

ASPECTS OF INDIAN MUSIC

*A series of special articles and papers read at
the Music Symposia arranged by All India Radio*



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PREFACE

Beginning with 1955 All India Radio has been arranging a Music Symposium at the time of the annual Radio Sangeet Sammelan. Each year a particular aspect of our music is taken up for study and discussion. The theme of the 1955 symposium was: "The importance of voice culture in the teaching and practice of music." In 1956 "Aspects of emotional appeal in Indian music" formed the subject of discussion. The subject chosen this year is "Rhythm and tempo in Indian music."

Some of the papers read at the two previous symposia, as also some specially written articles, have been brought together here. It is hoped that they will be of interest not only to the special student of our music but to the general reader as well.

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KARNATAK MUSIC

G. N. BALASUBRAMANYAM

BROADLY speaking, the territory bounded by the Vindhya on the north, the Bay of Bengal on the east and the Western Ghats on the west, is recognised as 'Karnatakam.' Sampradaya means a tradition of music handed down to us through centuries of experience, research and knowledge. Its glory is extant in set compositions like the *varnams*, *chittai*, *tanams*, *kirtanams* on the one hand, and the *manodharmam* of great *vidwans* in their concerts while rendering *raga*, *alapana*, *tanam*, *neraval*, *pallavi*, *swaram*, etc. It would seem sufficient for our present purposes to call as the Karnatak Sampradaya or Bani the traditions in this art as practised in the last 80 to 100 years. Sampradaya is conditioned by factors like time, region, standards of appreciation among *rasikas* and the capacity of *vidwans*. For instance, I have heard veterans in the field frowning upon a very popular musician years ago for rendering the *gandhara* in the Kalyani *raga* without *gamaka* "in violation of *sampradaya*!" It is now common knowledge how the the same *swaram* is being rendered both ways nowadays. Similarly, several other art forms considered *asampradaya* fifty or sixty years ago are now accepted, for example, *neraval* and *swara-prastaram* for *kritis*, *trikala*, *anuloma* and *pratiloma* for *pallavis*, etc.

Though changes from time to time are inevitable, the basic structure and pattern of Karnatak music have remained essentially the same. Melodic patterns in Karnatak music have an individuality of their own, e.g., the *kriti* or *kirtanam*, *tanam*, *pallavi*, *ragamalikas* with or without *tala*, *talamalikas*, *tevaram*, *tirutandakam*, *sindu*, *temmangu*,

varnam and so on. These are forms characteristic of and existing solely in the realm of Karnatak music.

Bani in popular parlance would mean path or *marga*. Many *ragas* characteristic of Hindustani music have now found their way and established themselves as *ragas* of Karnatak music. Behag, Sindubhairavi, Kanada, Hamirkalyani, Khamas, Jenjhuti, Dwijavanti, Surati, Kafi, Atana, Bilahari are instances in point. Differences in nomenclature and articulation there may be, but these *ragas* have been assimilated into our system with advantage by our musicians. Unlike the Karnatak system the Hindustani system is more elastic and flexible and comparatively free from inhibitions and restrictions. For instance, in the North there are several *gharanas* each one handling one and the same *raga* differently. In the South everywhere every *raga* is rendered alike. Again in the Hindustani system several *ragas* have arisen from a single root with noticeable difference. For instance, Darbari Kanada, Kafi Kanada, Adana, Nayaki Kanada. Similarly from Malhar have sprung up Meghmalhar, Sarangmalhar and Gaudmalhar.

The most noteworthy feature of Karnatak music is the *gamaka shuddha*. Our Sampradaya recognises the *prayoga* of *gamakas* and *anuswaras* while rendering *ragam*, *swaram* or *tanam*. It is possibly for this reason that *tanavarnas* in quicker tempo and replete with *gamaka shuddha* are given great importance by our *vidwans*. Similarly it is the *gamaka shuddham* in rendering *tanam* that gives the characteristic individuality of the Karnatak style. The *gamakas* of the Karnatak system may be said to be more emphatic. There are some *gamakas* peculiar to this system.

One important and characteristic aspect of Karnatak music consists in the tempo of rendering *raga alapanas*. As in Hindustani music we have the *chouka*, *madhyama* and *drut layas* in our music. But South Indians feel that long passages of *vilambit* and *drut* are somewhat compartmentalised. We mix all three and introduce *sangatis* in all tempi. This is well illustrated in the *sangatis* of many *kirtanams*. The three tempi with four, two and one *kala chaukam* is a noteworthy feature of the Karnatak style. Hindustani

musicians do excel in variations of tempo but not perhaps necessarily in the progressive order of our style.

Yet another interesting feature of Karnatak music is that while some systems of music lend themselves to be easily notated, our scholars have proved the futility of notating our *ragas* and even *kirtanams* in their real and full spirit. For instance the note *ga* in the *raga Sahana* acquires three distinct values in terms of *sthaana*, *gamaka* and *shruti* in different contexts. This cannot be studied from a textbook but can be learnt only by listening to a traditional and *sampradaya* rendering. It is for this reason that we consider keyboard instruments like the piano, the harmonium, and the Jalatarang unsuited for the reproduction of the Karnatak style. It is common knowledge that one and the same note acquires different values and shapes due to *sthayi nyasa*, *amsha bhedas*, etc. Bhairavi and Manji are instances. Similar instances of twin *ragas* are Janaranjani and Purnachandrika, Arabhi and Devagandhari.

The ramifications of the *raga* and *tala* in our system are unique. There are hundreds of *raga* and *tala* varieties, but each one of them can acquire an individuality depending upon the genius and *sadhana* of individual *vidwans*. For instance, Tyagaraja has composed 26 songs in Todi, 20 in Kalyani, 14 in Kamavardhini, 13 in Varali. Each of the songs in the same *raga* has a separate entity lending itself to the interplay of the *manodharma* of different singers within established bounds. There are, similarly, other great composers like Dikshitar, Shyama Shastri and Swati Tirunal. Again, the *kirtanam*, a musical form shaped by Bhadrachalam Ramadas and perfected by Tyagaraja, is a unique feature of our system and absent in others.

Ragam, *tanam* and *pallavi* is the high watermark of our music. A proper study of this particular aspect of our music would reveal the place of rhythm and tempo, of melody and *ragabhava* and the genius of our masterminds in evolving our system. The order of items for the *kacheri* starting from the *varnam*, then passing on to *madhyama kala kritis* (with *raga alapana*, *neraval* and *swara*) then to the *chouka kala* with appropriate proportions of *ragam* and *swaram*.

then more *madhyama kala kritis* reaching the climax in *ragam-tanam-pollavi* is significant. The *ragamalika* without the restrictions of *laya* is another peculiar feature. In *viruttam* and *slokam* where the accent is on the *sahitya* and the *ragabhava*, the *sampradaya* has a charm of its own.

In my opinion it is the *madhyama kala*—and this is an important aspect of Karnatak music—which gives endless scope for improvisation and *manodharma* to the performer. The *madhyama kala* tempo of so many of our compositions and the style of most of our well-known musicians bear testimony to this fact. This by no means places the *chouka kala* at a discount. Beyond doubt the *chouka kala* songs and *padams* reflect the soul of our *ragas*. But experience has shown that *chouka kalam* is best enjoyed by audiences with cultivated taste. Its place is thus the chamber with a limited, discriminating audience. My view is that true Karnataka Bani should adequately provide for the three degrees of speed, the *madhyama kalam* getting the lion's share and the *chouka kalam* having just the minimum that would not tire. It is these aspects when found in Hindustani music that we in the South are able to appreciate most.

EXPERIMENTS IN ORCHESTRATION OF INDIAN MUSIC

D. T. JOSHI

IN INDIA, the term 'orchestra' is loosely applied to a group of instrumentalists playing together a given piece of music. This is hardly a satisfying definition, for 'orchestra' is not just an instrumental ensemble, but something more. From its Greek origin, when the word stood for the portion of the theatre between the auditorium and the stage, it has acquired a different connotation today. In its present usage, an orchestra constitutes a band of instrumentalists playing instrumental or symphonic music under a conductor.

The orchestra, thus, is of Western origin. It was during the time of Mozart and Haydn that the essential features of the orchestra began to be standardised. Since then, it has made rapid strides and has considerably grown in size. Experiments in orchestration had been conducted by Bach and his contemporary Handel. Bach, in particular, showed great insight in the choice of instruments which varied from one composition to another.

The full utilisation of tone, colour and timbre of the instrumental groups and a well-defined balance of forces in the orchestra came a little later. The evolution of woodwind, brass and percussion led to an increase in the size of the orchestra. A full symphony orchestra today consists of over a hundred players with distinct string, wind and percussion groups.

Until recently, the orchestra, as it is understood in the West, was quite foreign to Indian music, although a combined instrumental group was not unknown in India. In ancient architectural ruins we do come across scenes depicting

groups of musicians playing different instruments of the string, wind and percussion variety. We also have evidence of the existence of some kind of ensemble during the Gupta period. It is said that a band of instrumentalists was in attendance whenever the royal party went out on excursions. Later during the Muslim sovereignty, the 'Naubat' gained popularity and was an important feature of every festive or ceremonial occasion. In recent years laudable attempts at the formation of an Indian orchestra on purely melodic lines were made by some of our noted instrumentalists. Ustad Allauddin Khan, as the leader of the Maihar Band, did some pioneering work in this direction. Boral, Timir Baran and Shirali, to name only a few, have also made valuable contributions to the popularity of orchestral music. The Indian 'talkies' saw the birth of a new kind of orchestra which visibly betrayed the influence of the Western Jazz. To give orchestral support to film songs, foreign instruments, hitherto taboo in Indian music, began to be used with impunity.

The greatest difficulty arises in the formation of an Indian orchestra when we take into account the essentially individualistic nature of our music. The orchestra offers no room for individual improvisation. It calls for absolute team spirit and discipline. The success of the orchestra depends on the concerted effort of the entire group of instrumentalists. Uniform blowing of wind instruments, uniform plucking and bowing of the strings and thumping of the percussions are absolutely necessary. Moreover, harmonic and contrapuntal devices employed in the Western orchestras often run counter to the musical traditions of our country. We cannot possibly introduce harmony in our orchestral compositions without jeopardising the basically melodic character of Indian music.

The modern orchestra consists of several groups of instruments, each of which has a distinct tonal colour. It is the task of the conductor to assign different pieces from the orchestral composition to the various groups or a particular instrument of a group at suitable intervals. This he can do

only after he has taken into account the over-all tonal quantity and effect of each group of instruments. Even if the orchestra is based on some classical *raga*, its different parts—*sthai* and *antara* or *pallavi* and *anupallavi*—can be assigned, if necessary, to different instrumental groups. Indeed, the judicious selection of an instrument or a group of instruments for a particular piece of music is a difficult task which only a seasoned conductor can make. In Indian orchestral music today we find a far greater use of bowed instruments—perhaps to lend a kind of melodic fullness to the piece.

Although the different stations of All India Radio had been broadcasting orchestral music for a long time, these attempts, for want of resources and material, did not satisfy the requirements of a modern orchestra. Some years ago, two separate orchestral units were set up in the External Services Division of AIR and functioned independently under Ravi Shankar and T. K. Jayarama Iyer. In 1952 the two units were amalgamated and taken over by the Delhi Station of AIR. The combined units have been broadcasting selected compositions under the name of the National Orchestra or AIR Vadya Vrinda. This is perhaps the only Indian ensemble that roughly approximates to the proportions of a modern Western Chamber Orchestra.

Most of the orchestral compositions are attributed to T. K. Jayarama Iyer and Ravi Shankar. Musicians of the eminence of Panna Lal Ghosh and Emani Shankar Shastri have also some excellent compositions to their credit. It will thus be seen that AIR's conductors form a galaxy of distinguished musicians, steeped in the highest traditions of Indian music and yet not shy of new experiments.

The National Orchestra, which broadcasts periodically, consists both of North Indian and Karnatak musicians. Its strength varies from about 22 to 28 members according to the requirements of a particular piece. Of the many special compositions, the *Ritu Sangeet* and the *Rajsuya* deserve particular mention. In addition to the National Orchestra, items of Hindustani and Karnatak music are also broadcast

with the help of smaller groups of North Indian and South Indian musicians.

As far as possible, every care is taken to maintain a judicious balance of forces so that no group of instruments suffers at the hands of another group. The strings—about 15 in number and all bowed—form the mainstay of the orchestra. But for two Sarods, no plucked instruments were used till recently, though occasionally instruments like the Veena, Gottuvadyam and Vichitra Veena are included to lend colour and force to the orchestra. The orchestra employs no brass and the woodwind consists of two flutes and occasionally a clarinet. All the important percussions—the Tabla, the Mridangam, the Kanjira and the Dholak—are included.

In this combination of Western and Indian instruments, every care is taken to see that the compositions retain their Indian character. The Indian instruments lend a peculiar suppleness to their Western counterparts and the combined effect is at once pleasing and arresting.

As far as possible, the orchestra uses absolute pitch. All the members play from music. Scores are duplicated in English and Tamil. Part writing is used, but no harmony is attempted. The percussion instruments provide a kind of contrapuntal rhythm. Judging from the progress made by the National Orchestra in the course of a few years, it can be safely said that it has a future. The conductors are encouraged to try their hand at all such media of expression as have generally remained unexplored. Foreign visitors have spoken highly of some of their attempts. What remains now is the setting up of a uniform notation which can be understood by all the members of the orchestra. Standard methods of conducting will have to be adopted which may include the use of the left hand for indicating entries, etc. Instead of orchestrating set musical themes, which may not be suitable for orchestral rendering, the conductors will have to cultivate the habit of writing music in terms of instruments and groups of instruments.

AIR has embarked upon a new venture. A good deal of spadework has already been done and the immense poten-

tialities of the Indian orchestra have been recognised. If AIR's achievement in this direction is any indication, it should soon be possible for the Vadya Vrinda to hold its own against any fair-sized Western orchestra. Its success, however, will largely depend on the encouraging response from those for whom it is meant.

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PLACE OF GAMAKAS

N. N. SHUKLA

THE OBJECT of this short article is to consider the practical aspects of *gamaka* as understood by the *Ustads*.

The word *gamaka* has been variously interpreted at different times. It is certain that the original meaning of the word *gamaka* was different from what it is now.

When my *Ustad* first asked me whether I remembered the *tans* of a particular song, I was rather puzzled, as I was taught simply the *chiza* and not its *tans*. My *Ustad* knew my embarrassment. My doubts were cleared when he told me that what we meant by *tans* was only 'phirat' and that the present-day *tans* were only a variety of *gamaka*. If these *tans* have a place in music, *gamakas* naturally have a more important place.

Before dealing with *gamakas*, one may say that the word *tan* was very correctly used by the *Ustads* of the generation I learnt under. By *tan* they meant the stretching of the words in a *chiza*. When they say what *tans* a particular *sthai* has, they simply mean how the words are stretched, rounded off, pronounced and with what emphasis.

This is a very important aspect. First, it means that the words of a *chiza* had a very great importance with these *Ustads*. Secondly, the integrity of the *Naiki* was highly respected as also the meaning of the verbal composition.

If looked at from the same angle, *gamakas* have a meaning. The etymology of the word contains its meaning. Let us examine the place of *gamakas* in the light of what I have said here. We will mostly deal with vocal music.

Gamakas are musical movements, aesthetically rendered and employed judiciously; they have a vast field of expression which no other grace movement can command.

Leaving aside the *anahata* music, the *ahata* has *anibaddha* and *nibaddha* forms—forms with restrictions and forms that are free. *Alap* and *jod* are examples of *anibaddha* music. Here there are no words or only those words are employed which may bear mutilation without aesthetic harm.

This means that what puts restrictions in vocal music is words. A word cannot be indefinitely pronounced. The word, in fact, puts restrictions not only in the realm of *kala* but in the realm of aesthetics.

Here, then, the *gamaka* has a set function and that is to 'move', to develop. In the *ahata* form it moves, it develops in *raga*, the melody-form. On the other hand, when a *gamaka* is employed in an actual song, be it a *dhruvapat*, a *dhamar* or merely a *bhajan*, it has also other roles to perform; one to emphasise the mood, the *bhava* and the other its transformation in *rasa*. *Gamakas* have many more functions, but we will deal with only these three.

First, there are some *ragas* where the actual notes employed are themselves vibrating within range of the adjacent notes. These adjacent notes have an ethereal existence.

The *gandhara* in *Megh* is a classical example. The school that does not include *gandhara* in *Megh*, does so by having an *andolita gamaka* with *rishabha*.

Secondly where a *dhruvapat* is taught, it is first taught in *shuddha bani*, before it is actually taught in a particular *bani*. In fact, different *banis* in *dhruvapat* owe their origin to different *gamakas* or their absence. These *gamakas* not only give an individuality to a *bani* from the start, but they select out *rasas* suitable for different *banis*.

The third and a very important function of a *gamaka* is to suit the pronunciation and the mood of a *chiza*. We shall now deal with this aspect.

Indian music is chiefly vocal, '*Gitat Vadyam; Vadyat Nrityam*', etc. In the *nibaddha* form, the verbal composition is mainly to be considered. There is an intermediate stage of *rupakalapa* where there is a loose movement set up by *laya* forms, but this is an *anibaddha* form all the same.

With the onset of words, the vocal music assumes new

responsibilities and the singer has not to mind the *raga* form but the form and the mood of the *chiza*. He has to describe emotionally and graphically the sentiment. He has to move musically with the *chiza*. These movements presuppose graces which are all in a way some form of *gamakas*. The *mudita*, *andolita*, *sphurita*, *humphita*, *gadgadita*, etc. are all *gamakas* and so are the *halaka*, *lahaka* and even the *lagadata*.

We must leave out the instrumental part, and consequently the consideration of the *minda*, *masaka* and *maska*.

The *tans* have many varieties but they are all varieties of *svara* designs and are not designs of euphony. They have a limited range of expression which the different forms of *gamakas* have in plenty.

HARMONY OF POETIC COMPOSITION WITH MOOD OF RASA

D. G. VYAS

HARMONY is implicit in the conception of musical composition. It is understood generally in its abstract sense and in reference to pure music. The scale of any melodic type in which notes in terms of *shrutis* are located according to a scheme is the basic pattern of harmony. The pivot note, its conjugate focus, accents and points of pauses are fixed in conformity with the principles which invariably ensure perfect harmony.

The terms 'composition' and 'harmony' have wider connotations in Indian music. Composition implies the harmonious blending of the poetic composition, melodic type and *tala* pattern. Harmony is the total effect of the integration of such elements which make any composition a real work of music. Harmony of the type which is implied in the art of composition must remain constant, if music is to retain its integrity and individuality.

Indian music in its depth extends far below the surface of the scale of melodic types and *tala* patterns. Like every other art, it is rooted in the *rasa*—the sentiment—which is the basis of aesthetics. There is a vital link between the *rasa* and *raga*. All the seven notes comprising 22 *shrutis* are associated with the *rasa* in such a way that every shade of the *rasa* has a note of its own. From the individual notes, the *rasa* proceeds to and pervades the entire scale.

The beauty and vitality of every melodic type are expressed as a cumulative effect of the *bhavas* of the *rasa* which is inherent in it. Then several melodic types are classified as *raginis*, the feminine types, and some as *ragas*, the mas-

culine types, on the basis of *bhava*. The theory of *rasa bhavas* as applied to music is carried a stage further. The *raginis* are categorised as different *nayikas* and the *ragas* as *nayakas*. The *ragamala* paintings have given vivid visualisation of the several melodic types. The *ragas* are further assigned certain seasons and different hours of the day. The classification which makes such subtle distinctions has a direct bearing on the art of composition.

The song is the most popular form of Indian music. It combines in itself poetry and music. It is, as it were, the finished product of the art of composition. The composer is styled as the *vaggeyakara*. He is, no doubt, a poet, but he should also be an expert in music. He writes the poem which is originally composed as music. The *vaggeyakara* has to combine in his work the three elements of poetic composition, melodic type and *tala* pattern. The process instinctively followed by him is one of harmonious blending.

So far as the poetic construction is concerned, the words suggest the *bhavas* of the theme and the particular *motif*. The *vaggeyakara* spontaneously has recourse to the melodic type which has the same emotional constitution and also the harmonious *tala* pattern. The composition thus turns out to be a combination of the homologous elements sharing the same mood and theme. Harmony expressed in terms of the beauty and vitality of such a music composition is the cumulative effect of the *bhavas* of its constituents. Discordance in the slightest degree would destroy the intrinsic beauty and harmony of any composition.

The great musicians like Haridas, Raji, Tansen and Surdas in the North and Tyagaraja, Dikshitar, and Shyama Shastri in the South, are held in high esteem as celebrities, because they were primarily composers. They chose for their themes devotion, divine love such as that of Krishna and Radha and the beauty of the seasons like *Vasanta* and *Varsha* and of the hours like the early morning and evening. The songs left by them and others show that the words and melodic types are in perfect harmony from the point of view of the *bhavas*. They furnish excellent examples of harmony of poetic composition with the mood of the *raga*.

RAGA AND RASA

THE LATE GOVINDA S. TEMBE

RAGAS are the distinguishing and fascinating feature of our music, whether North Indian or South Indian, Punjabi or Bengali, light or classical.

The structure of *ragas* is based on the various combinations of the seven notes, including the two invariables, *shadja* and *panchama* and the five variables namely, *rishabha*, *gandhara*, *madhyama*, *dhaiyata* and *nishada*, each divided into its flat (*komala*) and sharp (*tivra*) positions. The permutations and combinations of these twelve notes, if worked out according to mathematical calculations, have a potentiality of producing about 35,000 *ragas*. But only about 150 to 200 *ragas* are extant in actual practice. The reason for the limited number of *ragas* is that only those combinations of notes which are delightful, musical in sound and capable of creating an artistic air, have been recognized as *ragas*. In fact, delightfulness has been considered the supremely essential characteristic of *raga* structure. *Raga* has been defined by the ancient Indian masters of music as 'that which gives delight' रंजयतीतिरागः

In the fields of music, drama and poetry, the capability for delightfulness (रंजयतीति) and the capability for aesthetic emotion (रसवत्ता) are the two essential qualities. It means that the source of aesthetic sentiment or *rasa* is also the source of delightfulness or *raga*. Thus the vital interrelation between *raga* and *rasa* was established and also experienced. The notes which are capable of innate harmony with each other are considered as musical notes. They have a latent power to produce musical patterns and the quality of delightfulness. In the exposition of a *raga*, this latent power is

experienced in the form of musical unity. Because the notes possess the latent power of producing aesthetic emotion, it automatically follows that *ragas*, which are coherent combinations of such notes, must produce aesthetic sentiment or *rasa*. Hence, the interrelation between *raga* and *rasa* is based on the notes only. It is not based on rhythm (*laya*), poetry or dramatic element, and a classical melodious composition in a *raga* does not require these basically. They are mere aids and not essentials. In fact, the integral aesthetic sentiment is produced only by the specific patterns of notes of the *raga*.

Before studying in detail the aesthetic emotion of each individual note, let us discuss the question 'what is the nature of the *rasa* or the aesthetic emotion produced by a *raga*?' The word *rasa* reminds us of the nine *rasas* in poetry and drama. It is to be seen whether all these *rasas*, adhering to their scientific definitions and rules, can be produced by different *ragas* and *raginis*.

In the present circumstances, no musician seems to be aware of the fact that *raga* has any relation with *rasa*. The contemporary concept of singing emphasises technique rather than art. Consequently, embellishments like *meenda*, *gamak*, *tan*, *khatka*, etc., are handled indiscriminately. No musician cares to use only those embellishments which would help the unfolding of the innate emotion of the *raga*. Unscrupulous use of embellishments and extravagant flourishes of *tans* are regarded as essentials of classical singing. Where, then, is room for *rasa*? The upward and downward orders of notes (*aroha-avaroha*) are correct; the voice is trained to modulate all the supple and delicate designs (*lakab* and *harkat*) of the various schools like Gwalior, Agra, Punjab, Banaras, etc.—this is all that is supposed to be required for classical singing of a high order. Moreover, the poetic content of the song is often inconsistent with the emotion of the *raga* in which the song (*cheez*) is sung. The guttural interjections of the singer, his bodily jerks and jumps, the two-beat and three-beat (*duyya* and *tiyya*) pieces of rhythm add to this bewilderment. No wonder that *rasa* which is the soul of *raga* should be lost in a terrible maze.

Indeed such music invariably produces *rasas*, but they are *raudra* (fury), *bhayanaka* (terror) and *hasya* (laughter).

Characteristics of Notes

It is a common experience that every *raga* manifests shades of different *rasas*. It should, therefore, be first examined as to what is the temperament of each note and what emotions it reflects. During the last fifty years I have listened to several vocalists and instrumentalists. I am going to describe my own experience of the various emotional hues and shades in their beautiful displays. Fortunately my experience concurs with that of a few other writers on the subject.

First comes the *shadja*. It is on the basis of this note that the locations and values of other notes are determined. Nay, it is from this basic note that the other notes vibrate forth. That is why it is called *shadja*, i.e., the source of the six. This note is in the eternal state of changelessness and immobility. Like a yogi in his yogic trance, it lives beyond any attachment.

The next note is flat *rishabha*. It is as though half awakened to consciousness, but rather sluggish on account of the break in sleep, morose and sad.

The third note, sharp *rishabha*, indicates a state of perfect wakefulness, but perhaps on account of being awakened against its will, it is rather inclined to *shadja* and reminds one of the indolence of a person yawning after opening the eyes.

Then comes the flat *gandhara*, bewildered, helpless and hence in a pitiable mood. However, it is as charming as a beautiful woman in a depressed state of mind.

The next note is sharp *gandhara*. It is very inquisitive and alert. Like a smart child, it goes on asking, "Why? When! Where? Who?" It bears a cheerful, sportive disposition. It keeps the atmosphere fresh and pleasant.

Then follows flat *madhyama*. It is very grave, noble and powerful. Given an opportunity, it dominates the others and pervades the whole atmosphere.

Next is sharp *madhyama*, very sensitive, fickle, luxurious but displaying base desires. Being very mischievous, it does not lose an opportunity to tease its neighbour, *panchama*, to whom it is mysteriously drawn.

The adjoining *panchama* is very brilliant, self-composed, unaffected and jolly. It is as it were the better half of *shadja*. It always lives in perfect harmony with *shadja* illuminating the house of the seven notes and providing refuge to all. It possesses great beauty, and a dignified smile like a well-bred lady.

Flat *dhaivata* comes next, which displays extreme grief and pathos.

Then comes sharp *dhaivata*. Its temperament is similar to that of a muscular and robust athlete. Its behaviour betrays lack of civilized manners, almost bordering on lustfulness.

The next note, flat *nishada*, is gentle, happy and affectionate, although a little pathetic. However, it sometimes wears a hard countenance. Being friendly to all, it mixes with various emotions, such as erotic, heroic, pathetic and joyous.

The position of the next note, sharp *nishada*, is the last but one in the house of the seven. It has a piercing appeal like the sharp blade of a spear. It sounds like crying pathetically in acute agony. It makes the audience uneasy with intense longing for *shadja*.

And finally, comes the top *shadja*. Its vibrational strength is double that of the basic *shadja* with which it is in complete unison. It is the identical echo of the latter and the climax of the sentiment of *raga*. At this point, the essence of the *raga* oozes out and the audience has the full satisfaction of enjoying the *raga* in its entirety.

Rasa Self-existent

Once these temperamental characteristics or emotional potentialities of the notes are recognized, it naturally follows that these emotional contents of the notes used in a particular *raga* roughly constitute its sentiment which in

turn prevails upon each individual note during the exposition of the *raga*. The emotional tenor of a *raga* is thus predetermined by its notes. But it must be remembered that this emotional tenor is of a gross nature only. Because, a note, whatever its temperament, changes its emotional content according to its association with other notes and also when it is accentuated by elimination of a near-by note. For instance, take the two patterns *pa ma ga ri* and *pa ga ri*. In the former, *ga* denotes tenderness, while in the latter, being accentuated by the elimination of *ma*, it assumes heroic bearing. Similarly, the emotional content of a note is toned down when it is oscillating. Some of our *ragas* also require the intervening sub-notes or *shrutis* which affect the basic temperament of the notes. On account of these alterations various finer shades of the predominant sentiment of *ragas* belonging to the same group or consisting of the same notes could be displayed, and thus a specific shade of sentiment could be ascribed to each individual *raga*. But we need not enter the deep waters.

It is a matter of common experience that some of the *ragas* produce in us a feeling of pity, some make us grave and still others cheer us. The words of the song have no share in the creation of these feelings. Similarly, no one has ever evidenced that a particular pattern of notes has imparted a pathetic feeling to one listener and a cheerful feeling to the other. This uniformity of experience refutes the change that the aesthetic sentiment in music is subjective and hence varies with the musician or the listener. It induces the conclusion that the sentiment of a *raga* is self-existent irrespective of the musician or the audience.

Four Rasas in Music

With regard to their effect, the *ragas* can be divided into two basic categories—exhilarative and depressive. The four sentiments of erotic, heroic, comic and beatific can be included in the former category, while the remaining five, namely, pathetic, terrible, furious, repulsive and amazing, fall in the latter. The art of music is not based, like other arts,

on events or scenes from social life or Nature. Therefore, its only function is excitement and exaltation of emotions in a very subtle way. Hence, there is no place in our *ragas* for the provocative sentiments of laughter, fury, terror, odium and dismay. Indeed provocative sentiments can be produced by composing discordant patterns of notes jarring to the ears.

For these reasons, our *ragas* manifest only four sentiments, namely, pathetic, beatific, erotic and heroic. This manifestation also is done with restraint and fine taste. It never takes an extreme form of naked romance, violent heroism, yelling cries or the silence of the grave.

Ragas According to Rasas

The late Shri V. N. Bhatkhande classified the extant *ragas* in three basic categories—(1) those taking sharp *rishabha*, sharp *gandhara* and sharp *nishada*, (2) those taking flat *rishabha*, sharp *gandhara* and flat *dhaivata*, and (3) those taking flat *gandhara* and flat *nishada*. This classification is very significant. If these three categories could be related to the three sentiments of erotic, pathetic and heroic, it would have been a perfect classification. But the leading (*vadi*) note of each individual *raga* is different even within the same group of *ragas* taking similar notes, and hence the emotion of each individual *raga* undergoes a slight change. The above classification, therefore, has little use from the point of view of *rasas*. The only satisfactory way to determine the sentiment of a *raga* is, therefore, to base it on the leading (*vadi*) note of the *raga*. It must be conceded that in spite of the leading note, the different associations of sub-leading (*samvadi*), concordant (*anuvadi*) and discordant (*vivadi*) notes make a change in the predominant sentiment. However, it can be safely said that the *ragas* in which flat *madhyama* generally plays a free and dominating role impart an element of serenity and sublimity to the *raga*; for instance Malkauns, Lalit, Kedar, Bageshri and Durga. Out of these, Bageshri is tinged with pathos on account of its having a sharp *dhaivata* and flat *nishada*.

The *ragas* which are dominated by *panchama* are invigorating and hence conducive to erotic sentiment. Sharp *gandhara* also produces the same effect though in a lesser degree. *Ragas* with flat *dhaivata* evoke the sentiment of pathos, and if they have flat *rishabha* or flat *gandhara* to help the flat *dhaivata*, the pathetic sentiment is intensified. The only exception to this rule is *raga Bhairav*.

Thus, the emotional content of the *ragas* can be determined on the basis of the synthetic effect of the leading, sub-leading, concordant and discordant notes, and they can be correlated with the four main sentiments of eroticism, heroism, pathos and beatitude. It can be realized only when the experts of classical music come together and make a minute study from this angle. The co-ordination of *ragas* and *rasas* is the chief peculiarity of Indian music. The very object of the exposition of *ragas* is the creation of aesthetic sentiments (*rasa-siddhi*). Embellishments like *tans*, *gamakas*, etc. should be used only at the right places for bringing out the *rasa*, and not for displaying vocal acrobatics.

GREAT MASTERS I HAVE HEARD

D. P. MUKERJEE

I HAVE had the good fortune of listening to nearly all the recognised *Ustads* of India, most of them belonging to the North, but some to the South, in my fifty years of musical awareness and three decades of musical consciousness.

Vocalists : I shall take the vocalists first. Among them the greatest *alapiyas* came from the family of Zakaruddin, Alabande Khan and Nasiruddin Khan. Zakaruddin I heard once, but it was his brother Alabande Khan and nephew Nasiruddin Khan who were the doyens of *alapiyas* in my time.

Their notes were accuracy itself. Their development of the *raga* was strictly orthodox, their voice exceedingly flexible, and the *raga-rupa* perfectly delineated. Their music was oceanic, and those of us who stood on the shore were dragged in without knowing it. I have heard deeper and sweeter voices, but for sheer majesty and spaciousness modern India has not had anyone like these *alapiyas*.

I am reminded of them whenever I hear the charge that Indian music knows of no training in voice production. Their *gamakas* alone could give the lie to it. Only Radhika Prasad Goswami could equal them in *alap*, and his nephew Jnanendra Goswami in *gamaka*. The latter's downward reach was the best I have ever heard, but they were essentially *dhrupadiyas*. Alabande Khan's style of *alap* in *dagar-bani* is still a legend in music circles.

Dhrupad Singers : For me the greatest masters of *dhrupad* were Radhika Prasad Goswami and Vishwanath Rao.

Goswamiji had probably the largest repertoire of

dhrupad compositions in the country. He had a very fine voice and a highly developed sense of *laya*. He never displayed virtuosity for its own sake, but concentrated on the spirit of the *raga* and of the composition.

Vishwanath Rao, his rival, had quite a different make-up. His voice was not pleasant; he was often out of tune. Yet he seemed to have the divine right of his kingdom. His virtuosity was brilliant and his *layakari* remarkable. It would be difficult for me to forget his Vasant which he sang without *pancham* and with *shuddha dhavai*, while Nagen Mukerji improvised the most intricate phrases on the *Pakhavaj* in accompaniment.

Although their styles were entirely different, they were one in being masters of the *dhrupad*. Vishwanath Rao was probably better at *dhamar* than at *dhrupad*, but his *dhamar* did not belong to the genre of Chandan Chaube of Mathura or of Faiyaz Khan of the Agra School. Chandan Chaube's *chanchar holi* was unique. These masters are no more and with them have gone the great *Pakhavaj* players. Their pupils have taken to the less sombre forms of music.

Today the names of Murari Guata, Keshav Mitra, Durlava Bhattacharya, Nagen Mukerji, Tarak Babu and Maharaja of Natore are only memories for us of the older generation. So are the names of Har Charan Lal of Tikamgarh and Kudao Singh. Only one authentic *Pakhavaji* remains namely, Pandit Sakha Ram, but he never has a chance to play either with a great *Beenkar* or a great *dhrupadiya*.

Khayal Singers: *Khayal*, which today is synonymous with the classical style, came into my life late in the day. In Calcutta *khayaliyas* would always come after the *dhrupadiyas* in a soiree. Lachmi Misra was the best of them. Shiva and Pashupati Misra came later. We heard only *dhrupad* in public and *khayal* and *tappa* in private. I had, of course, heard Gohar Jan, who, according to the late Pandit Bhatkhande, was the neatest singer of *khayal* and *thumri* among women in India. I would certainly place her among the great masters of *khayal*. I vividly remember an occasion when she sang *dhrupad*, *sadra* and *khayal* in Adana. Since then I have found it difficult to concentrate on *Adana*

even when it is sung by the best in the country. There have been many excellent *khayal* singers among women after her, but I would not call them masters.

Besides the two incomparables, Gohar Jan and Zohra Bai, whom I knew largely through records, Aladiya Khan, Karamat Khan, Faiyaz Khan and Abdul Karim Khan were also in the category of masters in *khayal*. I heard Kale Khan twice and not at his best either. Each had his own domain; for example, Aladiya Khan excelled in *tan*, Karamat Khan in *sthayi*, Faiyaz Khan in phrasing and Abdul Karim Khan in improvisation. Of course, each had the freedom of the entire range of Hindustani music. Faiyaz Khan excelled equally in *dhamar*, *thumri* and *ghazal*, and as for Abdul Karim Khan's *thumri*, who does not know of it?

On the whole, these masters could be classified into two types, the dramatic and the contemplative. Contact was established with his audience the moment Faiyaz Khan appeared on the platform. In his early days he would swoop like a hawk on the song. Latterly he would invoke the *raga* through *alap*. His *tans* also changed in character and function.

Formerly he would seldom hold a note and seldom resisted the temptation of weaving *tans* round even a single note—the typical *kharka* of the Agra School. In his maturer days, however, he would space out his *tans* in due proportion.

Abdul Karim Khan would invite us to enter into the sanctum of music where he was the high priest.

In a sense, he was not an orthodox singer. This unorthodox man was a genius. He learnt what he could from Rahmat Khan and gave a new lease of life to *khayal*. Some of the finest exponents of *khayal* today are either his pupils or his pupils' pupils. He created a new style and gave an *elan* to the history of Indian music.

Vishnu Digambar: I have deliberately omitted the late Vishnu Digambar so far, because when I heard him he had transcended the frontiers of music. But that he was a great master is indisputable. Once—it was about a quarter of

a century ago—I had tired of his *bhajan* and expressed to his host a desire to hear Vishnu Digambar sing *khayal*. The host, the late Bhupen Ghosh, invited me to his house early in the morning. I reached there at 5 o'clock and was taken to the ante-room.

There I heard Vishnu Digambar singing *Bhairon* for about an hour. It was not quite a song; it was not even singing in the usual sense; it could have been prayer; but it was music and pure music at that. It was then that I realised what a great master he was. I do not think that India has produced a finer voice than his for quality, sweetness, depth and range. His concentration was that of a Yogi. These were some of the great vocalists before the days of the microphone.

Living Masters: Lest I be misunderstood I would not mention the living ones. But at least four of them will make me walk miles, Rajjab Ali, Mushtaq Hussain, Kesar Bai and Ratanjankar. They have an immaculate sense of construction and the architectonics of the master-builder. As I have heard Bade Ghulam Ali Khan mostly through records and the microphone I have no firm opinion of his greatness. He is an artist in whose voice two musical streams of the Punjab have beautifully mingled.

Thumri Singers: Although Wajid Ali Khan had settled in Matiya Buruz, only a stone's throw from Calcutta, there were not many first class *thumri* singers in our time. Ali Bux was dead; and he was a *khayalia*. But the foundations of a whole school of *thumri* were being laid during our college days in one room on the third floor of a house on Harrison Road.

There Ganpat Rao (Bhaiya Sahib) had brought Moizuddin Khan. (A friend of mine, Dr. Amiya Sanyal, has recently written about the early days of this school in a remarkable Bengali book.) Moizuddin Khan was an unknown singer. But then when he would start a *thumri* with either Ganpat Rao or Mirza Sahib on the harmonium, nothing else mattered. In my view, India has not produced another *thumri* singer like him.

One fine morning, much later, Fayyaz Khan sang "Baju-

band khul khul Jaye" for an hour and a half to an audience of two thousand people and swept them off their feet. On him medals and prizes never rained but poured. Yet Moizuddin's interpretation of the same song was superior in delicacy and expression and in that element of surprise which is the soul of *thumri*. This genius, who had no teacher, left no disciple either, unless it be Girija Babu. That untutored man who had no pride of ancestry changed the course of Hindustani music in one material particular, namely, *thumri*. He raised its status, gave it a form and endowed it with glory.

Tappa Singer : In this connection it will not be out of place to mention the name of one *tappa* singer, the only one whom I would call a master. He was Ramzan Mian and he specialized in *Shori ka tappa*.

Veena Players : The only first-rate Veena players of the North whose playing I remember vividly are Murad Ali Khan, Sadiq Ali Khan and Dabeer Khan. The last two are, happily, still with us, and represent the best traditions of Rampur's *Senya gharana*.

Sarod Players : The Sarod has produced a number of undisputed masters in the last few decades. Fida Husain of Rampur, Karamatullah Khan of Calcutta, Alauddin Khan of Maihar and Hafiz Ali Khan of Gwalior would belong to the top rank of instrumentalists in any part of the world.

Fida Husain Khan and Karamatullah Khan overwhelmed the audience by their personality and made them bow in awe to their music. Of late, Alauddin Khan has become one of those artists who would relate art to the spirit. I still remember an evening when, after a period of strenuous training at Rampur under the great Wazir Khan, he burst in upon us. He is the greatest orthodox teacher of Hindustani music in the country. There is a note of humility in Alauddin Khan's playing which insinuates itself into you without your knowing it. He physically belongs to a *darbar* and he can be a *darbari* player, but essentially he is a lone artist immersed in the holiness of his art. Fida Husain and Karamatullah, on the other hand, were entirely *darbari* players. Their *guna* was *rajas* : Alauddin's is *sattva*.

I remember the last day of December one year when we wanted to ring out the old. That night both Hafiz Ali and Karamatullah played. Both were in excellent form, but at two in the morning Karamat began to play a rare *raga* (Kusum) which, as I learnt later, was a speciality of his *gharana*. I lost all consciousness in listening to it.

Usually he (and his brother Kakub Khan, the famous banjo player) used to play in very fast tempo. Darshan Singh, the one-eyed *tabaliya* of Gaya, was his favourite accompanist. I was a witness to that dramatic and tragic incident when Darshan Singh collapsed on his *tabla* while accompanying Karamatullah Khan on an extremely fast *dhun*. As far as I am concerned, Karamatullah's compositions and *gats* still remain unequalled, though I have been told that Fida Husain's were superior.

Sitar Players: Among the *Sitariyas*, I would only put Imdad Khan and his son Inayat Khan among the great. Imdad Khan could raise a storm on his tiny Sitar. I have heard him play *Puriya* on Surbahar for two hours and a half, and nearly every phrase appeared to be new.

Inayat Khan was probably more brilliant. Who could ever forget him playing with (or was it against?) Biru Misra of Banaras or Abid Husain as accompanist? The range of Inayat Khan's improvisations was infinite. I have counted as many as dozen approaches to his *tehai*.

His son Vilayat Khan is India's pride. He was young when his father died and he has learnt nearly as much as his father knew.

Ravi Shankar has great gifts of imagination. His phrasing is the best pronounced and the most vivid I have heard in recent years. Between these three, Ali Akbar Khan, Vilayat Khan and Ravi Shankar, we in India need not be afraid of the future of our string music.

Sarangi Players: This story, however, will remain incomplete unless I mentioned two master *Sarangiyas*, Mammann Khan, who used to play on a modified variety of Sarangi, and Bundu Khan, the greatest of them all. The Sarangi is a perfect instrument for *khayal* and *thumri* and Bundu Khan was a perfect *Sarangiya*. In his hands all the great compo-

sitions came to life. He made of the Sarangi an independent instrument. Khalifa Badal Khan was also a great *Sarangiya* once, but he stopped playing after the death of his son.

Tabla Players: I have mentioned earlier the great *Pakhavajis*. I am not competent to speak on the *Tabaliyas*. But I have often tried to peep behind the virtuositities of accompaniment and realised that it is the duty of the *Tabla* player to serve the music of the musician. From this point of view Abid Hussain of Lucknow was the greatest of the masters I have heard. There have been many brilliant, probably more brilliant players than the Khalifa, as we used to call him, but for sheer control there has been none like him. Many *tabaliyas*, Biru Misra, Kanthe Maharaj, Anokhe Lal, Habib, Karamat, Hiru Ganguly have excited me greatly. But I have often wondered if I could call them great. It is only Ahmad Jan Thirakwa of Rampur among the living who compels my deepest appreciation. He is the one man who by his wizardry can raise the *Tabla* to an independent status.

EVOLUTION OF INDIAN MUSIC

SUMATI MUTAKAR

INDIAN music has been subjected to various internal and external influences and has, as a result, undergone many changes through the ages. From the *jati* songs with their fixed, narrow musical outlines, described by Bharata in his *Natyashastra*, the more comprehensive and imaginative concept of the *raga* was evolved. It had attained maturity by about the 10th century and even at that time dominated the music of the entire country. The whole of India followed a similar basic system of music till at least the end of the 13th century.

In ancient India, music was inextricably interwoven with the devotional and ritualistic side of life and had, therefore, close associations with the temple. It was mainly on account of its devotional and emotional appeal that music was valued by the common people. The *prabandhas* were in Sanskrit and could only be understood by a comparatively small section of the people; but through the musical compositions in *Deshi bhasha*, the stream of music rushed forth to the masses. In the North, the *prabandha* gave rise to the *dhrupad* which gradually developed so as to cover more and more ground. Bhava Bhatta's definition:

गीर्वाण मध्य देशीय भाषा साहित्य राजितम्

shows that in its infancy, the *dhrupad* was composed both in Sanskrit and in the regional languages, and due importance was given to the *sahitya* in these musical compositions.

The advent of the Muslims and constant contact with them was bound to affect the growth of music in the North. Thus while music continued to exist in the temple as an aid to worship, it also struck roots in the terrain of the court,

and was influenced greatly by the somewhat sensuous tastes and inclinations of the rulers.

Darbar Dhrupad: The temple *dhrupad* gave rise to the *darbar* or court *dhrupad*. Akbar's reign is considered to have been a golden age for the *dhrupad*. Immortal celebrities like Swami Haridas and Tansen were essentially *dhrupad* singers. Since the rulers were, generally speaking, not conversant with Sanskrit, and with the traditions, symbols and imagery of Hindu mythology, a general indifference to its devotional character and an ignorance of the literary or *sahitya* aspect of music gradually developed among the musicians. As a result the *dhrupad* lost much of its vigour and started to become stereotyped. The only direction in which further development seemed possible was that of tonal structure or abstract music in which words were of no special importance. In this process the *khayal* evolved from the *dhrupad*.

Khayal literally means imagination, and the form had a much more frail structure than the *dhrupad*, its massive and sublime predecessor. The *khayal* admitted of a great deal of extempore tonal elaboration within a particular composition.

The names of Sadarang and Adarang have been immortalised through the innumerable *khayals* they composed and taught their disciples. The *dhrupad* on the other hand admitted elaboration of the *raga* or *ragalapanam* as a prelude to the composition but the latter did not allow much scope for *raga* development and was much more precise. As a result of this fusion of the Hindu and Muslim creative imagination, graceful tonal curves and steady, sustained notes came to be used more and more in Indian music.

During the last days of the Moghul Empire, and especially after its downfall, the court music to which it had given birth travelled to the princely states. Of these, Gwalior, which was already known for music on account of Raja Man, the great champion of the *dhrupad*, Jaipur, Udai-pur, Rampur, Alwar, Lucknow, Baroda and Hyderabad were prominent. Under the liberal and loving patronage of the

rulers of these States, music continued to develop through the efforts of talented and diligent musicians who strove for perfection by concentration and constant practice. In course of time, the various schools or *gharanas* became more and more isolated. Every *gharana*, in its blind anxiety to preserve its distinctive musical style, developed a kind of arrogance towards all music which differed from its own in any particular whatsoever. The style of each *gharana* became, so to speak, a jealously guarded trade secret.

The lighter and more emotional *thumri* and *dadra* were devised in the *darbar* of Wajid Ali Shah, Nawab of Lucknow. *Thumri* which is very flexible and has immense scope for the expression of varying shades of emotion can be aptly called the lyric of classical music. Lucknow and Banaras became famous for *thumri*. A regional form like the Punjab camel driver's song gave rise to the supple *tappa* through the creative imagination of a gifted musician named Ghulam Nabi who later came to be known as Shori Mian.

With the introduction, assimilation and adjustment of these new artistic elements, a gulf was created between the theory and practice of music. However, the fundamental principles and the strong basic framework remained intact. Even today, although two different systems of music, Hindustani and Karnatak, are prevalent in the North and South respectively, their basic principles are almost identical. For both, *raga* development is the basis and goal of musical expression.

Both systems are agreed that there are twelve notes in the octave; seven *shuddha* or basic and five *vikrit* notes which are obtained by displacing them from their basic pitch. The notes *sa* and *pa* are constant, and a *raga* must have at least five notes. The system of classifying *ragas* under parental modes is also common to both systems.

For some *ragas* of the North there are corresponding *ragas* in the South. For example, Bhupali, Malkauns, Jhinjhoti, Todi and Bageshwari have their Southern counterparts in Mohanam, Hindolam, Zinjurti, Shubha Pantuvarali, and Natakuranji, respectively.

The treatment of the *ragas*, the enunciation of tones, the use of flourishes such as *gamaka*, and voice production, however, differ greatly in the two systems. The concept of rhythm in the South is more mathematical, precise and angular, and long, sustained notes in pure *akaram* are not used much. Music in the South, unlike that in the North, was never separated from its devotional context and all the great composers were devotees and *sahityakars* of outstanding merit. Purandardas, Tyagaraja, Shyama Shastri, Dikshitar and Swati Tirunal were all not only great musicians and great composers, but equally great or even greater devotees.

After the establishment of British rule in India some princes began, under British influence, to be more interested in other diversions. Outstanding musicians continued to be attached to the courts of some States like Gwalior, Rampur, Baroda, and Ichalkaranji Aundh in the Deccan, where the rulers had developed a genuine love for music. Generally, however, royal patronage began to be less and less in evidence with the result that the musicians had to rely more and more on public support. The musical culture was at its lowest ebb and both music and musician had to experience a most difficult period. It was at this critical juncture that the two great revivalists, Pandit Paluskar and Pandit Bhatkhande, appeared in the field of music and Pandit Paluskar did his utmost to remove the stigma and prejudice attached to music and succeeded in convincing the public about its purifying, elevating influence.

Gandhiji was susceptible to the divine charm of music and he was well aware of its tremendous power as a unifying and ennobling force. In his search for truth and striving for freedom, Gandhiji wanted selected devotional and philosophical lyrics by great devotees and philosophers to be set to suitable music for common use among the diverse elements in his *ashram*.

Pandit Bhatkhande devoted himself wholeheartedly to the more solid and the most difficult task of establishing music on a scientific footing and to obtain and systematise genuine musical material, i.e., musical compositions of the

masters of various recognised schools, and make it available in notation for all those who want to pursue music either as a career or as a hobby.

In spite of the fact that the British took little interest in India's musical wealth, a musical renaissance had set in and by the early twenties it began to gather sufficient strength to make itself felt.

Meanwhile, Pandit Paluskar made it his mission to further the cause of music and started branches of his school at various places with the help of his disciples. In order to conduct his music classes, the use of written notation became an inevitable instrument and musical literacy began to spread.

A number of cultured middle class and rich people became interested in music. Music circles and societies, music conferences and festivals were organised and these provided an important platform for the performing professional musician who had left his royal shelter.

The introduction of the gramophone and later the radio greatly facilitated the dissemination of music and publicity for the musician.

We all know how difficult a task it was in the initial stages to persuade the masters to agree to record or to broadcast. Gradually, however, the radio became the most natural and the most favourite medium for music and the musician grew fond of it. Today, with the merger of the States, whatever little princely patronage the musicians enjoyed has completely disappeared. The middle classes are now his backbone and the radio the greatest single organisation to which the musician looks for encouragement.

Thus it is that the people have once again been brought into close contact with the music of the country which was denied them for centuries. Music no longer remains a forbidden fruit. Not only have lovers of music become free from all inhibition but to attend musical soirees has actually become a fashion, a sign of culture. A musical career is no longer looked at askance. Indeed, efforts are being made to discover and encourage musical talent.

In independent India, there is today a good deal of musical activity everywhere. The fact that academies are being set up and scholarships awarded to deserving candidates shows that the State has come forward to accord patronage to the musicians.

In the name of the President, yearly awards are being offered to eminent musicians in recognition of their valuable services. The actual financial support given to the musician and the music teacher, however, is far from adequate.

With the increasing popularity of our music, the musician instead of pleasing the chosen few has to please millions with varied tastes. He must realise that his music has a market which consists of the radio, the gramophone, the music conferences, *mahfils* as well as the stage and the film. The educational institutions are another segment of that market.

In this age of democracy, art must also be democratised to some extent; the musician finds himself on a razor's edge, as it were. If he has to live by music he has to cater for the popular taste, and yet he cannot altogether forsake the high pedestal of the classical traditions of his art. He must see that what he presents is not merely what his listeners like, but also what they should really like. In short, he has to popularise classical music. This is a challenge to the modern musician which he must consciously or unconsciously, willingly or unwillingly, accept.

ETERNAL PARADOX IN INDIAN MUSIC—THE SHRUTIS

G. H. RANADE

THE SHRUTI doctrine with its proper interpretation is one of the most abstruse problems of Indian music and has been the cause of acute difference of opinion among the leading scholars and musicologists of the past few generations. We have, however, to grant that all ancient writers on the *shruti* theory of our music hold the unanimous view that in one octave there are 22 *shrutis*. The oldest among them is Bharata, and none of the later theorists has taken the freedom of differing from him either as regards their number or the mode of deducing the various *shruti* intervals in one octave.

A literal interpretation of the passages dealing with the *shruti* doctrine leads one to draw the only natural conclusion that all the 22 *shrutis* have the same uniform interval value throughout. Or in other words, the *shruti* scale is a scale of 22 equal steps or intervals like the 12 semi-tones of the equally tempered scale of the West.

Against this may be stated the strong belief, nay, a conviction, of both ancient and modern artists and musicologists that all *shrutis* do not sound as being equal in value and their effect in the different *ragas* is different. Even in one and the same raga, they slightly vary in pitch, according to their context; that is, in the *aroha*, *avaroha*, etc.

Evidently, to all rationalists, these two positions are contradictory and only one of them can be accepted as the correct one.

But our artists and musicologists, being mostly self-complacent, do not worry to find out which one is the

correct position. In fact, the one which suits their immediate purpose is often quoted as correct.

To all scholars and students of Indian music, particularly to the European scholars, this appears to be a complicated dogma and they are, therefore, induced to stamp our musical system as uncritical. Even our own scholars like Pandit Bhatkhande hold similar views, while some others have gone to the length of calling it hypocrisy.

Now, I want to submit here that it is not a case either of dogma or of hypocrisy, but it is a true and correct representation of things as they stand. I hope to show that it is only a paradox which lends itself to a simple and rational explanation and that there is nothing essentially contradictory or absurd in holding this double view. Several instances of such apparent contradiction can be cited, but when one knows the true bearings, the contradiction automatically disappears.

For instance, would you believe that under certain circumstances two notes differing not by one or two but by as many as 16 vibrations per second are judged by the ear as being in unison, while two others of which the frequency is previously tested and regulated to be the same when sounded together are extremely dissonant to the ear? Yet it is a fact, and I am giving some independent and rigorously scientific evidence in support of it, particularly because it is both interesting and helpful in solving the riddle of the *shrutis*. Further, it may bring to light what part the *gamakas* of our system play in moulding the *shruti* intervals as functioning in practical music.

Before quoting the relevant facts, I would like you to note that the experiments in question were done by some leading scientists for the sake of pure acoustic research which has advanced tremendously since the first World War. Whether for war or for everyday life, the transmission of speech and music from one place to another and their faithful reproduction at the other place are a matter of great importance. It was therefore studied very carefully and has evidently made some very important contribution to acoustic research.

I now refer to one such experiment conducted by S. S. Stevens at Harvard. Starting with a 150 cycle tone, he found that its pitch was the same as that of a low power tone of 147 cycle—a difference of two per cent. If the power level of the 150 cycle tone as it reaches the ear is 76 db., the frequency of the other tone has to be reduced to 145 cycles to be equal in pitch—at 93 db., to 134, a difference of 11 per cent between physical fact and mental appraisal.

In one of his published papers, Fletcher describes the pitch relationship of two pairs of tones. A pure tone of 200 cycles at 40 db. gave the same sensation of pitch as one of 222 cycles at 100 db. A pure tone of 400 cycles at 40 db. had the same pitch as one of 421 cycles at 100 db. This means that a very intense vibration of 222 cycles produces the same sense of pitch as a moderate vibration of 200 cycles; and similarly for the intense vibration at 421 cycles and the moderate at 400. The 400-cycle tone is of course the octave of 200 cycles. Is the 421 cycles tone an octave above the 222 cycles tone? Fletcher found that when sounded successively, they were judged to be an octave apart, but when sounded together they proved to be extremely dissonant.

This naturally leads one to raise the question: is pitch as understood and interpreted in objective science or pure acoustics the same as appreciated in music by the ear? The experiments previously referred to suggest that it is not. If so, what makes this difference?

Let us, therefore, survey carefully what pitch means in each.

Loudness, pitch and timbre are the three essential characteristics of a musical note, and in acoustics each one of them is judged and defined independently of the other.

Pitch is the high or low character of a note and is directly dependent upon the frequency of vibration of a sounding body. It is often expressed in actual frequency numbers and is considered to be independent of both loudness and timbre, or even of intensity and the upper partials which modify the timbre.

The sensation of pitch as recorded by the human ear is, however, subjective and is not completely independent of either intensity or the overtone structure as presumed in pure acoustics.

The experiments referred to previously show that the sensation of pitch as registered by the human ear, though largely governed by the frequency, is subject to variations both in intensity and timbre. The ear, therefore, does not ascribe to a vibration a sensation of pitch which is equal to its frequency. It is markedly so for notes with a power level of more than 50 db. above reference intensity.

For frequencies below 2,000 cycles, it rates pitch lower than frequency and for higher frequencies, makes a slight mistake in the opposite direction. Between 100 and 200 cycles, the maximum variation appears between mind and matter; from 200 to 2,000, it becomes progressively less.

In all these cases the test is to be made by referring the sensation caused by the high power tone to a reference sensation of a low power tone of which the pitch can be adjusted.

It is therefore clear that the sensation of pitch as experienced by the human ear is not exactly the same as understood or defined in objective science but is a quantum effect in which all the three elements, viz., pitch, intensity and timbre of a note function as constituents. So long as this quantum effect persists at a constant level, it does not matter how the balance between the proportion of these three constituents is maintained. A small variation in any one of them can be counter-balanced by effecting suitable changes in the other two. This is done by an artiste on the moment and herein lies the secret of individual great art—art with the true touch of life. Such effects are worked up by our artistes by what are known as *gamakas* in which the vibrato usually predominates.

Parshvadeva's definition of a *gamaka* is very significant in this context. He says:

स्वश्रुतिस्थानं संभूतां ह्यायां श्रुत्यंतराध्वयाम् ।
स्वरोयद् गमयेत् गीते गमकोऽसौ निरूपितः ॥

'When in a song a note peeps over from the region of its own legitimate *shrutis* a shade into the region of its (higher or lower) neighbours a *gamaka* is there.'

This means that actual frequency of the note is slightly raised or lowered from the true one prescribed for that *raga*. In other words, the *shruti* ratios of the notes with a *gamaka* are slightly extended or compressed and thus become unequal in practical music. How then is the music of the *raga* not disturbed but, on the other hand, becomes more beautiful and lifelike? The answer is that the quantum effect or what our artistes call *wazan* (or weight of a note) in common parlance is maintained at a constant level.

Thus, in pure acoustics, the *shruti* ratios are all equal but in practical music they undergo slight changes. Such changes are essential to make music beautiful and living. This is true of all known systems of music and without this there can be no music but it will be all acoustics.

Both the views, namely, that all *shrutis* are equal and that the *shruti* interval is not the same everywhere, are correct, when we know their context. It is, therefore, only a paradox and not a contradiction in terms or hypocrisy when one holds that both the views are correct; only one ought to remind oneself of their context.

Music is a living and subjective art, and tradition, inheritance and association have always played an important part in its development and appreciation. Science and mathematics are instruments which help to explain what happens in practical music. They are, however, unable to express it in exact words or figures. But their real value is in the fact that they make the most approximate approach to the real thing and guide us in making a true intellectual or aesthetic appreciation of it. Thus, in pure science the frequency ratios for consonant intervals are of a fixed mathematical value as 1:2, 2:3, 3:4, etc., but it is a well-known fact that in practical music a sustained note is often not held at a constant pitch but is played or sung with a vibrato, which is however not felt. Vibrato is not confined to the human voice, but it also occurs in 'string-tone'. What is not perhaps fully realised is that vibrato is present practically in every

note of a song, whether the note is long or short, high or low, weak or strong. When the pitch variation is very small, it escapes observation as a variation in pitch at all but is taken as only a specific quality of tone. The rate of variation is about 6.5 cycles per second and the range of the variation is about a semitone. A similar vibrato in loudness is sometimes associated with the pitch vibrato but is comparatively of a secondary importance. In all such cases the mean pitch coincides fairly accurately with the true pitch. This piece of scientific research lends additional support to my statement that in *gamaka* the *shruti* intervals do undergo changes, though they be small and for the time being, and this is how *shrutis* are all equal in their acoustic bearing, and are yet not the same everywhere in practical music. I should like to conclude by saying that this aspect of the problem demands greater attention from our artistes and musicologists and may be of some importance in shaping the music of the future.

MULTIPLE FUNCTIONS OF VADI AND SAMVADI

ANTSHER LOBO

WHAT exactly is implied by *vadi* and *samvadi*? What are their multiple functions and their important purpose with regard to the mood, character and personality of a *raga*? Has the old definition of *vadi*, as being 13 and 9 *shrutis* apart or a fifth and the fourth apart from its *samvadi*, outlived its purpose? If so, what are the futuristic trends by a consonantly logical extension of this definition?

While observing the *vadi-samvadi* rule in the letter, have the practising Indian musicians, led by their unerring intuition for beautiful effects already broken the spirit of this old dogmatic canon? Have they introduced by design or unwittingly stumbled upon new consonant intervals like the major third or seven *shrutis*, between *vadi* and *samvadi*, based on aesthetic and acoustic considerations, as in the case of *tivra dhaiyat* and *komal rishabh* of Marva? If so, does it make for progress and run parallel to similar practices in other musical systems?

Bharata says that there are four kinds of *svaras*, according to the number of *shrutis* between them: *vadi*, *samvadi*, *anuvadi* and *vivadi*. The *amsha svara* is the same as the *vadi*. *Svaras* having an interval of 9 or 13 *shrutis* are *samvadi* to each other. The chief speaking note is *vadi* or *amsha*; the note which converses with it, a perfect fourth or fifth apart, is *samvadi*; the note which increases the beauty of the *raga* is *anuvadi*; and the note which is discordant or clashes with it is *vivadi*.

Let us interpret this relationship in terms of modern *shuddh* notes:

Samvadi: The perfect fifth *sa-pa*, or its inversion, the perfect fourth *pa-sa* are *samvadi*; also, if *dha* in Bilava is *vadi*, the *ga* is *samvadi*, while *ga-ni* and *ma-sa* are other pairs of possible *samvadi* notes.

Anuvadi: Again in relation to *sa*, the consonant major third or seven-*shurti* interval *sa-ga* and its inversion, the major sixth *ga-sa*, are *anuvadi*; similarly in relation to *ga*, the minor third or six-*shruti* interval *ga-pa* and its inversion the major sixth *pa-ga* are *anuvadi*.

Nirvadi: Bharata obviously classified in the same *anuvadi* group the *chatushruti* intervals like *sa-ri* and its inversion the minor seventh *ri-sa*, which could have been separated and classified better as *nirvadi*.

Vivadi: Finally, the semitone or two-*shruti* intervals *ga-ma* or *ni-sa* and their inversions are mutually *vivadi*. It goes without saying that Bharata included in the discordant *vivadi* group the augmented fourth intervals like *ma-ni* and the diminished fifth intervals like *ni-ma*.

Sharngadeva defines the intervals in the same way, except that his opinion conflicts with Bharata's in one small detail. He carelessly classified the interval between the old *shuddha ni* and the old *shuddha ri* as *vivadi*, which, in reality, is the present consonant major *sa-ga* in Bilaval; even if Shrangadeva meant the *kakli ni*, it would form the interval as of modern *sa-ga atikomai* in Kafi.

About a thousand years earlier than Bharata, the theory of consonance, *samvadi-tva*, is alluded to in the *Mahabharata*. Among the ten elements of sound, the author mentions *ista*, *anista* and *samhata*, that is, assonant, dissonant, and consonant.

Various authors have used different terminology to describe the importance of *vadi* and *samvadi* in a *raga*. *Amsha* and *sangati*, Sonant and Consonant, Predominant and Consonant, King and Chief Minister, Chief Speaker or Dictator and Correspondent are some of the terms that have been used to describe the pair of *vadi* and *samvadi*.

These analogies are all right as far as they go but they are not suggestive enough of the aesthetic and psychological functions, which the *vadi* and *samvadi* are intended to per-

form in the subtle art of melodic music. The most important of all the notes taken in a *raga*, the *vadi* is stressed and repeated oftener than the rest of the notes. It is usually cradled by grace notes which cluster around it. The *vadi* lends the mood, the character and a kind of personality to a *raga* which is thus individualised and identified, as indicative of *rasa*, emotion or passion usually associated with the time in the diurnal cycle or with a particular season of the year.

Other Functions

1. *Modulation*: The *vadi* is usually well-defined in the *sthayi* part of the *raga* composition; whereas, the *samvadi* is made prominent in the *antara* or the second section of the composition on an elevated or lowered level in the octave.

While it is usually believed that Indian music does not employ the device of modulation as Western music on a changed tonic key, it is hardly realised that the elevated or lowered level of the *samvadi* in the *antara* fulfils precisely the same purpose of modulation though in a different manner. While the Western modulation usually shifts the tonic key to a fifth above or a fourth below, the melodic *antara* modulation shifts the speaking note to a fifth above or a fourth below, without changing the drone or *shadja*. In Western music, the modulation forces the abandonment of the old tonic key because the chordal system of the new key involving sharps or flats sounds discordant with the preceding tonic.

Indian music retains the drone, as the new speaking note establishes a new concordance with the drone and the constituent notes of the scale remain unchanged.

2. *Sequences*: In the case of scales like Behag, Bhairavi, Kafi and Bhairav, which have symmetrical *purvanga* and *uttaranga*, a Western musical device known as 'real' sequence is often achieved when the melody around *vadi* in the *sthayi* is shifted to *samvadi* in the *antara*; and this is done without the change of key, which is impossible in the harmonic system. When the *purvanga* and *uttaranga*

are asymmetrical and the intervals are dissimilar in quality as in the chromatic scales, the *antara samvadi* may bring about what is known as 'tonal' sequence.

3. *Double relationship*: Unlike Western music where the tonality of a composition through the rationality of chords centres round the tonic note, it is the *vadi* and not the tonic note that determines the tonality of a musical piece based on the *raga*.

The *vadi* and *samvadi* maintain a double relationship of concordance. The first is mutually between the *vadi* and *samvadi* and severally with the attendant thirds and sixths, (*anuvadis*) independently of the drone, and the second relationship is with the tonic drone which stands constant as the measuring agent and determinant of the particular modal character. This horizontal relationship of the *vadi* with the *anuvadi* brings about what is known as linear harmony, and the changing vertical relationship of the drone with the constituents of the scale the characteristic of modal expression.

There are some instances in which mutually *samvadi* pairs of notes may become *vivadis*. For instance, if *sa* and *ma* are respectively *vadi* and *samvadi*, the otherwise consonant pair of notes *ri* and *ga* may become *vivadis*, as the latter occupy an adjacent position to the former. Similarly if *sa* and *pa* are *vadi* and *samvadi*, the adjacent pair of *samvadi* notes *ri* and *dha* may become undesirable, and in the case of *ri* and *dha*, the immediate pair of *ga* and *ni* will either be left out or very sparingly used. The second adjacent pair is usually avoided as being in opposition to the first. If the second pair is allowed to assert itself, the effect will be doubled and the import of the tune marred. An identical prohibition is imposed in Western music, where it is known as 'parallel or consecutive fifths and fourths', and hence avoided.

It is not uncommon sometimes to find a *raga* going under the same name or the same name prefixed by a qualifying attribute, being sung with different pairs of *vadis* at different places of this country. A *raga* whose scale may permit several alternative pairs of *samvadis* may be sung different-

ly in Gwalior, Baroda, Poona or Calcutta, thus varying its import and character. This practice, instead of being deplored, is actually to be encouraged for it unfolds the various facts and possibilities of the same modal scale. It only goes to prove the importance of the *vadis* in a *raga* and the expressive capacity of a changed *vadi* for a changed mood. The joyous, active *panchama-shadja* combination is expressive of sunshine, the passive *ma-sa* combination of subdued peace and the serene *dha-ga* of calm and contentment. These last *vadi* notes in Bilaval for instance, if replaced by *ri-pa* would change its tender character into an assertive one.

Such is the emotive power of the *vadi* and *samvadi* and so dependent this power is on the choice of the *vadi*, its location and the nature of mutual relationship between the consonants, that a *raga* based on a major scale may take on the pathetic character of a minor scale, and *vice versa*; a *raga* based on a minor scale the jubilant nature of a major scale.

The above Bilaval scale would serve as an apt illustration of this principle of psychological correspondences between harmonic musical intervals and moods. The *vadi* used in this *raga* is the tender *madhya dhaivata* of the tertian series. The *vadi dha* forms an interval of a passive fourth with its equally soft *madhya gandhara*—a mutual relationship between the *vadis*. The second relationship between the *vadi dhaivata* and the taratonic *shadja* is that of a pathetic minor third—and hence the soft, affectionate and tender effect of a minor scale engendered, although Bilaval is equivalent to the Western diatonic major scale and should be normally expected to evoke a bright and lively feeling.

There exists a definite relationship between an audible musical interval caused by physical vibrations and the corresponding psychological mood it evokes, even as the visible colours of the rainbow caused by light vibrations are expressive and suggestive of certain feelings. In ages gone by, when spiritual powers were highly developed, the ancient Indian *rishis* intuitively put their finger on the right spot and described the psychological effects of musical inter-

vals not by dead mathematical ratios but by attributes expressive of the corresponding feelings. Thus the expressions *karuna* (compassionate), *dipta* (keen and fiery), *mridu* (tender) etc. were generic terms while the 22 *shrutis* were described by specific terms like *dayavati* (compassionate), *raudri* (fierce), *krodha* (passionate) etc.

The modern, scientific-minded intellectuals, having lost the faculty of intuition, have grown more and more sceptical and they demand laboratory proofs, in terms of matter, of these spiritual symbolisms of musical intervals which belong to the domain of ideation and hence must be experienced and not touched or seen.

The moods expressed by intervals made by the *vadis* with *samvadis* and *anuvadis*, as also with the tonic, may therefore be compared to the feelings evoked by colours. The Pythagorean notes obtained in the upper *panchama* or quintal series are active, martial, joyous, denoting sunshine and strength, like the fiery and bright red colour. Similarly the notes of the lower *panchama* series are passive and beautiful, denoting moonlight and peace, like the cool and peaceful green colour. Again the upper *panchama* series of the tertian or *svayambhu gandhara* are suggestive of tenderness, calm and affection like the sensitive and tender pink colour. And finally the lower *panchama* series of the tertian or *svayambhu gandhara* are suggestive of compassion, sadness, nobility and charm like the sad and compassionate blue colour.

Based on these and other considerations the *ragas* are fixed for the four periods of the diurnal cycle. Hence they are *purva* and *uttara ragas* and the *sandhiprakasha ragas* with *vadis* and *samvadis* fixed, accordingly, to suit the mental and physical condition of the singer and the hearers, *komal* and *tivra madhyama*, representing composure and excitement respectively, being often the chief determining factors. The other factors regulating the time of singing are the remaining four *tivra* and *komala svaras*.

Vadi, sometimes known as *amsha*, corresponds to *mese* in old Greek music. Greek melodies would stress the *mese*,

the most salient note of the mode, in order to impart to the melody the character of the particular mode.

Though Western music does not use the convention of *vadi-samvadi* as a matter of fundamental principle in its system, Western composers often give the imprint of a special character to a melody by stressing a certain fixed note in the melody by a device known as the 'pivotal centre'.

Franz Schubert, for instance, in his famous 'Ave Maria' consistently stresses the second note of the Bilaval scale, particularly in the second half of the composition. He makes *ri* the pivotal centre or *vadi* which gives his 'Ave Maria' its unmistakable identity.

Beethoven stressed the third *ga* in the Finale theme of his 9th Choral Symphony. Various other Western composers have occasionally used the 'pivotal centre' device in their melodies, invariably selecting *ga* or *pa* for the *vadi*.

Some of the reasons why *vivadi* intervals are sometimes mistakenly chosen as *samvadis* for composition are that the perfect *shruti* system of measuring intervals is neglected. Musicians sometimes indiscriminately choose the fourth or fifth note from the *vadi* as *samvadi* without taking the trouble to verify their relative consonance or dissonance. Augmented fourths and diminished fifths are often named as *samvadis*. These intervals are *vivadis* in the worst form of the term and should never be used. Herein lies the advantage of studying either the *shruti* system or the old *murchana* system or the new phonetic system. In this last system the *samvadi* notes are instantly discernible by their similar phonetic terminations or by the colour scheme.

How the exact knowledge of *samvaditva* grew from the earliest times is an interesting subject. In the course of human history this is marked by three epochal discoveries. The first stage was when the *panchama* was discovered either in India, China, or Greece. At that stage theoreticians built musical scales based on the *panchama* or quintal series alone. This was the quintal or Pythagorean scale built out of the red, fiery and jubilant higher *panchama tivratar* series, and the passive and green lower *panchama* or quintal *atikomala*

series. The Chinese and the Tibetans still use the higher *panchama* series.

The second stage was when the *svayambhu gandhara* was discovered in India much before Aristoxenus did it in Greece. This *svayambhu gandhara* introduced the new upper tertian series of pink tender notes and the sad blue notes of the lower tertian series. These gave birth to a new series of *samvadis*.

The third stage came when some decades ago, India began to use the septimal (*saptakomal*) or the mystical violet series. No other country has yet begun to use them. These in turn have generated new *samvadis*. Of course, the violet septimal notes were not used in Sharngadeva's time. The Indian system of music was from time immemorial definitely based on *panchama* and *gandhara* intervals and at present on *panchama*, *gandhara* and *svayambhu saptakomal* intervals, but not purely on the Pythagorean system which is primitive and long abandoned by India.

The *vadi* and *samvadi* employed in a certain type of Marva sung by the late Abdul Karim Khan and by musicians in Western India, whether by accident or by design, is a unique example of its kind that has yet come to my notice. There are three perfect fourths or *samvadi* pairs available in Marva and occasionally used as *vadi* and *samvadi*. But the unusual practice in Western India of using the *atikomal ri* and the Pythagorean *dha* as *vadi* and *samvadi*, with an interval of minor sixth or 15 *shrutis* between them, i.e., the inversion of major third or seven *shrutis*, establishes a new convention as against the old perfect fourth or perfect fifth. Did this happen because they were uncritical of the imperfection of fifths chosen for *samvadis*, or were these chosen by design?

An identical parallel exists in the history of the evolution of Western harmony. Till about the 13th or 14th century only perfect fourths and fifths were allowed and the church authorities had strictly forbidden the use of other consonances. But the French contrapuntists, while observing the order in the letter, broke it in spirit by introducing

the *shādja gandhara* interval. At that moment, harmony was born in Europe and has grown ever since.

As more than two or three pairs of *samvadis* are usually available in the same scale, the same *raga* bearing a certain name or a slightly altered name, may have different *vadis* in different regions, depending upon tradition, convention and usage or the mood which the original composer of the *raga* intended to convey. Therefore, as long as the dogmatic regulation of perfect fourths and fifths for *vadi* and *samvadi* is not broken, there should be nothing wrong if a composer wants to create a new version of a known *raga* under a slightly altered name or under a different name altogether, provided the new composition is harmonically and aesthetically beautiful. As a matter of fact, that is how the various *ragas* first came into existence.

Now, as regards progressive ways of introducing new forms for *vadi* and *samvadi*, a few of the various possibilities indicative of futuristic trends may be mentioned here:

1. *Thirds and sixths*: If the special case of Marva, above referred to, is any indication, then the Major Third or Major Sixth (seven or 15 *shrutis*) and the Minor Third or Major Sixth (six or 16 *shrutis*) are the two nearest possibilities as these are the two best consonances acoustically available after the perfect fifth or fourth.

2. *Fixed drone and moveable vadi*: While the drone remains fixed, the initial *vadi* and *samvadi* may shift on to another pair of *vadi* and *samvadi*, consonant with the previous *samvadis*, and these *samvadi* fifths may even be of the septimal or *saptakomal* series.

3. *Fixed vadi and moveable drone*: While the fixed drone *sa-pa* smoothly resiles into a new drone *pa-ri*, the original pair of *vadi-samvadi* may remain stationary.

INDIVIDUAL NOTES AND SPECIFIC RASAS

S. N. RATANJANKAR

THE term 'note' is applied, in Western music, to the written sign on the line or between two lines of the staff of Western musical notation. It also means a musical sound of a definite pitch, having a definite name.

In Indian music any musical tone is called a *svara*, which is a common term. But a *svara* acquires a definite name only after and as soon as the *shadjā*, the fundamental keynote, is fixed. There is no standard keynote in Indian music of the present-day.

The ancient musicologists had a standard keynote and definite degrees of pitch in mind when they made this statement. The calls of the peacock, the ox, the goat, etc., referred to as representing the successive degrees of pitch of the Indian music scale would also lend support to this idea. Even if that were so the idea of musical tones individually expressing a specific *rasa*, an emotion, an abnormal state of mind, passes my understanding.

In the present system of music, anyway, the *svaras* are not absolute. They are all relative. Any musical tone may have any name, *sa, ri ga, ma*, etc. in relation to the keynote or in relation to any other musical tone having a definite name. The term 'notes' refers to pitch value, absolute or relative. If a musical tone by its pitch value alone were capable of expressing an emotion, or affecting the listener's mind so as to create a feeling of joy, sorrow, terror, amour, etc., why should it have different effects when produced on different types of musical instruments? Why should it sound sweet in one voice and dry in another? There is no question here of the tone being in tune or out of tune, because

it stands by itself as an absolute musical tone. Granted that a musical tone has the inherent quality of pleasing, affecting the mind agreeably; yet there is much difference in the measure of good effect it produces on the listener's mind when it is produced on different instruments or by different voices. How then can we ascribe any particular expression, any specific emotion, any particular effect, to any particular musical tone?

It is said music is a language. Yes, we experience the truth of this statement when we listen to Indian music in its best form. And when a performance of Indian music reaches its dreamy heights, there remains nothing like individual notes. All the musical tones occurring in such a performance of great height form a part of a beautiful and sweet aural image, a great theme, and have no individual existence as such. They are only the 'what' in music and not the 'how', which is in a much greater measure responsible for what we know as 'effect' in music. Indian music is by its nature airy, fluent, so that no note in it is expressed detached, straight, by itself.

An Indian musician, vocalist or instrumentalist, will never produce his 'sa' straight on its pitch. He will always start it on the 'ni' or 'pa' of the *mandra saptak*, or on the *ga* or *ri* of the *madhya saptak* and glide in an expressive way to the proper pitch of the 'sa'. Every note is linked up with its precedent and subsequent notes. It stands in relation to others in an artistically planned scheme as it were and takes its due place in the cadence. Then only it acquires a world of meaning, 'significance', as Susanne Langer puts it in her "Philosophy in a New Key." Individual notes have no meaning in Indian music except that they are, as it were, valuable jewels or grains of pearls awaiting some great artist's hand to be woven into a garland, to be fixed up in a beautiful ornament. They are like the words of language, the poet's stock in trade.

A piece of Indian music itself when in the actual process of performance is likely to create different effects when sung in different voices or even in one and the same voice it may make different effects if sung at different occasions

and in different surroundings. The individual notes in Indian music are very dynamic and as such keep on moving up and down in degree of pitch according to the requirements of a particular cadence. They form syllables of a sentence subject to changes in expression, or pronunciation, if you call it, as required for the accounts and emphasis on them.

If we consider this tendency of the notes to move up and down in the process of performance critically, we shall find that every note makes its own effect on the notes following it and determines the actual degree of pitch with which the other note will follow it. The *komal nishad* in *Bhimpalasi* has a particular expression of its own in the scale upwards, much higher in pitch than the *komal ni* in the downward scale. For instance :

p dh s' s' dh s' p
 Ma Pa, Ni, Ni, Pa Ni, Sa', Sa' Ni Dha Pa

Even when we make a long halt on any single note we have all the context of all the notes and cadences that have gone before it and hear it in that context, in that relativity.

This much for the notes themselves. In considering the effect, the so-called *rasas* of individual notes, the other relative of music, and the most intractable relative at that, namely, the listener, has to be thought of. Will a musical tone, if at all it is supposed to make its own individual effect, to create a particular definite feeling, make its particular effect, create its particular *rasa* on each and every listener? Or even on one and the same listener at all times? What about the capacity of the listener to appreciate the sweetness of music? What about an able listener's mood on a particular occasion as a fit receptacle?

The sage Vyasa closes the second chapter of the *Bhagavad-Gita* in the following *shloka* :

आपूर्यमाणमचलप्रतिष्ठम्,
 समुद्रमापः प्रविशन्ति यद्बलम् ।
 तद्बलकामा यं प्रविशन्ति सर्वे,
 स शान्तिमाप्नोति न कामकामी ॥

Arjuna asks Lord Krishna the definition of a *sthita-prajna* and wants to know how a *sthitaprajna* behaves

in the world and the Lord follows with a whole chapter on *sthitaprajnas*. It is not easy to translate this particular word into English. At the most we may say a man of steady mind, a man who has controlled his mind to such an extent that he remains absolutely unaffected either by calamity or prosperity however great. And the Lord concludes his discourse on the *sthitaprajna* with the *shloka* I have just quoted. I have only to point out in this *shloka* that there is a hint at comparison of the human mind with a body of water. The *sthitaprajna* is compared to an ocean, which never overflows by the waters of hundreds of rivers flowing into it, nor does it go a jot dry by absence of rains, nor again is it dislocated by the heaviest of storms.

The mind of a *sthitaprajna* is like the ocean. But this is the mind of a *sthitaprajna*. The mind of an ordinary humble man like myself is like a limited body of water, always fluid and as such, subject constantly to disturbance by the slightest touch. I am not a student of psychology. I shall only say what occurs to my mind regarding *rasas* as an observer without any preconceived notions.

To me *rasa* conveys an abnormal state of mind. The sight of a beautiful scene, a beautiful flower, attracts the mind and puts it out of its normal conditions and we call it joy, pleasure, delight, etc. The sight of a horrible accident when the poor subject of the accident appears bathed in blood and his body wounded here and there again puts the mind off balance, and we call this state of mind grief, sorrow and so forth. And what is the reaction of the mind on such occasions of joy or grief? There are unbalanced actions and unbalanced ejaculations.

Are these ejaculations music? Are laughter, expressions of joy or lamentations and howls of grief music? No doubt they have the germ of music in them. But they are not yet music. I, for one, would hold that music has a purpose quite opposite to such affectations of the mind. Emotional ejaculations may be analysed as musical tones. But these are not regulated. They become music only when these tones are regulated and put in a certain theme, a

certain context. The *rasa* theory properly belongs to poetic literature.

The proper effect of music would appear to be concentration of the mind, a sort of holy communion with the soul. Of course it may be possible to give music a certain background and apply it to a certain definite set of circumstances and make it expressive of a certain emotional idea by means of words, voice and modulations, a little acting, proper adjustment of musical accompaniment, surrounding scenery and so forth, and to that extent it is comparatively cheap music. But even then the musical notes are not by themselves responsible for creating a desired effect. And this is what we may call *saguna upasana* in music. We give music a certain definite visible shape and worship it. Otherwise music, pure and simple, is the expression of the soul.

The effect of this music is, as I have pointed out, concentration of the mind, holy communion with the soul. In this sense it is a *Raja-Yoga*, and it is this music which the Lord refers to when he tells Narada, the greatest of his devotees :

मद्भक्ता यत्र गायन्ति सत्र तिष्ठामि नाद ।

THE CONCEPT OF RASA

JAIDEVA SINGH

It is the aim of this paper to examine what *rasa* means, what is its exact connotation and what are the main features of the experience of *rasa*.

The connotation of *rasa* has four ideas, namely, (1) sap, juice, (2) flavour, relish, (3) delight and (4) quintessence. All these four ideas are included in the word *rasa* as it is used in art. The simplest way of understanding its connotation is to analyse its meaning in connection with food. When we take a morsel of food, we move it about with our tongue, trying to extract its sap or quintessence. While doing so, we feel a peculiar relish and delight. Even so in art, emotion is the food and the artistic consciousness is the tongue. The resulting experience is *rasa*. I do not know if there is any word in any other language which can bring out the import of the word *rasa* in its fulness.

The words 'sentiment' 'motif' have been proposed. Perhaps 'artistic experience' would be the nearest equivalent of this word in English. The Sanskrit rhetoricians have studied the concept of *rāsa* in very great detail in connection with *kavya* or poetry. While all the details cannot be directly applied to music, a few fundamental characteristics are, to my mind, applicable to all art and so also to music. First, we have to guard against confusing the word *rasa* with *bhava* or emotion. The tendency of *bhava* or emotion is to pass into action. 'Bhavati iti bhavah.'

Bhava does not mean 'to be' but 'to become.' So also, the word emotion is derived from the Latin 'e'out and 'moveo' to move. It is a moving out of the mind, it is that feeling which has a tendency to pass into action.

The emotion of fear leads one to escape or run away; the emotion of anger moves one to strike or utter harsh words, which is only verbal striking. When the emotion of grief overtakes us, we sigh, sob and may even swoon according to the intensity of the emotion. But when an emotion is held in, detained, leisurely tasted, just as a morsel of food may be chewed and tasted in the mouth, then we have that modification of consciousness which is designated as *rasa*. *Rasa* is due to ruminating over or chewing the honeyed cud of emotion.

The Sanskrit rhetoricians have used *charvana* or chewing and *asvada* or relish as the synonym of *rasa*. Truly has it been said in *Pranava-vada*, "*Bhava-smaranam rasah.*" *Rasa* is the calling up of and dwelling on emotion. In the same vein, Dr. Bhagavan Das says in his 'Science of the Emotions', "Its business is to call up an emotion and then hold it in, so that its correspondent feeling of pleasure is tasted at leisure." (page 336)

Secondly, an emotion may be pleasant or painful, but *rasa* is always an experience of *ananda* or delight. *Shokabhava* or emotion of sorrow is painful, but *karuna rasa* or the artistic experience of pathos is always one of delight. Even *rati-bhava* or the erotic emotion is not always a matter of delight, it is mixed with *chinta*, *nirveda* or anxiety and despondency, but *shringara rasa* is always an experience of delight.

Balabodhini, commentary on *kavya-prakasha*, says rightly "*Loke harsha-shoka-Karanebhyo harshashokaveva hi jayete; atra punah sarvebhyo eva tebhyah sukhमित्यालौकिकत्वम्*", i.e., in the common experience of life, from joy you will have but joy, from sorrow you will have only sorrow, but in the experience of *rasa*, you will have delight from every emotion. Such is its peculiarity. Under the magic touch of poetry or music, every emotion is converted into an experience of joy. In actual life one may experience sorrow but when this sorrow is expressed in a *raga* like

Piloo, which is full of *karuna rasa*, it gives peculiar aesthetic joy.

As a matter of fact, all art is only an expression of an inward spiritual delight. Creation itself is a manifestation of the delight of the Supreme. As the great Kashmiri Pandit Kshemaraja puts it, "*Anandocchalita Shaktih srjatyatmanam atmna.*" The surplus of the delight of the supreme spills over into creation. So also do the Upanishads say, "*Anandadhyeva khalu imani bhutani jayante, anandena jatani jivanti, anandam prayanti abhisamvishanti.*" From the *ananda* of the supreme are all creatures born, by it are they all sustained, and to that do they all return.

Art has no other purpose but to express an inward delight. When we want to reach somewhere, we walk or travel. But when we have no other purpose but to express our inward delight, we dance. When we want to convey something to others, we talk, but when we have no such purpose to gain, but only to express our soul's joy, we sing. *Rasa* is, therefore, always an experience of *ananda*.

Thirdly, in *rasa*, there is universalization of experience. In actual life, the emotion of Dushyanta is his personal experience, or the emotion of Shakuntala is her personal experience, but in the medium of art, in Kalidasa's drama 'Shakuntala', the emotion is universalized. It is no longer the emotion simply of a king or the emotion of a simple maiden of the hermitage of Kanva that we experience, it is the emotion of man as man or woman as woman that captivates our heart.

When a Mira trills forth her experience of *viraha* or separation in a *raga* like *desha—main virahin, baithi jagun, jagat saba sowai ri ali*, we hear in it not only the pangs of Mira, but the heart-throb of humanity. For a full realization of *rasa*, the listener or reader has also to shed his particularities as Mr. X or Y, and experience the emotion as man as such. This universalization is called *sadharanikarna* by our art critics. They insist that without this *sadharanikarana*, we cannot have experience of real *rasa* but only of a *rasabhasa*—a pseudo-*rasa*.

In one of the poems of the great poet, Rabindranath

Tagore, someone puts a question to a bird, "How is it that you do not sing when you are resting in your nest, but begin to pour forth your music when you soar in the sky?" The bird replies, "When I am confined in the limits of the nest, I have no inspiration for a song. It is only when I break loose from the limits of the nest, and soar into the limitless sky that I find my song". Even so when a poet or a musician breaks away from the limits of the narrow particular and rises to the plane of universal experience can he create *rasa*.

Again and again, our art critics insist on this, '*aparimita bhava*' i.e., rising above the limitations of the narrow particular. Art requires a certain amount of detachment or emergence from the narrow particularistic self and mergence into universal experience. *Sadharanikarana* or *aparimita-bhava* is therefore an essential factor in the experience of *rasa*.

Fourthly, the experience of *rasa* is possible only in a certain condition of mind. Some of the critics have called it sympathy, but German thinkers have rejected this word. They say that the word 'sympathy' does not adequately describe this experience, for 'sympathy' only means 'feeling together' or 'feeling with', but art experience is not feeling together but becoming one with the spirit of one's theme. In order to describe this mental state, they coined a new word "Eurfulung" which means 'feeling into'.

In order to bring out this idea, a new word was coined in the English language, namely, 'empathy'. This word has now been incorporated in the revised edition of the Oxford Dictionary. Whereas sympathy means 'feeling with', empathy means 'feeling into'. But long before this idea even occurred to the Western thinkers, our art critics had dealt with it elaborately. In order to describe this state of mind, they used the word *tanmayibhavanam* or *tanmayata*. It means 'becoming one with'. This is far more expressive than empathy.

The poet has to become *tanmaya* or one with his theme, the musician has to become *tanmaya* or one with the *raga-bhava* or spirit of the *raga* in order to be able to express *rasa*, and so also the listener has to become *tanmaya* in order

to enjoy that experience. It was for this purpose that *ragadhyanas* were composed by our old masters. Abhinavagupta has very aptly described *rasavada* as *tanmayibhava* in his commentary on Bharata.

Lastly, *rasa* is a unique experience which cannot be resolved into any common experience of man. That is why our *shastras* have called it *alaukika* or *lokottara* or *vilakshana*. It is a transcendental experience. Art uses the medium of sense in order to pass beyond sense. Poetry uses words; music uses sound; painting uses colour. These are all sensuous media, but the experience of *rasa* is supersensuous. That is why Mammata says in his *Kavya-prakashā* that it is entirely different from *laukika pratyakshadi pramana*, it is *lokottarasvasamvedana*, i.e., the experience of *rasa* is completely different from *laukika* or the ordinary common experience that we derive in this world from *pratyaksha* or sense, *anumana* or inference.

It is *lokottarasvasamvedana* or a transcendental experience in which the soul abides in her supernal *ananda*, her ineffable joy. So also Abhinavagupta says in his 'Abhinavabharati' commentary on Bharata, "*Rasana cha bodharupaiva kintu bodhantarebhyo laukikebhyo vilakshanaiva*" i.e., *rasa* is an experience which is different *toto caelo* from all the common wordly experience. It transports us into a region where we taste for a moment the inherent *ananda* of the Self and leave behind us the fret and fever of life. It is *brahmanandasahodara*, i.e., it is akin to the *ananda* of 'brahm'. We have this experience of *rasa par excellence* in music. Truly has a musician poet said,

"I know not what I was playing;
Or what I was dreaming then
But I struck one chord of music,
Like the sound of a great Amen.
It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.
It linked all perplexed meanings

Into one perfect peace,
And trembled away into silence
As if it were loth to cease".

Yes, such is the *rasa* that one experiences in the art of music. It quietens pain and sorrow and links all perplexed meanings into one perfect peace.

MUSIC ON THE A.I.R.

J. C. MATHUR

INDIAN music accounts for about 50 per cent of the total programmes broadcast from the 28 Stations of A.I.R. In one year alone (1956), 41987 hours of Indian music was broadcast from the different Stations of A.I.R. This large programme demands not only elaborate planning and supervision by experts but also the acceptance of certain guiding principles as to the policy of A.I.R.

Objectives

The first object that A.I.R. has had before it in respect of its music programmes is to try and carry to listeners the best of genuinely Indian music. Since there are different programme hours for Western and international music, the programme of Indian music is to be confined to items genuinely Indian in the wider sense of the term. Closely connected with it is the policy to preserve and promote the classical music of India. In this transitional phase of India's cultural history, A.I.R. has had to play the role of the preserver and patron of classical music, for, with the disappearance of the princes and the landed aristocracy, and in the absence of opera houses and concert halls, the practitioners of traditional music could turn only to A.I.R. for facilities to continue their important work. As a medium of mass communication, A.I.R. has, however, endeavoured not only to preserve but also to promote classical music by formulating programmes of classical music that would interest the average and uninitiated listeners also. Popularising classical music, therefore, has been an important guiding principle with A.I.R. Thirdly, as an all-India organisa-

tion with Stations located in different regions, A.I.R. has endeavoured to bring together and to encourage mutual understanding of the different forms of Indian music, Hindustani, Karnatak, devotional, folk, etc. Composite programmes presented on an all-India level and consisting of items drawn from different regions have encouraged better appreciation of the music of different parts of India, and thus indirectly promoted national unity. Fourthly, the demands of popular taste have encouraged A.I.R. to seek new directions in the field of light music. Thus special production of light music with the help of poets and composers, presentation of folk music in all its bewildering variety, and experimentation with orchestral and choral compositions are only some of the examples of the fruits of this policy. Lastly, in planning its music programme, A.I.R. has sometimes had to function as more than a broadcasting organisation. It has had to organise concerts, Sangeet Sammelans and other programmes with a view to encouraging the formation of the concert habit among our people.

Advisory Bodies and the Staff

For the implementation of this policy, All India Radio has not only to depend upon a large staff of experts but also to be advised by an authoritative body of connoisseurs, scholars and lovers of music. This is the Central Advisory Board of Music, distinct from the Central Programme Advisory Committee. The Advisory Board of Music is presided over by the Minister of Information & Broadcasting and consists of 20 specialists from all over the country. The Board meets once or twice a year and examines new developments and lays down the policy wherever necessary. For example, in its May 1957 meeting, the Board was called upon to give its opinion on the recent experimentation with orchestral compositions in A.I.R. On local programmes the regional Stations of A.I.R. get advice from the local Programme Advisory Committees which usually include some connoisseurs of music.

With the rapid expansion of A.I.R. during the last ten years, the need for integrated programme planning and for

expert handling of local programmes was felt. Since 1955, music programmes have become the responsibility of Music Producers assisted by the regular staff. There are two Chief Producers, one for Hindustani Music and the other for Karnatak Music, each of whom is in overall charge of the planning of music programmes and looks after the maintenance of general standards. The Chief Producer of Karnatak Music has his headquarters in Madras and the Chief Producer of Hindustani Music at Delhi. There is at the headquarters of All India Radio at Delhi, a Central Music Unit which includes not only the Chief Producer but also two Deputy Chief Producers, one Producer and one Assistant Producer. This Central Music Unit handles all matters connected with the screening of artists, production of special programmes, co-ordination of programmes from various Stations, organisation of Radio Sangeet Sammelans, formulation of National Programmes, direction to orchestral and choral experiments, guidance to folk music and light music units, etc., etc.

Apart from the central supervisory staff, there are Producers and Assistant Producers of Music Programmes at various regional Stations. At each Station there is at least one Producer or Assistant Producer of Classical Music. At most stations there is one Producer or Assistant Producer of Light Music (Sugam Sangeet). At a few selected Stations there are Producers or Assistant Producers in charge of folk music. The functions of these Producers are to prepare the plan, to select artists, to watch their standards, to help them at rehearsals and to edit and comment upon their performances. Persons in charge of folk music also go out for recordings. There are at some Stations composers of orchestral music also. Apart from Producers, every Station has its own strength of instrumental staff artists who provide accompaniment and occasionally ensemble. The total strength of Producers and Assistant Producers (including the higher ranks) in All India Radio is 59 and of music staff artists 65. This number includes also the members of A.I.R. Vadya Vrinda or Orchestra at New Delhi of which a fuller account is given later.

Early in 1957 it was decided to associate with A.I.R.'s Music Section some senior artist who while not in the regular employ of A.I.R., would be available for giving advice, for training the regular staff and for giving some of their rare compositions for the A.I.R. archives. These artists are called Sangeet Salahkars and there are two of them for the present.

A.I.R. thus has the privilege of having within its folds a large number of eminent and noted musicians and musicologists of the country. Their presence has in itself given a new tone to the programme and lent prestige to the organisation.

Performing Artists

It is, however, the large mass of performing artists throughout the country who are the mainstay of the A.I.R. programmes. There are at present on the roll of A.I.R. 9570 performing artists of different categories. This list goes on increasing from year to year as a result of new enrolments of screened artists. How are these artists selected? Since 1952, the system of grading of artists has been in operation. For every Station there is a local Audition Committee. This Committee makes the preliminary selections after hearing the artists who apply for audition. Hitherto, the decision of the local Audition Committee in respect of non-classical music has been final. Artists for classical music are not finally approved unless their performance has been screened by the Music Audition Board. The Music Audition Board is a central body consisting of 23 members. It has two panels, one for Hindustani Music and the other for Karnatak Music. These panels hold their sessions from time to time to consider the artists approved by the local Audition Committees. Till mid-1957 the Music Audition Board panels used to go from Station to Station and screen the artists on the spot. A new system has now been introduced which enables the panels to meet at one place and to listen to play-backs of recordings given by the candidates. This ensures anonymity as well as convenience to the members. The approved artists are classified in three broad categories with minor

variations in each category according to the fees. On account of the large number of approved artists, independent bookings of programmes are given now mainly to artists of the first two grades.

Planning the Programme

Routine programme planning involves such things as the selection of the artists with reference to their previous bookings, decision about the content of the programme, selection of accompanists, reference to another Station if the artist is from the programme jurisdiction of that Station, arrangements for pre-recording where necessary, and other administrative details. When artists are invited from distant Stations, information is sent to the Stations on the route, so that they might be able to book the same artists within the same trip. This leads to some kind of chain bookings also. Visiting artists are sometimes presented before invited audiences at concerts which are now a growing feature of outlying Stations of A.I.R. It has now been decided that at least 25 per cent of the programme should consist of repeats of the better type of pre-recorded items. This has been done in the interest of improved quality as well as economy. To facilitate this, a Programme Exchange Unit has been set up at the headquarters of All India Radio. This Unit is of course concerned with all varieties of programmes, but handling of music programmes constitutes one of its principal functions. Commercial records account for 18.2 per cent of music programmes from all Stations of A.I.R. These commercial records are used according to agreements entered into with gramophone companies, under which annual royalty is paid to these companies on the basis of the number of play-backs and transmitters.

We may now consider some of the special features of the music programmes of A.I.R.

National Programmes

The National Programme of Music was inaugurated on July 20, 1952. It is a weekly feature; every Saturday night at 9-30 p.m. one or the other high ranking artist of the coun-

try (or a group of artists if it is a programme of folk music) is brought to the microphone and for one and a half hours listeners all over the country are enabled to hear the choicest of music that the artist can offer. The programme is relayed by all Stations of A.I.R. and usually originates from the Delhi studios. So far 111 individual artists have appeared on this programme. It has incidentally brought to listeners all over the country the best classical music of both Karnatak and Hindustani schools.

Since 1955, programmes of folk music have also been broadcast in this series. Thus the music of Tamil Nad, Himalayas, Kerala, Gujerat, Orissa, Karnatak, Andhra, etc. has been presented. Different styles such as the Dhrupad, Tappa, Thumri, etc., have also been elaborated by competent artists.

A variation of this programme (though it is part of the series of the National Programme of Drama) is the opera which has been attempted on all-India scale from 1956.

On special occasions the National Programme has been built up around orchestral and choral compositions or patriotic songs or songs of the seasons. Whatever be the variation, the National Programme now has become an institution for the whole country.

Radio Sangeet Sammelan

The Radio Sangeet Sammelan is the annual festival of music organised by the All India Radio simultaneously at Delhi and Madras before invited audiences and relayed (one or the other programme) from all the Stations in the country. The Sammelan lasts about a week and is the most important festival of its kind in India. The first Radio Sangeet Sammelan was held in October 1954 and the three festivals that followed have been held round about Diwali.

There are usually two sessions of the Sammelan everyday, each varying from 3 to 4 hours. At each session two or three artists present their programme. In 1954 the number of artists who participated in the Sammelan was 95 and in 1955, 88. The numbers for 1956 and 1957 were 154 and 150 respectively. Considerable amount of plan-

ning on both the programme and engineering sides goes into these broadcasts of nearly 7 hours per day.

Since 1955, a symposium consisting of a series of discussions on a given subject by well-known musicologists has been a feature of the Sammelan. Subjects like "The importance of voice culture in the teaching and practice of music", "Aspects of emotional appeal in Indian music" and "Rhythm and tempo in Indian music" have been discussed at these symposia.

Though the Sammelan is devoted mainly to classical and light classical music, sometimes all-India programmes of folk music and light music have also been broadcast, as in the Sammelan of 1955. Another variation is the holding of some sessions at places like Bombay and Madras and inclusion of some Karnatak music artists in the sessions from Delhi and of Hindustani music artists in the sessions from Madras.

There is no doubt that the Radio Sangeet Sammelan means not only a treat for listeners but also an indirect training in the concert habit for people in Delhi, Madras and elsewhere.

Music Competitions

The annual music competitions (which are held immediately before the annual Radio Sangeet Sammelan) constitute an attempt on the part of A.I.R., to discover fresh talent among juvenile artists. The competition is confined to young artists between the ages of 16 and 21 years. The first competition was held in 1954. The number of participants in 1955 was 1,274 and in 1956 1,115. The competition is held at two stages and separately for Hindustani and Karnatak music. Preliminary competitions are held at the various regional Stations of All India Radio and the final at Delhi for Hindustani music and at Madras for Karnatak music. The President of India usually encourages the winning artists by distributing the awards.

Sugam Sangeet (Light Music)

A.I.R.'s policy about light music is to encourage and

to bring to light the indigenous forms of light music known in different parts of the country, to popularise lyrics that are meaningful and have poetic beauty, to promote songs based on simple classical melodies, to adapt and edit folk tunes as the basis of some of the modern light music. The first important step was taken by All India Radio in 1953 in this direction, when at 8 Stations special units for the production of light music using lyrics of modern and early poetry were set up. Short compositions of 3 to 4 minutes' duration have been prepared in large numbers by these special units, the total number running to nearly 2,000 songs of which nearly 700 have been processed into discrecords. These songs have been a regular feature of both all-India and regional programmes.

In 1955-56 it was decided to appoint at practically every Station an Assistant Producer of Light Music. With their appointment it is hoped to extend the production of *Sugam Sangeet* to all Stations. Of course, they have also to attend to the normal programme planning of light music. A detailed memorandum has been issued to the Assistant Producers of Light Music and gradually this type of light music is acquiring its special character.

Devotional songs have also been recorded from temples, monasteries, etc., and on their basis new devotional songs have been composed and broadcast.

Film Music

A.I.R. broadcasts film songs from all its Stations and of course in larger numbers in the All India Variety Programme. Only the songs by producers who have entered into the prescribed contracts with A.I.R. are broadcast. Not every song is approved for being broadcast. There is a committee for the screening of film songs for every language in which films are produced. This Committee consists largely of persons of taste from outside A.I.R., though one or two members of the staff of A.I.R. also serve on the Committee. Only the records thus approved are used in the programmes and adequate allocation of time has been made at each Station.

Orchestral and Choral Music

Authorities differ about the tradition of orchestral and even choral music in India and sometimes it is held that in recent centuries Indian music has been essentially individualistic. However, from the very beginning, A.I.R. has been in favour of experimentation, subject, of course, to the retention of the basic Indian characteristics.

What is known as the A.I.R. Vadya Vrinda or Orchestra came into its present form in 1952. There had been also earlier attempts at orchestration but a combined unit was formed in that year and the first Indian ensemble came into being. It consists of both North Indian and Karnatak music artists and it has at present 29 members. Mostly Indian instruments are used, though the violin, the double-bass and the clarinet have also been admitted. There are two Composers-cum-Conductors, one with the special background of North Indian music and the other with that of South Indian music. The music has been written, though the notation has not yet been standardised. Till 1957 the Orchestra has built up 113 compositions in its repertoire. Not only elaborations of *ragas* and *raginis* have been presented but the Orchestra has also attempted, not without success, special thematic compositions on subjects like "Meghdutam", "Kalinga Vijaya", etc. For the first time in 1956 the A.I.R. Vadya Vrinda was sent out on a concert tour to Calcutta, Madras and Bombay. A similar tour was undertaken early in 1957. It is of interest that some of the eminent authorities on Indian music who listened to the programmes have agreed that the purity of Indian music not been compromised in these compositions.

Late in 1956, A. I. R. decided to encourage the formation of choral groups at the regional Stations. These groups consist of casual artists but present programmes on special occasions. Beginnings have been made with choral music of Tagore and also adaptations of some classical pieces.

Popularising Classical Music

This is a difficult task to-day for various reasons. In the first place, A.I.R. has been broadcasting from various

Stations music lessons for novitiates. These are well-planned programmes and have meant a blessing in places where there are inadequate facilities for the teaching of music. Secondly, illustrated talks and discussions are broadcast as 'Music Appreciation' programmes. Fine points of ragas, details about musical instruments, biographies of eminent singers and composers, literary and other backgrounds of songs have been covered in these programmes.

Early in 1957 it was decided to introduce what is now known as the Subaddha Sangeet. These are short pieces varying from 3 to 10 minutes and consist of attractive and simple exposition of classical melodies, with special emphasis upon voice and attractive presentation. Some eminent artists have participated in this experiment which is expected to popularise good music.

Folk Music

A significant trend noticed in A.I.R., since 1950, is the special attention given to folk music and its elevation from the Rural programme to the programme for general listening. Of course, most of folk music is still broadcast as part of the Rural programmes and brings the utmost pleasure to millions of listeners of those programmes. But the presentation of specially selected items of folk music in the National Programme has given to this form of music a new fillip. Every third month a special programme of folk music from different regions has been presented in the National Programme series. Apart from this, regional Stations hold their own folk music festivals.

At a few Stations that are within easy reach of areas with rich tradition of folk music, units consisting of an Assistant Producer, a mobile van with recording apparatus and some of the staff, are being set up. These units will move in the countryside and record folk music and folk-lore in the homes and in the jungles. This will then be broadcast and will also be used for the creation of new music. Recordings of tunes from one region will be circulated to other Stations, so that the music of one region may be known in other regions.

Other Experiments

Other experiments include songs for the Army, children's songs, humorous lyrics, patriotic music, etc.

It is All India Radio which was entrusted with the task of preparing suitable orchestral and choral versions of the National Anthem. These have now been approved and are being released through the gramophone companies. A.I.R.'s Orchestra and Choral Group have used the Vishwa Bharati tune as the basis for these compositions.

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