

ENCYCLOPAEDIA OF INDIAN MUSIC



AMRITA PRIYAMVADA

ENCYCLOPAEDIA OF INDIAN MUSIC

Encyclopaedia of Indian Music

Amrita Priyamvada

ANMOL PUBLICATIONS PVT. LTD.

NEW DELHI - UO 002 (INDIA)

ANMOL PUBLICATIONS PVT. LTD.

H.O.: 4374/4B, Ansari Road, Darya Ganj

New Delhi-110 002 (India)

Ph.: 23278000, 23261597

B.O.: No. 1015,1st Main Road, BSK mrd Stage

IIIrd Phase, IIIrd Block

Bangalore - 560 085 (India)

Visit us at: www.anmolpublications.com

Encyclopaedia of Indian Music

© Reserved

First Published, 2007

ISBN 81-261-3114-4

[Responsibility for the facts stated, opinions expressed, conclusions reached and plagiarism, if any, in these volumes is entirely that of the Author. The Publishers bear no responsibility for them, whatsoever.]

PRINTED IN INDIA

Printed at Mehra Offset Press, Delhi.

CONTENTS

Preface

Glossary

1. Origin of Indian Music

Tyagaraja • Muthuswamy Dikshitar • Syama Sastri • Ancient Period • Medieval Period • Modern Period • Musical Forms • Gita or Gitam • Swarajat • Jatiswaram • Varnas or Vamams • Kriti • Ragam, Tanam, Pallavi • Origins of the Classical Music of South India • The origin of the Name Carnatic Music • Ragam-pan • Solfa Names of the Seven Notes • Notes, Frequency and Pitch • Mela Kartha Ragams - Paalai • Modern Composers • The Changams of Antiquity • Azhvaars • Listing of the Logical Major Scales

2. Historical Background of Indian Music

Important Characters of the Vedic Era

3. Epic Era to Dynasty

The Epic Period-about 700 B.C. to about 150 A.D. • Ramayana • Mahabharata • Music in the Buddhist and Jain Sources • Ancient Music in Tamil Sources • Gandhara

School of Music • Music in the Puranic Sources • Some Ancient Musicologists • The Great Kalidas Speaks • Kudumiyamalai Inscription • Important Feature of Music of the Post-vedic Period • Gramas and Fixation of Notes in Scale • The Main Form of Gandharva Vocal Music • Kinds of Jati • Instruments in Vogue During the Post-Vedic Period (upto 800 A.D.) • Ekatantri Vina • Cura • Vipanci • Ensemble of Vinas • Bahirgita or Nirgita

4. Forms and Instruments

Certain Important Forms of Vocal Music • Ascrita Gitas • Vardhamana Gita • Dhruva • Instruments • Mardala • Mridanga • Marjana (Tuning of the Drums) • Mayuri Marjana • Ardha-Mayuri Marjana » Karmaravi Marjana • Trigata • Tripani • Panava • Dardura (or Dardara) • Pataha • Dundubhi • Hudukka • Damaru • An Avanaddha Vadya in Vatapi • Jhallari • Tala • Laghu, Guru and Pluta • Tala Kriya (Operation to Indicate Tala Measure) • Kinds of Tala • Marga • Yati • Graha • Concluding Remarks • Foreign Influences • The Bow-shaped Harp • The Flute • The Violin Bow • Mattakokila

5. From Gandharva Music to Folk Music

Matanga • Abhinavagupta • Bhoja • Nanyadeva • Tribbuvanamalla • Somesvara • Jagadekamalla • Haripala • Somabhupala • Jayadeva • Narada's Sangita-makaranda • Sarngadeva • Jayana or Jayasenapati ? Palkuriki Somanatha • Hammira • Allaraja • Parsvadeva • Gopala Nayaka • Amir Khusrava • Vipradasa • Alauddin Khalji • Music During the Reign of Tughlak Emperors • Firoz Tughlak • Sambhuraja • Madana • Vidyaranya • Devendrá or

Devanabhatta • Bhuvanananda • Bhatta Madhava •
Umapati» Verna • Siriganarya»
SimhabhupalaorSingabhupala* Pandita-mandali • Kumbha
• Candidasa • Balarbodhana • Samgita-muktavali •
Kallinatha • Vidyapati • Gopendra Tippa Bhupala or
Govinda Tippa Bhupala • Sultan Husain Sharqi • Raja Mana
Singh Tomara • Jagaddhara • Laksminarayana •
Achyutaraya • Krisnadasa • Nayaka Baiju Bávara • Gopala
Lala (Nayaka) • Carju • Bakhsu • Purandaradasa •
Sankaradeva • Madhavadeva • Subhankara • Mirabai •
Suradasa • Paramanandadasa • Govindasvami • Svami
Haridasa • Islama Shah Suri • Muhammad Adi la Shah
Adali • Musicians in Akbar's Court • Tanasena • Other
Musicians in Akbar's Court • Baba Ramadasa of Gwalior •
Suradasa • Bazabahadura • Nabat Khan • Tanataranga
Khan • Chanda Khan and Suraja Khan • Bhagavana •
Ramamatya • Pundarika Vitthala • Vilasa or Bilasa Khan •
Somartatha • Dhondhi • Mira Madhanayaka •
Chanchalasena • Ibrahim Adilshah II and his Work, Kitab-i-
Nauras • Bhairava • Asavari • Musical Instruments •
Tanasena II «Lai Khan Kalawant • Jagannatha Kaviraja •
Ranga Khan or Diranga Khan • Misri Khan Dhadi •
Subalaseña • Kana Khan Kalavanta • Jahangir's Time •
Sekha Sira Mohammada • Catura Damodara • Ahobala •
Ragarasa Khan • Khushahala Khan • Shekha Bahauddin
Barna • Shekha S hera Muhammada • Shauki • Amanulla
Pakhawaji • Satima Canda Dagura • Vazira Khan Nohara •
Haribhatta • Harivallabha • Locana • Hridayanarayandeva
Saha • Srinivasa • Bhavabhatta • Margadarsi Sesa Iyngar •
Narayana Tirtha or Narayanananda Tirtha • Ksetrajna •
Bhadrachalam Ramadasa • Giriraja Kavi • Sahaji of Tanjore
• Vyankatamakhi • Akalanka • Govindacharya • Saif-ud-

din Muhammada Faqirullah * Mirza Khan Ibna Fakhruddin
Muhammad • Srikantha • Mummadi Cikkabhupala •
Purusottama Misra • Narayanadeva • Nawab Salar Jang •
Miyah Chhajju Khan • Miyah Jivan Khan • Cintamani Misra
• Narayana Sastri • Vamana Bua Desapande • Tulajaji I •
Ranganatha • Paramesvara • Muhammad Raza • Ghulama
Rasula • Ghulama Nabi or Sori Miyah • Acapala •
Manaranga • Sadaranga • Ghanananda • Adaranga •
Manaranga • Hasana Khan Dhadhi • Narahari Chakravarti
• Narayana Misra • Masita Khan • Dulaha Khan • Sadiq Ali
Khan • Pasupati Sevaka Misra • Ramasvami Diksitar •
Characteristics of his Art and his Contribution • The Great
Musicians of Karnataka Music • Ramacandrendra or
Upanisad Brahma-yogi or Upanisad Brahman • Tyagaraja •
Syama Sastri • Vidvan of Tanjore Samsthanam •
Muthusvami Diksitar • Gopala Krishna Bharati • Govind
Marara • Virabhadrayya • Kavi Matrbhutayya • Adipayya •
Sonti Vyankata Subbayya • Madhyarjuna Pratapa Singh
Maharaja • Sesacala Bhagavata • Sadasiva Brahma •
Sarangapani • Melattura Vyankatarama Sastri • Aruna
Girinatha • Papavinasa Modaliyara • Sarfoji II • Sawal
Pratapa Singh • Legends of Karnataka Music -19th Century
• Svati Tirunala Sri Rama Varma Kulasekhara Perumala •
Ayilyasu Tirunala • Kulesekhara Perumalu • Parimala-ranga
• Vasata Khan • Miyah Sakkara Khan • Bade Muhammada
Khan • Bade Munne Khan • Makkhana Khan • Natthha &
Pira Bakhsa • Qadira Bakhsa • Miyah Hassu Khan • Miyah
Natthe Khan or Natthu Khan • Guie Imama Khan • Chhote
Muhammada Khan • Varisa Ali Khan • Zainul Abdul Khan
• Mahadeva Bua Gokhale • Vasudeva Bua Josi • Babaji
Diksita • Baharama Khan • Haidara Khan Lakhnavi •
Haidara Khan of Dhara • Ghagghe Khudabakhsa • Sera

Khan • Ghulama Abbasa Khan • Kallana Khan • Natthana Khan • Faiyaza Hussaina Khan • Tasadduqa Hussaina Khan • Vilayata Hussaina Khan • Muhammada Ali Khan of Jaipur • Miyan Gammu • Taracanda • Babu Ramasahaya • Sadi Khan • Chajju Khan • Mira Ali Saheb • Nawab Hussain Khan • Prasiddho-Manohara • Siva-Pasupati • Jagadipa • Siva-Sevaka Misra • Rama Krisna Deva • Ravaji Bua Gogate • Narayana Bua Phalatanakara • Akhtara Piya (Nawab Wajida Ali Saha) • Qadira Piya (Kadara Piya) • Sanada Piya (Tawakkula Husain Khan) • Umarava Khan • Muhammada Ali Khan • Mira Nasir Ahmada • Amira Khan of Ramapura • Ali Husaina Khan • Bande Ali Khan • Pyara Khan • Bahadura Husaina Khan • Ghulama Raza Khan • Ghulama Muhammada • Sajjada Husaina • Babu Isvari Prasada • Rahima Sena • Amrtasena • Amira Khan Sitariya (Sitar-player) • Pannalal Gosvami • Ghulam Ali • Sadat Khan • Nanhe Khan • Karamata-ullah Khan • Fida Hussaina Khan • Sahebazada Haidera Ali Khan • Sadiq Ali Khan • Kudau Singh • Jodha Singh • Nana Panse • Balavanta Rao Panse • Vamana Rao Candawadkara • Haji Vilayata Ali Dharhi • Balvanta Rao Vaidya • Rama-Sahaya • Bhairava Sahaya • Sukhadeva Singh

6. Musicologists and Composers of the 19th Century

N. Augustus Willard • Sir William Jones • Hakima Muhammada Karama Imama • Kulasekhara Perumalu • Vina Perumalayya • Vina Kuppayyara • Valkuntha Sastri • Kuppusvami Anjer • Pallavi Gopala Anjer • Chinnasvami Diksita • Balasvami Diksita • Todi Sitaramayya • Subbaraya Sastri • Annasvami Sastri • Krisananda Vyasa • Ksetramohana Gosvami • Krisnadhana Bannerji • Sourmdra

Mohana Thakura (Tagore) • Ghanam Krisnayyara • Sankarabharanam Narasayya • Anatandavapuram Batakrishna Bharati • Venkatesvara Etappa Maharaja • Subbarama Diksita • Venkatesvara Sastri • Venkataramayya • Dorasamayya • Mahavaidyanatha Ayyar • Patnam Subrahmanya Ayyar • Kundrakkudi Krisnayyar • Paramesvara Bhagavatara • Pallavi Sesayyar • Adityarama • Ramakrishna Deva Devaji Buwa • Tanjore Krishna Bhagavatara • Sarabha Sastri • Ramanada Srinivasa Iyengara • Anantarama Bhagavatara • Tirukkodikavala Krsnayyara • Mridangam Narayanasvami Appa • Tirumarugala Natesa Pillai

7. Musicians of the 19th & 20th Century

Vazira Khan • Aghore Babu • Radhika Mohana Gosvami • Zakir-ud-dina Khan • Allah Bande Khan • Muhammada AH Khan • Gopesvara Bannerji • Ali Khan & Fattu Khan • Ganesaji Chaube • Candana Chaube • Pandita Visnu Narayana Bhatkhande • Organization of Music Conferences • Appa Tulasi • Raja Nawab AH • DattatrayaKesava Josi • Mangesa Rao Telanga • Sulemana Khan • Mehdi Husain Khan • BanneKhan • Nisara Husaina Khan • Rahamata Khan • Inayat Hussain Khan • Bhaiya Balavanta Rao • Bhaiya Josi • Visnupanta Chatre • Balakrishna Bua Icalakaranjikara • Sankara Rao Pandita

8. Indian Classical Music

Classical Music of India

9. North Indian Classical Music

The Raag • The Taal • A Brief History of Dhrupad and Khayal • Structure of a Modern Instrumental Recital • North Indian Classical: Dhrupad • Vocal • Rudra Veena

10. Car natie Music

Swaras and Swarasthanas • Ragas • The Melakarta Scheme • Melakarta Ragas • Janya Ragas • Elements of a Recital • Grahabedam and Symmetries

11. Hindustani Khayal Singing

12. Gharana and Schools

The Bhendibazar Gharana • The Agra Gharana • The Dagar Style • The Darbhanga Style • The Delhi Gharana • Hori Dhamar • Dhrupad • The Gwalior Gharana • Haveli Dhrupad • The Atrauli Jaipur Gharana • The Khandar Vani • Hori Dhamar • The Kirana Gharana • Rampur Gharana • The Gohar Vani

13. Modern Musicians

Dr. Padmini • Sri Tyagaraja • Palladam Sanjeeva Rao • M.S. Subbulakshmi • A Humble Tool of God • Sri M. D. Ramanathan • Umayalpuram K. Sivaraman • Dr. Kattassery Joseph Yesudas • GS. Rajan • T. K. Govinda Rao • Dr. T.K. Murthy • Sri Lalgudi Jayaraman • L. Shankar • M.S. Gopalakrishnan • H. Ramachandra Shastry • Vidya Shankar Vainika • S. Rajam • T.R. Sundaresan • Rajeswari Padmanabhan • Dr. Pia Srinivasan • Martin Spaink • L. Subramaniam • Guruvayur Dorai • Bombay S. Jiayashri • Kadri Gopalnath • A. Kanyakumari • Vellore Ramabhadran • T.N. Seshagopalan • U. Srinivas • Abdul Karim Khan • AH Akbar Khan • Bhimsen Joshi • Ustad Faiyaz Khan • Ustad Baba Allaudin Khan • Ustad Wazir Khan • Ustad

Haafiz Ali Khan • Zakir Hussain • Amjad Ali Khan • Pt. Jasraj • Ustad Asad Ali Khan • Smt. Sharan Rani Backliwal • Vishwa Mohan Bhatt • Hari Prasad Chaurasia • Shiv Kumar Sharma • Madhup Mudgal • Mukul Shivputra • Tripti Mukherjee • Ustad Bismillah Khan

14. Modern Instruments

Harmonium • Sitar • Sarod • Sarangi • Tanpura • Santoor • Veena • Tabla • Indian Percussion Instruments • Bansuri • Shennai

Bibliography

This book contains vital musKologiiti in the field of music The Chapters pcrtrav the different facers of the theory of music, the tradition oi Music tod It* performance, the science of Music, the concept of roice and Rhythm. tbe dance in in many splendour* In ton], these chapters cover * wide range of Music and performing ua An attempt his been made herein to study the Gharana and Schoola in Indian Music Each chapter deals with a complete study of the vinous schools of Indian music and the impotent contributions on each treatise Tha book also wen the various aspects of TaJa. The introduction eves a proof evaluation of various types of Tala and a note on different composers.

Amrta Priyavada has done 3rd Po raduaDon in Mimicry at
College, PUru (Raiaithaaj. A present, the Prof. or o: id SundervtB
Mahtfa College at Bhagalpur. Bihu Betides, she has been closely
associated with the regular eonoiatio: ?a Indian Allt
Ac Culruie to newspaper and magazines She speaks at a variety of
conferences! the subject of Indian Music

Preface

The music of India is one of the oldest unbroken musical traditions in the world. It is said that the origins of this system go back to the Vedas (ancient scripts of the Hindus). Many different legends have grown up concerning the origins and development of Indian classical music. Such legends go a long way in showing the importance that music has in defining Indian culture.

However the advent of modern historical and cultural research has also given us a good perspective on the field. This has shown that Indian music has developed within a very complex interaction between different peoples of different races and cultures. It appears that the ethnic diversity of present day India has been there from the earliest of times. The basis for Indian music is "*sangeet*". *Sangeet* is a combination of three art forms: vocal music, instrumental music and dance. Although these three art forms were originally derived from the single field of stagecraft. Today these three forms have differentiated into complex and highly refined individual art forms.

The present system of Indian music is based upon two important pillars: *rag* and *tal*. *Rag* is the melodic form while *tal* is the rhythmic. *Rag* may be roughly equated with the Western term mode or scale. There is a system of seven notes which are arranged in a means not unlike Western scales. However when we look closely we see that it is quite different what we are familiar with. The *tal* (rhythmic forms) are also very complex. Many common rhythmic patterns exist. They revolve around repeating patterns of beats.

The interpretation of the *rag* and the *tal* is not the same all over India. Today there are two major traditions of classical music. There is the north Indian and the south Indian tradition. The North Indian tradition is known as *Hindustani sangeet* and the south Indian is called *Carnatic sangeet*. Both systems are fundamentally similar but differ in nomenclature and performance practice. Many musical instruments are peculiar to India. The most famous are the *sitar* and *tabla*. However there are many more that the average person may not be familiar with. All of this makes up the complex and exciting field of Indian classical music. Its understanding easily consumes an entire lifetime.

My goal was to create a global awareness of Indian music. With this book, you are updated with almost all popular *Raga* forms currently in use in the South and North Indian music system. In the words of the French philosopher Chateaubriand "As soon as a true thought has entered our mind, it guides a light which makes us see a crowd of other objects which we have never perceived before". Let this quotation encourage you to open the pages of Indian Music as regularly and as frequently as time may allow, and inspire your genius with glorious creative ideas.

Amrita Priyamvada

GLOSSARY

Indian Music: One of the classical musical system in the world. It has very developed melodic and rhythmic structure.

Oral Tradition: It means Guru-shishya parampara, Guru means teacher; shishya means student and parampara means tradition.

In this tradition knowledge inherited from one generation to another generation for centuries.

Vedas (4000-1000 B.C.): Vedas are the most sacred books contains about a thousand hymns. It is four in number: the Rigveda, Samaveda, Yajurveda and Atharvaveda.

Udatta and Anudatta: These two are the accents of one main tone by which we recite Rigveda.

Udatta means higher and Anudatta means lower.

Upanishads: It is the concluding parts of Veda and Vedanta. Dating from 1000-300 B.C.

Ramayana and Mahabharata: In the period of epics (500 B.C-200 A.D.) the holy book Ramayana and Mahabharata was written.

The Ramayana tells us about the personality in totality of Lord Rama and his people.

The Mahabharata speaks about the big battle of the Pandavas and Kauravas. There Lord Krishna was emerged as a super hero.

Melakarta system: This is the scientific classification of scales of Indian music. It means main scales or parent scales.

Chhanda prabandha: In Sanskrit literature Rhym set to Rhythm in a scientifically ceniform manners is called chhanda prabandha.

The Sangeet Ratnakara: It is a text, where Ragas are classified according to the seasons and the time.

Melakartas: These are the parent scales from which thousands of Ragas are derived.

Pancharatna Kritis: Pancha means five; Ratna means jewel or gem; kritis means peace of work. They are based on five Ragas: Natai, Gaulai, Arabhi, Varali and Sri.

Madhyamakala: It is a delicated manner by which songs are beautified.

Dhrupad: It is a style of singing inherited from Bañaras city.

Swarajati: This is the way of composition of poetry collection.

Raga Todi: It is an ancient rhythm of song.

Geeta Govinda: In 12th century it was beautifully compiled by poet Jayadeva. It is based on spiritual love of Radha-Krishna.

Abhyasa Gana: It means practice of songs.

Sabba Gana: It means songs for the audience.

Pollavi, AnupaUavl: Pallavi is sung entirely in swaras while Anupallavi is entirely depend on music or the melody.

Charanam: It is a theme of return after each group of swaras.

Kriti: It is a composed composition of particular Raga and glude Tala.

Tanam: Tanam is the second phase of Ragam. This section introduces an element of rhythmic pulse as opposed to Ragam.

Neraval: Filling up portions of any ragas line with new, fresh and creative music.

Tri-kalam: In this section the pallavi is played in three tempi keeping the tala or rhythmic cycle constant.

Swara kalapana: This section is using swarnas in medium and fast speeds.

Ragamalika: It means “Garland of Ragas”. The soloist improvises in different ragas but the end of each raga comes back to the theme of pallavi.

Panch marabù and sUappadMkaarm: These are the books of classical music of south India, which was compiled in 1995.

Karunaadu: Karu means central and Naadu means country.

Octave: It means stable or constant.

Bhashanga: According to Melakartha Camatic music consists of only 72 ways. Those ragas which violate these boundations are called Bhashanga.

Guru-Guha: IT means teacher of the specific knowledge.

Raghuvamsaudha: It is a very popular book in Kathanakuthoohalam by Venaktesa.

Rama Dasan: It means the servant of Lord Rama.

Tamil Trinity: It means the pride of the Tamil community.

Lord Vishnu: In the Hindu religion Lord Vishnu is the God pf welfare of the world.

Indus Valley Civilization: One of the most ancient civilization was born in the valley of Sindhu river, that is called Indus valley civilization.

Andai: Andai is supposed to be the first female composer of the world.

Maran Sadagopan: He was the song composer from thirunelveli in south India.

Harappa and Mohan Jodaro: These are two important sites of Indus Valley Civilization.

Terracotta seals: Terra means terilyne and cotta means cotton. Both are pertaining to textiles.

Marudvina: It is a special kind of a musical instrument Vina.

Vina: It is an ancient musical instrument.

Kandavuui: It is a stringed musical instrument.

Naqqara or Nagara: In vedic period this instrument is famous by the name of Dundubhi. It was used on special occasion or battle time.

Bhumidundubhi: It is a another kind of drum, which was made by digging a hole in the ground and **covering it** with hide.

Vanaspati: It was a wooden drum.

Adambara: It is also a kind of drum but its actual shape is not known.

Gargara: This drum was used in war.

Tunava: It was a wind instrument.

Kahala: It was alike shahansi.

Prastava: This begins with 'hum' sound.

Udgitha: It commenced with Om and sung by udgata priest.

Pratihara: This is sung by pratiharta, it has two sections - upadrava and nidhana.

Upadrava: It is only a section of pratihara

Nidhana: This section of pratihara sung together by all the three priests.

Vikara: If same word is changed is called vikara.

Vislesana: A word broken up into its originator parts.

Vikarsana: Lengthening the vowel of the word.

Abhyasa: Repetition of a word of the song.

Virama: It means a pause.

Stobha: Meaningless but interjectional word is known as stobha.

Santa music: One, starting from ma note in Sama Veda where called Yamas that is Sama.

Murchana: It is a musical instrument which was developed by the satapatha Brahamana.

Latyayana Sutra: This book was written by Latyayana pertaining to vina and many more musical instruments.

Alabu-vina: In this vina gourd had come to be used by this time as a resonator.

Picchora: It is a wind instrument.

Mandra: It means lower register.

Madhya: Middle register.

Vttama or tara: This register are produced mainly through the head of the instrument.

VUambita: It means slow.

Madhyama: It means medium

Druta: It means fast.

Puspuatra pratisakhya: This book is pertaining to Samaveda music. It was written in about 900 B.C.

Sikshas: It deals primarily with Vedic phonetics and secondarily with music.

Yajnavalkya siksha: It mentions about the emergence of the musical notes Sadja, Rahha, Gandhara, Madhyama, Pancama, Dhaivata and Nisada.

Gandharvas: It is an ancient human species on the earth.

Adhara Svara: It means the key note of the music.

Matra: This is a unit of time.

Arcika: It is one of the seven vedic music categories. It consisted one not only.

Gathika: Consisted of two notes.

Samika: This consisted of three notes.

Svarantara: This consisted of four notes.

Odava: This consisted of five notes.

Sodava: This consisted of six notes.

Sampurna: This consisted of seven notes.

Prekha: It means lengthening a note upto two matras.

Karsana: Passing from one note to another without a break.

Vinata: It means sounding notes in quick succession in the reverse order.

Atyutkrama: Sounding notes in a certain definite order.

Samprasarana: A small peach like ga, re, sa, ni.

Valmiki: The great ancient poet and the writer of Ramayana composed in Sanskrit.

Ayodhya: It was the capital of Lord Rama's kingdom.

Sugriva: The monkey king and friend of Lord Rama.

Lanka: The motherland of king Ravana.

Ravana: The king of Lanka and enemy of Lord Rama.

Kiskindha kanda: It is called venu or **flute**.

Vamsa: It is also a flute.

Kusa and Lava: Both are sons of Lord Rama.

Asvamedha: It is a kind of yagya, which was organised for the expansion of kingdom.

Dronaparva: It is a reference book, which deals with the instruments: Mridanga, Jharjhara, Bheri, Panava, Anaka, Gomukha, Adambara, Sankha, Drendubhi.

Gomukha: It was a cow faced horn or trumpet.

Latita vistara: This book tells that the Lord Buddha was a prince, had received training in playing vina, singing and dance.

Manusmriti: It is an ancient book of social administration and practices, written by Saint Manu.

Jataka: Describes the past lives of the Lord Buddha.

Saka: In Jataka tales, it is a name of a Brahmin.

Brahmadatta: He was king of Kasi.

Purananuru and Pattuppattu: The drum has been mentioned in terms of great respect.

Yala: It was the most important musical instrument of the south India.

SUappadi karam: This is a Drama in Tamil, written in 2nd century A.D.

Tivakaram: A Jain lexicon of the 3rd century A.D. gives a lot of information on Dravidian music.

Munina Bharatena: Kalidasa mentioned in his book to denote our country.

Vikramorvasl: It is a drama written by poet Kalidasa.

Surya Smikalpodya: It is also a drama, of Kalidasa.

Tata: Stringed instruments, e.g., Vina.

Susira: Wind instruments, e.g., flute.

Avanaddha: Instruments covered with skin, e.g., Mridanga.

Kutapa: Ensemble of musical instruments to be played together.

Maha-Puranas: Any thing old may be the subject of a Purana. There are eighteen Maha-Puranas.

Hallisa or HaiUlsaka: It was a folk grout dance.

Vraja: Mathura and the neighbouring region.

Visnu dharmottara: Among all the Puranas contains the most numerous references to music.

Tumbulu: He was a great expert of membranophonous instruments.

Tumburu Nataka: It was generally attributed to tumburu.

Kohala: He was the inventor of many new hand poses.

Kutltnitnata (8th century A.D.): Mentions Dattila as an authority on dramaturgy.

Matunga (800 A.D.): Mentions Dattila in connection with Marchana and Kalatana.

Abhinava Gupta: He was a famous author.

Yaksa: It is a character of a famous book Kumarsambhava, written by Kalidasa.

Gitamangala: It is an ancient musical composition.

Malavikagnimitra: It is a drama by Kalidasa.

Vastu: It is a another word for musical piece or composition.

Puskara: It was a generic word for drum in ancient times.

Pratyahara: It means placing the ensemble of instruments in proper order.

Upahana: It was a small part of the musical composition.

Dhruva: It is a beautiful fusion of musical notes.

Margi pataha: It is made of catechu wood which is made hollow inside.

Hudukka: It was made out of wood. One span it length.

Vena Bana: The bow-shaped harp existed was called Vana Bana in vedic times.

Yoga sutras: This book of Patanjali expresses many actions pertaining to the physical exercises.

Hammiramahakavya: This important musical book was written by Hammira.

Tuti-i-Hind: It means the parrot of India is actually a name of the Persian book of Amir Khusro.

Qawwali: It is a singer who sings mystical verses or quali.

Naqsh: It means rubai.

Gui: It means a poetic composition.

Usal-e-Fakhta: It means a basis of dove.

Ain-e-Akbari: This is a book about the musician employed in Akbar's court.

Mirat-iSikandari: This book was written by Sikandar-bin Muhammad. It vividly describes about the history of Gujarat pertaining to musical field.

Sarmaye-larata: This is the book by Sadiq Ali Khan on music.

?

Charju-ki-Mallara: This raga was invented by Raja Man Singh Tomar of Gwalior.

Dhondhi or Dharhi: They were at first Hindu-Musician, but later on, they converted to Islam.

Vpanayana: It is a Hindu ritual.

Bhaktiratnavali Kaliyadamana: It is a play of Sankaradeva.

Brajabhasa: It is a mother language of Mathura, Vrindavan and Hatharasa.

Chaurai Vaisnavana ki Varia: This is a book in Brajbhasa, written in 17th century giving an account of eighty-four vaisnava saints.

Paramanand Sagara: It is a songs collection of great musician Paramananda Dasa.

Miyan: It was a title which conferred as a mark of distinction by the Moghul Emperors.

Ramadasi: This Raga was invented by Baba Ramdasa of Gwalior.

Mimansa: It means a logical description on certain topic.

Tuzuki Jahanligiri: This is a book of Jahangir about the musicians of his time.

Tambur: It is a musical instrument.

Hijeja or Hijjeju: When musician Hejaza was adopted by Karnataka music, then he was named Hijeja or Hijjeju.

Kaviraja: It means king among poets.

Ravada: It is an instrument of music.

Raga-tattva-vibodha: This important book of Srinivasa is a description of raga.

Yaksa-gana: It is a narrative music and dance drama and in terms of modern music it is an opera.

Radali: It means banana fruit.

Narikela: It means coconut fruit.

Prosa and Anuprasa: It means rhyme and alliteration.

Nakaka: It means drama.

Nagas varam: A musical instrument.

Stotras: It means devotional verses.

Kothivala: It means stockiest of musical compositions.

Bol: It means wording of a song.

Horl Dhamar: It is an ancient raga which was sung during Holi fest.

Pancheswaram: A dance drama, composed by Lalgudi.

Ravanastra or Ravan-hasta: It is an ancient musical instrument played with bow and associated with Ravana.

Desi-music: The pure Indian base music.

Matanga's braddesi: It is much like a connecting link between gandharva and desi music.

Patanjal: He was the famous yoga. Improver and saint of ancient India.

Gunasamudra: It means the ocean of art. This title goes to the person who is perfect in his art.

1 : ORIGIN OF INDIAN MUSIC



Indian Music is probably the most complex musical system in the world with a very highly developed melodic and rhythmic structure. This (structure) includes complicated poly-rhythms, delicate nuances, ornamentations and microtones which are essential characteristics of Indian music. This makes it very difficult to notate every detail in Indian music.

Originally Indian music was passed on by oral tradition i.e. Guru-Shishya Parampara (lit *Guru* means teacher; *shishya* means student and *parampara* means tradition) from one generation to another for centuries. The music was never written down until much later. The notation system was actually developed much later more as a memory-aid than something from which to learn or something from which to perform. This is why the tradition wherein the student learns from a *Guru* on a “one-on-one” basis is considered to be the only real way to learn music since there

are so many aspects that cannot be learned from a book because the existing notations are only a skeletal representation of the music.

Indian Music had its origins in the *Vedas* (4000-1000 B.C.). Four in number, the *Vedas* are the most sacred texts which contain about a thousand hymns. They were used to preserve a body of poetry, invocations and mythology in the form of sacrificial chants dedicated to the Gods. Great care was taken to preserve the text, which was passed down by oral tradition, so much so that both the text and the rituals remain unchanged to this day. The literature of the *Vedas* is divided into four parts: the *Rigveda*, the *Samaveda*, the *Yajurveda* and the *Atharvaveda*. The oldest, the *Rig*, dates back to about 4000 B.C. It was recited, at first, in a monotone; it was later developed to three tones (one main tone, and two accents, one higher and the other lower called *Udatta* and *Anudatta* respectively). This was done to accentuate the words since the text was of primary importance. The *Yajurveda* which mainly consists of sacrificial formulas mentions the *Veena* as an accompaniment to vocal recitations during the sacrifices. By this time, the chants had evolved to two main notes with two accents forming the first concept of the tetrachord (four notes.)

The *Samaveda* laid the foundation for Indian Music. The origin of Indian Music can be traced back to this *Veda*. Three more notes were added to the original tetrachord resulting in the first full scale of seven notes; within this scale were all the important and known musical intervals. The concept of the octave is also mentioned here.

The *Atharvaveda* was a collection of formulas that deal with Black Magic and spells. The text of the *Vedas* is in Sanskrit, the classical language of India.

The history of Indian music may be divided into the Ancient, Medieval and Modern periods.

The ancient period originates with the *Vedas* and is followed by- the *Upanishads*. Though the *Upanishads* are considered by some as the concluding portion of the *Vedas* or the *Vedanta*, they are in a class by themselves. Dating from 1000 - 300 B.C., they laid the foundations on which the philosophies and religions of India are based. It is in the *Upanishads* that the solfège system of seven notes is discussed. In the West, the solfège system was not developed until the tenth century A.D. by Guido of Arezzo. The period of the Epics, the *Ramayana* and the *Mahabharata* (500 B.C. - 200 A.D.) saw the development of the Jati system on which the modern Raga system is based. Also, various melodic and percussion instruments are mentioned during this time. Mention must be made of the *Natyashastra*, a treatise written by Bharata in 300 B.C. It is the most authoritative and ancient work on the classical science of music and dance. Another milestone in the development of Indian music is the *Brihadesi* whose author, Matanga, started a scientific classification of scales which was the basis for the later development of the seventy two *Melakarta* system (parent scales) by the great scholar Venkatamakhi. Narada, another scholar contemporary with Matanga, further defined Ragas, coded the microtones (*Srutis*) and gave them their twenty-two names.

The medieval period dates from approximately the fifth to the seventeenth centuries A.D. The *Geeta Govinda* and the Indian song of songs were composed during this period. The medieval poet Jayadeva was the first to introduce the concept of *Chhanda Prabandha* (verses set to rhythm in a uniform manner). The text, in Sanskrit, consists of beautiful songs dealing with the *Radha-Krishna* theme - thus, it is of religious and musical importance.

Jayadeva's songs, known as *Ashtapadi* are still sung today though the melodies may vary.

The *Sangeeta Ratnakara*, another treatise by the great composer and musician Sarangadeva, deals with the classification of Ragas according to the various seasons and different times of the day and the importance of certain notes in the delineation of the Raga (*Vadi* and *Samvadi*).

During the twelfth and thirteenth centuries northern India endured a series of invasions by Muslim rulers from Asia Minor on a crusade to spread the Islamic religion throughout the region. Until this time, the history of Indian music remained the same for the whole of India. Following the Islamic invasions and the concurrent cultural amalgamation, Indian music developed two distinctive systems: North Indian music (*Hindustani music*) and South Indian music (*Karnatic* or *Carnatic music*.) The influence of Islam together with other cultural, social and political forces produced the unique *Hindustani* (literally, the music of India - *Hindustan* is the Hindi word for India, *Stan* translates as land of the Hindus) style. In South India music continued to develop without external influence and is still known today as *Karnatic* (literally - in Tamil - old or traditional).

The modern period (seventeenth century A.D. to the present) unfolds as a result of the efforts of individuals. Other than Venkatamakhi, the scholar who devised the system of seventy two *Melakartas* (parent scales from which thousands of *Ragas* are derived), three composers, known today as the musical trinity, worked and flourished, (*Tyagaraja* - 1767-1847; *Muttuswamy Dikshitar* - 1776-1835 and *Syama Sastri* - 1762-1827). Born in *Tiruvavarur* all three were scholars of the scriptures and sacred literature.

Tyagaraja (1767-1847)

Born on May 4, 1767, *Tyagaraja* was a prolific composer who composed more than 2,000 songs. His compositions were mainly in the Telugu language though he did compose in *Sanskrit* too. He wrote two Operas, *Prahlada Bhakti Vijayam* and *Nowka Charitram*. A great devotee of Lord Rama, Tyagaraja's songs are very noble, sublime and soul-stirring. He was the first composer to perfect the musical form *Kriti*. He also introduced the concept of the *Sangati* (variations on the melodic line of a composition which can enrich the composition). He placed great importance and emphasis on the value of absolute music. He wrote several songs in unusual *Apurva Ragas*. His style is simple, beautiful and charming which appeals not only to the scholar but also to the layman. He also composed songs in some of the lesser used *Melakarta Ragas*. His *Pancharatna kritis* (lit. *Pancha* means five; *rama* means jewel or gem) are in a class by themselves. They are based on the five *Ghana Ragas*: *Notai*, *Gaulai*, *Arabhi*, *Varali* and *Sri*. They are unusual in form. They consist of a *Pollavi*, *Anupallavi* and multiple *Charanams* (see under *Kriti* form for detailed explanations). The *Charanams* are first sung in solfa syllables and then repeated with the text. You will hear the *Pancharatna Kriti* in *Arabhi Raga*, *Sodinehine*.

Muthuswamy Dikshitar (1776-1827)

Born on March 24, 1776, *Dikshitar* was the youngest of the Trinity. He wrote about 300 compositions in all which were in *Sanskrit*. A great scholar, he had profound knowledge of the *Vedas*, *Upanishads*, astrology, mythology, magic, etc. He sang praises of all the Deities without exception. He chose a medium to slow tempo for his songs which gave him the scope to bring

out the depth and beauty of each *Raga* by using subtle *gamakas* (ornamentations) and delicate microtones. The use of the *Madhyamakala* (passages which are in a faster tempo than the rest of the song) only added to the beauty of the compositions. His great intellect shows in all his compositions. He has compositions in many rare ragas and talas. His five year stay in the holy city of Benares caused him to be profoundly influenced by the *Dhrupad* style of singing which was prevalent at the time. He also composed songs based on some North Indian *Ragas*. His *Navagraha kritis* in praise of the nine planets reveal his knowledge of the science of astrology. These were originally seven in number called the *Vara kritis* after the seven days of the week and were based on the basic seven *Talas*. The two *kritis* in praise of *Raliu* and *Keiu* were added later. The *Navavarana kritis* in praise of Devi (Goddess) are some of his other superb compositions. Dikshitar's compositions are carefully worked out - the laboured quality of his compositions cannot appeal to the layman. They have to be studied carefully to appreciate their intrinsic value.

Syama Sastri (1762-1827)

Syama Sastri was born on April 26th, 1762. He was well-versed in both *Telugu* and *Sanskrit*, both of which he used in his compositions. He composed about three hundred compositions, mainly *kritis* and *Swarajatis*. A great devotee of Devi (Goddess Parvati). She is the theme for his compositions. His compositions are very scholarly and have to be listened to a few times before their value can be appreciated. He perfected the *Swarajati* to its present form. His *Swarajati* in the *Raga Todi* (which is sung in this Anthology by the maestro Semmangudi Srinivasa Iyer) is a beautiful example of this. Some of his

compositions are very rich in rhythmic conception. His style is not as simple as Tyagaraja's but at the same time not as laborious as Dikshitar's.

Ancient Period (4000 B.C. - 400 A.D.)

Vedas (4000 B.C. - 400 A.D.) *Upanishads* (1000 B.C. to 300 A.D.) *Ramayana* and *Mahabharata* (400 B.C.) Bharata's *Natyasastra* (300 B.C.) Matanga's *Brihadesi* (400 A.D.) Narada (400 A.D.).

Medieval Period (400 A.D. ? 1600 A.D.)

Jayadeva's *Geeta Govinda* (12th Century) Purandara Dasa (1484-1564).

Modern Period (1600 A.D. - present)

Venkatamakhi (early 17th Century) Shyama Sastri (1762-1827) Tyagaraja (1767-1847) Muthuswamy Dikshitar (1776-1827).

Musical Forms

Musical forms may be categorized under two headings: 1. *Abhyasa Gana* (literally *abhyasa*-practice; *gana*-song) 2. *Sabha Gana* (literally *sabha* - audience) The above are forms, therefore, (1) intended for practice or to acquire technical skills and/or (2) intended for performances before an audience in a concert situation. Originally, all compositions were composed as vocal music and the same compositions were then played on various instruments. Therefore, all forms have texts.

Gita or Gitam

Literally, “song”, *Gitam* belongs to the *Abhyasa Gana* group and denotes a particular type of composition. It is a very simple musical “paragraph” that has no divisions. It is sung in a uniform tempo from the beginning to the end without variations. The melody is very simple and outlines the *Raga* on which it is based and is set to a particular *Tala*.

Swarajati

Swarajatis, which also belong to the *Abhyasa Gana* or technical group, are compositions which are learned following *Gitams*. They prepare “the way” for the more complicated form, *Vanam*. They are similar in structure to the *Vanam*. Divided into three sections called *Pallavi*, *Anupallavi* and *Charanam* respectively, the *Charanam*’s have different tunes. It was originally a dance form containing *Jatis* (rhythmic syllables). These were later excluded by *Syama Sastri* who developed and perfected the *Swarajati* into its existing form today.

Jatiswaram

Very similar to the *Swarajati*, the *Jatiswaram* belongs to the repertoire of dance music. Originally the *Pallavi*, *Anupallavi* and part of the *Charanam* were intended to be sung in *Jatis* (rhythmic syllables). Gradually this practice changed and the *Jatiswaram* is now sung entirely in *Swaras* (solfa syllables). While in the *Swarajati* the stress is on the music or the melody, in the *Jatiswaram* the rhythmic patterns dominate.

Varnas or Varnams

Though it belongs to the technical group Abhyasa Gana, the Varnam is also performed in concerts as opposed to the Gitam which is not. Literally meaning “colour,” the Varnam consists of two halves: the Peau ml vanga, or the first half and the Uttaranga, or the second half. The two halves are almost equal in length. The first half consists of the Pallavi, the Anupallavi and the Muktai or China Swara’s. The second half consists of the Charanam and the Charanam Swaras.

The Pallavi and the Anupallavi are usually two lines each, both sections with lyrics. The Chitta Swaras is a passage of solfa syllables. After the first section is completed, the performer goes back to the first line of the Pallavi. If the Varnam is to be performed in more than one tempo, the first section is played or sung in all the different tempi before proceeding to the second section.

The Charanam consist of one line with text. The Charanam Swaras are groups of solfa syllables. There may be four or more groups of Charanam Swaras in each Varnam. The Charanam is used as a theme of return after each group of Swaras. As in the first half, each group of Swaras is played in all the different tempi before going on to the next group.

Kriti

A Kriti is a composed composition set to a certain Raga and a fixed tala. There are three sections in a Kriti: Pallavi, Anupallavi, and Charanam.

Ragam, Tanam, Pallavi

Ragam: Ragam consists of free improvisation (without rhythmic accompaniment) based on a particular Raga. The

soloist develops the Raga in stages, staying within the framework of the Raga. There are certain rules which must be observed and some restrictions that apply. Each Raga is based on a scale of five, six or seven notes. There are certain notes in the Raga which are more important than the other notes. These are called Vadi and Samvadi and are stressed more than the others during the improvisations. The soloist will not use notes that are not in the Raga (vivadi swaras). If there are any microtones incorporated with any of the notes, they must be used. There are certain typical phrases or usages of certain phrases in some Ragas which make them easily distinguishable. Ragas are derived from Melakartas or parent scales (see under Some Important Concepts of Indian Music for a more detailed explanation.) The Raga Alapana or delineation of the Raga starts slowly bringing out the beauty and mood of the Raga and is slowly built up ending with Pharans (fast runs) where the performer can demonstrate his virtuosity and technical prowess.

Tanam: Tanam is the second phase of the Ragam, Tanam, Pallavi where the performer continues to improvise, still without any rhythmic accompaniment. Though there is no drum accompaniment, this section introduces an element of rhythmic pulse as opposed to the Ragam wherein the improvisation is free. At the end of each phrase section a stereotypical rhythmic cadence pattern is used to indicate the end of that particular section.

Pollavi: Pallavi consists of a short precomposed melodic theme, with words, which is usually set to one cycle of Tala. The theme is played two or three times in its simple form (without variations) during which the drummer familiarizes himself with it and enters. The Pallavi has the following main features: 1. *Neraval*. This literally means filling up or spreading; in other

words, filling up portions of the Pallavi line with new, fresh and creative music. The soloist improvises new melodies built around the words of the Pallavi keeping the rhythmic structure constant. (Note: This type of improvisation is also used with the Kriti form where a line of the Kriti is taken as the theme for Neraval improvisation.) 2. *Tri-Kalam*. In this section the Pallavi is played in three Tempi keeping the Tala or rhythmic cycle constant: i.e. (1) usually twice as slow as the original tempo, (2) the original tempo and (3) twice as fast as the original tempo. 3. *Swara Kalpana*. This improvised section is performed using swaras (solfa syllables) in medium and fast speeds. Each swara kalpana passage returns to the beginning of the Pallavi theme. The possibilities are endless in this type of improvisation and are only limited by the creative capacity, technical and musical abilities of the individual performer. 4. *Ragamalika*. The Pallavi usually ends with this section, which literally means, "Garland of Ragas." The soloist improvises freely in different Ragas and at the end of each Raga comes back to the rhythmic theme of the original Pallavi.

Origins of the Classical Music of South India

Sruthi Magazine (14 First Street, Kasturi Rangan Road, Chennai 600018. September 1995, p23-24.) notes that:- " The classical music of South India is first described in the ancient Changanam texts of 'pancha marabù' and 'silappadhikaarm'. Brooni in his 'Music of the World' notes that 'Pythagoras came to South India, learnt about the seven scales of the Tamils, returned to Greece and reshaped the Greek musical system'."

'Intricacies of Music' is a book on classical music from the Changanam period. Some terminology from this work is still used in Carnatic music. Lots of words however have been replaced

by Sanskrit equivalents from *Sangeetha Ratnakara* of Saranga Deva (13th century AD.).

The Origin of the Name Carnatic Music

The name Carnatic Music refers to the traditional music of a region called Carnatic. All books on recent Indian history note that before the British rule, the kingdoms in South India were:

The Word Carnatic/Karnataka/Karu Naadu Agam

Today Tamil '*Nadu*' is also often called as Tamil '*agam*'\

'*Kan*' means black and also means central.

'*naadu*' means country and '*agam*' means home.

Thus *Karunaadu* meant central country, as well as black (people) country. The name "*karu naad*" again got anglicized to '*Carnatic*' state. In Tamil, the word *karunaadagam* is still used. The British renamed the territory as Madras. The music of *karunaadagam* was called as *karunaadaga isai*.

Ragam-pan

When two songs sound alike, one might say they are in the same Ragam. That is the simplest way of recognizing the Ragam of a song. This definition is somewhat vague and subjective. But it works 90% of the time. The basis of this recognition is the manner in which groups of notes occur. Carnatic music is also characterized by continuous variations in between these notes. Ragam was earlier called as '*pan*' in Ancient Tamil. The possibility of 15456 pans (ragams) was also spelled out. (Source: Sruthi Magazine p 24, September 1995.) Today, the classical music of South India uses a few hundred Ragams.

Most Ragams use 4 to 7 notes. (Some ragas have more than 7 notes. They are called Bhashanga).

Solfa Names of the Seven Notes

The origin of the number seven in the seven notes is most likely due to the seven planetary bodies visible to the naked eye, namely Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn. The same is the origin of the seven days of the week. In fact, in ancient Tamil, "kizhamai" meant notes. The same word means days of the week now. In Sanskrit "svara" mean note.

The Latin names of these notes are from the time of *Guido d'Arezzo* 10th Century AD. The Sanskrit names of the seven notes are first mentioned in the text *Brihaddesi* of 5th century AD. The Tamil names are from *Changam texts* before Christ.

<i>Tamil</i>	<i>Sanskrit</i>	<i>Latin</i>
kural	Shadja	doh
thuththam	Rishabha	ray
kaikkilai	gaandhaara	mi
uzhai	madhyama	fah
ili	panchama	soh
vilari	dvaita	la
thaaram	nishaada	si

Notes, Frequency and Pitch

Pitch is sensation of frequency. For example 800 Hz. will sound of higher pitch than 700 Hz. The spectrum between a frequency and twice that frequency is called an octave. Dividing an octave into 12 equal parts in a logarithmic scale, we obtain the notes of a 12 note octave. By logarithmic scale one means

that frequency of each note is 2 to the power of 1/12 times the previous note. Thus if you take a note of any frequency and produce the next 12 notes by multiplying the previous one by 2 to the power of 1/12, you will end up with exactly twice the frequency i.e the next higher octave. That is. irrespective of the first frequency you started with.

Octave was known as *Sthayi* in Sanskrit and *mandilam* in Ancient Tamil.

Mela Kartha Ragams - Paalai

The twelve notes of an octave are the following:

1 2 3 4 5 6 7 8 9 10 11 12

s ri r2 r3 g3 ml m2 p dl d2 d3 n3

gl g2- nl n2

Usually 7 or less of these 12 notes occur in a song. A major scale in Carnatic music consists of exactly 7 notes of the 12 notes. They are called Melakartha in Sanskrit or paalai in Tamil. Carnatic music also requires that: (1). Notes 1 and 8 should be present. (2). Either 6 or 7 should be present, but not both. Due to these rules there are only 72 ways. Those ragams which violate these restrictions are called Bhashanga.

The motive behind this restriction is that, while choosing seven notes, there should not be a gap of too many consecutive missing notes. For example, you should not choose 1, 2, 3, 4, 5, 11, 12. We choose note 1 because all notes are relative. That is (1, 2, 5, 7, 8, 10, 11) will sound like (2, 3, 6, 8, 9, 11, 12) in music.

A logical way of choosing 7 notes from 12

The melakarta set has some scales with 2 or 3 consecutive missing notes. At the same time, it excludes 9 major scales which have only a single missing note.

If we choose 7 of 12 notes including note 1, such that there are no gaps of more than 1 note, we get 21 major scales and not 72.

Such a set has yet to have a name. This set includes Melakarthas 8, 10, 11, 20, 22, 23, 26, 28, 29, 62, 64, 65. Not surprisingly, a vast majority of the compositions in Carnatic music are in these 12 major scales. The rest of the 60 so called Melakarthas have very few songs.

Classical Music Composers of South India

Ancient Composers

Most of ancient Tamil literature was in the form of poetry and sung as music. Prose is relative recent in Tamil literature. The earliest surviving works of paththu paattu (Ten songs) and ettu thogai (eight anthologies) were themselves set to music. The Changam literature like Silappadikaram were retained for generations in the form of music and poetry. There is ample evidence that the azhvaar pasurams in Tamil, were originally sung as music, unlike being recited like vedic manthrams, as today.

There is an abundance of Tamil compositions with deep meanings and intriguing play of words by Karaikkal Ammaiyar (400 AD), Gnana Sambandhar (635-651 AD.) and Thiru Naavuk Karasar (appai) (580-661 AD) Sundara Murthy (9th century thevaaram), Maanikka Vaachakar (10th century thiruvaachakam) and various other Saiva Siddhars like

Thirumoolar and other Naayanmar poet saints. Many of the thevaram tunes have been preserved to this date due to the services of the Odhuvaars attached to temples.

Andai, the first lady poet in the world is now worshipped as a deity herself. Her 173 Tamil songs express a child like love and passion for the almighty. King Thirumangai Mannan (azhvaar) composed 1360 Tamil songs with a sense of rhythm particularly suitable for dance. They also contain an ocean of details about the life in the country and the language of his time. Other Azhvars composed 2700 Tamil Compositions originally sung as music. Recently there is renewed interest to revive this musical tradition.

Late Shri V.V. Sadagopan, Musicologist, Professor of Carnatic Music, Delhi University, dedicated his life to bringing back the Azvaar Pasurams in chaste Tamil language to the Musical realm. This endeavor is now being continued by his disciples Shri and Srimathi Sri Rama Bharathi. Free classes are being offered. Audio cassettes are available. Annual festival is in the month of Jan 15-Feb 15.

Kamba Ramayanam (800s AD.), the Tamil version of the epic *Ramayana*, is now being re-introduced into classical music by singers like T.N. Seshagopalan, M.S. Subbalakshmi.

The music of the thevaram and divyaprabandham had a lot of influence on the subsequent development of musicology.

Modern Composers

Arunagiri Naathar (1450 AD.), probably a Bengali by origin is supposed to have composed 16029 Tamil songs. Of those, 1311 songs called thiruppugazh are now available. He set them to ragams and thaalams. When sung according to his rules they

are believed to produce a yogic state of mind. Here is a home page dedicated to Thiruppugazh.

Annamacharya (1408-1503 AD.) was born as a follower of the Advaita philosophy (Smartha/ Telugu Iyer). He had a great fascination for the compositions of the Aazhvaars. Thus he converted to Visisthadvaitam of Sri Ramanuja, under the guidance of the Sri Aadivan Sadagopa Yatheendra Mahaadesikan (18 August 1379 - April 1458), the first jeeyar of Ahobila matam. People familiar with Aazhvaars' works claim that many of his compositions are literal translation of the Tamil Pasurams of the aazhvaars. He composed mostly in Telugu. A few Tamil compositions were found in his collection. Authorities in Carnatic music, are of the opinion that those were composed by one of his two wives.

Srinivasa Nayak (1484-1564 AD.) composed in his mother tongue, Kannada. He uses purandhara vitala, the name of his favorite deity, in all his songs. Hence he is popularly known as Purandhara Dasa. Most of the original tunes are now lost. They have been re-set to very catchy tunes, in south Indian classical style, recently by M.L. Vasantha Kumari and other south Indian artists. In western Karnataka, they have been set to North Indian classical music style. He says in his own song Vasudevana Namavaiiya that he composed 4,75,000 compositions. Some people take this literally. The story also goes that he became enlightened while he was a rich miserly man. Assuming that he started composing from the age 30, by which time he was very rich, and that he composed one composition every half an hour during the waking hours, and never sang the compositions he composed once again, this number is possible.

Muththu Thaandavar (1550 AD.) is credited with many Tamil compositions popular in Bharatha Natyam.

Arunachala Kavi Raayar (1711-1778 AD) composed the famous Tamil dance drama of Rama Natakam and many other keerthanais and songs in Tamil. The language style is so simple “that it can be understood by ordinary folk, even today.

Papanasam Mudaliyar (1750 AD) composed many Tamil pieces, out of which Kumbesar Kuravanchi, an opera and three keerthanais are alone available.

Ooththukkaadu Venkatasubbaiyer (1700-1765 AD.) composed a few hundred compositions on Lord Krishna, mostly in Tamil and a few in Sanskrit. He set them to music also. Most of them are being revived now.

Saint Tyagaraja (1767-1847 AD.) composed about 688 compositions. That includes 24, which were probably composed by his senior disciples signing his name. (Source: Tyagaraja Krithis by T.K. Govinda Rao, Chennai.). He composed mostly in his mother tongue, Telugu and a few in Sanskrit. He uses his own name Tyagaraja in all his compositions. He has an unbroken lineage of highly devoted disciples even until today. They are dedicated to popularizing his compositions and preserving his original style.

For an interesting article on Tyagaraja and Tamil, see Prof. S. Pasupathy’s article in SRUTI issue #55, April 1989, page 28.

Muthuswami Diskshitar (1776-1835 AD) composed mostly in Sanskrit. Uses the word Guru Guha as signature in his compositions.

Syama Sastry (1762-1827 AD.) has about 300 compositions in Sanskrit and Telugu. His son Subbaraya Saasthri also composed many popular kritis. He used Kumaara (meaning son) as his signature.

Swati Tirunal (1813-1846 AD.) composed in Malayalam, Telugu, Kannada, Sanskrit and Hindi.

Patnam Subramania Iyer (1845-1902) was a disciple of Maanamboochaavadi Venkatasubbier who was the disciple of Thyagaraja. His composition Raghuvamsa Sudha in Kathanakuthoohalam is very popular. His signature is Venaktesa.

Gopala Krishna Bharathi (1811-1881 AD.) has several hundred Tamil compositions to his credit, including the dance drama Nandanar Charithram.

Kadigai Pulavargal (1850 AD.) were scholars in music and Tamil. They are credited with Baaratham opera, and many other compositions.

Ramanathapuram (Poochi) Srinivasa Iyengar (1860-1919) was a disciple of Patnam Subramania Iyer and Guru of Ariyakkudi Ramanuja Iyengar. He used Srinivasa as his signature.

Father Beschi, (1800 AD.) an Italian by origin, composed in Tamil, thembaavani the life of Jesus

Christ. It was sung in Classical music style.

Kavi Kunjara Bharathi (1810-1896 AD.) and his grandson Koteeswara Iyer (1870-1936 AD.) have many Tamil compositions to their credit.

Subramanya Bharathi (1882-1921 AD.) brought back respect for Tamil music in Tamil Nadu. He composed almost a 1000 songs in his short life. He set most of them to music himself. He covered nature, politics, Hinduism, Christianity, Islam, social life. In addition, he published cartoons and articles in English, French and Tamil.

Papanasam Sivan, whose compositions are now being accepted slowly in the Carnatic music world has himself

composed a song in praise of the poetic ingenuity of Subramanya Bharathi.

Papanasam Sivan (1890-1973 AD.) composed more than 500 compositions for classical music rendering in Tamil. They have recently been getting recognition after his death. He uses Rama Dasan in most of his compositions, He has also composed several hundred songs for Tamil films.

Ariyakkudi Ramanuja Iyengar (1890 - 1967 AD.) was one of the first to re-introduce Tamil music in Carnatic music concerts. The tradition was further enhanced by Kalki Krishnamurthy who was one of the founders of Tamil Isai Changam. It was dedicated to bring the re-acceptance of Tamil in the Classical music world.

M.M. Dhandapani Desikar (1908-1972 AD.) composed and has sung many Tamil compositions. He popularized Tamil compositions as main pieces of concerts. It was a practice to allocate a few Tamil songs at the end of concerts.

T.S. Parthasarathy (b. 1913) has published Tamil translation of many works including thiruvengadamudaiyaan thiruppalli ezhucchi (Venkatesa Suprabhatam), thirumaalin naamamaayiram (Vishnu Sahasranam). These have been rendered by Srimathi M.S. Subbalakshmi and others.

Maharajapuram Santhanam (1928-1990 AD.) composed mostly in Tamil. Uses Maharajan in his songs.

Lalgudi Jayaraman (b.1930) is famous for his Tamil compositions and dance dramas.

M. Balamurali Krishna has composed in Telugu, Sanskrit, Kannada and Tamil. Uses his own name Murali in all his songs.

Mysore Vasudevachar was a disciple of Patnam Subramania Iyer and composed the many famous krithi like

Brochevarevarura (Kamas). He uses Vasudeva as Mudra.

Thanjavur Ponniah Pillai (perhaps comes in the line of Dikshithar's disiciple Ponniah of the Quartet Sivanandam, Vadivelu, Chinniah, Ponniah - to be checked). Composed Amba Neelaambari (Neelambari), Maayatheetha (Maayaamaalavagowla), Saatile (Poorvikalyaani) etc. Used Gurugaha as mudhra! (generally as Guruguha daasa but sometimes as Guruga alone - the use of this mudhra may be due to reverence to Dikshithar, who also uses Guruguha).

Thanjavur Sankara Iyer a contemporary composer with many krithis and dance dramas. They have been sung by D.K. Jayaraman, MLV, TV. Sankaranarayanan. Composer of Mahaadeva Siva (Revathi) Ranjani maala (Ragamalaika in 4 ranjani's), Nathajana (Nalina Kaanthi), Manasaaramathiyana (Saaramathi), Manathirkkuhandadu (Sindhubhairavi), Raama naamame (Desh) and continue to compose even today although he had a severe stroke 2 years ago. Maarimuthaa Pillai is considered one of the 'Tamil Trinity'.

Vedhanayakam Pillai composed songs on god without reference to any particular name (like Karunalaya Nidhiye in Hindolam) and his songs are supposed to be applicable to all religions.

Note that this list is not exhaustive. You can read about many more music related personalities in The Garland Series by N. Rajagopalan. Carnatic Composers and Musicians, by N. Rajagopalan. Carnatic Classics, 3, 24th Cross Street, Indira Nagar, Madras 600020.

The Changams of Antiquity

Ardent Tamils believe that academies to recognize and promote Tamil literature, music and drama existed many thousand years ago-. The first such academy was from 14004 BC to 9564 BC. All works from this period are now lost. There are however references to several works of the first academy like Agaththiyam, Mudhuna Rai, Perunkurugu etc. in later works. The second academy was from 6805 BC to 3105 BC. Most works of the second period is also now lost. Tolgaappiyam, is the main work that has survived. It gives the grammatical rules for Tamil language. It has also verses about music and musical instruments of that time. The third academy was from 1715 BC to 235 BC. Many works from this period have survived, ettu thogai and paththu paattu mention music and dance at several places. The Hindu gods seem unheard of in the Changam works. However,, the concept of mother goddess, father god and some names like maayon, maal were known to them. When Hinduism became popular in the Tamil country, these words got associated with names of Lord Vishnu.

The dates of these academies are as much disputable as the dates of the Ramayana, Mahabharata, etc. Indus Valley Civilization which ended in about 1500 BC seems unaware of all the Vedic, Sanskrit and Tamil mythologies. Most historians place all the yugas, Hindu mythology, the Tamil Academies after 1500 BC.

Azhvaars

Historians and tradition do not agree about the time when the Azhvaars lived. There are about 3800 compositions available now. The well known-30 songs of thiruppaavai are among the 173 composed by Andai, probably the first female composer of the world. The style of the 1360 compositions of thirumangai

mannan is believed to be specially suited for music and dance. Ariakkudi Ramanuja Iyengar is responsible for re-introducing Thiruppaavai into Classical Music of South India. Late Shri V.V. Sadagopan, Musicologist, Professor of Carnatic Music, Delhi University, dedicated his life to bringing back many more Azhvaar Pasurams into the Musical realm.

Discovery of Azhvaar Pasurams

By 850 AD, the compositions of the Azhvaars had become almost totally extinct in the Tamil Country. One day a Vaishnava scholar, Naadhamuni by name (born 823 AD) accidentally heard a group of pilgrims singing some songs in chaste Tamil in the temple of "aaraavamudhan" in Kumbakonam. He was thrilled. They said they are from the 'western areas' (probably today's Karnataka region). The songs were composed by one 'maaran sadagopan' from Thiruneiveli in south. Nadhamuni went to thiruneiveli and could get just the following verse:

As the story goes, he meditated on this verse 100000 times. Then nammaazhvaar himself appeared in person and gave not only his own 1000 compositions, but the 3800 and odd compositions of all the 12 azhvaars.

These are popularly known as 'naalaayira divya prabandham'. He named the 3800 compositions in chaste Tamil as "thamizh marai" in Tamil and as the "Dravida vedam/ Dramida vedam" in Sanskrit. He set them to music as they were originally sung by the Azhvaars. He taught them to his nephews Melagaththaazhvaan and Keezhagaththaazhvaan and also to his son Isvaramuni and grand son alavandhaar. Later Alavandhaar taught those to his disciples Peria nambi, peria

thirumalai nambi, thirumalai aandaan etc.. They in turn taught them to Sri Ramanujacharya (1017-1137 AD). Sri Ramanuja publicized them among his followers.

You will find there also information on how to search and print them in Tamil or Roman script.

Listing of the 72 melakartha Scales

1	2	3	4	5	6	7	8	9	10	11	12																		
s	r1	r2	r3	g3	m1	m2	p	d1	d2	d3	n3																		
g1	g2	n1	n2																										
1	:	s	r1	g1	m1	p	d1	n1	s	25	:	s	r2	g3	m1	p	d1	n1	s	49	:	s	r1	g3	m2	p	d1	n1	s
2	:	s	r1	g1	m1	p	d1	n2	s	26	:	s	r2	g3	m1	p	d1	n2	s	50	:	s	r1	g3	m2	p	d1	n2	s
3	:	s	r1	g1	m1	p	d1	n3	s	27	:	s	r2	g3	m1	p	d1	n3	s	51	:	s	r1	g3	m2	p	d1	n3	s
4	:	s	r1	g1	m1	p	d2	n2	s	28	:	s	r2	g3	m1	p	d2	n2	s	52	:	s	r1	g3	m2	p	d2	n2	s
5	:	s	r1	g1	m1	p	d2	n3	s	29	:	s	r2	g3	m1	p	d2	n3	s	53	:	s	r1	g3	m2	p	d2	n3	s
6	:	s	r1	g1	m1	p	d3	n3	s	30	:	s	r2	g3	m1	p	d3	n3	s	54	:	s	r1	g3	m2	p	d3	n3	s
7	:	s	r1	g2	m1	p	d1	n1	s	31	:	s	r3	g3	m1	p	d1	n1	s	55	:	s	r2	g2	m2	p	d1	n1	s
8	:	s	r1	g2	m1	p	d1	n2	s	32	:	s	r3	g3	m1	p	d1	n2	s	56	:	s	r2	g2	m2	p	d1	n2	s
9	:	s	r1	g2	m1	p	d1	n3	s	33	:	s	r3	g3	m1	p	d1	n3	s	57	:	s	r2	g2	m2	p	d1	n3	s
10	:	s	r1	g2	m1	p	d2	n2	s	34	:	s	r3	g3	m1	p	d2	n2	s	58	:	s	r2	g2	m2	p	d2	n2	s
11	:	s	r1	g2	m1	p	d2	n3	s	35	:	s	r3	g3	m1	p	d2	n3	s	59	:	s	r2	g2	m2	p	d2	n3	s
12	:	s	r1	g2	m1	p	d3	n3	s	36	:	s	r3	g3	m1	p	d3	n3	s	60	:	s	r2	g2	m2	p	d3	n3	s
13	:	s	r1	g3	m1	p	d1	n1	s	37	:	s	r1	g1	m2	p	d1	n1	s	61	:	s	r2	g3	m2	p	d1	n1	s
14	:	s	r1	g3	m1	p	d1	n2	s	38	:	s	r1	g1	m2	p	d1	n2	s	62	:	s	r2	g3	m2	p	d1	n2	s
15	:	s	r1	g3	m1	p	d1	n3	s	39	:	s	r1	g1	m2	p	d1	n3	s	63	:	s	r2	g3	m2	p	d1	n3	s
16	:	s	r1	g3	m1	p	d2	n2	s	40	:	s	r1	g1	m2	p	d2	n2	s	64	:	s	r2	g3	m2	p	d2	n2	s
17	:	s	r1	g3	m1	p	d2	n3	s	41	:	s	r1	g1	m2	p	d2	n3	s	65	:	s	r2	g3	m2	p	d2	n3	s
18	:	s	r1	g3	m1	p	d3	n3	s	42	:	s	r1	g1	m2	p	d3	n3	s	66	:	s	r2	g3	m2	p	d3	n3	s
19	:	s	r2	g2	m1	p	d1	n1	s	43	:	s	r1	g2	m2	p	d1	n1	s	67	:	s	r3	g3	m2	p	d1	n1	s
20	:	s	r2	g2	m1	p	d1	n2	s	44	:	s	r1	g2	m2	p	d1	n2	s	68	:	s	r3	g3	m2	p	d1	n2	s

21 : s r2 g2 m1 p d1 n3 s 45 : s r1 g2 m2 p d1 n3 s 69 : s r3 g3 m2 p d1 n3 s
 22 : s r2 g2 m1 p d2 n2 s 46 : s r1 g2 m2 p d2 n2 s 70 : s r3 g3 m2 p d2 n2 s
 23 : s r2 g2 m1 p d2 n3 s 47 : s r1 g2 m2 p d2 n3 s 71 : s r3 g3 m2 p d2 n3 s
 24 : s r2 g2 m1 p d3 n3 s 48 : s r1 g2 m2 p d3 n3 s 72 : s r3 g3 m2 p d3 n3 s

Listing of the logical Major Scales

1 2 3 4 5 6 7 8 9 10 11 12

s r1 r2 r3 g3 m1 m2 p d1 d2 d3 n3 s

g1 g2 m0 p0 p2 n1 n2

1 s r1 g1 m0 p0 d1 n2 Melam —	12 s r2 g3 m1 p0 d1 n2 Melam —
2 s r1 g2 m0 p0 d1 n2 Melam —	13 s r2 g3 m1 p1 d1 n2 Melam 26
3 s r1 g2 m1 p0 d1 n2 Melam —	14 s r2 g3 m1 p1 d2 n2 Melam 28
4 s r1 g2 m1 p1 d1 n2 Melam 8	15 s r2 g3 m1 p1 d2 n3 Melam 29
5 s r1 g2 m1 p1 d2 n2 Melam 10	16 s r2 g3 m2 p1 d1 n2 Melam 62
6 s r1 g2 m1 p1 d2 n3 Melam 11	17 s r2 g3 m2 p1 d2 n2 Melam 64
7 s r2 g2 m0 p0 d1 n2 Melam —	18 s r2 g3 m2 p1 d2 n3 Melam 65
8 s r2 g2 m1 p0 d1 n2 Melam —	19 s r2 g3 m2 p2 d2 n2 Melam —
9 s r2 g2 m1 p1 d1 n2 Melam 20	20 s r2 g3 m2 p2 d2 n3 Melam —
10 s r2 g2 m1 p1 d2 n2 Melam 22	21 s r2 g3 m2 p2 d3 n3 Melam —
11 s r2 g2 m1 p1 d2 n3 Melam 23	



2 : HISTORICAL BACKGROUND OF INDIAN MUSIC



Indus Civilization is the live evidence of Indian Music System. Two important sites of Indus Civilization i.e. Harappa and Mohen-Jodaro is support the presence of Indian Music. Harappa is at a distance of 100 miles to the south-west of Lahore, and Mohenjodaro is at a distance of 200 miles from Karachi. Terracotta seals, vessels, images of animals, statues, remnants of cities and forts go to prove that this was the most ancient civilization of India. It is considered to be at least 3,500 years old. Some regard this civilization as pre-Vedic, and some as *Vedic*. Among other finds, a flute, a harp with strings, and percussion instruments have also been found. A bronze figurine of a dancing girl beating time to music with her foot has also been found. This shows that people in that remote age knew the use of harp, flute, percussion instruments, and the art of dancing. On the basis of these scanty data, we cannot say what the music of those times was like. Seals similar to those of

Mohenjodaro and Harappa have also been discovered in Sumeria. There was evidently a common civilization in the Indus Valley and Syria, Assyria and Babylonia.

We have, however, a more detailed account of the music of the *Vedic* times. The date of the oldest text, i.e., *Rigveda* is variously estimated by scholars from 1,500 B.C. to 1,000 B.C.

The *Vedas* were musically recited. *Udatta* (raised, Greek *oxyu*, sharp or acute), *Anudatta* (not raised, grave, Greek *baryu*), and *Svarita* (Greek *oxyubaria*, acute grave or circumflex) were the three pitches used in *Vedic* recitative. *Udatta* was an acute or sharp pitch, *Anudatta* was a grave pitch, and *Svarita* was a pitch which combined in itself the characteristics of both i.e., it started with *Udatta* and fell down to *Anudatta*. In *Vedic* literature, *Svarita* is called *pravana*, i.e., it gradually descended from *Udatta* to *Anudatta*. It formed a link between *Udatta* and *Anudatta*. These three were not merely accents or stress on words; they were musical pitches used for simple recitative.

Prof. McDonnell rightly says, "The *Vedic*, like the ancient Greek accent, was a musical one, depending mainly on pitch, as is indicated both by its not affecting the rhythm of metre, and by the name of the chief tone, *Udatta*, raised."

Pox Strangways also maintains that these were musical pitches. Says he, 'The *Rigveda* is recited

now, as it has always been, to three tones; for the accent was originally a mark of musical pitch '

Kurt Sachs is also of the same opinion. From a hymn of the *Rigveda* (10,32,4), it appears that all the seven notes of the musical scale were discovered by that time.

The songs of *Rigveda* were known as *giti*, *gatha* and *gayatra*. *Gathas* were songs sung on occasions of ceremonies and

festivals. A song consisted of three parts and was known as *stoma*. The word *sama* has also been used in the *Rigveda* for song.

Various instruments were in use in the *Vedic* times. Among stringed instruments we find the mention of *Vena* in *Rigveda*. In the whole of *Rigveda*, *vina* has nowhere been mentioned. We find instead a mention of *vana* which was a bow-shaped harp, with sometimes a hundred strings according to Sayana, the commentator of the *Vedas*. *Vana* appears to have been of two kinds. One kind was like the Greek Aeolian harp with about hundred strings tuned in unison and sounded by the gust of wind. Syana calls it '*marudvina*'—*tht vina* of the Wind God. *Vana* of the *Rigveda* was of this kind. There was another kind of *vana* of bow-shaped harp type. This was played with a curved piece of cane-like wood. It is interesting to note that in ancient Sumeria also, there was a similar instrument, called *Bana*. This was also a bow-shaped harp. '*Va*' and '*Ba*' are frequently interchanged, and so even the name of the instrument was the same both in ancient India and ancient Sumeria. A similar instrument in ancient Arabia was known as "*Vanna*". Either the instrument travelled from India to Sumeria and Arabia or from Sumeria to India and Arabia.

The word *vina* is derived from the verb '*ve*' (to weave). This reveals the history of its original make. *Vina* has been referred to in *Yajurveda* which was composed later than the *Rgveda*, but *vina* was also at first bow-shaped. In the beginning *darbha* or *kusa* grass or *munja* (rush or sedgeli-like grass) was woven into strings and these strings were used in the *vina*. Later guts were used and finally steel and brass strings. In Egypt, the same instrument was known as *bin* or *bint*.

The same name for the same instrument in two such remote countries cannot be due to mere chance or coincidence; it must

be due to a prolonged intercourse between the two countries. There were many other common features between the cultures of the two countries, e.g., sun-worship, putting on religious mark on the forehead, non-injury to the cow and cat, the lotus motif in architecture, etc.

Another stringed instrument mentioned in the *Rigveda* and the *Atharvaveda* is *Karkari*. Sayana, the commentator, only says that it was a particular kind of instrument, but does not specify what kind of instrument it was. Monier Williams, Wilson, and Apte consider it to be a stringed instrument, but do not say what kind of a stringed instrument it was another stringed instrument was known as *Kanda-Vuui*. This was made by combining together bamboo joints and stretching strings on it.

Among the percussion instruments, the one most frequently cited in the *Vedas* is the *Dundubhi*. Nowadays, it is generally called *Naggara* or *Nagara* in Northern India. There has been a slight variation in the make of the instrument from age to age, but the general structure has remained the same. There were in the *dundubhi* two drums—one big, and the other one small. It was made by hollowing out a block of wood, and stretching an ox's hide over the mouth. It was played with a stick. It used to be played mostly in war, in the Vedic times. Later on, it was played also in the king's court, and in temples. Among wind instruments, we find a mention of *Nodi*, *Nalika* or *Nalika*. Probably, *Bakura* was also a wind instrument. *Tunava* and *Sankha* (conch) were other wind instruments. *Venu* or bamboo flute also came into use.

Bhumidundubhi is another drum that one comes across in the *Vedas*. It was an earth-drum which was made by digging a hole in the ground and covering it with hide. It was played with a stick at the time of sacrifice. The stick was generally made of the

tail of an ox. *Vanaspati* was a wooden drum. Another drum that is usually referred to is *Adambara*. Its exact shape and structure are not known. *Gargara* was another drum used in war. It is an onomatopoeic word. It used to produce the sound 'gargar", Kurt Sachs thinks that it was a horizontal harp. *Agnati* was a cymbal used for indicating rhythm. In the *Atharvaveda*, it is also called *Aghata*.

In the *Yajurveda*, we find a reference to regular professional players of instruments who had specialized in playing particular instruments, for instance, *Vina* players, *Tunava* players, Conch-blowers, /4g/jfl//-players, and Â"q/w//a-players. *Tunava* was a wind instrument. *Kahala* was something like the modern *Shahansi*.

The hymns of *Samaveda* were sung in well-defined tunes and according to set rules.

Samaveda is divided into two portions—*arcika* and *gana*. *Arcika* contains only the texts of the songs while the *gona* portions contains only the texts of the songs while the *gana* portions contains the texts with notation. A sama song has the following parts :

1. *Prastava* : This begins with 'hum' sound which is sung by all the priests together.
2. *Udgatha* : This portion of the song is commenced with 'aum' (om) and sung by the *Udgata* priest. This is the main part of the song.
3. *Pratihara* : The singer of this portion is known as *pratiharta*. *Pratihara* is divided into two sections—*upadrava* and *nidhana*.
4. *Upadrava* : This is only a section of *pratihara* which is repeated by the *udgata*.
5. *Nidhana* : This is the remaining section of *pratihara* which is sung together by all the three priests viz, *prastota*, *udgata*, and *pratihara*. The word 'orn' is added to this portion of the song. This is the concluding portion.

Certain changes are introduced into the text of the song before it is actually sung. These are the following:

1. *Vikara:* Change in a word, e.g., *agna* changed into *ognai*.
2. *Vislesana:* A word broken up into parts, e.g., *vitaye* broken into *voi* and *toyayi*.
3. *Vikarsana:* Lengthening the vowel of the word.
4. *Abhyasa:* Repetition of a word of the song.
5. *Virama:* Pause, e.g., '*grnana havyadataye*' may be sung after a pause at '*ha-granana ha, vyadataye.*'
6. *Stobha:* Some word not forming a part of the text but expressive of joy may be introduced into the song. Such a meaningless but interjectional word is known as *stobha*, e.g., '*ha auhova*'.

Sama music was written in a notation of its own which was numerical. The scale of *Sama* was a descending one, starting from *ma*, e.g., *ma, ga, re, sa, ni, dha, pa*. Notes in *Samaveda* were called *yamas* and their names were *Krusta (melahyama) Prathama (gandhara), Dvitiya (risahha), Tritiya (sadjja) Caturtha (nisada), Mandra (dhaivata), and Atisvara or Atisvarya (pancatna)*. These notes were indicated by the letters 1, 2, 3, 4, 5, 6, 7. Certain devices for lengthening a note were also introduced. A perfect system of cheironomy was also developed by the singers of *Sama* music. *Samavedic* notation was the earliest one that was ever developed. The *Encyclopaedia Britannica* rightly says: 'It is probable that the earliest attempts at notation were made by the Hindus and Chinese from whom the principle was transferred to Greece', (p. 21, vol. 16)

The *Brahmanas, Aranyakas, Sutras, Pratisakhyas* and *Sikshas* contain various references to the music of the ancient times. From these references, it is clear that music had evolved a good deal during this period which may be said to extend from 1,000 B.C. to 600 B.C.

In the *Samavidhana Brahmana*, we get a reference to the seven *yamas* or notes of the scale. The *Taittiriya-Brahmana* mentions *tonava, sankha, dundubhi* and *vina*. The *Taittiriya Brahmana* (III, 9, 14) says that hundred cart-loads of presents were offered to the

musicians. This shows the high esteem in which a musician was held at that time. The *Satapatha Brahmana* says that many *vinas* were played together and the leader of the ensemble of the *vinas* was called *Vinaganagit*. *Murchana* of the modal shift of scales had also developed by this time. *Satapatha Brahmana* clearly mentions the *Uttara-murchana* (XIII, 4, 2, 8; XIII, 4, 2, II, and XIII, 4, 3, 14).

There were professional musicians who composed *gathas* or songs in praise of feudal lords or kings, and the singers of these *gathas* were known as *gathis*.

The *Aitreyaranyaka* compares the man-made *vina* to the human body which it calls the divine *vina*. It gives a description of all the parts of the *vina* which was still a bow-shaped harp. In *Sankhayana Srauta Sutra* (XVII, 1-3) we get a detailed description of the hundred-stringed *vino*. In *Latyayana Sutra* (IV, 2, 1-10), we get a description of *Alabu-vina*. *Alabu* means gourd. This shows that in the *vina*, gourd had come to be used by this time as a resonator. We also find references in these *sutras* to *kanda-vina* which was played with a plectrum and *picchora* which was a wind instrument.

Some of the *Pratisakhya*s also contain references to music. The *Pratisakhya* mentions the three registers of the voice which it calls *mandra* (lower register), *madhya* (middle register), and *uttama* (higher register). It also mentions the main physiological organs by means of which the notes in these registers are produced. The notes in the *mandra* register are produced mainly through the lungs, those in the *madhya* register are produced mainly through the throat, and those in the *uttama* or *tara* register are produced mainly through the head.

It appears from the commentary of Uvata on the 45th *sutra* of this *Pratisakhya* that flat and sharp notes were recognised by this

time.

The three tempos, viz, *vilambita* (slow), *madhyama* (medium) and *druta* (fast) are also mentioned in this *Pratisakhya*. They were called *vrttis* in the *Pratisakhya* period.

Puspasutra which is a *Pratisakhya* of *Samaveda* contains a good deal of information on *Vedic* music. According to Dr. Galand, the *Puspasutra Pratisakhya* was written in about 900 B.C.

It mentions differences in the rendering of *Satnavedic* music in the different schools of *Samaveda* and also many graces like *atikrama*, *uduha*, *karsana*, *ahhighata*, *udghadta* etc.

Taittiriya Pratisakhya is a *Pratisakhya* of *Krisna Yajurveda*. It gives a very clear analysis of the various grades and registers of sound. The word for pitch in this *Pratisakhya* is *dipti*.

After the *Pratisakhya* period, we have the period of the *Sikshas*. The *Pratisakhya* dealt with *Vedic* phonetics and incidently with music. The *Sikshas* also deal primarily with *Vedic* phonetics and secondarily with music. The *Pratisakhya* was concerned mostly with the way in which phonetics was applied to each (*prati*) *sakha* or branch of the *Veda*. Though each *Veda* had its own *Siksa* text, it was more comprehensive than the *Pratisakhya*, and laid down general principles of phonetics and music.

Yajnavalkya Siksa mentions about the emergence of the musical notes—*Sadja*, *Risahha*, *Gandhara*, *Madhyama*, *Pancama*, *Dhaivata* and *Nisada*—out of the *Vedic* pitches *Udatta*, *Anudatta* and *Svarita*. The *Siksa* texts unfortunately do not give any rationale of this classification of the notes of the musical scale under *Udatta*, *Anudatta* and *Svarita*.

The *Manduki Siksa* seems to have been compiled much later. It says that the peacock utters the note *sadja'*, the cow or bull, the

note *risahha'*, the goat, *gandhara*, the *kraunca* bird (curlew), *madhyama'*, the cuckoo, *pancama'*, the horse, *dhaivata* and the elephant *nisada*. This is another intriguing observation made in most of the *siksa* texts. We shall consider this in connexion with *Naradi Siksa*. It also mentions the physiological organs involved in the production of the various notes and gives their colours.

The most important of the *Siksa* texts is the *Naradi Siksa*. This is said to have been composed by Narada. Narada has been mentioned in Sanskrita literature at some places as *Muni*, at some places as *Rsi*, and at some other places as *Gandharva*. *Rsi* or *Muni* Narada also knew music, and carried a *vina* with him wherever he went. The poet, Magha, describes him in the tenth verse of the first canto of *Sisupala-vadha* as descending with a *vina* from heaven.

Gandharvas were of two kinds—*manusya gandharva* (human-*gandharva*) and *deva-gandharva* (godly or heavenly *gandharva anuvaka*). Narada of the *Puranas* was a *deva-gandharva*. The question is whether Narada, the compiler of *Naradi Siksa* was a human *gandharva* (musician) or heavenly *gandharva*. It appears that he was a human *gandharva*. He must have laid down the rules of phonetics and *Vedic* music in some remote past, and some one belonging to the tradition of Narada later on compiled them in the form of a book and called it *Naradi* or *Naradiya Siksa*, meaning the *Siksa* text pertaining to the school of Narada. Later additions were also made in the original text. Both Fox Strangways and Popley maintain that this book was written much later than Bharata's *Natya-Sastra* and shows a considerable improvement upon it. Popley says that this was composed between the tenth and twelfth century. This is not borne out by a perusal of the book. It lays down rules mostly for *Vedic* pronunciation and singing *Sama* hymns. It mentions

murchana, but its *murchana* system was slightly different from that of Bharata. The main contribution of Bharata was a detailed description of *Jati* music, but the word *Jati* does not occur in *Naradi Siksa*. He mentions *Gramaragas*, but the description of these *ragas* shows that they were of the earliest rudimentary form. Besides, the book has used certain words which were used only in the *Vedic* period and became archaic later on. One such word is *Kars* in the sense of a performer or artiste. It is difficult to assign an exact date to this book, but it appears to have been compiled soon after the close of the *Vedic* period.

Narada says that the *Sama-Vedic* hymns should be recited in the lower register at the time of the morning sacrifice, in the middle register at the time of the mid-day sacrifice, and in the higher register at the time of the evening sacrifice.

Like *Manduki Siksa*, Narada has also assigned the various notes to the pitch of various animals. The determination of pitch on the basis of the sound of animals belongs to a very early stage of music when no *adhara-svara* (the key note or tonic) was fixed. This is not ridiculous as many musicologists are apt to think. When no *adhara-svara* or tonic was fixed, musicians could not easily determine the pitch of the various notes, and so they determined the pitch of the notes by observing the pitch of the sound of various animals.

Darwin and Waterhouse who were keen observers of Nature have also mentioned the fact that we notice notes of different intervals in the sound of different animals. Birds and animals generally start with a lower pitch, but pause clearly at a certain pitch. The pitch of notes was determined by the ancient musicians on the basis of the *pause* in the notes of these animals.

Narada also discusses the physiological organs involved in the production of the seven notes. Musical time, according to

Narada, is based on syllables (aksara). A syllable with a short vowel was of one *matra* (unit of time), one with a long vowel was of two *matras*, and one with a prolated vowel was of three *matras*. But how was the time of a *matra* to be estimated ? Narada says that the time of a *matra* is the time covered by a wink.

He speaks of three *gramas* or tonal systems out of which scales were evolved. These were the *Sadja-grama*, the *Madhyama-grama* and the *Gandhara-grama*. He says that *gandhara-grama* has gone to heaven which means that it was no longer in use among the people. He also gives the *murchanas* (shifting scales) of each *grama*. The names of his *murchanas* are slightly different from those of Bharata.

Narada has mentioned seven *Grama-ragas* also, viz; *Sodava*, *Pancama*, *Madhyama-grama*, *Sadja-grama*, *Sadharita*, *Kaisika-madhyama* and *Kaisika*. Narada defines *grama-ragas* in the following words:

‘*Svatu-raga-visesena grama-raga it ismrtah*’ i.e., *grama-ragas* are so called because of the pleasantness of a particular note. The pleasantness of a particular note depended on its being fundamental (*amsa*) or final (*nyasa*). Sometimes the omission of a note also determined the structure of a *grama-raga* as in the case of *Sadava*. These *grama-ragas* were not *ragas* yet in the modern sense of the term, but they contained the germ of the *raga* system. According to Sarnigadeva, they were evolved out of the *jatis* mentioned by Bharata.

Narada has also mentioned the colour of tones. He says that the colour of *Sadja* is that of a lotus, that of a *Rishabha* is grey, that of *Madhyama* is white, that of *Pancama* is dark or blackish, that of *Dhaivata* is yellow and that of *Nisada* is spotted. A Russian scientist, named Constantine Leontyev, it is reported,

has succeeded in translating musical notes into colour. The idea, therefore, of the colour of tones cannot be dismissed as entirely fanciful. Scientific research will alone show how far the colour assigned to each note by Narada can stand experimental test. Towards the end of the *Vedic* period, the solfa syllables *sa, re, go, ma, pa, dha, ni* were definitely evolved. The European solfa system *do, ri, mi, fa, sol, la, si* was evolved by Guido d'Arezzo only in 10th century A.D.

Important Characters of the Vedic Era

We notice in this period the gradual evolution of folk music into formalistic, systematic art music. Folk music is generally confined to three to five notes. *Sama-Vedic* music was also generally confined to three to five notes. Though all the seven notes were isolated and recognised in course of time in the *Vedic* period, yet in the entire *Samaveda*, there are very few hymns which use six or seven notes.

The *Vedic* system analyses the entire music into seven categories. These are called (i) *Arcika*, (ii) *Gathika*, (iii) *Samika*, (iv) *Svarantara*, (v) *Odava*, (vi) *Sadava*, (viii) *Sampurna*.

- (i) *Arcika* consisted of one note only. This was nothing but a musical chant of a *mantra* of one syllabic
- (ii) *Gathika* consisted of two notes. This was sung usually in praise of some king or feudal lord or on who paid for a particular sacrifice (*yajna*).
- (iii) *Samika*. This consisted of three notes. Many hymns of the *Samaveda* were originally sung in three called *Samika*.
- (iv) *Svarantara*. This consisted of four notes.
- (v) *Odava*. This consisted of five notes.

- (vi) *Sadava*. This consisted of six notes.
- (vii) *Sampurna*. This consisted of seven notes. This classification shows that there were three stages in the development of *Samavedic* music. At the first stage, it employed only three notes. In the next stage, it employed four to five notes. In the final stage, it employed six to seven notes. That is why there are extremely few hymns of the *sadava* and *Sampurna* type in *Samaveda*.

A numerical system of notation was developed by *Samavedic* musicians. The first note in this notation was the key-note of the hymn. This note went on changing from hymn to hymn. This contained the germ of the *murchana* developed later by Bharata.

There was *vritti* (rhythm and tempo) in the song, but no system of *tala* was developed.

Simple ornamentation was developed. The chief ornamentation were *prelikha*, *namana*, *karsana*, *vinata*, *atyutkrama*, and *samprasarara*.

Prenkha means lengthening a note upto two *matras*. *Namana* means sounding notes in very quick succession, something like the modern *ghasita*.

Karsana-yasiixg from one note to another without a break, like the *minda*.

Vinata means sounding notes in quick succession in the reverse order like the modern *ultighasita*.

Atyutkraina—sounding notes in a certain definite order, e.g., *sa, ni, dha, ni*, like an *alamkara*.

Samprasarana - A small *tana* like *ga, re, sa, ni*.

A well developed system of cheironomy was employed.

The notes of the scale were associated with the middle lines of the fingers of the right hand, and in singing, the thumb or the index finger moved quickly on these lines as the various notes were used. The use of the hand was known as *gatra-vina*.

At first, the word *yama* was used for a note. Later, in the *Pratistikhya* and *Siksa* period, the note was called *svara*. The names of the *svaras* were changed into *sadja*, *rishabha*, *gamdhara*, *madhyama*, *pancama*, *dhaivata*, *nisada* and their solfa names were used as *sa*, *re*, *ga*, *ma*, *pa*, *dha*, *ni*.

It is mainly in these ways that formalized music was developed out of folk music in the *Vedic* period.



3 : EPIC ERA TO DYNASTY



(i) The Epic Period-about 700 B.C. to about 150 A.D.

Next in importance to the *Vedas* are the Epics - the *Ramayana* and the *Mahabharata*.

Ramayana

The *Ramayana* was composed in Sanskrit by the great poet, Valmiki. It gives a description of the life and exploits of Rama, the son of King Dasaratha of Ayodhya, a kingdom in the north of India.

The *Ramayana* of Valmiki is pre-Buddhistic. According to western scholars, the main portion of the *Ramayana* was composed by about 600 B.C. and additions were made till about 300 or 200 A.D. Music had become fairly developed during this age. It played an important part in the life of the people both in Ayodhya, the capital of Rama's kingdom and Kiskindha, the abode of Sugriva and Lanka, the capital of Ravana's kingdom.

Classical music was called *Samgita* or *Gandharva*. The word *atodya* which is a blanket term for all kinds of instrumental music occurs in *Sundarakanda* (10,49); there were professional musicians whose services could be requisitioned at any time on payment. There, is a reference to the seven (*suddha*) *Jatis* (*Balakanda*, 4,8 and *Vttarakanda* 94,2). *Jatis* were the matrix of the later *ragas*, The words *Vina* and *tantri* occur at many places. *Marchana* or the modal shift of notes had already been discovered in the *Brihmana* period and there is a reference to it in the *Ramayana* also (*Balaknda*) 4, 10 and *Uttarakanda* 93, 13). *Karana* has been mentioned in *Uttarakanda* (71, 15). It was in fast tempo. We get a reference to *Vipanci-Vina kanda* in *Sundarakanda* (10,41). It was a *vina* of nine strings and only great experts could play on it successfully.

Among wind instruments we have a reference to *Venu* (flute) in *Kiskindha kanda* (30, 50) and *Vainsa* which also means flute (in *Sundarakanda*). Conch (*sankha*) was frequently blown on auspicious occasions and at the time of war. In the age, there were many varieties of percussion instruments. There was the *dundubhi* (*Yitddhakanda* 46, 39) which was what is now popularly known as *naggara* or *rugada*, *bheri*, a kind of *mridanga*, the right side of which was struck with a stick and the left with hand, *mridanga* and a *pandava* (*Yuddliakanda* 44, 12) - a kind of *mridanga* in which there was a hole in the middle of the body of the instrument, and three strings were laid from one side to the other, *pataha* (*Sundarakanda* 10, 39) - an instrument like the modern *dholaka*, *dimdima* (*Sundarakanda* 10, 44) like the *damarti* but a little smaller than it, *adambara* (*Sundarakanda* 11,6), a kind of *mardala* or *mridanga*. Technical terms like *kala*, *matra*, *samya*, *pramana*, *laya* and *tala* - all pertaining to the playing of percussion instruments are also found in the age.

A study of Ramayana shows that Indian music had developed a great deal in this age. A whole science of music known as *Gandharva* had come into existence. The singing *oi jaús* was in vogue. *Kusilavas* (ballad singers) and other professional musicians were very much-in demand. Music played an important part in the life of the people. It was used at the time of religious service, in war, on the occasion of festivals, on auspicious occasions, in the courts of kings, in dramas, and the daily life of people. When Rama had to go *on* exile, messengers were sent to call Bharata to Ayodhya. When he came near Ayodhya, he found that Ayodhya which used to resound with *bheri, mrdatnga, vina* etc. day and night was plunged in unusual silence (*Ayodhya kanda* 71, 29) and therefore feared that something ominous had befallen the city.

Performers received high fees and rich gifts from the kings. When Kusa and Lava, the two young musicians sang to Rama a portion of the *Ramayana* at the time of the Asvamedha sacrifice, he was greatly delighted with their performance and asked Bharata to pay 18,000 gold coins to each of them and added that over and above this fee, other presents may be offered to them according to their choice (*Uttarakaanda* 94, 17-18). There were professional bards known as *suta, magadha* and *band*.

Mahabharata

The next important *itihasa* (epic) is *Mahabharata*. It is said that it consisted originally of 24,000 verses. Additions were made time after time until it swelled to one lakh verses. C.V. Vaidya is of the opinion that the main theme of the *Mahabharata* was composed soon after the war between the Kauravas and Pandavas, but *Sata* narrated it later on. Lassen thinks that the main portion of the *Mahabharata* was completed in about 400-450

B.C. and it took its present shape much later. The date of the *Mahabharata* as given by Macdowell is roughly between 500 B.C. to 450 A.D.

We do not find so many references to music in the *Mahabharata* as in the *Ramayana*. That may partly be due to the fact that it was an age of conflict and war and music flourishes mostly during peace. Still, there is sufficient evidence in this epic to show that music occupied a very prominent place in the life of the people. It is said in *Adi-parva* (ch. 70) that Kaca entertained Devayani by singing, dancing and playing the instruments. The word *gandharva* occurs in this book in the sense of the science and art of music.

In *Dronaparva*, we find a reference to the following instruments :-

Mridanga, jharjhara, bheri, panava, anaka, gomukha, adambara, sankha, dundubhi.

In *Santi-parva*, there is reference to *vina* and *vinu* (ch. 52, 4-5). In *Virata-parva* there is a reference to *Kansya*. Some of these instruments have been referred to at many places.

Of these, *vina* was a stringed instrument, *mridanga*, *jharjhara*, *oxjharjhari*, *bheri*, *panava*, *anaka*, *adamhara* and *dundubhi* were instruments of the membranophonic class (drum class), *sankha* and *venu* were wind instruments. *Gomukha* was possibly a cow-faced horn or trumpet. *Kansya* was the cymbal.

Training in music was considered to be an important part of the culture of a person. Arjuna had learned the art of singing, dancing and playing an instrument, and when he was in disguise in Viratanagara, he taught these arts to Uttara, the daughter of the king of Viratanagara.

During this age, there were dance and music institutions in which girls used to receive instruction in music and dance during the day. Matsya-rajā, for instance, had built such an institution.

We, therefore, find that classical music was assiduously practised during the *Mahabharata* age, and it had an important place in the life of the people.

(ii) Music in the Buddhist and Jain Sources

Music was cultivated by Buddhism also. The general belief that music was taboo among the Buddhists is not borne out by facts. *Lalita-vistara* which gives an account of the Buddha's life says that he, as a prince, had received training in playing *vina*, singing and dance (p. 156). Buddha was not against music as such, but only against sensual music, against *Samaja* in which people exulted in drunken revelry. Such kind of music has been denounced by *Manusmṛti* also. The *Jataka* tales which describe the past lives of the Buddha contain many references to music. Scenes from some of the *Jatakas* have been depicted in reliefs on the stone walls around the stupas of Bharahuta and sand. The stupas are said to have been built in 3rd or 2nd century B.C. Scenes from the *Jatakas* could have been depicted in the reliefs on these stupas only if they had acquired sufficient reputation as authentic and had been fairly known to the people. The *Jatakas* must have existed a hundred or fifty years earlier in order to have acquired popularity.

In *Dadhivahana Jataka*, it is related that a Brahmin named Saka had presented a drum to his brother who was living on a hill, saying, 'If you beat on one side of the drum, your enemies

would run away; if you beat on the other side they would become your friends.

It is said in one of the *Jatakas* that Bodhisattva in a previous life was an excellent musician. His name was Guttila. He was employed as court-musician by Brahmadata, the king of Kasi. A musician, named Musila, hearing of his reputation came from Ujjayani to learn music from him. Guttila, in all sincerity, taught him all he knew. One day, the king arranged a musical soiree in his palace in which both the musicians were asked to perform. The king, considering Guttila to be a better musician, awarded him a present which was twice as much in cost as that offered to Musila. Musila could not bear this. He fell out with his teacher. Their quarrel was referred to the king who ruled that he would hold a competition between the two in order to decide the issue. Guttila had become old and was doubtful whether he would emerge successful if a competition was held. He retired to a forest and there prayed to Indra for his success. Indra granted him a boon saying, 'When you sing before the king, go on breaking one string after another of your *vina*. The *vina* would go on repeating the music even when the six strings are broken, and there would not be the slightest lapse in the sweetness of your song. This is a feat which your rival would not be able to perform. Guttila returned to the court and defeated Musila in the competition.

We learn two things from this story. Songs were sung in accompaniment to the *vina*, and the *vina* in those ancient times had seven strings. *Vina* in the ancient times was like a harp. It was played on open strings. The instrumentalists of those times had developed excellent plucking technique. Guttila had, in addition, practised the art of producing on a single string the notes of other strings by damping aliquot parts of it. So he could

go on breaking string after string and could play the melody. The string that finally remained was the longest and so it was possible to produce the notes of the other strings by the above method. It was this technique that enabled Guttila to defeat his rival.

Bheri or drum was very much in use. It was used in battle and in announcing the orders of the king.

The *Mahajanaka Jataka* refers to the four great sounds (*parama maha sabda*) that were conferred as an honour by the king on great persons. These sounds were those of drum, horn, gong and cymbals. There were two chariots. The first one was unoccupied'. This was followed by musicians who sounded the above instruments so that the sound produced was like the roar of the sea. After this was the chariot in which was seated the personage who was honoured. The chariot moved slowly round the palace and upon what was known as the 'Kettle-drum road' (*bheri-marga*). The fact that music instruments were selected as symbols of honour goes to show the great esteem in which music was held during those times.

Playing of instruments was a respectable profession. It is recorded that Bodhisattva himself was a professional player of *bheri* (a drum like the modern *if holaka*) and *sankha* (conch) in two lives.

In processions, all kinds of instruments were carried and played in the last chariot.

We learn from *Mahasara* and *Takkariya Jutaka* that every king had his court musician.

There are many references to *Vina* in *Milindapanha*, a dialogue between a Buddhist monk and a Greek king, Menander (about 100 B.C.).

Asvaghosa, the great Buddhist poet travelled from place to place with a band of musicians, singing devotional songs composed in honour of Buddha, and spreading the message of Buddhism.

Bow-shaped *vina* was very much in use in early Buddhist period. Its hollow belly was known as *dom*. It was covered with a board or stretched leather (*cammapokhara*). It had a 'curved arm known as *danda*. It had seven strings (*sattatanti*) which were one above the other and extended from the arm to the belly. The topmost string was called the *bhamara tanti* (beestring). The string passed through holes in the flat surface of the belly and were fastened to its rounded under-side. It was held under the left arm or in the lap and was played upon by the finger nails (*agganakhehz*) of the right hand. The following varieties of *vina* are mentioned in the Buddhist book, viz; *Parivadini*, *Vauaki*, *Mahati*, *Nakuli*, *Kacchapi* and *Tumbuvina*.

A few other instruments mentioned in the *Jatakas* are *adambara*, *anaka*, *samatala* (cymbals), *kumbhathana*, (the modern name is *jalataranga*), *sankha* (conch).

Music was fairly widely cultivated. The Buddhist book *Avadanasataka* says that there were five hundred musicians in Sravasti alone.

Music had an honoured place among the Jains also. We find the names of all the seven notes in *Sthananga Sutra* (about 2nd century B.C.) and other important books that contain information on music are *Rajaprasniya sutra*, *Nandi*, and *Anuyogadvara*. The effects of the various musical notes have been elaborately described in *Sthanangasutra*. There is also a reference to the three *gramas* or foundational tone systems, viz; *Sadja*, *Gandhara* and *Madhyama*. The *murcharias* (shift scales) given under these *gramas* do not correspond with the *murcharias* given