sannipāta*, constituting the *niṣabda* and the *saśabda kriyā-s*, 9. *parivarta*, 10. *vastu*, 11. *mātrā-s*, 12. the *prakaraṇa (gītas)*, 13. their *aṅgas*, 14. *vidārī*, 15. *yati-s*, 16. *layas*, 17. *gītīs*, 18. *avayavas*, 19. *mārgas*, 20. *pādabhāgas* 21. and *pāṇis*.¹

From amongst these we have already dealt briefly or extensively with the *kriyās* (1 to 8), *parivarta* (9), *mātrās* (11), *yatis* (15), *layas* (16), *mārgas* (19) and *pādabhāgas* (20) as well as the *pāṇis* (21), which are the same as the three *grahas*, viz., *sama*, *atīta* and *anūgata*. Most of the other concepts are related to what are called the *prakaraṇa gītas* or *gītakas*. As far as the concept of *tāla* is concerned the related concepts have been expounded in due proportion to their role. The other concepts we shall be dealing with while considering the structure of the *Mārga tālas* and *gītakas*.

While Bharata has given twenty-one factors of *tāla* as enumerated above and Dattila has reduced them to fifteen, Śārṅgadeva again presents twenty-one which are not the same as those of Bharata but are much more comprehensive in including every detail of the technique of *tāla*. These are: 1. *mārga tālas*, 2. *kalās* (unsounding actions), 3. *pātas* (sounding actions), 4. *mārgas* (spans), 5. the eight *mārgakalās* such as *dhruvaka*, *citrā*, etc., 6. the standard measure of *guru* and *laghu*, 7. the classification as *ekakala*, *dvikala* and *catuṣkala*, 8. the *pādabhāgas* (sections), 9. the *mātrā*, 10. the technique of *pāta* and *kalā*, 11. the regulation of fingering (*aṅgulinīyama*), 12. the classification or varieties such as *yugma* (even), *ayugma* (odd), etc., 13. *parivarta*, 14. *layas*, 15. *yatis*, 16. *gītakas*, 17. *gītas*, 18. *tālāṅgas*, 19. *gītāṅgas*, 20. *Deśi-tālas* and

¹See N.S., (G.O.S.), 31.18-20. Dattila enumerates fifteen concepts comprehending the eight *kriyās* into *kalā* and *pāta* (i.e. silent or sounding actions).

pratyayas (tabular formula)

Obviously these are not the factors of *tāla* but the topics treated by him in the *Tālādhyāya*. It is not our intention here to reproduce the description of each topic. Some of the later writers¹ have further reduced the essentials of *tāla* to what is called the *daśa* (ten) *prāṇas* (ten vital essentials). These are: 1. *kāla*, 2. *mārga*, 3. *kriyā*, 4. *aṅga*, 5. *graha*, 6. *jāti*, 7. *kalā*, 8. *laya*, 9. *yati*, and 10. *prastāra*.

Of these all but *jāti* and *prastāra* have already been dealt with. The rest of them will naturally be explained in the next topic, viz., the structure of *tāla*.

Classification and Structure of Tāla

The *tālas* are primarily divided as *Mārga tālas* and *Deśi tālas* by Śārṅgadeva² though such a clear-cut distinction is not made by his predecessors. Bharata deals only with the former. The *tāla*-structure is constructed by the *saśabdu* and the *niṣabda kriyās* (sounding and silent actions) which in-between them also create tempo. The common name for both these *kriyās* is *kalā* and Bharata says that "*kalā* is threefold being based on or regulated by the three varied *Mārgas*. In *Citrā mārga*, it consists of two *mātrās*, in *Vārtika*, it is doubled, and in *Dakṣiṇā*, it is four times (i.e. of 8 *mātrās*)."³

A *mātrā*, as already mentioned, consists of five *nimeṣas*⁴ or the *laghus* of Saṃskṛta prosody. This *mātrā* is also called *laghu*.⁵ The word *mātrā* also bears quite a different technical meaning; it denotes a unit of four *pādabhāgas* in the construction of *gītakas* such as *madraka* and so on.⁶ But that is exceptional. The word *mātrā* literally means 'measure', 'extent' in different contexts. Here in the context of *tāla* it represents a unit of time.

Thus, *kalā* is threefold as used in the three *Mārgas*, the minimum extent being of two *mātrās*. That is why Śārṅgadeva clearly lays down that in the context of *ekakala*, *dvikala* and *catuṣkala* forms of the *gītakas kalā* signifies a *guru* which is the equivalent of two *mārgas*.¹ In the *Mātrās tālas* we have another unit called *pluta*

¹Such as Raja Tulaja, Venkaṭamakhin, Rāṇā Kumbha, etc.

²S.R., 5. 3-4.

³N.S., (G.O.S.), 31.4.

⁴A *nimeṣa* (winking of an eye) is found to be equal to the value of 0.24 second in our terms.

⁵See S.R., 5.16-17.

⁶Ibid., 31.21.

which is equal to three *mātrās* or *laghus*. But nevertheless a *pādabhāga* is mentioned in terms of *kalās*, i.e., *gurus*. For example, the *yathākṣara caccatpuṣa* has two *gurus*, one *laghu* and one *pluta*, i.e., $2+2+1+3=8$ *mātrās*, and so four *kalās* in its *yathākṣara* form and eight and sixteen *kalās* in its *dvikala* and *catuṣkala* forms respectively.

The *Mārga tālas* are divided into two classes (*jātis*), viz. *caturaśra* and *tryaśra* which are symbolised by the *caccatpuṣa* and *cācapuṣa tālas*.² The first one of these has four *kalās* and the second one has three *kalās* in their *yathākṣara* forms while in their *dvikala*, and *catuṣkala* forms they shall have the multiples ($4 \times 2 = 8$ and $4 \times 4 = 16$) of four and three ($3 \times 2 = 6$ and $3 \times 4 = 12$) *kalās* in a *pādabhāga*.³

The five *Mārga tālas* are distributed among these two *jātis* as under:

<i>Caturaśra</i>	<i>Tryaśra</i>
1. <i>Caccatpuṣa</i>	2. <i>Cācapuṣa</i>
	3. <i>Ṣaṭpitāputraka</i> ⁴
	4. <i>Udghaṭṭa</i>
	5. <i>Sampakveṣṭaka</i> ⁵

The *ekakala* and other forms of these are represented as under:

Name of tāla	Yāthākṣara	Dvikala	Catuṣkala
1. <i>Caccatpuṣa</i>	SSIS	SS SS SS SS	SSSS SSSS SSSS SSSS
2. <i>Cācapuṣa</i>	SIIS	SS SS SS	SSSS SSSS SSSS
3. <i>Ṣaṭpitāputraka</i>	ŚISSIS	SS SS SS SS SS SS	SSSS SSSS SSSS SSSS SSSS SSSS

¹गुरुः कलात्र । —S.R., 5.20

²See N.S., (G.O.S.), 31.8 and S.R., 5.17-18.

³See S.R., 5.20, illustrated as under:

Name of tāla	Yāthākṣara	Dvikala	Catuṣkala
1. <i>Caccatpuṣa</i>	SSIS	SSSS SSSS	SSSS SSSS SSSS SSSS
2. <i>Cācapuṣa</i>	SSIS	SSSS SS	SSSS SSSS SS SS

The terms *yathākṣara* etc., will be explained presently.

⁴Also known as *uttara* and *pañcopāni* (S.R., 5.23).

⁵A variety of *ṣaṭpitāputraka* (S.R., 5.24)

4. <i>Udghaṭṭa</i>	SSS	SS SS SS	SSSS SSSS
5. <i>Sampakveṣṭaka</i>	ŚSSSS	SS SS SS SS SS SS	SSSS SSSS SSSS SSSS SSSS SSSS

Corresponding to the three *Mārgas* spoken of by Bharata as it were, we have three forms of these *Mārga tālas* viz. *yathākṣara*, *dvikala* and *catuṣkala*. The term *yathākṣara* signifies the namesise arrangement of *laghus* and *gurus*.¹ *Yathākṣara* is also called *ekakala*² which signifies that on the whole a *kalā* represents a unit that is capable of developing into a *pādabhāga*. Accordingly in the *dvikala* form a *pādabhāga* has two *kalās* and in the *catuṣkala* form it has four *kalās*.³

Apart from these five *tālas*, Śārngadeva also speaks of three other varieties of *cācapuṣa* which are constructed out of the multiples of its *catuṣkala* form.⁴

The construction of the *Mārga tālas* in terms of time-space has been elucidated as above, but in actual practice the *tālas* are kept by the *śaśabda* and the *niḥśabda kriyās* and it is the regulation pertaining to these *kriyās* (*aṅguli niyama*) that goes to form the *tāla*-pattern. This technique has already been demonstrated while expounding the concept of *tāla*. The eight *kalās* (four silent and sounding) are demonstrated by the finger-movement as under.⁵

Name of kalā	Nature	Action
1. <i>Āvāpa</i>	Unsounding	Drawing in of the fingers of the outstretched and upturned hands.
2. <i>Niṣkrāma</i>	Unsounding	Stretching of fingers of overturned hands.
3. <i>Vikṣepa</i>	Unsounding	Throwing of the upturned

¹See S.R., 5.19—

नामगतेर्गलैस्त्र यथाक्षरः ।

²See Kāllinātha on S.R., 5.18-19, p. 10, vol. III.

³See S.R., 5.20-21—

... द्विकले द्विकलो मतः ॥ १० ॥

पादभागः पलानां तु चतुष्केण चतुष्कले ॥

What has been said about the *ekakala* has been inferred from this.

⁴See S.R., 5.25.

⁵cf. S.R., 5.7-10.

		hand without stretched fingers towards the right side.
4. <i>Praveśa</i>	Unsounding	Drawing in of the fingers of the outstretched hand.
5. <i>Dhruva</i>	Sounding	The beat of the hand by sounding the thumbs and the fore-finger together.
6. <i>Śamya</i>	Sounding	The beat of the right hand.
7. <i>Tāla</i>	Sounding	The beat of the left hand.
8. <i>Sannipāta</i>	Sounding	The beat of both the hands.

The time-space taken by these varies according to the *Mārgas*. According to another school mentioned by Śārṅgadeva *kalā* consists of two *mātrās*; there are eight *mātrās* in the four sounding acts (*pātas*). These are differently employed in the three *Mārgas* as under.¹

Name of <i>mātra</i>	<i>Mārga</i>
1. <i>Dhruvaka</i> and <i>Patitā</i>	<i>Citrā Mārga</i>
2. <i>Dhruvaka</i> , <i>Sarpiṇī</i> , <i>Patākā</i> and <i>Patitā</i>	<i>Vārtika Mārga</i>
3. <i>Dhruvaka</i> , <i>Sarpiṇī</i> , <i>Kṛṣṇa</i> , <i>Padminī</i> , <i>Visarjitā</i> , <i>Vikṣiptā</i> , <i>Patākā</i> and <i>Patitā</i>	<i>Dakṣiṇā Mārga</i>

However, their actual use in practice is not demonstrated by him. Furthermore, they are distinguished by the following acts.²

1. <i>Dhruvakā</i>	—	Soundful
2. <i>Sarpiṇī</i>	—	going left
3. <i>Kṛṣṇa</i>	—	going right
4. <i>Padminī</i>	—	going downwards
5. <i>Visarjitā</i>	—	going outwards
6. <i>Vikṣiptā</i>	—	contracting
7. <i>Patākā</i>	—	going upwards
8. <i>Patitā</i>	—	falling of the hand

¹See S.R., 5.15-16.

²Ibid., 5.12-15.

Thus from these signs one can always determine the position of *tāla* at a given movement.

It will be seen that only two of these *mātrās* are sounding. This does not fit in with the other system of eight *kalās* spoken of earlier. These eight *kalās* are distributed among the different *Mārga tālas* as shown for *caccatpuṭa*.¹

Caccatpuṭa

		S	S	I	Ś				
(i) <i>Yathākṣara</i>		Sam	śa	tā	sa				
	or	S	S	I	Ś	S	S	S	S
		śa	tā	śa	tā	or tā	śa	tā	śa
(ii) <i>Dvikala</i>		S	S	S	S	S	S	S	S
		ni	śa	ni	tā	śa	pra	ni	śa
(iii) <i>Catuṣkala</i>		S	S	S	S	S	S	S	S
		ā	ni	vi	śa	ā	ni	vi	tā
		S	S	S	S				
		ā	ni	vi	śa	ā	śa	vi	pra

This is to demonstrate one *tāla* by way of example. As it has already been stated that *Mārga tālas* are productive of *aḍṣṭa phala* (the imperceptible reward) and therefore they are used only in the *gāndharva* form of music and not *gāna*. The *gītakas* and the *pūrvaraṅga* (prelude) of a drama are the known forms of musical practice where these *tālas* were used.² The *gītakas* are primarily *tāla* structures sheltering melodic forms; in other words, they are predominantly *tāla*-oriented melodic forms. Some of the prominent features of *gītakas* are indicated here.

The Gītakas

Śārṅgadeva enumerates fourteen *gītakas* in the category of *Prakarāṇa gītas* but makes an undefined distinction between seven *gītakas* and seven *gītas*. These are:

1. *Madraka*, 2. *Aparāntaka*, 3. *Ullopyaka*, 4. *Prakari*, 5. *Oveṅaka*, 6. *Rovindaka*, and 7. *Uttara* (enumerated as *gītakas*).
- The *gītas* are: 1. *Chandaka*, 2. *Āsārīta*, 3. *Vardhamāna*,

¹See S.R., 5.26-37 for every detail of what he calls *pātakalāvīdhi*, i.e., the technique of sounding and silent actions.

²cf. S.R., 5.53.

4. Pāñika, 5. Gāthā, and 7. Sama.¹

These are predominantly *tāla*-oriented melodic structures in which the *Mārga tālas* are variously employed, more than one *tāla* being used in each with reference to different *aṅgas*. The main theme of these *gītakas* is laid in what is called *vastu* which is augmented by what are called its *aṅgas*. The *aṅgas* are integral parts of the *gītakas*. These are twenty-seven in all but all of them are not necessarily used in every song, only some are incorporated in each. The *aṅgas* are: *ḥkaka*, *vividha*, *ṛtta*, *upohana*, *pratyupohana*, *śākhā*, *pratiśākhā*, *pāda*, *pratipāda*, *prasvāra*, *vaiḥyasa*, *upavartana*, *dvaiḡeyaka*, *saṃharāṇa*, *veṇī*, *praveṇī*, *upapāta*, *śārīra*, *saṃpiṣṭaka*, *tālikā*, *māṣaghāta*, *sandhi*, *vajra*, *caturaśra*, *śīrṣaka*, *anta* and *mātrā*.²

Here we need not go into the structural details of all the *gītakas*. It will suffice to state briefly the outline of one of them by way of illustration, though it must not be understood that all others are of a similar formation since more or less, each of them has certain unique features and is quite different from others in composition. The first of these *gītakas* is called *madraka* and its structure is outlined as follows:

Madraka is of three types, viz., *ḥkakala*, *dvikala* and *catuṣkala*. Each of these once again is twofold, i.e., having three *vastus* (compositional sections) and having four *vastus*. *Śīrṣaka* (an *aṅga*) is performed in that variety which has three *vastus*. A *vastu* of the *ḥkakala* *madraka* is made up of eight *gurus* and eight *laghus*. With the first two *kalās* *upohana* (an *aṅga*) is sung either with the *śaśabda kriyā* of *dhruva* or without it. *Pratyupohana* (another *aṅga*) is sung with the third *kalā*. The hand-movements (*kriyās*) pertaining to the rest of the thirteen *kalās* are śa, śa, tā tā śa, śa tā tā śa, tā śa tā sam, It may be a song with one or three of four *vastus*. *Śīrṣaka* (another *aṅga*) is sung at the end of the third *vastu*. Its *prastāra* is given as under:

SSS S S S S S I I I I I I I I
u u u śa śa tā tā śa śa tā tā śa tā śa tā sam

The *Śīrṣaka* may be sung either in *yathākṣara* or *catuṣkala*

¹cf. S.R., 5.53.

²See S.R., 5.53-55.

Pañcapāñi tāla:(i) *Yathākṣara*

Ś I S S I S
sam tā śa tā śa tā

(ii) *Catuṣkala*

S S S S S S S S S S S S
ā ni vi pra ā tā vi śa ā ni vi tā
S S S S S S S S S S S S
ā ni vi śa ā tā vi pra ā ni vi sam

Prastāra in the context of *Mārga tālas* means the demonstration of the *tāla*-units such as *laghu*, *guru* and *pluta*, in relation to the sounding and silent actions (*kriyās*) that are used to indicate them, such as *āvāpa* and seven others. *Prastāra*, in other words, presents the image of the *tāla* as related to the structure of the song. *Dvikala* and *catuṣkala* *Madraka* forms are similarly conceived with variation or addition in the number of *vastus* and *aṅgas* used. These are elaborated by Śārṅgadeva at length.¹ What is important to note is the purpose that these *gītakas* served.

As already stated Bharata has used them in the *pūrvaraṅga* (prelude). Śārṅgadeva informs that they were sung in the propitiation of Lord Śiva and that they were considered capable of leading to spiritual liberation (*mokṣa*), as laid down by Brahma.² These are perhaps the only compositions in which *Mārga tālas* are actually employed. The *dhruva* songs of Bharata being outside the scope of *Gāndharva* were obviously unsuitable for the use of *Mārga tālas*. The scant practical use of the *Mārga tālas* even by Bharata strongly suggests that even in his time the tradition of non-*Mārga tālas*, later identified by Śārṅgadeva as *Deśī tālas* must have been in vogue. Let us now therefore consider the *Deśī tālas*.

The Deśī Tālas

Before Śārṅgadeva, we do not come across the term *Deśī tāla*; probably it was coined by him in view of the fact that he has classified the musical arts into two broad divisions called *Mārga* and *Deśī*. Someśvara in his *Mānasollāsa* classifies *tālas* into four types, viz. *tryaśra*, *caturaśra*, *miśra* and *khaṇḍa*. The terms *tryaśra* and *caturaśra* are available in Bharata as well, but here their

¹See S.R., V.60-87.

²cf. S.R., V.56.

time-measure is not the same. *Caturaśra* is formed by two, four or six *gurus* while the basic unit for *tryaśra* is that of three *gurus* that is augmented by six. His *miśra* variety is a combination of the two. Bharata also speaks of *saṅkīrṇa tālas* made up of the combination of the *tryaśra* and *caturaśra* types though he has not dealt with them. Thus the difference in the time-measure between the *caturaśra* and *tryaśra* of Bharata and Someśvara is not of a categorical significance. But the introduction of the concept of *khaṇḍa tālas* is no doubt of great importance. The word *khaṇḍa* literally means a part or a fraction. It is obvious from the structure of the *Deśī tālas* that they are constructed by way of fractions of *guru* which was the accepted standard unit in the *Mārga tālas*, for here the standard unit is *laghu* which also is fractioned into one-half, one quarter and so on. So, in all probability, the origin of what are now called *Deśī tālas*, may be sought in the development of what Someśvara classified as the *khaṇḍa tālas*. These *tālas* were of course sufficiently developed in his time or must be presumed to have had a long tradition. It has already been conjectured on the basis of certain hints of the nature of omission and commission available in the *Nāṭyaśāstra*¹ that even Bharata's time a non-*Mārga* tradition of *tālas* must have been vogue side by side with the *Mārga tālas*. So even if we cannot assume the *khaṇḍa tālas* to be the origin of *Deśī tālas* yet the very concept of *khaṇḍa* marks a very important phase of development which was accompanied by another development correspondingly, viz., the use of bronze instrument (*kāṁsya-tāla*) for the manifestation of *tāla* as an essential feature. The *Mārga tālas* were not dependent on the *ghana vādya*s which were employed as a support only. The essential work of keeping *tāla* was done through the sounding and the silent actions which are conspicuous by their absence in the *Deśī tālas*. For instance, Śārṅgadeva defines *Deśī tālas* as under:

"*Deśī tāla*, however, is recognised by the action that measures (time) in *laghu* etc. as required by the exigency of melodic excellence as indicated by the beating of a bronze cymbals."²

¹Such as the non-use of *Mārga-tālas* in the *dhrupa* songs with avowed necessity of *tālas* is in them and the mention of *saṅkīrṇa tālas*.

²देधीतालस्तु सञ्चालितया कियया मतः ।

यथाशेषं कांस्यतान् ध्वननादिकया मतः ।

This definition needs to be closely examined in order to bring out its full implication.

By his very presentation and style of expression, Śārṅgadeva makes it clear that the concept and the structure of the *Deśī tālas* is quite different from that of *Mārga tālas*. The most significant points that he projects by way of definition are:

- (i) the standard unit of measurement in these *tālas* is *laghu* (and so on),
- (ii) the standard unit can be varied according to the exigencies of melodic excellence, and
- (iii) *tālu* is to be manifested by the beating of a *kāṁsya-tālas* (not the *niḥśabda*s and *saśabda kriyā*s).

The use of etc. with *laghu* is indicative of *druta* and *virāmānta*. *Druta* is half the measure of *laghu* and *anudruta* (introduced subsequently), is half of *druta*. *Virāmānta* has no independent measure of its own but denotes one-half of the measure to which it is attached. Thus a *laghu-virāmānta* is equal to one and half a *laghu*. Since a *guru-virāmānta* would amount to *pluta*, it is not used. So in addition to the three units of *laghu*, *guru* and *pluta*, the *Deśī tālas* have *druta*, *anudruta*, and *virāmānta*. We also come across another measure called *kākapāda* which is equal to four *laghus*. One *laghu* is also called *mātrā* which word more or less replaces the word *kalā*. These measures are indicated as under:

S. No.	Name of measure	Symbol	Measure in term of mātrā
1.	<i>Laghu</i>	l	1 mātrā
2.	<i>Guru</i>	S	2 mātrās
3.	<i>Pluta</i>	ε	3 mātrās
4.	<i>Kākapāda</i>	+	4 mātrās
5.	<i>Druta</i>	O	1/2 mātrā
6.	<i>Anudruta</i>	—	1/4 mātrā
7.	<i>Drutavirāma</i>	δ	3/4 mātrā
8.	<i>Laghuvirāma</i>	ç	1 1/2 mātrās

Though there is no mention of the *saśbada* and *niḥśabda kriyā*s in the *Deśī tālas*, nor such *kriyā*s seem to have any function whatsoever in them which may be called akin to that in the *Mārga tālas*. Śārṅgadeva does speak of *aśabda* (*laghu*) in the context of

such *tālas* as *Siṃhanandana*. *Siṃhabhūpāla* explains that these are to be sustained by the *pāṭākṣaras*. However it is obvious that the term *aśabda* is technically of an entirely different connotation as compared to *niḥśabda* which is a *kriyā*.

The flexibility obtaining in the standard measure of *laghu*, which in the case of *Deśī tālas*, is variable from four short syllable-time to six syllable-time,¹ provides a very distinct characteristic feature of the *Deśī tālas*. Whereas in the *Mārga tāla*, because of the fixed value of *laghu*, viz., five short syllable time, it was possible to maintain a certain fixed standard of tempo, the variation of which could only be obtained in terms of the *Mārgas*. But here since the value of the *laghu* is not absolute, we cannot possibly have a fixed standard of tempo. Thus, the structure of *Deśī tālas* provides greatest scope for variation in tempo.

The great variety of *tālas* is obtained through the difference of order² in which the *avayavas* (limbs) of *tāla* such as *laghu*, *druta*, etc. occur. *Someśvara* mentions about twenty *tālas* while other texts generally give one hundred and one. *Śārṅgadeva* has given one hundred and twenty *Deśī tālas*. The structure of most of these is similar as would be found from the comparative chart showing *Deśī tālas* in vogue up to 13th century.

Structurally *ādi tāla* is perhaps the simplest with one *laghu* (1). In *pañcama* this same measure is broken into two *drutas* (00). Thus, the *tālas* of the same time-measure are differentiated by being arranged into different time units and order. The forms of different *Deśī tālas* are indicated in the chart. The structural form and the very spirit of *Deśī tālas* could properly be understood by comparing and contrasting them with the *Mārga tālas*.

- (i) The *Mārga tālas* are kept through the actions of hand, viz., the *saśabda* and *niḥśabda kriyās* but the *Deśī tālas* are kept with the help of *kāṃsyatāla*.
- (ii) The basic time unit in the *Mārga tālas* is a *kalā* which is equal to two *laghus* or one *guru*, but in *Deśī tālas* the basic unit is *mātrā* which is equal to one *laghu*.
- (iii) The value of the *laghu* in the *Mārga tālas* is fixed as five

¹cf. *Kāllinātha* commenting on the expression 'yathāśobham' in the definition of *Deśī tāla*, vide *S.R.*, V. 237, pp. 134, 135 of the *Adyar* edn., 1951.

²See *S.R.*, V.239.

short syllable time while in the *Deśī tālas* it varies from four to six. This has resulted in a variation of standard tempo in the *Deśī tālas*.

- (iv) In the *Mārga tālas* the unit measures are *laghu*, *guru* and *pluta* while in the *Deśī tālas* we have *druta* (and later *anudruta*) and *virāmānta* in addition.
- (v) The *Mārga tālas* have *mārgas*, *graha*, *yati* and so on as essential factors but in *Deśī tālas*, these concepts have no value.
- (vi) The form and the number of the *Mārga tālas* is fixed for ever, but in case of *Deśī tālas* enormous development can be observed (the number rose up to 244 after *Śārṅgadeva*).
- (vii) The *Mārga tālas* in their original (*yathākṣara*) form are not very lengthy in measure which varied from three to six *gurus* only, but in *Deśī tālas*, the *tālas* are seen to vary from one *laghu* to thirty-two *laghus* in length.
- (viii) Since the *Mārga tālas* formed a part of *Gāndharva*, their purpose was allied with it and therefore they were used in *gītakas* only; while the *Deśī tālas* are found to have been used in the *prabandhas*.

The above study throws some light on the development of the *Deśī tālas*. From the very restricted orientation of the *Mārga tālas*, it becomes apparent that there must have been a tradition of non-*Mārga tālas* being practised in the popular forms of music from early times which slowly developed and gained recognition first of all by *Someśvara* in the form of *khaṇḍa tālas* and then by *Śārṅgadeva* as *Deśī tālas* in a more formalised and systematic way. We cannot say what the position of *Matanga* might have been in this regard since the portion of his work on *tāla* is unfortunately lost to us. Between *Someśvara* and *Śārṅgadeva* we have *Jagadekamalla* who has recorded one hundred-one *tālas* including the *Mārga tālas* making no such distinction as *Mārga* and *Deśī*.

Perhaps, *Someśvara's* *Mānasollāsa* marks an important stage in the development of *Deśī tālas* as far as historical evidence is concerned for the following few observations:

- (i) He does not mention any distinction like *Mārga* and *Deśī*.
- (ii) He does not use any such terminology as *mārga*, *yati*, *graha*, etc. that characterises a much more formalised pre-

sentation of Sārṅgadeva.

(iii) He does not even speak of the *Mārgas*; instead he speaks of *mānas* (standard measures) though by that term he is referring to the same phenomenon. Thus he informs us about the dilution of the concept of *Mārga* or in other words of an attempt at a reinterpretation of an outmoded concept in the context of his times.

(iv) He does not even mention the three *layas* (tempos) of the *Mārga tālas*.

It can safely be deduced that though the memory of the *Mārga tālas* was inherited, they were no longer in actual use and the other tradition of popular music had brought such a variety of *tālas* to the forefront that inevitable engaged the attention of the theorists. Even Abhinavagupta betrays his knowledge of what Sārṅgadeva called the *Deśī tālas* obliquely though he does not directly deal with them since they were not related to *Gāndharva*.

Up till the 13th century, it may be observed, it was the *kāṃsya-tāla* that was the means of manifesting *tāla*. The use of *avanaddha* for this purpose is evidently a later development¹ and is probably related to the developments of *bols* alongside the *tālas*. But as far as the development of *Deśī tālas* is concerned, it is definitely related to the development of the *prabandhas*. Many of the *tālas* bear the *prabandha* names. These *prabandhas* were composed in *prākṛts* and this fact relates them to a more general and widespread tradition of musical practice that existed side by side with the highly cultivated forms of *Grāma rāgas* or *Deśī tālas*. It can therefore hypothetically be concluded that *Deśī tālas* owe their development primarily to the *prabandhas*.

¹This question falls outside the scope of this work.

CHAPTER 8

Conclusion

THE main purpose of this book has been to show the gradual evolution of the *rāgas* and *tālas* of Indian music from the Vedic times upto 13th cent. AD.

We have seen that the *Sāma vedic* music was built up on the basis of the folk music then current in the country. All formalistic music is an attempt to find out certain principles governing the structure of current folk music.

The main principles that emerge during the *Sāmavedic* period were the following:

1. Just as folk music is mostly group music, even so the *Sāmavedic* music was sung as a group song. There were three singers; they were called *prastotā*, *udgātā* and *pratihartā*. The main singer was the *udgātā*. The song was divided into four sections. First was the *Huṃkāra*, i.e., the intoning of the tonic together; the second part of the *Sāman* was the *prastāva* sung by the *prastotā*; this was followed up by the main part of the song, the *udgītha* as the *udgātā* sang this, the *pratihartā* waited to take over from the *udgātā* just before the song finished. He actually picked its last word and continued with the *pratihāra* part of the song. In the end, all these joined in singing the *nidhāna* or finale part of the *Sāman* in unison.

2. There was the principle of responsorium in the song just as we find in all ancient church music.

3. The three main parts of the *Sāman*, namely, *prastāva*, *udgītha* and *pratihartā* apart from the *Huṃkāra* in the beginning and *nidhāna* in the end provided the basis of the structure of the later *prabandhas* and *dhruvapadas* consisting mainly of *udgrāha*, *dhruva*, *melāpaka*, *antarā* and *ābhoga*. Just as in the *Sāman*, after the *prastāva* the song rose to a crescendo in the *udgītha* and the *pratihāra* consisted of a gradual diminuendo ending in the finale known as *nidhāna*, in the later *prabandhas* and *dhruvapadas*, the crescendo

occurred in the *dhruva* and *antarā* and the diminuendo in the *ābhoga*. In earlier *jāti-gāna* also, there was the basic part of the song using notes mostly of the middle register and then another part rising to the *tāra* register and the final part coming down to the middle register or sometimes even a few notes below the middle register.

4. Certain ornamentations were evolved in the Vedic music itself. The principal ones were *vikāra*, *viśeṣaṇa*, *vikarṣaṇa*, *virāma* and *stobha*. These ornamentations were later expanded into *alam-kāras* and *gamakas*.

The key concept of the delineation and expansion whether of *jāti* or of a *rāga*, was *varṇa*. The *varṇa* was the melodic movement which considered either of the repetition of the same note or of ascent of a number of notes or descent of a number of notes or a mixture of the two. This has persisted in all our music even till today. It gives a dynamic picture of our melodic music types.

In the Bharata period, as we have seen, it was *Gāndharva Sangīta* which was considered to be *Mārgī* or classical music. *Gāndharva* music was that which not only gave aesthetic delight to the listeners but also pleased the gods. It was accompanied with *vīṇā* and a *ghana* instrument like the large cymbals. The concept of *Grāma*, *Mūrchanā* and *Jāti* were fully developed during Bharata's period which may be said easily to have lasted from at least 2nd cent. BC to about 8th cent. AD. We see therefore that the scientific foundation of our music consisting of *Grāma*, *Mūrchanā* and *Jāti* was laid during this period.

Western music intervals were mathematically determined in the laboratory about the 17th to 18th cent. AD, whereas Bharata determined the interval of notes on the basis of *śrutis* about 2000 years before. His *śruti* system determined the intervals of notes on the basis 4-3-2-4-4 3-2 *śruti* relationship. This was a great landmark in the scientific analysis of our music. These note intervals were determined on the basis to consonance (*saṃvāda*), i.e., sa-pa and sa-ma relationship of thirteen and nine *śrutis* respectively. While these may not have been so mathematically accurate, these were of great practical use to the performer. A great contribution so far as melody was concerned, was made by *Jāti* but it seems evident now that more than *Jāti*, *Grāma rāga* and *Deśī rāgas* have contributed to the magnificent melodic evolution of our music. There were eighteen *Jātis* comprising the *śuddha* and *vikṛta*, and

as each *Jāti* had a number of *aśva svaras*, they gave rise to certain sub-melodies or *upa-Jātis*. Abhinavagupta in his commentary on the 33rd chapter of the *Nāṭyaśāstra*¹, gives a detailed description of *gāna* as distinguished from *Gāndharva* music.

Side by side with *Mārgī* music known as *Jātis*, *Mārgī tālas* were also evolved, the main ones of which were *caccatpuṣa*, *cācapuṣa*, *ṣaṣṭīputrak*, *udghaṭṭa* and *sampakveṣṭaka*. *Pañcapāni* was a variety of *tryaśra cācapuṣa tāla*. But in the elaborations of *Jātis* and *rāgas* only *catuṣkala caccatpuṣa* and *cācapuṣa tālas* have been used. Though the *tālas* were not many, yet they were fairly comprehensive based as they were, on the principle of two and three *mātrās* and their permutations and combinations. In Bharata's time, there was also another kind of music which was known as *gāna*. This consisted of seven *Grāma rāgas* with their *Bhāṣās*, *Vibhāṣās*, *Antarabhāṣās* and *Upurāgas*. A detailed description of *Grāma rāga* is given in Chapter IV under *Bhāḍdeśī*.

But here a very important development is noticeable. *Gāndharva Sangīta* specialised in spiritual, religious music. There has been a general misconception of many scholars that that was the only music. *Gāndharva Sangīta* was meant for obtaining not only mundane but also imperceptible spiritual benefit (*adṛṣṭa phala*), whereas *gāna* was meant purely for entertainment. A study of the intervals of the *gāndharva* music, would indicate that those intervals are more akin to those of the *sāman*-scale; at the same time, it is evident that musically it is unmelodious, even discordant, with sudden octaval leaps and bounds. There is no doubt that the *Jātis* could never have produced any entertainment because they were not easily singable; there was hardly any scope for improvisation.

But Bharata refers to *gāna*, as a separate kind of music for *uparāñjana* or entertainment. He devotes an entire chapter to *Grāma rāgas* and *gāna*.² Bharata defines *gāna* as that which proceeds from *guṇa* (attractive qualities) alone; therefore all the more necessary that faults have to be eliminated and the nature of *guṇa* and *doṣa* be carefully investigated in its entirety.³

Abhinavagupta proceeds with his commentary that whatever has

¹Na. śa., Baroda edn., 1964, vol. IV.

²Ibid., IV.33 1.

³Ibid., p. 293 -

guṇāt pravartate gānam doṣam caiva nirasyate,
tasmād yatnena vijñeyau guṇadoṣau samāsataḥ.

been left out from the investigation hitherto but is worthy of understanding, is now being investigated.¹ He states that the difference between *Gāndharva* music and *gāna* has been inferred as the embodiment of *svara*, *tāla* and *pada*; that which is productive of both the predictable (*dr̥ṣṭa*) and unpredictable (*adr̥ṣṭa*) fruit and the predominant nature of which is such that it is creative of a positive and negative disposition for action. This is known to be so from *Sāmaveda*. Predictability (*dr̥ṣṭa*) and unpredictability (*adr̥ṣṭa*) proceed from *Sāmaveda*, manifest from time immemorial. *Gāndharva Sangīta* is exclusive of the quality of mutual entertainment. Entertainment is not the motive behind *Gāndharva* music. In fact entertainment is not possible from *Gāndharva* music. He further explains that the fruit accruing from the *svarūpa* or the structural form, *kāla*—here this word is used in the sense of appropriate occasion and the essential nature (*dharmu*) are the criteria on the basis of which the distinction of *gāna* from *Gāndharva* music has been established. Such distinction is applicable in the case of instruments also. *Kākalī nīṣādā* and *antara gāndhāra* are frequently and freely taken (*paribhramāṇa*) and this lends a wonderful effect on hearing. In *Rāga Mālavakaiṣika* four *śruti* (*catuṣśruti*) notes are taken in the *catuṣśruti aṅga* with very peculiar *śruti* variations (*śruti-vaicitryam*). Here the term *vaicitryam* is used in the sense of diversity, variation. Abhinavagupta appears to be aware of this as a new phenomenon but has not explained it. He states that the *śruti* arrangement of the intervals of notes (*antarāla niyama*) and the measure of each intervening *śruti* (*antaḥ pramāṇa*) are entirely different in *gāna*. This *antaḥ pramāṇa* pertained to *kalā*, *sthāna*, *svara* and *kālāmśa*. Here again the first *kālā* is used in the sense of occasion and the second *kālā* refers to *tāla*. He states that the rules of *Gāndharva* music could be violated in *gāna* for the sake of aesthetic effect and entertainment. From this one is led to infer that *gāna* lent colour to *Gāndharva* music.

There were other liberties that were allowed in *gāna* but not in *Gāndharva* music. For instance *pañcama svara* in *Madhyama Grāma*, *dhaivata* in *Ṣaḍja Grāma* and *madhyama svara* in both the *Grāmas* were indispensable in *Gāndharva* music but these rules were not applicable in *gāna*. The *śruti*-arrangement 4-3-2-4-4-3-2 was obligatory in *Gāndharva* music but not in *gāna*.

¹Ibid., p. 394.

The objective in both the musics was entirely different. *Gāndharva* music's goal was utilitarian for spiritual benefit but the goal of *gāna* was sheer aesthetic delight. In the sphere of *tāla*, *Gāndharva* music used both *ghana* and *tāladhara* whereas *gāna* used a membranophonous instrument for *tāla* accompaniment. After studying Abhinavagupta's clarification, a flood of light is thrown on the evolution of our music. My earlier contention that there appears to be two streams of evolution running parallel to each other, has been fully substantiated by him. It is rather strange and surprising how our eminent scholars who have made special studies and investigations on the *Nāṭyaśāstra* have missed this chapter and Abhinavagupta's brilliant clarification of *Gāndharva* music and *gāna*.

Gāndharva Sangīta had two connotations: (1) *sāmānya*, i.e., any music and (2) *viśeṣa* or restricted wherein invocations to Lord Śaṅkara (*Śaṅkara-stuti*) were sung for obtaining spiritual benefit (*adr̥ṣṭa phala*). In *Gāndharva* music, *svara* and *tāla* were taken in a particular, special technique akin to *Sāmavedic* music, with all its rigidity and in accordance with its timeless tradition, without the quality of entertainment. A study of the intervals of *Gāndharva* and *Sāmavedic* music would easily reveal the musically unattractive nature of the intervals. For instance the *triśruti* *ṛṣabha*, *pañca śruti* *gāndhāra*, *tiśruti* *dhaivata* are musically not very pleasing intervals. They resemble the *Sūman* music. The *Jātis* therefore must have been sung more or less in slow tempo in a manner, similar to chant because of its very structure involving jumps of more than one *saptaka* which would be impossible to sing with any speed. According to Abhinavagupta the *gāna* music in its technical sense differed from *Gāndharva Sangīta* in its technical sense (*viśeṣa*) in four aspects, i.e., *svarūpa* (form), *phala* (fruit), *kāla* (occasion) and *dharmā* (essential nature).

Abhinavagupta states that in *gāna*, *svara*, *tāla* and *pada* did not have the rigidity of *Gāndharva Sangīta*. He states that strange, peculiar *śruti* variations existed in *Bhāṣā*, *Vibhāṣā* and *Antarabhāṣā*. He calls it *śruti-vaicitryam*. He goes even further to state that people who are unable to see the difference between *Gāndharva* music and *gāna* are like children who see without analysing. For example, apart from the lack of rigidity of *śruti*, *kāla*, *tāla* and range in *gāna*, the position of *antarāla*, *sthāna*, *pramāṇa*, imperative in *Gāndharva* music, was not considered of such significance

in *gāna*. The omission of *svaras* in *śāḍava* and *auḍava rūpas* in *Gāndharva* music, did not exist in the same way in *gāna*.

The extraordinary significance of these revelations would be seen when we see the attempts of subsequent scholars to connect *Grāma rāgas* with *Jātis*. *Grāma rāgās* had their direct affiliation with the two *Grāmas*, *Deśī rāgas* were off-shoots of *Grāma rāgas* with their extensions *Bhāṣās*, *Vibhāṣās* and *Antarabhāṣās*. There was no basic difference between *Grāma* and *Deśī rāgas*. Later on *Grāma rāgas* became *Deśī rāgas*.¹ In fact no *Grāma rāga* is found in *Adhunā-prasiddha rāga* mentioned in *Sangīta Ratnākara*.

It is these *Grāma rāgas* and their varieties that formed the basis of the classification of the *rāgas* and *rāgiṇīs* in the mediaeval period of our music.

In this context, it also will not be difficult to understand why *Gāndharva* music like *Sāmavedic* music went out of vogue in course of time. Like all liturgical music, *Gāndharva* music was confined to a small elite well-versed in the *Śāstras* and interested in *adr̥ṣṭa phala*.

It will be seen that from the point of view of *rāga* music, the *Grāma rāgas* and their varieties and *Deśī rāgas* have played the most important part in the evolution of our present day music. The *Deśī rāgas* mentioned by *Maṭaṅga* and *Śārṅgadeva* were quite popular among the music lovers of the time. Some of them became obsolete later (*pūrvaprasiddha rāgas*) but more *rāgas* were added to the list (*Adhunāprasiddha rāgas*) as time went by.

So far as artistic rendering and the musical composition of the *Grāma* and the *Deśī rāgas* were concerned, they were based on the five *gītīs* known as *Suddhā*, *Bhinnā*, *Gauḍī*, *Vesarā* and *Sādhāraṇī*. The various *bānis* of the *dhruvapadas* were modelled on the *gītīs*. Most of them went out of vogue in course of time but we still find the *Suddhā* and the *Bhinnā gītīs* lingering on as so-called *dāgūra* and *khandāra bānis* in the performances of some of our best *dhruvapada* singers today. The *sādhāraṇī gītī* provided a basis for the musical composition of our modern *Khyāl*.

The most important development of our melodic music was made in two directions, namely, *rāgālapti* and *rūpakālapti*. The *rāgālapti* with slight modifications and alterations can still be heard in the preliminary *ālāpa* of *dhruvapada* singers.

¹S.R., Adyar edn., II.16.3.

The *pratigrahaṇikā*—in modern musical parlance *mukhḍā*, *sthā-yabhañjanī*—*bol-tāna* or *bol-upaj*; *rūpakabhañjanī*—variations using the entire text of the composition form the life and soul of *Khyāl* music and even of *Pallavi* singing in *Karṇāṭaka* music. *Sthāya-bhañjanī*, particularly finds an honourable place in the composition itself of most of the *kṛtis* of *Karṇāṭaka* music.

So far as *tāla* is concerned, the study of its evolution shows that according to the historical sources *tāla* was recognised as one of the three essential elements of the musical arts. Since we cannot probably find any traces of this concept in the tradition of *Sāmā-gāna*, we have to look for its origin in the unrecorded tradition of folk music as a specific manifestation of rhythmic order involved in the spontaneous expression of human emotions through the composite art of music and dance, later recognised in the form of *sangīta*.

In its developed form from *Bhārata* provides us with the basic concept of *tāla* where he identifies it with *ghana*. *Tāla* with *Bhārata* is inseparably associated with *ghana* which is the medium for its manifestation through the means of *kalā*, *pāta* and *laya*, its objective being the measurement of musical time. Later writers upto *Śārṅgadeva* or for that matter up to the end of 13th cent. AD, do not provide us with any evidence of the change-over from the *ghana-vādyas* to the *avanaddha-vādyas* as the medium of manifesting *tāla*. Therefore, it can be safely concluded that there was no categorical change or classical development in the concept and practice of *tāla* from that of *Bhārata* up till the end of 13th cent. AD. However, the process of isolating *tāla* from its medium of expression *ghana* was completed by *Śārṅgadeva* when he identified *tāla* with *kāla* (time) while defining it instead of with *ghana*, the medium of its manifestation; and *Abhinavagupta* marks a definite stage of this psycho-musicological development in the conceptual evolution of *tāla* when he elucidated that it was time as delimited by the act of singing that was sought to be measured by *tāla*. He shifted *Bhārata's* accent from *ghana* to the act of singing, while *Śārṅgadeva* completed the process of abstracting *tāla* in terms of *laghu* etc., the units of time by which the act of singing is measured in time. So it is obvious that the essential background for the later development of *tāla* being manifested through the medium of *avanaddha* (membranophonous) instruments, was also ready by the end of 13th century but the breakthrough was not yet achieved.

In this context, a definition of *tāla* as given by Jagadekamalla is pertinent, since he clearly identifies *tāla* as the measure of time arising out of *mātrās* symbolising action. The entire process represents the story of development of *tāla* from the concrete to the abstract. With Bharata, *tāla* is something concrete, inseparable from its medium but with later writers it represents an abstract concept which could not invariably be identified with any one medium of expression. *Tāla* thus emerged as the means of measuring musical time through such units of time as *laghu* etc., involved in the cyclic pattern of rhythmic action.

On the practical side also various stages of evolution can be observed. First of all the emergence of *Deśī tālas* marks a definite growth of the practical use of the basic concept as applied to an ever widening field of musical experience. Whereas Bharata speaks of *Mārga tālas* only, it can by no means be inferred that the tradition of *Deśī tālas* was not at the same time prevalent in his time in what may be termed profane music, nor can it safely be said that he was unaware of such a tradition. He has limited his attention to the exposition of *Mārga tālas* only because he concerned himself with the *Gāndharva* form of music. Even so the actual use of *Mārga tālas* is restricted in practice to the *gītakas* and the *dhruva* songs as far as we can see from the available evidence. But surely music was not confined to these two forms alone.

Deśī tālas inevitably find expression as a part and parcel of *Deśī* music (*sangīta*) specially in the *prabandha-gāna*. The *prabandhas* were, more often than not, composed in *Prākṛt* and therefore the recognition of *Deśī* forms of music is correlated to the emergence of *Prākṛt* as literary media, alongside *Saṃskṛt*. In fact, the development of *Deśī tālas* cannot be however viewed as an isolated movement quite unrelated to the anterior tradition of the *Mārga tālas* for there is enough scope visible in the very structure of the *Mārga tālas* for the development of *Deśī tālas* that are distinguished from the former by the flexibility of the standards measure of *laghu* and by the great variety of *tālas* constructed out of such freedom of composition. The concept of *Mārga* was significantly used by Someśvara as the fourfold measure of *tāla* and the six *Mārgas* of Jagadekamalla are to be taken as a clear attempt at widening the spectrum of *Mārga tālas* in order to comprehend the growing variety of the *Deśī tālas*, although there is no coherent corroboration for it. Thus the very concept of three, four and then the six

Mārgas provided the psycho-musicological ground for the systematic emergence of the *Deśī tālas* alongside *Deśī Sangīta* as a classical form.

The term *Deśī tāla* seems to have been coined by Śārṅgadeva in consonance with his classification of *Mārga* and *Deśī Sangīta*, but even before him, the *khaṇḍa tālas*, as referred to by Someśvara were probably the same or similar structures that were later known as *Deśī*. Indeed the classification of *tālas* as *Mārga* and *Deśī* owes its origin entirely to Śārṅgadeva, before whom no such clear cut distinction was made. As already stated earlier we can see how the *Deśī tālas* are structurally derived from the splitting of the *guru*—the standard unit of the *Mārga tālas* into the *laghus* and the *drutas* etc., of the *Deśī tālas*. Thus, right from Bharata's time to the end of the 13th cent. AD. we can observe a continuation of the same tradition, and as it is natural with any living tradition, we find it enriched by new concepts, improved varieties and unique innovations.

In conclusion, it may be said that conceptually, although no categorical development of *tāla* is witnessed during the period falling between Bharata and Śārṅgadeva, a process of gradual change resulting in the isolation of *tāla* from its medium of manifestation—*ghana*—appears to have culminated in Śārṅgadeva's conception of *tāla* and his classification of *tālas* as *Mārga* and *Deśī*. Practically, the role of *tāladhara*, the formation of *khaṇḍa tālas* by the splitting of the *guru*, the use of *Deśī tālas* in the *prabandhas* and the flexible value of *laghu*—the standard measure of the *Deśī tālas*—can be said to be the various stages of development in the evolution of *tālas*. Also there is evidence to infer that the modern practice of keeping *tāla* by the *avanaddha vādya*s has its tradition from the time of Bharata when the *avanaddha vādya* were used exclusively in *gāna* in contradistinction with *Gāndharva* music where the *tāladhara* and the *ghana* were used.

Of the 100 and odd *Deśī tālas* that were in vogue in the 13th cent. AD. many became obsolete; but a few of them can still be traced in some of the Hindustāni and Karnāṭaka *tālas* today. The Karnāṭaka system of *tāla* stuck to the old principle of *graha*, whereas the Hindustāni system developed the concept of *sannipāta*. The former is known now as *eḍuppu* and the latter *sam* (सम).

Introductory Note to the Appendices

A comparative study of Śārṅgadeva, Pārśvadeva, Nandikeśvara, Someśvara, Haripaladeva and Umapati, as reflected in Appendix I to this chapter, shows that—

- (i) *Saṅgīta Ratnākara* gives the highest number of *tāla-s*, viz. 120.
- (ii) The number of *Deśī tāla-s* generally accepted was 101, as evidenced by *Bharatarṅga* and *Aumapatam*, though in the latter only 79 *tāla-s*, out of the 101 mentioned, are actually described. However, 101 seems to have been the standard.
- (iii) Śārṅgadeva mentions 21 such *tāla-s* that are not available in any of the other works compared (see Appendix-III). It is possible that he had added them to the traditional number by way of including some of the latest forms of his times. It is notable that he had included two *tāla-s* after his own name.
- (iv) *Saṅgīta Cūḍāmaṇi*, *Bharatarṅga* and *Saṅgīta Ratnākara* agree by far the most in so far as the number of *tāla-s* and their form is concerned.
- (v) *Aumapatam* seems to represent a somewhat different tradition since about 30 of its *tāla-s* are different from those of *Saṅgīta Ratnākara* (see Appendix II).
- (vi) Similarly, we find 14 different names in *Bharatarṅga*, but many of them can be identified in terms of Śārṅgadeva by the identity of their forms.
- (vii) *Saṅgīta Cūḍāmaṇi* also gives 10 different names. It, therefore, appears that Śārṅgadeva has synthesised a few traditions in his own text.

Appendix I

Comparative Study of tāla-s with

S. no.	Nāme of tāla	Śāringadeva Sangīta Ratnākara	Pārśvadeva Sangīta Samayasāra	Nandikeśvara Bharatārṇava
1	2	3	4	5
1.	<i>Āditāla</i>	I	I	I
2.	<i>Dvītyaka</i>	00I	00I	00I
3.	<i>Tṛtīya</i>	00	00	I100
4.	<i>Caturtha</i>	110		
5.	<i>Pañcama</i>	00		
6.	<i>Niḥśaṅkalīla</i>	ŚŚSSI		
7.	<i>Darpaṇa</i>	00S	?	00S
8.	<i>Siṃhavikrama</i>	SSSIŚISS	SSSIŚISS	SSSIŚISS
9.	<i>Ratitāla</i>	I1SS		I1SS
10.	<i>Siṃhalīla</i>	000I	1000I	1000I
11.	<i>Kandarpa</i>	00ISS		00ISS
12.	<i>Vīravikrama</i>	100S		1100S
13.	<i>Raṅga</i>	0000S		0000S
14.	<i>Śrīraṅga</i>	11S1Ś		11S1Ś
15.	<i>Caccurī</i>	00000000	00100100100I	00100100100I
		00000000	00100100100I	00100100100I
16.	<i>Pryaṅga</i>	SSSI		SSII
17.	<i>Yatīlagna</i>	0I		

sangīta-ratnākara as the base

Jagadeka- mala Sangīta Cuḍāmaṇi	Some- śvara Mānasol- lāsa	Aumapa- tam	Haripāla- deva Sangīta Sudhākara	Remark:
6	7	8	9	10
I	I *Second 000 (00I) (100) (000)		I 00	*Two forms of <i>āditāla</i> are available in <i>Māna- sollāsa</i> .
00S			00S	This <i>tāla</i> is not defined in <i>S. Samayasāra</i> .
SSSISISS I1SS I00I 00ISS I100S		(ŚISIŚŚ)? (IISI)?	SSSIŚŚŚ 000I 00ISS *I10SII (I00S)?	*This does not appear to be the correct form as per definition given.
0000S I1S1Ś 0100100I 00I 0100100I 00I SSSII	00000000 00I	(ŚŚ)? (SII)?	0000S I1SIS 00100100I 00I SSSII	

1	2	3	4	5
18. <i>Gajalila</i>	IIII	IIII	IIII	IIII
19. <i>Hamsalila</i>	II	II	II	II
20. <i>Varṇabhinna</i>	00IS			SI00
21. <i>Tribhinna</i>	ISS			ISS
22. <i>Rājceḍḍāmaṇi</i>	00II00IS	00II00IS		00II00IS
23. <i>Raṅḡolyota</i>	SSSIŚ			SSSIŚ
24. <i>Raṅḡapradīpaka</i>	SSISS			IISSŚ
25. <i>Rājatāla</i>	SŚ00SIŚ			SŚ00SIŚ
(i) <i>Tryśravarṇa</i>	II00II			I00IIS
(ii) <i>Miśavarṇa</i>	000000000000 Ś000SIŚ			00000000 000
26. <i>Caturaśravarṇa</i>	SI00S			SII00S
27. <i>Siṃhavikrīḍita</i>	IŚSŚŚSIŚSIŚ	ISSISSIŚ		IŚSIŚSIŚ
28. <i>Jaya</i>	ISII00Ś			ISII00Ś
29. <i>Vanamālī</i>	0000I00S			0000II00S
30. <i>Hamsanāda</i>	IŚ00Ś			IŚ00Ś
31. <i>Siṃhanāda</i>	ISSIS	ISSIS		ISSIS
32. <i>Kuḍḍaka</i>	00II	00II		00II
33. <i>Turungalila</i>	0000	00I		00I
34. <i>Śarabhalīla</i>	I10000II	I0000II		I0I0I0I0II
35. <i>Siṃhanandana</i>	SSISIS00SS ISISSII0	SSIS00SS ISISII0		SSISIS00 SSISISSII
36. <i>Tribhaṅgi</i>	IISS			IISS

6	7	8	9	10
I III II 00IS	(IIII0)	(IISI)?	IIII	
ISS		(0SI)*?	ISS	*In <i>Aumapatam</i> the name <i>Tribhinna</i> is available. In S. <i>Sudhākara</i> this is called <i>Bhinna</i> .
00II00IS SSSIŚ			00II00IS *(SSSI)IŚ	*The three <i>guru-s</i> are supplied.
SSSIŚ		*(ŚS00ŚŚ)?	+SSSIŚ	*Here it is called <i>Turaḡapradīpa</i> .
SI00SIŚ (SŚ00SIŚ) I00IIS 00000000 0000 ŚS00SSSI(?) SII00S	(SŚSIŚ)			*Here it is called <i>Rambhapradīpa</i> .
IŚSIŚSIŚ ISII00Ś	ISII00Ś	(ŚIS00LIŚ)? (IŚ)?	*ISII00Ś ISII00Ś	*This occurs twice in both.
0000II00S IŚ00Ś			IŚ00IŚ	
ISSIS		(SSS)?	ISSISS	*Here it is called <i>Huḍḍaka</i> .
00II	*00II	*		* <i>Kuḍḍaka</i> is available instead.
00I	(0000)?	ISISII	00I	*Here it is called <i>Turungalila</i> .
I0000II SSSIŚI00SS ISISSII		(ŚSSI)?		
IISS		(00SI)?	SSSIŚI00SS IŚIŚISSII8	

1	2	3	4	5
37.	<i>Rangabhāraṇa</i>	SSIIŚ		SSIIŚ
38.	(i) <i>Maṅṭha</i> (ii) <i>Maṅṭha</i> (iii) <i>Mudritam mṭha</i> (iv) <i>Mantha</i>	IISOX SII2X SII0X IIIIII	IISO	IIIIII
39.	<i>Koṭilapriya</i>	SIS		SIS
40.	<i>Niḥsāruka</i>	II	II	II
41.	<i>Rajavidyādharma</i>	ISOO		ISOO
42.	<i>Jayamaṅḡala</i>	IIIIIS	IIIIIS	IIIIIS
43.	<i>Mallikāmoda</i>	II0000		II0000
44.	<i>Śijayānanda</i>	IISSS		IISSS
45.	<i>Kṛīḡātāla</i> (<i>Caṅḡa-niḥsāruka</i>)	00		00
46.	<i>Jayaśrī</i>	SISIS		SISIS
47.	<i>Makaranda</i>	00III		00IIIS
48.	<i>Kīrti</i>	IŚSIS		ISŚSIS
49.	<i>Śrīkīrti</i>	SSII		SSII
50.	<i>Ratitāla</i>	IIOO	IIOO	IIOO
51.	<i>Vijaya</i>	ŚŚŚI		ŚŚŚS
52.	<i>Bindumāli</i>	S0000S		S0000S
53.	<i>Sama</i>	IIOO		IIOO
54.	<i>Nandana</i>	I00Ś		IIOOŚ
55.	(i) <i>Maṅṭhika</i> (ii) <i>Maṅṭhika</i>	S0Ś IIOO	S0Ś	S0Ś
56.	<i>Dīpaka</i>	00IISS		00IISS
57.	<i>Udikṣaṇa</i>	IIS		IIS
58.	<i>Dheṅkī</i>	SIS	SIS	SIS
59.	<i>Viṣama</i>	00000000		00000000
60.	<i>Varṇamaṅṭhikā</i>	IIOOIOO		IIOOIOO
61.	<i>Abhinanda</i>	IIOOS		IIOOS
62.	<i>Anaṅga</i>	IŚIIS		IŚIIS
63.	<i>Nāndī</i>	I00IISS		I00IISS

6	7	8	9	10
SSIIŚ		*ŚSIIŚ	SSIIŚ	*Here it is called <i>Raṅḡaramaṅḡa.</i> *Definition not clear. <i>S. Ratnākara</i> gives 10 varieties in all.
	*IIIIII			
SIS	(SIS)?		SSIOŚ	
II	(OI)?			
ISOO		(SISSSS)?	+S00 (ISOO)?	*Definition not clear.
IIIIIS		(IIŚIŚŚ)?	IIIIIS	
II0000		(SISI)?	II0000	
IISSŚ			IISSS	
00				
IIIIIS			SISIS	
00IISS		(IIISŚ)?	00IIIS	
SISŚIS	(IŚSIS)?		ISŚIOO	
SII		(00ISI)?	SSI	
I00	OII		IIOO	
ŚŚŚI		(IIS)?	ŚŚŚS	
S0000S		00*	S0000S	*This represent the form called <i>Bindu</i> .
IIO (IIOO)	000		IIOO	
IIOOS		(ŚIS)		
*S00Ś			S0Ś	*Here it is called <i>Maḡḡika.</i>
00IISS			00IISS	
*IIS		*SSIS	IIS	*Here it is called <i>Dakṣiṇa.</i>
SIS			SIS	
0000 (0000 0000)			00000000	
IIOOIOO			IIOOIOO	
IIOOS			IIOOS	
IŚIIS		(IIIS)?	ISIIIS	
I00ISS*				
(I00IISS)				
(I00IISS)				*Here the name <i>Srandi</i> is also given.

1	2	3	4	5
64.	<i>Mallatāla</i>	IIII00		IIII00
65.	<i>Kaṅkāla</i>			
	(i) <i>Pūrṇa</i>	0000SI		0000SI
	(ii) <i>Khaṇḍa</i>	00SS		00SS
	(iii) <i>Sama</i>	SSI		SSI
	(iv) <i>Viṣama</i>	ISS		ISS
66.	<i>Kanduka*</i>	IIIS		IIIS
67.	<i>Ekatālikā</i>	0	0	0
68.	<i>Kumuda*</i>	I00IS		I00IS

6	7	8	9	10
IIII00 (000)			IIII00	
0000SI**	(0000SI)*	<i>Sama</i> (IISS)?	0000SI	**All the 4 names are given but rest of the <i>Prastāras</i> are not given.
	(00SS)	<i>Viṣama</i> (IISSS?)	00(00SS)*	*There is a difference in the no. of <i>patas</i> .
	(SSI)		SSI	*Here it is broken.
	(ISS)		ISS	* <i>Kanduka</i> is called <i>Karṣuka</i> in <i>Bharatarṇava</i> , and <i>Kantuka</i> in the <i>Aumapatam</i> and <i>S. Sudhākara</i> .
IIIS			IIIS	*This is named as <i>Ekatāla</i> in the <i>Aumapatam</i> .
0	(007)	(SISS)*	0	In <i>Mānasollāsa</i> both the names <i>ekatāla</i> and <i>ekatālī</i> are found separately with different forms.
I00IS			I0IS	*In <i>Bharatārṇava</i> it is called <i>mukunda</i> and it has the same form as <i>kumuda</i> .
				Its another variety mentioned is I0000S. In <i>S. Cūḍāmaṇi</i> it is also called <i>mukunda</i> . However in <i>S. Ratnākara</i> , <i>kumuda</i> and <i>mukunda</i> are separately given. In <i>S. Sudhākara</i> the name <i>mukunda</i> is given with a different form.

1	2	3	4	5
69. <i>Catuṣtāla</i>		S000	S000	
70. <i>Dombulī</i> ⁺		II		IIII
71. <i>Abhaṅga</i>		IS		IS
72. <i>Rāyavaṅkola</i>		ISI00		SIS00
73. <i>Vasanta</i>		IISSS		IISSS
74. <i>Laghuśekhara</i>		I	I	I
75. <i>Pratāpaśekhara</i>		000	000	S00
76. <i>Jhampātāla</i>		00I	00I	00I
77. <i>Gajajhampa</i>		S000		S00
78. <i>Caturmukha</i>		ISIŚ		(i) ISIŚ (ii) IIIS
79. <i>Madana</i>		00S		00S
80. <i>Pratimaṅṭhaka</i>		IISSII	IS	IIISII
81. <i>Pārvatīlocanā</i>		SSŚISSS00		00II0OSSIIII SII
82. <i>Ratitāla</i>		IS		IS
83. <i>Līlātāla</i>		0IŚ		0IŚ
84. <i>Karaṇayati</i> [*]		0000	0000	0000
85. <i>Lalita</i>		00IS		00ISS

6	7	8	9	10
SI(?)000 (S000) IIII			S000	
IIIS SIS00			IS SI00 (SIS00?) ISSS (IISSS)	⁺ In <i>Bharatārṇava</i> the name <i>Jhombaḍa</i> is given with one more <i>laghu</i> . In <i>S. Sudhākara</i> also the name given is <i>jhombaḍa</i> . In <i>S. Cūḍāmaṇi</i> the name given is <i>sombika</i> .
IISSS		(ISS)?	I S00 00 (00I) I(S)00 (i) ISIŚ (ii) Ś	[*] Definition not clear. ⁺ In <i>Aumāpatam</i> the name given is <i>Kīrti-caturmukha</i> .
00S IISSII			S(S000)* SIIŚIŚ ⁺	
(i) 00II0OSS IIISII (ii) SSSISS 00	(SSSIŚ SS00)	(SIISŚŚ)?	00S 00ISSS SSII	
IS 0IŚ 0000		IIŚ	IS 0IS 0000	[*] In <i>Bharatārṇava</i> and <i>Aumāpatam</i> it is called <i>Karaṇa</i> only.
00ISS		(IIS)?	(i) IISI (00SI)* (ii) ISIS	[*] In <i>S. Sudhākara</i> the definition does not tally with the <i>prastāra</i> given. <i>Lalita</i> comes twice.

1	2	3	4	5
86.	<i>Gārugi</i>	0000	0000	0000
87.	<i>Rājanārāyaṇa</i>	00ISIS		00ISIS
88.	<i>Lakṣmīśa</i>	00IŚ		000IISŚ
89.	<i>Lalitapriya</i>	IISIS		IISIS
90.	<i>Śrīnandana</i>	SIIS		SIIS
91.	<i>Janaka</i>	IIIISSIIIS		IIIISSIISS
92.	<i>Vardhana</i>	00IS		00IS
93.	<i>Ragavardhana</i>	000S		
94.	<i>Sattala</i>	000000		000000
95.	<i>Antarakrida</i>	000		
96.	<i>Haṃsa</i>	II		
97.	<i>Utsava</i>	IS		
98.	<i>Vilokita</i>	S00S		
99.	<i>Gaja</i>	IIII		
100.	<i>Varṇayati</i>	I100		I1SS
101.	<i>Siṃha</i>	I0III		
102.	<i>Karuṇa</i>	S		
103.	<i>Sārasa</i>	I000II		
104.	<i>Candatāla</i>	000II		
105.	<i>Candrakala</i>	SSSSSS		
106.	<i>Laya</i>	SISSSSS000		
107.	<i>Skanda</i>	SIS00SS		
108.	<i>Aḍdatāli</i>	OII		
109.	<i>Ghattā</i>	I100IS		
110.	<i>Dvanda</i>	I1SSSIS		
111.	<i>Mukunda</i>	I0000S		
112.	<i>Kuvindaka</i>	I00SS		
113.	<i>Katadhvani</i>	IISIS		
114.	<i>Gaurī</i>	IIII		
115.	<i>Sarasvati- kaṇṭhabharāṇa</i>	SSI100		
116.	<i>Bhagnatāla</i>	0000III		
117.	<i>Rājamṛganka</i>	00IS		
118.	<i>Rājamartanda</i>	SIO		
119.	<i>Niḥśaṅka</i>	ISSSSSI		
120.	<i>Śūrṅgadeva</i>	00SSSSI		

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IS00S		(ISIS)*	IS00S	*Definition not clear.
			ISS(I100?)*	*Definition and <i>pras- īdra</i> do not agree here.

(SISSSSS000)?

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Appendix II

NAMES of other *tāla-s* available in works other than *Sangīta Ratnākara*.

(i) *Sangīta Samayasāra*

Madraka tāla

(ii) *Sangīta Cūḍāmaṇi*

(1) Pratimaṅṭhya

(2) Vṛddhāpana

(3) Tryaśravaraṇa

(4) Miśravaraṇa

(5) Madu

(6) Nandana

(7) Diviyamaṅṭhika

(8) Samakaṅkāla

(9) Viṣama

(10) Parikrama

(iii) *Bharatarṇava*

(1) Parikrama

(2) Varṇatāla

(3) Khaṇḍavarṇa

(4) Anyamaṅṭha

(5) Nihsāraka

(6) Ādimāṅṭhya

(7) Varṇamaṅṭhya

(8) Navakriḍa

(9) Paṇa

(10) Drutaśekhara

(11) Pratimaṅṭhya

(12) Śrīnandana

(13) Bhadravana (Vṛddhābharaṇa)

(iv) *Aumapatam*

(1) Mātṛka

(2) Haritāla

(3) Ratikaṅkālikā

(4) Nādimādhvikā

(5) Mataṅga

(6) Pratinihsāru

(7) Ānanda

(8) Akṣiputa

(9) Tritaya

(10) Panjulaya

(11) Śrikhaṇḍana

(12) Prathamavati

(13) Kīrticaturmukha

(14) Tadvaraṇa

(15) Navotsava

(16) Temgārika

(17) Aṅgākṣa

(18) Śekhara

(19) Śīlakaṛṇa

(20) Vidrumādi

(21) Ākandacūḍāmaṇi

(22) Kakilapānsulila

(23) Jutsa

(24) Tālānka

(25) Vidyādhari-tāla

(26) Jasaka

(27) Jayāvanta

(28) Bindutāla

(29) Āśaramālikā

(30) Bhūṣaṇa

(v) *Mānasollāsa*

(1) Pāśamandraka

(2) Yati

(3) Tūrya

(4) Varṇatāla

(5) Umātilaka

(vi) *Sangīta Sudhākara*

(1) Parikrama

(2) Mukula

(3) Vṛddhāraṇa

(4) Vicāracaturānana

(5) Vṛṣabhaśaṅkara

(6) Hariraja

(7) Haripriya

Appendix III

TĀLA-S of *Sangīta Ratnākara* that are generally not available in other works.

1. Hamsa
2. Utsava
3. Gaja
4. Simha
5. Karuṇa
6. Sārasa
7. Chāṇḍatāla
8. Candrakalā
9. Skanda
10. Adḍatāli
11. Ghattā
12. Chanda
13. Kuvindaka
14. Kāladhvani
15. Gaurī
16. Sarasvatikaṇṭhabharana
17. Bhagnatāla
18. Rājamṛgaṅka
19. Rājamārtanḍa
20. Niḥsaṅka
21. Śārngadeva

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