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# A Short Survey into the Music of North & South India

*with a Foreword by the late*  
**Prof. S. N. BHATTACHARYYA, M. A.,**  
*of the Benares Hindu University*



*BY*  
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*Editor "Karnata Sangeetham," Extension, Coimbatore*

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*with notation by*

**S. R. KUPPUSWAMI** B. A. M. Mus.,

*Editor "Karnata Sangeetham"*

*with a Foreword by*

**Yogi Shuddhananda Bharathi**

*and*

**Rajya Seva Nirata**

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## FOREWORD

BY

Prof. Bhattacharyya  
of the Benares Hindu University.

Sarangadeva's "Sangit Ratnakar" deals with music which is purely Hindu. After the Kheyal style of music introduced by Amir Khusru in Northern India, the Karnatak or South India stuck to the original Hindu music while the Hindus and the Muslims developed the Hindusthani style in Northern India. Somnath in his "Raga Vibodha" and Ramamatya in his "Swaramelakalanidhi" tried to restore the unity but failed. Venkata-makhi's "Chaturdandi Prakasika" crystallised the Karnatak system and Pandit Ahobala's "Sangit Parijat" widened the gulf between the Hindusthani and Karnatak music. Since then no attempt has been made to bridge the gulf and restore the unity of Indian Music.

Mr. S. R. Kuppaswami—a talented young musician of the Karnatak school—has been struggling against heavy odds to bring about a *rapprochement* between the two systems, and for this honest effort, he deserves every encouragement and help from the Ustads, the Connoisseurs and the music loving public. Let us hope for the day when the two systems will again be united. Experts will be required to negotiate the difficult curves, while the Pandits of both the systems must show a spirit of compromise. To a South Indian Hindusthani music appears to be weeping and to a North Indian, Karnatak music seems to be quarrelling. These erroneous ideas about the two styles of music must disappear before an amalgamation is practicable.

If Indian culture and civilisation is one in spite of so many diversities, there is no reason why Indian music should not be one. Mr. Kuppaswami and other youngmen of his aims and aspirations will, I do hope, bring about someday this much—desired unity in Indian music. I wish the author of this book every success. He is a keen devotee of music which he has been studying like a scientist and practising like an artist. His careful analysis will, I do hope, lead to a melodious synthesis to the delight of music lovers.

Benares Hindu University, }

November, 8th 1939

S. N. Bhattacharyya, M. A.,

Professor of Modern History and Convenor  
of the Board of Music, B. H. U.

## AUTHOR'S NOTE

For the past fifteen years I have been ransacking almost all the available Granthas (works) on the music of our country—past and present. When I was going through the historical records on the music of our country under our ancient Hindu Rajahs, a feeling of self-satisfied pride came upon me, which in course of time, developed into a true spirit and national awakening—this is all due to the high degree of perfection and development of our music under our Hindu Rajahs. From the darkness of barbarism onwards down to the light of civilisation in our country, the evolution of the musical ideas of our aborigines, into a ripe and admirable system, has attracted the appreciation and approbation of all the foreigners also, who had come into contact with our country as ruling nations, to pay glowing tribute to the highly developed system of the music of our country. Records of the foreign travellers—Persians, Grecians and Chinese—show that “there is no sort of transformation in the structure or appearance of things which cannot be achieved through the influence of organised sounds.”

The available information on the music of our Hindu Period of history—from the earliest times to the 10th century A. D.—has sufficiently pointed out that there was only one system of music for the whole of India. Bifurcation came in as a result of foreign influences; and this bifurcation, in course of time, led to the distinct and separate development of Indian Music into two different schools—the Hindusthani (North) and Karnata (South). Of course, it is but natural and legitimate for the music-scholars of both the schools to assert the individuality of their respective systems by writing treatises; and this has been carried on on a wide scale resulting in the publication of a large number of Hindusthani and Karnata Granthas (works). Once the seed of bifurcation was sown, it successively grew up and to-day we are witnessing how and what is taking place in the music sphere of our country—bifurcated separate styles.

Modern cultural and civilised ideas have inspired in us a spirit of national unity. Caste distinctions and racial differences are vanishing and we feel today we are one nation—all sons and

daughters of our Bharatha Matha. Common ties of language and other civic association are dawning in us. We have felt the necessity for a *lingua franca*—common national language—for our country and attempts to introduce the same are gradually ripening. In the realm of music also, there was a national unity in ancient days; and today there is a keen desire in the national and liberal-minded public of our country to unite the two schools and introduce a national music again. In fact, ever since the days of bifurcation, there had been many attempts to reconcile the conflict of our musical theories. The music writers of both Hindusthani and Karnata schools, like Pundarika Vittala, Bhava Bhatta, Ramamatya, Somanatha, Venkatamakhi and others, brought forth their Granthas (works) with the definite intention of reconciliation of musical theories. But in the actual conflict between ideas and writings of reconciliation and separation, the former has yet to bear fruit, in spite of their laudable nature.

Many All-India Music Conferences were arranged from time to time to discuss the possibilities of a national music for our country. The Ustads and connoisseurs of both the schools, by trying to introduce a national music, have infused in us ideas of possible unification of the two schools of music. The result, therefrom, is, there is a clamour, today, from all important centres of musical activity in our country, for the synthesis of Indian music in order that the entire nation may have and sing ONE SONG.† I am, therefore, just giving utterance to the long and much desired unity of musical theories of our country. As Principal Ratanjankar of Lucknow has stated in one of his letters to me in 1940, the synthesis is already taking place though we do not seem to be conscious of it. Many Karnata Ragas have been introduced in Hindusthani Music and the Karnata musicians today have taken several Hindusthani models. This exchange, rather interchange has further suggested a fusion of the two schools of Indian Music into one universal whole.

In my survey I have dealt with the music of the Hindu Period, Muhammadan Period and Modern Period, by discussing some of the leading Granthas and systems. But within the

† SONG merely denotes here a musical system and not the type of composition as is generally understood.

limited scope of the survey it may not be possible to exhaust all the available and important works. Anyhow the most important of them have been analysed with their contributions to our modern music.

Granting that my attempt for a national music for our country bears fruit, there will be much difference between the national music of the past and that of the present, in as much as the present going-to-come national music will have in it the advantageous features of ancient Hindu, Medieval Mohammadan and other foreign systems of music. Here let me be permitted to request the readers not to open the sluices of controversy lest it may result in never-ending feuds, and the ultimate desired result will become far and remote. Everyone of the sons and daughters of mother India, I do request and hope, will do their best and contribute their mite towards the achievement and introduction of the national music for India.

I wanted to publish this survey long ago, even before the outbreak of war. In fact I wrote the manuscripts and sent the same to Prof. Bhattacharyya of the Benares Hindu University and to Principal Ratanjankar of Lucknow so that they might offer their suggestions for improvement. Both of them, indeed, were kind enough to give me valuable suggestions for which I dutifully acknowledge my gratitude. Prof. Bhattacharyya wrote the Foreword long ago and the same is published in this survey. I am also grateful to Mr. O. C. Ganguly of Calcutta, who has been giving me timely suggestions. Owing to reasons obvious, the publication has so far been delayed. Time must come for everything. Finally, I place before the music loving public of our country, this request, namely, that they will be pleased to take the good out of my survey and work for the melodious *National Music*.



## BOOKS CONSULTED.

—A—

1. Bharatha's Natya Shastra.
2. Matanga's Brhaddesi.
3. Narada's Sangeetha Makaranda.
4. Naradi-siksha and Panini-siksha.
5. The Kudumiyamalai Inscription of Narasimha Varma Pallava.
6. Sangeetha Ratnakara of Sarngadeva.
7. Nanyadeva's Bharathavarthikam.
8. Lochana's Raga Tharangini.
9. Hrdaya Narayana Deva's Hrdaya Kautuka and Hrdaya Prakasha.
10. Ahobala's Sangeetha Parijatha.
11. Srinivasa's Raga Tatva Vibodha.
12. Pundarika Vittala's Sadragachandrodaya, Ragamala and Ragamanjari.
13. Sri Kantha's Rasa Kaumudi.
14. Ramamatya's Swaramelakalanidhi.
15. Somanatha's Raga Vibodha.
16. Venkatamakhi's Chaturdandiprakasika.
17. King Tulajaji's Sangeetha Saramirtha.
18. Ragalakshanam (fragments).
19. Bhava Bhatta's Anupa Sangeetha Vilas, Anupa Sangeetha Ratnakara and Anupankusa.
20. Saradatnaya's Bhavaprakasana.

*N. B.* :—All these works have been consulted by me in their available forms at the libraries and private collections in our country.

1. Bhatkhande's Lakshya Sangeetham, Hindusthani Sangeetha Paddhati, A Comparative Study of Some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries. A Short Historical Survey of the Music of Upper India.
2. Attiya Begum Fiazee Rahamin's "The Music of India."
3. Bishn Swarup's "The Theory of Indian Music."
4. Firoze Framji's "The Theory & Practice of Indian Music."
5. The Quarterly Journal of the Marris College of Hindusthani Music, called the "Sangita" (now extinct).
6. The Journal of the Music Academy, Madras.
7. Annals of the Bhandarkar Oriental Research Institute, Poona.
8. G. H. Ranade's "Hindusthani Music."
9. Hemendra Lal Roy's "Problems of Hindusthani Music."
10. H. P. Krishna Rao's "The Psychology of Music."
11. O. C. Ganguly's "The Ragas and Raginis."
12. Abraham Pandithar's "Karunamirtha Sagaram."
13. Dr. M. Krishnamacharya's "History of Classical Sanskrit Literature."
14. Wilson's Translation of Vishnu Purana.
15. Pole's Philosophy of Music.
16. Alain Danielou's Introduction to the Study of Musical Scales.

N. B.—I owe a deep debt of gratitude to all the above and I humbly offer my small tribute of cordial thanks to all of them.

# A Short Survey into the Music of North and South India

## AUTHOR'S INTRODUCTION

Ancient Indian Civilisation, with all its high water-marks of cultural expansion and advancement, has left a deep impress upon the arts sciences of our country. Oral tradition, historical data and even scientific truths go hand in hand in proclaiming the unique character of Indian arts and sciences. While other countries were slow in resisting the ravages of time, India alone withstood the severe test of time through her continuous struggle against foreign invasions and internal successive political disturbances. Her cultural institutions are transmitted to posterity by a sound system of education, which was in ancient days, imparted to the people through the medium of tunes, as described by Attiya Begum Fiazee Rahamin in her "Music of India." Music, in our ancient India, was the vehicle for cultural expansion and devotional fervour which helped the people in refining their passions and emotions, resulting in their idealistic imagination and emotional response.

A glimpse into the early history of the music of our country brings to light a very highly developed and advanced system of music, in the ancient days of our Hindu India, with rich propensities of "melting rocks and bending knotted oaks." History tells us how the Hindu Narada drew trees by his music and how the Greek Orpheus brought his dead wife back alive from the land of Death upto a certain distance, by the sweet concord of his lyre. Instances to show how even the dead are brought to life by sweet and emotional music are not wanting in our country. Ravana the demon-King and Hanuman, the Monkey-God have worked wonders with their powerful and charming melodies. Sri Thyagayya of Tiruvadi has actually brought a dead man to life by his music. While the claims of the

written records of Indian music to a high antiquity—its beginnings may perhaps be traced even to the time when the Indo-Aryans still dwelt together with the Persa-Aryans - are proved by external sources of world's history, the internal evidence corroborates the same fact in no less conclusive assertion. Just as Dr. M. Krishnamacharya in his "History of Classical Sanskrit Literature" points out that the songs of the Rig Veda give expression to the robust feelings of the Aryans in relation to their spontaneous freshness and simplicity. "Having thus had its origin in small beginnings, our music has today grown to considerable magnitude, progressing in its art and developing in its science. Hence Mr. G. H. Ranade in his "Hindusthani Music" observes "The Ragas, the melodies and the various methods of progression, of Indian Music are the outcome of the efforts of many generations and what we call classical music today is the very cream of such an age-long musical activity."

The Vedas are eternal and self-contained in almost all branches of knowledge; and therefore the Hindu looks to them for original sources of information for any science or art. The Upavedas are also the direct outcome of the Vedas, dealing with, medicine, warfare, music and statecraft. The recitation of the Vedas, the observance of sacrifice and sacrificial offerings and many social customs and manners of the North and South of India suggest to us that at sometime or other in the past, the people of our country were *one united whole* observing common as well as similar practices in everything, in spite of geographical and climatic diversities. So when the people were one why the music of our country could not have been one? No doubt it was one and there are sufficient reasons from our history to prove the oneness of Indian Music in ancient days.

Regarding the Northern and Southern styles of music, I here record what Pandit Bhatkhande has observed in his A

Comparative Study of Some of the Leading Music Systems of the 15th, 16th, 17th and 18th Centuries." "Though the external appearance of our music has to some extent (now) changed, yet, the frame work, to my mind, appears the same..... The principal changes which have taken place, are either as regards the names of the Ragas, or the notes used in them, or as to the Thatas to which they are to be assigned, or perhaps some of the ancient graces and "Gamaks" have lost their ancient forms and so forth; but in the main the substratum of our music is undoubtedly the music of the past, and that being so, a study of the past music, in my opinion, is essential."

In ancient India there was a free and advantageous exchange of ideas between the people of the North and South. Many musicians from the South have gone to the North and made a satisfactory living by their music. The South and North Indian musicians trace their origin to a common source, namely, the Sama Veda, the Bharatha Natya Shastra, Sikshas of Narada and Panini. Nanyadeva, the King of Mithila, who ruled from 1097 to 1147 A.D., has written a commentary on Bharatha Natya Shastra called Bharatavarthika wherein he mentions Karnatapata Tanas (Tanas according to South Indian music), Sarngadeva, the celebrated author of the "Sangeetha Ratnakara" (13th Century A.D.) defines a South Indian Raga called Devavaravardhini. Allauddin Khilji patronised in his court musicians from the South. Pundarika Vittala of Adanur in the South went to Khandesh in the North to write several treatises on the then existing system of the music of the north. So this kind of intimate cultural contact between the North and the South could have been possible, in the true sense of the term, especially, when there could have been a common system of music. Why, there was even similarity in the common practice of music between India and China. for, when Prince Nakula of the

Pandavas of the Great Mahabharata, got married to the daughter of the King of China, Indian instrumental musicians seemed to have accompanied Chinese vocal musicians during the marriage celebrations. Therefore there is no wonder if there had been similarity in the music of India during ancient days. Just as Captain Day in his "Music and Musical Instruments of Southern India" points out "The most flourishing age of Indian Music was during the period of the native princes, a little before the Muhammadan Conquest (10th and 11th Centuries A.D.). Captain Willards in his "A Treatise on the Music of Hindusthan" says "The Conquest of Hindusthan by the Muhammadan princes forms a most important epoch in the history of its music. From this time we may date the decline of all arts and sciences purely Hindu." But scholars like Pandit Bhatkhande hold a different view, namely, that the advent of the Muhammadan regime in India marked a material alteration (for the better) in the outlook on music represented by the ancient Sanskrit treatises. But instead of entering into the controversy as to whether the advent of the Muhammadans did good or bad, we can safely and with a certain amount of surety say that from the time of the Muhammadans there crept in a change into the music of India with the result that the music of the North yielded to the foreign influence while the southern school maintained the pristine purity of Indian music from time immemorial.

The undivided nature of Indian Music before the advent of the Muhammadans can be proved by the common practice of reciting the Sama Veda in the Kharaharapriya Raga by the pandits of the northern and southern schools of music. Great scholars like Kasyapa, Matanga and a host of others are even to day referred to as authorities on the theories and usages of both the Southern and Northern styles of music. During the

time when Alexander came to India he was much moved by Indian Music, for it was a music of seven notes as compared with the then music of his country which consisted only of four notes. He took with him two Indian Musicians. On hearing the music of these two Indian Musicians the curiosity and interest in hearing more of Indian Music became rampant in Greece, Persia and Arabia. The Caliph of Bagdad sent an embassy to India requesting King Shankol of Hind (India) to send as many musicians as practicable to Arabia; and according to authentic information 10,000 Musicians (Lurians) were sent from India. They spread in Greece, Arabia, Spain and other places in the Continent. The Music of those places became gradually blended with Indian Music. So the Indian generation in foreign countries began to sing this "Metamorphosed" music. Along with the coming of the Muhammadans to India as a ruling nation, these Indian musicians singing the "Metamorphosed" music also followed them as their court musicians. The music of the north gradually got merged with the "Metamorphosed" music and thenceforward came to be styled as Hindusthani Music. (Extracted from Attiya Begum's "The Music of India") But in the music of the South, as Captain Day has remarked in his "The Music and Musical Instruments of Southern India" "The science of music having been less disturbed by the foreign menace and internal commotion, was maintained and cultivated long after the original art had been lost in the north." The seeds of bifurcation having thus sown, began to grow so rapidly into high magnitude that we find today the music of the North and South have become two separate and distinct styles, or rather schools,

Specialisation came to be carried out on a wide scale in the North and South in the field of music. Climate, civilisation, and even the very environment added their weight individually

and collectively for the geometrical progression of the bifurcated music of the country. So far as the celebration of many religious rites and functions are concerned, the Indians have become to observe distinct methods and appliances. In our country many saints have been born; and they have initiated their own schools of Bhakti cult; and their followers took and even now are taking particular delight in observing the distinct theories of their preceptors. To take a particular instance the observance of the Sri Jayanti (the birthday Celebration of Krishna) is peculiar. Krishna is born in the month of the Tamil Avani (August) in Ashtami Thithi and Rohini Nakshatra. The combination of Ashtami and Rohini in one and the same day may not repeat every year. With regard to the birthday celebrations, we take into account the Nakshatra and with regard to the observance of the deathday, the Thithi is considered. So Krishnajayanti must be calculated according to Rohini Nakshatra. But certain Acharyas (preceptors) followed the Nakshatra and certain others followed the Thithi so much so there came into practice two observations. How funny it is! Can Krishna be born once on Ashtami for the Ashtamikaras and then again for a second time on Rohini for the Rohinikaras if the Nakshatra and Thithi do not fall on one and the same day? Each Acharya wanted to assert his superiority over the other and so the Acharyas introduced different methods in observing common usages and functions; the disciples blindly followed their preceptors. And the more enthusiastic disciples began to take pride in supporting and upholding the views of their respective preceptors by bringing forth special publications. Even so with the music of our country. Having got thus bifurcated, the North and South Indians began to outwit each other in writing treatises separately. The North Indians began practising music like true artists and the South Indians developed their music as scientists.

Modern tendency is to combine the two styles of Indian Music — Hindusthani and Karnata—into one universal system so that it may be adopted by all the people of our country as national music. Even in the middle ages, after the bifurcation, there had been attempts to effect a blending. Sarngadeva of the 13th century A. D., Ramamtya and Pundarika of the 16th century A. D., Somanatha of the 17th century A. D., and Bhava Bhatta of the 18th century A. D., have all felt the difference in the music of our country and they all tried in their own way to bring about a synthesis. No doubt their idea is pious and their desire laudable. But the times were not favourable and so their efforts have remained fruitless so far. At the presentday there is a wide awakening in the field of music. The various music conferences have moved the people and they have now become music-minded. There are wide possibilities of both the Hindusthani and Karnata music becoming one great national music of India. Pandit Bhatkhande in the first All India Music Conference, Baroda 1916 observed, "And if it please Providence to so dispense that there is a fusion between the two systems of the North and South, there will be a National Music for the whole country and the last of our ambitions will be reached, for then the great nation will be singing One Song." The only thing is we should not open the sluices of controversy which will end only in feuds and quarrels; we must have only tacit acceptance of principles, congenial to the formation and development of a unified national music. This is what Allauddin Khilji had done when he sent his general Malik Kafur to his South Indian Conquest. He instructed his general, after the Pandiyan King of Madura, was defeated in 1311 A.D., that the musicians of the Pandiyan Court should be brought to Delhi unharmed. The Sultan honoured the musicians for their knowledge, in proof of his appreciation of South Indian Music.

Here is an honest survey made by me into the northern and southern styles of Indian music. I shall take into consideration only the few important Granthas of the music of the North and South and direct all my efforts to analyse the various possibilities towards a synthesis. My sole aim is to see our entire country follows a universal music.

I am dividing the survey into three distinct periods:--

(i) from the earliest times to the end of the 10th century A.D., (ii) from the 10th to 16th centuries A.D., and (iii) from 17th century A. D., onwards. Of these, the first period saw the observance of one system of music throughout India; in the second period, the music of the country became divided into two as Hindusthani and Karnata music; and in the third period attempts have been in the making to effect a fusion of the two styles of music with a view to have an universal music for the whole of our country. For the sake of clear understanding let me call the three periods as Hindu period, bifurcation period and synthesis period respectively.

## CHAPTER I.

### *Books available in various libraries*

Before dealing with the respective periods of this survey, I should like to mention all the important treatises on Indian Music written by our ancestors, whose works are the result of prolonged research and careful study. We must be highly grateful to some of our public libraries for having preserved these valuable books on music. Though there is a lot of spade work to be done in the Hindu and Muhammadan periods of Indian Music, still we can, to some extent, draw an outline sketch of

the two periods and arrive at certain useful conclusions for our purpose. In the library of the Maharaja of Bikaner, in the Government Oriental Library, Mysore, in the palace library at Trivandrum, in the library of the Maharaja of Benares (Kasi), in the palace library at Tanjore, in the Government Oriental MSS. library at Madras, and in the acquisition by Mahamahopadhyaya Haraprasad Shastri for the Royal Asiatic Library at Calcutta, there are very many valuable books dealing our music. I am giving the list of books which I have consulted and which Pandit Bhatkhande has also mentioned in his treatises.

#### I. At Bikaner :—

1. Sangeetha Sutra
2. Ratnakaratika
3. Sangeetha Rajaratnakosa
4. Anupa Sangeetha Ratnakara
5. Anupa Sangeetha Vilasa
6. Anupa Sangeethankusa
7. Sangeetha Vinoda
8. Sangeetha Varthamana
9. Anupa Sangeetha Ragasagara
10. Sangeetha Upadesa
11. Srngara Hara
12. Swaramelakalanidhi
13. Hrdaya Kautaka
14. Hrdaya Prakasa
15. Sangeetha Kalpatharu
16. Raga Vibodha
17. Ragamala
18. Ragadhyana
19. Raga Kavyaratna

20. Sankeerna Raga
21. Gamaka Manjari
22. Sangeetha Makaranda
23. Sangeetha Mukthavali
24. Nrthyadhayaya
25. Mukhadi Chalee
26. Ragamala (Pundarika)
27. Raga Manjari (Pundarika)
28. Narthana Nirnaya (Pundarika)
29. Sadragachandrodaya (Pundarika)
30. Sangeetha Sareera
31. Sangeetha Sara Nrthyadhyaya
32. Swaradhyaya Bhasha
33. Muraliprakasa
34. Sangeetha Parijatha
35. Sangeetha Sarakalika
36. Sangeetha Ragathathvavibodha
37. Hanumantharagavibhasha
38. Sangeetha Ramakauthuka
39. Sangeetha Upanishadsara
40. Sangeetha Darpana
41. Sangeetha Anandajivana
42. Sangeetha Darpana (Hindi)
43. Ragamala
44. Sankeerna Ragadhyaya
- and 45. Ratnakara Tika (Kallinatha).

II. At the Saraswathi Mahal Library, Tanjore :—  
(only the important books taken)

1. Sangeetha Saramrtha
2. Sangeetha Mukthavali

3. Ragaratnakara
4. Abhinayadarpana
5. Ashtotharasathathala Lakshanam
6. Thalaprastharam
7. Thala Lakshanam
8. Thala Deepika
9. Ragaprasthara
10. Thaladasapranadepika
11. Raga Lakshanam
12. Dathila Kohaliyam
13. Sangeetha Makarandam
14. Sangeetha Darpanam
15. Sangeetha Ratnakara
- and 16. Chathvarimsathsatha Raganirupanam.

III. At the Government Oriental Library, Mysore :—

1. Abhinaya Darpana
2. Abhinaya Mukuta
3. Abhinavabharathasara
4. Adi Bharatha
5. Sangeetha Darpana
6. Bharatha Sara
7. Sangeetha Chudamani
8. Sangeetha Makaranda
9. Abhinayaprakarana
10. Ratnakaravyakhya
11. Sangeetha Lakshanam
12. Sangeetha Sāmaya Sara
13. Sangeethalakshana Deepika
14. Swaraprasthara
- and 15. Swaramelakalanidhi.

## IV. At the Palace Library, Trivandrum:—

1. Angaharalakshanam
2. Natyagrantha
3. Natyavedavivrti
4. Nrthyaratnakara
5. Balabharatha
6. Natyaveda
7. Bhavaprakasa
8. Rasarnavasudhakara
9. Sangeetha Chudamani
10. Sangeetha Chintamani
11. Sangeetha Sudha
12. Sangeetha Sudhakara
13. Sapthaswaralakshanam
- and 14. Swarathaladilakshana.

## V. At the Library of the Maharaja of Benares:—

1. Sangeetha Ratnakara
2. Sangeetha Raghunandana
3. Sangeetha Ratnakara Swaradhyaya
4. Sangeetha Saravali
5. Sangeetha Parijatha
6. Ragasaravali
7. Ratnakara Tika (Simhabhupala)
8. Ukde-gusha (Parsana —Persian)
9. Naghamatha Ashakee (Parsana —Persian)
- and 10. Nadadeepika.

## VI. At the Government Oriental Library, Madras:—

1. Nrththalapurana
2. Raga Vishesha

3. Sangeetha Darpana
4. Sangeetha Ratnakara
5. Sangeetha Sarasangraha
6. Swaramelakalanidhi
7. Sangeethadhyaya
- and 8. Kohalarahasya.

VII. At the Royal Asiatic Library, Calcutta.

1. Raga Vibodha
2. Gandharva Veda
3. Raga Chumbakamani
4. Sangeetha Sangaraha
5. Sangeetha Vidyanidana
6. Sangeetha Kalpalatha
7. Sangeetha Raghunandana
8. Anandajeevana
9. Someswaramatha
10. Geethagirisakavya
11. Sangeetha Rasa Kaumudi
12. Sangeetha Sara
13. Geethasara
- and 14. Bharathaganasastra.

In many other places in unknown corners of our country too, there are very many valuable works on Music. If I enter into regular details of the books mentioned above, it is a laborious task. For the purpose of my "Survey" I take into account only a few works on Hindusthani and Karnata Music and discuss them. But before taking them for consideration, I should like to deal at some length on the period of Indian music when India enjoyed one unique system of music—Hindu period of Indian Music.

## CHAPTER 2.

### Hindu Period—*Vedic Music.*

*From the earliest times to the end of the 10th century A. D.*

Ever since the inception of humanity, we hear of the sacred literature of India which favourably compares with any other literature of the globe. From such early times to the presentday, music is still a noble science and art, progressive in its character, in spite of foreign invasions and social convulsions. Just as M. Williams in "Indian Wisdom" says, "when centuries of trial have turned the mind of nations inwards, and men beg in to speculate, to reason, to elaborate language and cultivate science, there may be no lack of refined poetry (also music), but the spontaneous production of epic song is, at that stage of national existence, as impossible as for the octogenarian to delight in the giants and giant-killers of his childhood."

"The individual phenomena of nature, which at first impress the imagination as being super-human, are gradually classified within their spheres." Gradually people began to recognise nature worship, and from this crude form of worship they developed the worship of Gods who act in the heavens, in the air and upon earth. We also find several forms of worship which preserve the great relics of antiquity. In such a valuable religious atmosphere, we come across the Sacred Literature of the Hindus, namely, the Vedas which are eternal and self-contained in any branch of knowledge and the Hindus consider them as the main source of all sciences and arts. As Dr. M. Krishnamacharya in his History of Classical Sanskrit Literature points out, "The

Vedic literature is the most ancient record of any people of the world and forms the source of the earliest history of the Indo-Aryan race, nay, mankind as a whole." Our Vedas take us back to remote ages about which we find records very scarcely elsewhere. The Hindu mind is apt to consider, that, since every science and art have come out of the Vedas, their music too, has the Vedas as its origin.

There is much diversity of opinion regarding the date of the Vedas. Mr. B. G. Tilak in his "Arctic Home in the Vedas" fixes about 4,000 B. C. as the date of the Aryan migration to India and the beginning of the Vedas. Western Orientalists consider 1,500 B. C. as the historical entry of the Aryans into India and consequently the origin of the Vedas. From the records of various Buddhist councils 2,000 B. C., is recognised as the starting of the Vedic Age. Professor Jacobi whose view is based upon astronomical calculations, supposes 4,000 B. C. as the commencement of the Vedic Period. Professor Max Muller's estimate is 1,200 B. C. Taking into consideration astronomical calculations, historical data and foreign records, we can say definitely that the Vedas have had their starting long before the era of Christ—thousands of years before the era of Christ.

The Vedic literature speaks about various subjects in detail and in their relation to sacrifice. Of these, music finds a supreme place because music is the vehicle through which the Vedas have been recited. The Brahmanas and the Samhitas of the Vedas are full of significations conveyed through the medium of music. Tradition has it that music has originated from the rattle of the drum (Dhakka) played at the time of Siva's dance. In "Rudradamarudbhava Sutravivarnana" and in Bharata-namadipakanada Sastra, this traditional origin of music is elaborated. Strictly

considering, Sama was the musical portion of the Vedas, and in it, we find a melodic expression of words found in the Rik or Yajur Veda. Just like its Grecian prototype, the Sama scale was conceived, in those Vedic days, as a descending scale "ga ri sa ni dha pa." There were originally four notes and only gradually the other three notes were added. In the Rikprathisakhyas, we find mention made of three voice registers (Sthayis), the Ramayana mentions the Jatis (Ragas) and the Mahabharata mentions Gandharagrama.

During Vedic sacrifices, mention is made of Vedadhyayanam (practical recital of the Vedas), Samaganam (music proper) and Lowkikaganam (lay music) along with other religious rites. With regard to the Vedic music, we gather valuable information from the Sapta-swarasindhu of Sri Ayya Sastri. In it we find that there had been about 18 Sikshas by 18 Rishis (sages) dealing with rules for pronunciation of Vedic sounds. The utterance of sound has always been with the musician "a vivid materialisation of inner consciousness." Sound is music and music is the expression of inner consciousness through Sabda (music) and Artha (text). In order to reach the Parabrahmam (Highest God) one is directed to take to Sadabrahmopasana—a good deal of practice of sound. Having the Sikshas for their authority, the six Prathisakhyas have been formulated by certain sages. These Prathisakhyas enlighten us with regard to the position (Sthana) and pronunciation (Uchharana) of Vedic swaras.

Gradually the Prathisakhyas led to the composition of some Sikshas by 74 sages. The Sikshas deal in general with the rules and regulations for the recital of Vedas. These 74 sages were in turn followed by 40 Granthakarthis who were responsible for the production of some brief treatises (Sangraha

Granthas) dealing with the Swaras, with their respective signatures. The Sutra literature forms the connecting link between the Vedic and classical music, representing traditional accounts also. In it a good deal of the ancient music immediately after the Vedic days, is preserved. The next important period is that of the Upanishads which saw the simultaneous expression of philosophical concepts and esoteric ideas through the medium of music.

Since it may not be possible, within this limited compass to discuss all the above periods in detail—Vedic period, Prathisakhyia period, Siksha period, Sutra period, Upanishadic period, etc.,—I shall select a few illustrations from here and there in order to point out the high degree of advancement of music in good olden days. A few Sikshas like the Naradasiksha and Paninisiksha deal with the origin of the swaras that were in use in those days. The Paninisiksha speaks of three pitches called Udatha (ni, ga), Anudatha (ri, dha) and Swaritha (sa, ma, pa). It seems that in this period the swaras were adjusted according to the Adhara sruthi (starting tonic) used for reciting the Vedas. From the Rikprathisakhyia and the Taittiriya-prathisakhyia, we understand how the ancient swaras were adjusted to the swaras used for the recitation of Sama Veda. The ancient Udatha, Anudatha, Swaritha and Prachaya are identified respectively with Dvithiya, Thrithiya, Chaturtha and Mandra; and in turn the latter are identified respectively with the Sama Swaras sa, ni, dha, pa or pa, ma, ga, ri. There is another version that Krshta, Prathama, Dvithiya, Thrithiya, Chaturtha, Mandra and Athiswarya, are respectively identified with the Sama Swaras ni, dha, pa, ma, ga, ri, sa or ma, ga, ri, sa, ni, dha, pa. Further light is thrown on the Swaras of the Vedic period by the Sama Veda Brahmana, Sama Veda Siksha, Samavidana Brahmana and Naradaswarasiksha. The

one point of note is that in those days of the Vedic period the swaras were arranged in such a manner as to suit the later day theory of 22 sruthis. There is a Bhashya (commentary) to the Sama Vidana Brahmana written by Sri Vidyanaya wherein mention is made of three voice registers mandra (low), madhya (middle) and Thara (high), each consisting of seven swaras. During the Vedic days, the swaras were arranged in a descending scale for purposes of singing.

In the Naradaparivrajaka Upanishad mention is made of the seven swaras for the first time as sa ri ga ma pa dha ni, that is, in the order in which they are used now in both the North and South of our country. The Varaha Upanishad, while describing the Yogis, speaks of Natya (dancing), Music, Tala, Laya (agreement of music and time) and musical instruments. In the Medhaprakarana (Prusha Medha) of the Taittiriya Brahmana, we come across different types of people who earned their bread by music. They are as follows:-

- (1) Sutha —the musician for dancing.
- (2) Sailusha —the dance director.
- (3) Veenavada —the Veena player
- (4) Ganaka —Expert in swara, sruthi and tala.
- (5) Thoonavadhmmam —an accompanist on the wholed-instrument called the Thoonava.
- (6) Panisanghathan —the keeper of the thala.
- (7) Anukrosa —the kattiya or jester.
- (8) Sankhadmmam —the blower of the conch.

While describing the sacrifices Asvamedha and Mahavratha in the Kalpa Sutra, it is said that the Brahmanas and Kshatriyas were professional musicians and they took special delight in the playing of the Veena. Again we find in the Apasthama Sroutha

Sutra and in the Nyayamala, that during Samagana, the husbands should sing (vocal music) and the wives should accompany them on the Veena. Just as sage Vidyaranya points out, during those days, the womenfolk were also eligible to accompany on the Veena for Samagana, besides lay music (lowkika gana). With regard to the text (sahityam) of the musical pieces, sung in those days immediately after the Vedic period, the charitable disposition and the heroic deeds of the Kings were expressed through the medium of music. There are many instances in the Ramayana and the Mahabharatha, where human element, interest and greatness were described in the text of the compositions. Valmiki has a fierce metaphor upon Vina play with Ravana's prowess. In the Mahabharatha, the descendents of Bhima celebrated the bringing of the Ganges to the earth by Bhagiratha through drama in which the music was set in Gandhara Grama. These instances will show to us that music in the Epic and Puranic periods was not merely devotional in character but also secular, as human element too found a place in the compositions. The Puranas, Thantras and other forms of early literature throw a flood of light on the music of the ancient days of our country.

During the Puranic period, there seems to have been a decided improvement upon the music of the Vedic Period. There are a set of people who even go to the extent of valuing the Puranas as the Veda of Popular Hinduism. They are said to have been compiled by the Sage Vyasa, the compiler of the Vedas and the Mahabharatha. In general, the Puranas contain the history of the Gods, with, of course, legendary traditional accounts on other subjects. Physical science, geography, astronomy, chronology, medicine, grammar, music and even the use of military weapons are also treated in the Puranas. According to Wilson (Translation of the Vishnu Purana), the date of the

Puranas was about 300 B. C. In the 21st Chapter of the Markandeya Purana, there is a reference to the receiving of seven Jatis and seven Gitas from Goddess Saraswathi by Kambala and Asvathara; and probably, this is regarded by later writers as the beginnings of Raga. The Vayu Purana speaks about seven swaras, three (1) Gramas, Murchanas, Ragas and (2) Gitas. In the same Vayu Purana, mention is made of the prominence of the Madhyama grama and of the usage of 49 Murchanas in Shadja—madhyama gramas. In connection with the greatness of Dwaraka (Sri Krishna's abode) the 26th Chapter of Skanda Purana says that Haribhajana (singing the glory of Hari) will lead to Moksha (salvation) and that Haribhajana can be in any language. In the Vishnu Dharmothara, two chapters are specially devoted to music called Gitalakshana and Vadyalakshana.

The period of the Upanishads is the most important one in the early history of our music, for, in that period, for the first time, we come across the use of sa ri ga ma pa dha ni sa—sa ni dha pa ma ga ri sa, in the way in which we use them now. But before this period, we have only the descending order of the seven swaras in the Vedic recitals, and chanting. (Naradaparivrajaka Upanishad.) The Varaha Upanishad speaks of music and dancing—music, rhythm and musical instruments. The Aitereya Upanishad includes music among the different items to be learnt to obtain salvation. People, in this period, seem to have had definite knowledge of acoustics and a scientific approach to the study of music was contemplated.

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- (1) Shadja grama —Sa ri ga ma pa dha ni sa  
 Madhyama grama—ma pa dha ni sa ri ga ma  
 Gandhara grama—ga ma pa dha ni sa ri ga

Later on Shadja grama and Madhyama grama got merged and today we are having only Shadja grama. Gandhara grama became out of use.

(2) For a detailed account on the Music of the Puranas and Upanishads, read the author's *Karnata Sangeetham* (Tami.) Part II.

## CHAPTER 3.

### *Historic Period.*

The historic period of our music begins with Bharatha, the celebrated author of *Natya Sastra*. Bharatha seems to have flourished either in the 2nd century B. C., or earlier than that date.<sup>(1)</sup> He is a very important writer, for the present day North Indian as well as South Indian musicians, together regard him as their source. In turn Bharatha cites *Aindravyakarana* and *Yaska's Nirukta*. No doubt there had been greater writers than Bharatha before him, who had written very many valuable treatises on music. But unfortunately the successive foreign invasions in the early period of our Hindu India have swept away all ancient Indian literature, with the result, that only those arts and sciences which have been rendered to posterity by oral tradition and practice of chanting, have come down to us. Hence, though Bharatha's treatise is mainly on dancing and as such is not expected to deal much on music, it has to be regarded as an important source of information for our music. Of the 36 or 37 chapters, the *Natya-sastra* has a few chapters on music in particular (chapters 28 to 33). Though the term 'Raga' was not used in Bharatha's days, we hear of *Jatis* evolved out of 63 *swarabhedas* (different notes). The seven *swaras* with natural and chromatic varieties, the 22 *sruthis*, *Gramas* (scales), *Murchanas*, *Jatis* (*Ragas*) have all been clearly defined by Bharatha. But by the march of time, the life, environment, taste, art and science of men also undergo changes, so much so, a theory, which was considered as most important at a time, would become out of

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(1) There has been difference of opinion about the date of Bharatha. But since Matanga quotes Bharatha as his source and since the Tamil *Silappadikaram* contains reference to Matanga and as the *Silappadikaram* was written in the 2nd century B. C., Bharatha could have lived either in the 2nd century B. C., or earlier. For a detailed account of Bharatha and his contribution to our music, read the author's *Karnata Sangeetham*, Part III, IV, V, and VI.

date at a future date. This is what has happened to Bharatha's Natyasastra.

Matanga is the next important writer after Bharatha in the historic period. He wrote his *Brahaddesi* at about the 2nd century B. C., and a fragment of this work has been published in the Trivandrum Sanskrit Series. He is credited with the introduction of "Raga" in Indian Music. Though he quotes from Bharatha, he also differs from him in the introduction of 12 swaras and Murchanas. He seems to have had specialisation in wind instruments. He treats at full length on the desi Ragas, that is, Ragas that were in vogue in the various countries of India. Matanga has tapped all possible sources and written about the non-Aryan contribution to Indian Music. He has proved how the so-called classical music of the later days, has evolved out of the music of the ancient aboriginal races. Among the different types of Prabandhas (compositions), Matanga is said to have introduced a type called *Harivilasa*. Matanga is mentioned in the Tamil *Silappadhikaram* as a writer on music and dancing. The advance of time and the evolution of musical theory to suit the taste of the people, has also made Matanga's work archaic.

Next to Matanga, Narada is an important author, for his *Sangeetha Makaranda* is the first book in which the Ragas are classified as Purusha (masculine), Stri (feminine) and Napumsaka (neuter) Ragas,—this classification gradually leading to the Raga—Ragini—Putra system of the later Hindusthani Music. So far as the Raga system is concerned, Narada has improved upon the system of Matanga and he classifies Ragas to be sung at sunrise, noon and evening. It is believed that Narada wrote his works by the 7th century A. D. Though his works have today become archaic, they are most important for in them we find the seeds of the later Hindusthani Music sown. But we are not definitely sure that bifurcation of Indian Music into

North Indian and South Indian systems, could have taken place in the 7th century A. D.; and so in the absence of records to prove the bifurcation during that period, we can safely conclude that there was one unique system of Indian Music followed in ancient Hindu India.

As I have remarked previously, it may not be possible to deal at full length on all the available works on music in the Hindu Period, to point out the prevalence of one universal system of music. I think it will suffice if we follow what is said in the ancient Vedic texts, the Brahmanas, Sutras, Prathisaikhyas, Upanishads, Puranas, Thantras, Bharata's Natyasastra and Matanga's Brhadhesi; for the above works will show to us clearly that there was a common and national music for the whole of India. The Hindu Rajas patronised music to a considerable extent; they lavished much money in bringing about valuable treatises on music by men of eminence and repute; and we can say, with a certain amount of definiteness, that our music had its golden period under the patronage of the Hindu Rajas. Especially the Gupta Kings must be mentioned in particular, as the great patrons of music in those days. Kalidasa, the greatest poet-musician of India, flourished in the Gupta Court. All his works—Kavyas and Natakas—are full of references to music—swaras, ragas, musical instruments and dancing. His works illustrate that music has a greater emotional appeal than any other art or science; and in fact, they contain many references to the greatness of music.

Among the various references in the Hindu Period to the unique nature of Indian Music, special mention must be made of the Kudimiyamalai inscription of Narasimha Varma Pallava of the 7th century A. D. This inscription points out how the

ancient Tamilians had developed a wonderful system of music separately from the Aryans, though there has always been a regular interchange and exchange of ideas between the North and South of India from the very earliest times of our history. Probably those days have not seen the water-tight compartments of ideas and theories in the field of music. The inscription is written on a rock on the slopes of the hill behind Sri Sikanathaswami temple in the Pudukkottah State. Archaeologists have deciphered, from the nature of the characters of the inscription, that it belonged to the 7th century A. D. It was caused to be written by Naresimha Varma Pallava, the most famous of all the Pallava Rajas—625 to 645 A. D. The author of the inscription was one Rudracharya, minister to the Pallava King. The inscription is divided into 7 sections corresponding to the 7 classical Ragas of the time, namely, (1) Madhyama grama, (2) Shadja grama, (3) Shadava, (4) Sadharita, (5) Panchama, (6) Kaisikamadhya and (7) Kaisika.

Everyone of the 7 sections, consists of a collection of groups of 4 notes, arranged in sub-sections of 16, each sub-section taking up one line of the inscription. Each group in a sub-section ends in the same note. The note in which a Raga should be ended is called the Nyasa (final) swara and the groups of swaras with the Nyasa swara are found in the last of a section—the other sub-sections are arranged according to the position of the ending note in the Hindu gamut. The 7 Ragas of this inscription did not exist during Bharatha's time. But Narada in his siksha speaks of the 7 Ragas. Sarngadeva of the 13th century A. D., also mentions these 7 Ragas in addition of to many others. We find the use of such swaras as Antara Gandhara, Kakali Nishada, Thirsruthi Dhavatha (5/3), Rishabha, Madhyama and Panchama. During the days when the music of this inscription was current, there does not seem to have been any two distinct schools of

music like Hindusthani and Karnatic. The great importance of the inscription is that it speaks of the music of the Pallava Kings of the 7th century A. D., who could have developed their music independently of Aryan influence; but even then there was an exchange of ideas between the north and south of our country as is recorded by Hieun Tsang who visited Kanchi, the capital of the Pallava King in 640 A. D.

Till probably the 8th century A. D., India was having her peaceful time to allow her intellectual giants to pursue secular arts to a high degree of perfection. But there had always been occasions of internal strife coupled with foreign menace. Speaking about this period, Captain Day in his "Music of Southern India" writes "The most flourishing age of Indian Music was during the period of the native princes, a little before the Muhammadan Conquest. With the advent of the Muhammadans its decline commenced. Indeed it is wonderful that it survived at all." This remark of the learned author proved that during the Hindu period of Indian History our music enjoyed considerable patronage under the native Rajas. That period has been regarded, by Pandit V. N. Dhatkhande in his speech delivered at the First All India Music Conference held at Baroda in 1916, as the Golden Age of our music. Dr. Ananda Coomaraswamy also has recorded the same view about the music of this period. "In those days after the Vedic period, Indian Music reached its culminating point during the Imperial Age of the Guptas, that is, from the 4th to the 6th century A. D." The first invasion of India by the Muhammadans took place in 712 A. D., when Muhammad bin Kassim invaded Sind. But as the Muhammadans did not find that part of India quite congenial to them then, they left India; and for two hundred years more there was a lull in the period of trouble created by foreigners, though, of course, here and there, there were a few

raids. But this was enough to set afloat the unrest in the field of music; and as Attiya Begum F. Rahamin in her "Music of India" has remarked, that "these serious disturbances meddled with the pet vocations of the people so much so they were deprived of a free living and almost all traces of their former glory were forgotten."

Though I have not very deeply exhausted all the possible records available on the Hindu period of music, yet I have pointed out the most important records to show the oneness of Indian Music in ancient days. Having had its origin in small beginnings in pre-historic days, our music has grown to considerable magnitude in perfection during the period of the Hindu Rajas. Conflicting views and difference of opinion on vital topics did not seem to have crept into the music fold of the ancient days. The treatises that were written by the ancient sages only mark the gradual and steady development of our music. No doubt the Aryans of the North and the Dravidians of the South had been developing a sound system of music independently; but there was always interchange of ideas between the two countries. But still, the main and broad divisions of the music of the north and south were very nearly the same.

Captain Day regards the music of Hindu India, that is, our music till the end of the 10th century A. D., as the "Original art." For he points out, "Owing to the South of India having been less disturbed by internal commotion and having been more subject to Hindu rule than either the Dekkan or the northern provinces, the science of music would seem to have been maintained and cultivated long after the original art had been lost in the north." From this remark it is easy to conclude that Day regards the unbifurcated music as the original

art, that is, music in which other elements had not crept in. And we have now come to regard after careful study of the available records on the music of Hindu India, this original art as the one music that was in common practice throughout the length and breadth of our country till the end of the 10th century A. D. Owing to contact with foreign systems of music like the Persian and Arabian music, the music of the north underwent changes and so gradually became different from the time honoured original stock of the south.

## CHAPTER 4.

### *Period of Unrest, Confusion and Bifurcation.*

Before taking up the above topic I should like to pen a few lines on the foreign music that came to India by the beginning of the 11th century A. D., which created a change in the music of the north; and my digression is only to point out the way leading to bifurcation of our music. After all the foreign music, as will be proved presently, is only a daughter of our original music who went out in her childhood and came back to her parent's house after a long time of experience and interchange outside.

We all know from our ancient Indian History that Alexander the Great invaded India in 326 B. C. The political condition of India was very favourable to Alexander, for the petty rulers like Ambhi of Taxila, King Porus (Purushothama), the Nandas of Magadha and the Mallavas or Malwas\* of the lower course

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\* The Malwas were important, for among the ancient non-Aryan tribes they patronised music to a great extent; and in fact many of their Ragas are found in the later Aryan Music. For a detailed account of the contribution of the Malwas towards the ancient music of our country, refer to the author's "Karnata Sangeetham" (Tamil) Parts V, VI and VII.

of the Indus were continually at war with each other. Ambhi submitted to Alexander without a fight and Porus was subdued after a hard fight, but was conciliated by Alexander who restored to him all his possessions as a mark of appreciation. Alexander carried into practice the traditional Indian Policy recommended by Manu. As Dr. S. Krishnaswami Aiyengar has remarked, "in all periods of history, local governments in India have gone on almost unchanged in spite of conquest after conquest."

It is believed that Alexander heard for the first time the music of India and he was simply transported, as it were, to the 7th heaven by its charm and melody. His ear was accustomed to hear only a tetrachord—a group of four notes§. As he wanted to hear often Indian Music, he took two musicians along with him‡.

Though on his way he met his fate at Babylon in 323 B. C., the two musicians seemed to have gone to Greece, Persia, Arabia and other places and captivated the hearts of the hearers there by their soul-stirring music. (Extracted from Attiya Begum F. Rahamin's "The Music of India.") (From this my surmise is that either Ambhi could have entertained Alexander with Indian music in a garden party when he welcomed the foreigner with Purnakumbha, or King Porus could have given Alexander a rare treat with the sweet Indian Music after his conciliation.) The following few lines are extracted from Attiya Begum's work. The Caliph of Bagdad, Behram Ghor, who had heard of the greatness of Indian Music requested King Shankol of Hind (India) to send some Indian Musicians; and it is believed that Shankol

§ In Greece, Arabia, Persia and other places there were only four notes. But in India there was the usage of seven notes in the octave, long before other countries developed an octave. Like Egyptian Music, Greek Music also seems to have had its roots in Hindu Music. Our records so point out the transmission of Hindu Gramas (scales) through Pythagorean tradition to the Arabs and to the western nations - views of Mr. Weber and Grosset.

‡ Alexander took with him the Hindu Chromatic scale.

had sent 10,000 Lurians (popular musicians). Thus from Persia to Greece, to Arabia, to Spain and then back to India our original music was carried. At Cordova in Spain, it seems, there was a great Indian Music University in those days. That is why if we hear Spanish music today, we find some familiar melody-modes common to some of our popular Ragas. Our Indian musicians (10,000 in number) who thus went to foreign countries began to settle themselves in those places. No doubt Arabia, Persia and other countries were having their own systems of music with their own characteristic charms and intricacies. It is but quite natural for our musicians to take into their music system such of the salient features from foreign music as would be appealing to them and vice-versa. Gradually the Indian generation of musicians, after having got their own music intermixed with foreign music, began to develop a peculiar type of music which was distinct from their parent stock in India, and also from foreign music, but at the same time akin to Indian and foreign systems. This is styled as the "Metamorphosed Music" and we are now calling it as "Hindusthani Music" after our music which had been to foreign countries at about the 3rd century B. C., had come back to India by the end of the 10th century A. D., and had merged with the parent music. So the period in the making for our Hindusthani music is nearly from 3rd century B. C., to 10th century A. D. (Extracted from Attiya Begum and Grecian Records).

A few remarks on the nature of Arabian and Persian music with which our Indian music in early days, got merged. So far as our country and our music are concerned, we have seen that our ancient India had developed a very highly advanced system of music. Unfortunately it has now become a locked treasure and the key is lost. Music was an inseparable part of the teaching of the Vedas. In the foreign land this advanced

Indian Music found a very amiable sister in the Arabian system of music, which had its beginning in pre-Islamic days. When there was the Adite supremacy in Mecca, there were two female musicians called Juradatan. Even during the days of the Holy Prophet, the revelries of the people contained many items of which music was one main item in which professional singing girls took part. There were three main Ragas called Nasb, Sunad and Hazaj—the first a simple and impressive juvenile Raga, the second an intricate Raga requiring practice in the undulations of voice and the third emotional and erotic. During annual fairs, musicians used to flock to such important places as Madina Taif, Wadiul Qura etc., to demonstrate their odes in the main Ragas. During the early days of the progress of Islam, women were still encouraged as musicians and they played on the Daf. Of course, many musicians, like Tuvais bondman of Bani Bakhzum, were the companions of the Prophet.\* Side by side with the progress of the Arab civilisation, Arabian music also developed. The Syrian and Persian masons who were engaged in rebuilding Kaaba by Ibn Zubair, in 687 A.D., used to sweeten their labour with home songs (probably folk music). Ibn Musjah was a great musician of those days.† His two disciples were Surej and Gurez and after them the melodies of Rakik and Ibn Aysha

\* He was fond of music from his youth. He acquired great skill in that art and he was easily recognised as an expert in the two Ragas Hazaj and Rameh. During the reign of the third Caliph Osman, Tuvais bondman's fame spread far and wide. Kand bondman of Saad, Ibn Wakas, Budi, Ibn Sayyad and Ibn Jafferi and Tayyar were some of the renowned contemporaries of Tuvais; and his chief disciples were Maba Dalal and Nomatuzzaoha whose music was respected in Medina and in the court of Omvyads. But at the same time there arose a rival musician from Yamen by name Ibn Tumbora whose master-piece was the Raga Hasaj.

† Ibn Musjah, a negro slave who was hearing the music of the masons, began to imitate them so well that his master was pleased to graciously set him at liberty. He went to Greece, Rome and Persia where he learnt the different systems of music. When he returned to his native country, he was regarded as a wonder of his time. But the Omyyed Caliph misunderstood him as spoiling the youths of Medina and ordered the confiscation of his property. He was singing sweet melodies as he was taken before the Caliph. The Caliph was moved by the sweet music and he loaded the musician with Royal favours instead of confiscation.

became popular. Even Imams, Ulemas and theologians condescended to hear the songs of these experts. A great feature of this period is that musicians were held in very high estimation. Hundreds of musicians were produced during the Omyyed and Abbasid periods.

In the days of Caliph Harunar Rashid big cities of Syria, Mesopotamia and Arabia were full of famous musicians. Ibn Jamay, Ibrahim Mosili, Ibn Moharrior and Galzal were famous for their skill in music. During this period the musicians were singing highly emotional music to the accompaniment of some musical instruments like Barbet. Gradually the court music of the Caliphs (consisting of national songs) got blended with the music of the Romans, Greeks and Persians.

Besides, the ancient Hindu music also seemed to have influenced the Arabian music much. Bagdad was a great cultural centre in those days and had attracted many Hindu experts on various branches of knowledge. Nobles, Princes and Princesses learnt music. Mokharig and Alweya revived the old Persian music which got merged with the Arabian melodies. From 847 to 861 A. D., (Reign of Caliph Mutawakil) Arabian music reached its culminating point. Caliph Motazid and Ibnulmotaz were great musicians themselves. Gradually great compilations of books on Arabian music were contemplated and carried out. Abdul Faraj of Isphan brought out Aghani in 12 volumes, elaborating the 100 select melodies of the Abbaside period with their origin and evolution. This book is one of the standard works on Arabic literature and its value has been recognised by European scholars.

As time went on, Arabian music underwent many changes and the Aghani came to be regarded as out of date and archaic.

Al Farabi was a great musician and he enchanted the Ulemas and high-minded theologians who showed a strong dislike to music. This Farabi is credited with the invention of the musical instrument Kanun. His successor was Avacinna whose monumental work was Shifa AVECINNA.

Though my account of the Arabian music may seem to be too detailed, yet it is indispensable because of the mutual influence of Indian and Arabian systems of music, each over the other. Further an account of Arabian music is also necessary in order to point out how it has shaped the North Indian system of music to its present form.

In Arabian music there are twelve original Ragas corresponding to the twelve signs of the Zodiac. They are:—

1. Rahavi	5. Buzurg	9. Safha
2. Husanai	6. Kochak	10. Ushashak
3. Rast	7. Irak	11. Jangla and
4. Hizaz	8. Nawab	12. Busalik.

Dividing every Raga into two Shobhas, according to their high as well as low Surs, they have developed 24 Ragas corresponding to the 24 hours of the day and night. Each Shobha has its own name with a number of Raginis under it. Besides, they have also invented compound Ragas by a process of blending. In addition, there have been special Dhuns called Ghoshas with particular time for singing them. With regard to rhythm (Laya and Tal) there was also a high degree of advancement and the ancient Arabian and Persian music had 17 Talas called Khums, Turki, Zarb, Doak etc. It was this music that was imported into our country by the early Muhammadan settlers. Not long after the Arab conquest of Sindh, many musicians had settled in India. (This view is advocated by Moulir Sharer of Lucknow.)

During the reign of Sultan Muhammad of Ghazni many Persian and Arabian musicians were patronised. Though at first the Sultan was not much impressed with the Hindu music, the Sufis made the Sultan and other Muhammadans appreciate Hindu music also, for the Sufi music consisted of an admixture of Arabian and Indian melodies. Evidently it seems apparent that these Sufis could have been the early Muhammadan settlers in India after the Arab conquest of Sindh, and as there was an interval of nearly 300 years (712 A. D. to 1,000 A. D.) between the Arab conquest and Muhammad of Ghazni's invasion of India, fusion of Arabian and Indian melodies could have become practicable; that is, from the time of the Arab conquest of Sindh to the time of Muhammad of Ghazni's invasion of India, the interim period, was the period in the making for the later Hindusthani music. Many musicians from Bagdad came to India. They not only sang Arabian music but also the metamorphosed music which considerably influenced the music of North India. The Ghori Kings were mere bandits and plunderers and nothing striking, so far as music is concerned, is known about them.

With the beginning of the Slave Dynasty, the first independent Muhammadan Kingdom of India was established from 1206 A. D. The First King Kutbuddin (1206—1210 A. D.) directed his energy and resources in erecting architectural monuments. He did not, therefore, find much time to devote towards music. His successor was Altamish (1210—1236 A. D.) He was a great patron of music and many stories are told about him. When Kazimuddin of Nagor started in India the Dervish's Ecstatic dance, the Ulemas (high-minded Theologians) were against it and lodged a complaint against the same in the court of Sultan Altamish. The Sultan asked Kazi whether the hearing of music had any legal sanction. The Kazi replied "It is unlawful

for dialecticians, but lawful for devotionists." He further drew the attention of the Sultan himself to his (sultana's) services as a snuffer of Candle in the assembly of dancing dervishes.\* The Sultan was pleased and in fact was much impressed with the sophistic music which got admission into the Royal Court. This was the first time when Muhammadan Kings of India patronised music and musicians with religious sanction. During the reign of Sultan Firoz Shah (1236 A. D.) musicians and dancing girls from all parts of India came and adorned the Muhammadan Court at Delhi. This was the period of the composition of Sangeetha Ratnakara by Pandit Sarngadeva and its Ragas and Raginis were sung by musicians of both the sexes.

"The Conquering Career of Allauddin Khilji" says Farishta, "gave him no rest, but he too had a genuine love for music and the number of his court musicians and bards was exceedingly large." The art of music was considerably developed in the Deccan. The Muhammadans also attained proficiency in this art. Maulana Abdul Razak who was sent as an ambassador to the court of Vijayanagar has given a vivid description of the high degree of perfection of music under the Vijayanagar Kings. Gradually even under the Muhammadan Kings of the Deccan, music flourished. Ibn Batuta in his travels gives a beautiful description of the bazar called Turbabad, during the time of Muhammad Bin Tughlak, which was a special extension for musicians both

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\* When Altamish was a Slave he had to do some menial services that were imposed upon him by his master. And as such he was engaged as a snuffer to the candles which would be burning all through the night when the dervishes were dancing and singing sophistic music. Altamish had to snuff the candles during nights by keeping himself in their company. This enabled him to pick up a good knowledge of sophistic music and his liking for music became intense. But since theologians were opposed to the introduction of music in the Royal Court, Altamish did not want to take the initiative lest he might offend the religious people. But Kazi was a very clever musician and he convinced both the Sultan and the theologians with the importance of Sophistic music. From that time onwards music was introduced in the Muhammadan Courts.

Hindus and Muhammadans. It was the time when the Muhammadan musicians introduced local tunes in their songs.

By the time of the Tughlaks, earlier half of the 14th century A. D., it was this music—the outcome of the harmonious blending of the tunes of these two races, the Muhammadans and the Hindus—that was then in vogue throughout the Deccan. This view is further supported by the existence of Persian Ragas like Noroz, Zangula, Hazaj, Zila, Shabua, Darbari, Zilla etc. The slow but gradual intermixture of Arabian and ancient Indian styles of music attained a distinct shape in North India which thenceforward came to be styled as Hindusthani music. The music of North India yielded to the foreign influence and so got metamorphosed; and the South Indian system of music got less disturbed, with the result that there was a bifurcation of the so far one system of Indian Music into Hindusthani and Southern (Karnata) styles.

With the fusion of Muhammadan music into the music of the North of India, there crept into the music fold of the north a special feature. The Muhammadans contributed a good deal towards the progress of the music of Northern India. It cannot be denied that the present Hindusthani music has a great deal of Muhammadan art in it, although its rudimentary principles have remained untouched. The extant Urdu and Persian literature on Indian music would certainly enlighten us on the progress of our music under the Muhammadan rule. Under the Muhammadan regime, vocal music gained particular importance and music as an art came to be cultivated widely. A liberal outlook, advantage by foreign contact (improvement by comparison), voice culture on a scientific scale, special foreign melodies etc., were the direct impress

of the Muhammadan music. Amir Khusru\* who lived under the Ghulam and Khilji regime (probably a contemporary of Sarngadeva, the celebrated author of Sangeetha Ratnaḳara) was a musician of no small calibre, but he is the first of a long list of Muhammadan Gayaks and Nayaks who did much towards the development of Hindusthani music.

Once the music of India became split up into two different styles, each began to assert its distinct individuality by bringing out new treatises which at a later date, came to be regarded as authority. In both the styles of music the treatises are very many, but I shall select only a few from them and deal with them here.

## CHAPTER 5.

### *Period in the Making.*

When once the music of India became split up into two different styles as the Hindusthani (northern) and Karnata (southern) styles, theorists of both the schools began to build up authoritative works just to assert the individuality of the two separate styles. The two different musical systems of our country are not opposed to each other, on the other hand, they spring from the same fundamental laws of which they exploit different aspects. Our musical modes are permanent marks of highly concentrated tradition with which we are able to trace the continuity from even minute details.

It has taken nearly 400 years from the 10th century A. D., onwards for the music writers of the two different Indian styles to establish their separate individuality. The most curious point

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\* He is credited with the introduction of the Khyal style of singing in Hindusthani Music. He has also invented the modern sitar. And in fact he has helped to bring the North and South Indian music schools as near each other as possible.

to note is that the North Indians and South Indians have developed their distinct styles of music from one and the same common source—the Vedas, Natya Sastra, Narada's Sangeetha Makaranda, Matanga's Brahaddesi and so on. It is during this period of making Sarngadeva wrote his Sangeetha Ratnakara which also came to be regarded as authority for both the North and South Indian styles. Just as Mrs. Stevenson in her "Heart of Jainism" remarks about Jainism as a religion, "Even though Jainism is a rebellious daughter, she is none the less the daughter of Brahmanism (Hinduism)," we have also to point out that both Hindusthani and Karnata styles are none the less daughters of one and the same Indian music. But generally among Hindu families two sisters may not likely to stay in one and the same house, for they will have to go to their respective husband's houses. So is the case with Hindusthani and Karnata music. They have separated themselves and authoritative works were also written by eminent theorists.

Within this limited perview, it may not be possible to deal with all the important works that were written on Hindusthani and Karnata music, for they will become very voluminous. I shall therefore, attempt to discuss a few Granthas on the two Indian styles and duly bring about the salient features from them, that may contribute towards the unity of Indian music again.

With regard to the effects of the Muhammadan conquest of India on the music of India there seems to be difference of opinion. One school considers that during the early days of the Muhammadan conquest, our music suffered very badly at the hands of the conquerors. Captain Willards in his "Treatise on the Music of Hindusthan" (page 106) says, "The conquest of

Hindusthan by the Muhammadan princes forms a most important epoch in the history of its music. From this time we can date the decline of all arts and sciences purely Hindu, for the Muhammadans were no great patrons of learning, and the most bigoted of them were not only great iconoclasts, but discouragers of the learning of the country. The progress of the theory of music once arrested, its decline was speedy, although the practice which contributed to the entertainment of the princes and nobles, continued until the time of Muhammad Shah after whose reign history is pregnant with facts replete with dismal scenes." The other school holds that among the Muhammadan rulers of India there had been a good many who patronised music; and they mention the names of Sultan Altamish, Allauddin Khilji, Muhammad bin Tughlak, Akbar etc., when Allauddin's general Malik Kafur completed the conquest of South India, (1310 A. D.) the music was in such a flourishing condition that all the musicians and their Hindu preceptors were taken with the royal armies and settled in the north (Delhi). This view is supported by Raja Sir, S. M. Tagore in his "Universal History of Music" (page 54). Attiya Begum also points out in her "Music of India" that the art of Music gained considerably under the Muhammadan regime.

During the period of making many valuable works were written on both the Hindusthani and Karnata styles of music; and of them the following works deserve special mention and study:—

- (1) Ragatharangini, (2) Hrdaya Kautuka, (3) Hrdaya Prakasa,
- (4) Sangeetha Parijatha, (5) Sadragachardrodaya, (6) Ragamala,
- (7) Ragamanjari, (8) Nartana Nirnaya, (9) Ragatatvavibodha,
- (10) Anupasangeetharātnakara, (11) Anupavilasa, (12) Anupankusa,
- (13) Ragakaumudi, (14) Swaramelakalanidhi, (15) Raga-vibodha, (16) Sangeetha Saramrtha, (17) Chaturdandiprakasika

and (18) Ragalakshanam. In the above list the first thirteen Granthas deal with Hindusthani music and the rest with Karnata music. Further it may not be possible to deal at great length on all the above eighteen Granthas; and so I shall take only the most important and necessary among them for detailed study. I have not dealt with in detail about the ancient Granthas like Bharata's Natya Sastra, Matanga's Brhaddesi, Narada's Sangeetha Makaranda because they, in spite of the fact they are referred to as authorities by both the Hindusthani and Karnata musicians, are not only elementary in character but also are archaic and far behind the advancing views of the people of our country. Moreover, my treatment of Sangeetha Ratnakara of Sarngadeva of the 13th century A. D., which also is cited as authority by the Hindusthani and Karnata musicians alike, is going to be too meagre in view of the fact that they do not help us much for our present purposes. No doubt there is the view that Natya Sastra, Makaranda and Sangeetha Ratnakara are the earlier works from which our classical music has evolved. But at the sametime there is the other view also that they have become archaic and theories have considerably changed. I have also made a few remarks about them previously in this same survey.



## CHAPTER 6.

### *Hindusthani Works.*

The earliest work on Hindusthani music, after bifurcation, seems to be Pandit Lochana Kavi's Ragatharangani 1162 A. D. There is also difference of opinion regarding the exact date of the author. Lochana quotes from two famous previous writers by name Jayadeva and Vidyapathi; and history informs us that this Vidyapathi was in the service of Shiva Singh, the Raja of Mithila in the latter half of the 14th century A. D. Further Lochana mentions such Muhammadan Ragas like Imam and Farodast which could not have become popular about the beginning of the 12th century A. D. In all probability there could have been another Vidyapathi before Lochana.

Just like his predecessors, Lochana recognises 22 Srutis to the scale and regarding the distribution of Srutis he has simply followed Bharatha and other earlier writers. (The Shuddha-Vikritha swaras of Lochana will be given in Appendix). Out of the 100 pages in the Tharangini 62 pages are devoted to the prosody of songs of the poet Vidyapathi. In two instances Jayadeva is also quoted. After speaking about his own pedigree, the author goes on to point out that there were 16,000 Ragas sung by Gopis before Krishna. The Shuddha scale of Tharangini is the modern Kaphi Raga. The author lays down 12 Janaka Ragas or Melakartha Ragas (Main Ragas) and classifies the Janya Ragas (Derivative Ragas) under them. The 12 Mela Karthas with their Hindusthani swaras are as follows :

No.	Names.	sa	ri	ga	ma	pa	dha	ni
1.	Bhairavi	—	Shuddha	Komala	Shuddha	Shuddha	Shuddha*	Komala
2.	Thodi	—	Komala	Komala	Shuddha	—	Komala	Komala
3.	Gowri	—	Komala	Shuddha	Shuddha	—	Komala	Shuddha
4.	Karnata	—	Shuddha	Shuddha	Shuddha	—	Shuddha	Komala
5.	Kedara	—	Shuddha	Shuddha	Shuddha	—	Shuddha	Shuddha
6.	Iman	—	Shuddha	Shuddha	Tivra	—	Shuddha	Shuddha
7.	Saranga	—	Shuddha	—	Shuddha & Tivra	—	—	Shuddha & Komala
8.	Megha	—	Shuddha	Shuddha	Shuddha	—	—	Komala & Shuddha
9.	Purva	—	Shuddha	Shuddha	Tivra	—	—	Komala & Shuddha
10.	Dhanasree	—	Komala	Shuddha	Tivra	—	Komala	Shuddha
11.	Mukhari	—	Shuddha	Komala	Shuddha	—	Komala	Komala
12.	Depaka	—	—	—	—	—	—	—

*N. B.*—The Komala Swaras are flats and the Shuddha Swaras are sharps. The Tivra is the sharper variety of Madhyama Swara.

The author gives a list of 75 Janya Ragas under the 12 Kartha Ragas as follows:—

No.	Karthas.	Janyas or Derivatives.
1.	Bhairavi	(1) Bhairavi and (2) Neelambari
2.	Thodi	(1) Thodi
3.	Gowri	(1) Malava, (2) Sri Gowri, (3) Chetigowri, (4) Pahadee Gowri, (5) Desi Thodi, (6) Desakari, (7) Gowri, (8) Thrivana, (9) Multhani, (10) Dhanasree, (11) Vasantha, (12) Bhairava, (13) Vibhasa, (14) Ramakali, (15) Gurjari, (16) Bahuli, (17) Reva, (18) Bhatiyar, (19) Khata, (20) Malavapanchama, (21) Jayantasree, (22) Asavaree, (23) Devagandhara, (24) Sindhee-asavaree and (25) Gunakari.
4.	Karnata	(1) Karnata, (2) Vageesvari, (3) Khamach, (4) Sorat, (5) Paraj, (6) Maru, (7) Jayajayavanthi, (8) Kukubha, (9) Kamoda, (10) Kedara, (11) Malavakaisika, (12) Hindola, (13) Sudharayee, (14) Adana, (15) Garakanada and (16) Sri Raga.
5.	Kedara	(1) Kedaranata, (2) Abhiranata, (3) Khambavathi, (4) Sankarabharana, (5) Bihagara, (6) Hammira, (7) Syama, (8) Chayanata, (9) Bhupalee, (10) Bhimpalasee, (11) Kausika and (12) Maru.
6.	Iman	(1) Iman, (2) Shuddhakalyan, (3) Puriya, (4) Jayatkalyan.

No.	Karthas.	Janyas or Derivatives.
7.	Saranga	(1) Saranga, (2) Patamanjari, (3) Brindravani, (4) Samanthasaranga and (5) Badahamsa.
8.	Megha	(1) Meghamallar, (2) Gowdasaranga, (3) Bilawal, (4) Ahvaiya, (5) Suhddha shuava, (6.) Desh and (7) Shuddha nata.
9.	Dhanasree	(1) Dhanasree and (2) Lalitha.
10.	Purva	(1) Purva.
11.	Mukhari	(1) Mukhari and
12.	Deepaka	Nil.

Tharangini is of great importance to the Hindusthani musician for he is familiar with all the Janya Ragas mentioned therein. But during the Muhammadan period itself many of the Ragas have changed their Swaras. The Swaras and Ragas of the Tharangini are purely northern. All the 12 Kartha Ragas are also northern. In the description of the Ragas, the author has used only 12 Swaras. Almost all the Ragalakshanas are also useful to the present day Hindusthani musician. Tharangini's music was confined to the Shadja Grama only (Sa ri ga ma pa dha ni sa). By the time of the Tharangini, deriving Ragas from the Murchanas and Jatis had become absolute. Since the Tharangini is more a book on prosody than music, the author does not give detailed definition of the Janya Ragas.

Before taking up the next important work on Hindusthani music, the condition of music during the 12th and 13th centuries A. D., deserves particular mention. It was the time when Sangeetha Ratnakara was composed by Pandit Sarngadeva. It

was the time when the Muhammadan Rulers of our country, in their own way, have contributed towards the development of our music. One or two remarks have already been made previously upon this period. Sarngadeva is more elaborate and scholarly in his treatment of the music of his days than his predecessors like Bharatha and Matanga, but he also freely quotes them very often. This must be said to his credit that he endeavoured to link the music of his days with that of the past. As has already been remarked the Pandits of both Hindusthani and Karnata schools of music based their systems on the Ratnakara.

The Muhammadan invasion of the Deccan by the end of the 13th century A. D., had its own reactions on Indian Music and other items of culture. Persian models were introduced into Indian Music and this evidently widened the gulf between Hindusthani and Karnata schools. Owing to contact with Persian art, the northern school adopted a new Shuddha scale, while the southern school retained the traditional scale. Allaud-din Khilji was fond of music and encouraged the art considerably. His court musician was Amir Khusru, the introducer of Khyal mode of singing and Ragas like Zilaph, Sazagiri, Sarparda and others. Stories are told that one Gopal Nayak from the Pandyan Court of Madura was taken to Delhi after the conquest of Madura by Malik Kafur, Allauddin's general, where the musician displayed his skill.\* All the time Amir Khusru was hidden behind the Sultan's throne and remembered the style of Gopal Nayak. The next day he sang the Tarana (Raga Alapa) in imitation of Gopal Nayak's rendering, and by surprising Gopal Nayak, he "fraudulently deprived him of a portion of his due

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\* It is believed that Gopal Nayak sang that species of composition called Gita. From this it would appear that the Gita was a popular composition in the 13th century A. D., and the other finer varieties like Kirtan, Javalis etc., had not developed then. Moreover even that elementary type was more popular in the South than in the North. Since Amir Khusru was an intelligent musician, he heard the Gita from Gopal Nayak and after practising it, the same day and the next day, he sang it the next day before the Sultan.

honour." (From Captain Willard's Treatise on the Music of Hindusthan, page 107.)

Amir Khusru has also invented the famous sitar which has brought the two schools of Indian music as near each other as possible, for the scale of the sitar has twelve semi-tones to an octave.

Side-by-side with the introduction of Persian models in the music of the north, the pristine purity of the tone-honoured Hindu music was preserved by the Rajas of Vijayanagar during this period. With the advent of the Empire of Vijayanagar (Vidyanagar) a regular and systematic attempt was made by the Rajas to preserve all works bearing on the Vedas, music and other ancient literature. About 1330 A. D., the Empire was founded by Bukka and Harihara; and from 1330 A. D. to 1639 A. D.,\* for a period of 300 years the Vijayanagar Emperors were great patrons of music. All the treatises on music written by men of lore under the patronage of the Vijayanagar Rajas are mainly on the music of South India after the bifurcation. (While writing about works on South Indian music I shall make special mention of the contribution of the Vijayanagar Rajas towards the development of Karnata Music). At the same time the Kingdom of Bhamani flourished in the Deccan and the Muhammadan Kings patronised Hindusthani music.

Among the later Chalukyas of Kalyan special mention must be made of one Someswara or Bhulokamalla who ruled from 1116 to 1127 A. D. He was a great patron of fine arts, specially

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\* When Sadasiva was Emperor of Vijayanagar, the Kingdom was practically under Rama Raya. During this time in 1565 A. D., the battle of Talikota was fought in which Rama Raya was killed and Vijayanagar was pillaged by the Muhammadans headed by the Sultan of Bijapur. Emperor Sri Ranga (1573-1585 A. D.) was succeeded by Venkata I and the successors of this Venkata were weak; they lost the major part of Vijayanagar Empire and were Rajas of Chandragiri, from one of whom the East India Company received the grant of Madras in 1639 A. D. From this date we do not hear anything special about Vijayanagar

music and dancing. Models of South Indian music took the appellation of "Karnata" the country governed by Someswara. From his time South Indian music began to develop into distinct schools in the Karnata and Andhra countries. In his *Manāsollasa*, Someswara has devoted 2500 verses to music and instruments. The reign of Someswara is very important, in as much as we get definite information about the time when South Indian Music began to be called Karnata Music. Moreover the fact that the music of the south began to develop into distinct schools in the Karnata and Andhra countries, suggests that there is difference in the practice of music in the south and north of our country. This view is further asserted by Sri Vedantha Desika, a Vaishnavite saint of the 13th century A. D., in his *Hamsasandesa*. The following verse is from his *Hamsasandesa* :—

*Ikshuchhaye Kisalayamayam Thalpamathasthushinam  
Sallapaisthairmudithamanasam Salisamrakshakanam  
Karnata Andhravyathikarabhida Karbure Githibhede  
Muhynathinam Madanakalusham Mowgdhyamesvadayethaha*

It can be translated as follows :—

"thou shalt admire the love—disturbed simplicity of the corn—guarding girls seated, with their hearts gladdened by lovely conversations, on the beds of tender leaves, under the shade of sugarcane plants, feeling ecstasy over the peculiar songs complicated by a mixture of probably Tamil and Telugu music." Vedantha Desika was an erudite scholar and all his writings are marked by pregnancy of meaning, loftiness of ideas and lucidity. His works are regarded as an authority in Sanskrit Literature. His knowledge was alround and as such his remarks on music are the direct outcome of his wide experience and travel.

From the above narration about Someswara and Vedantha Desika we are led to conclude that the North and South Indian

styles of music have taken nearly 300 years, after the advent of the Muhammadans and the introduction of Persian and Arabian modes, to assert their distinct feature as two different styles of Indian Music. When they say a different music is followed in the Karnata and Andhra countries, it goes without doubt, that a different music is followed in the north of our country.

With due consideration of the difference of opinion regarding the exact date of Sargadeva we can say that his Sangeetha Ratnakara was written in the latter half of the 13th century A.D. Dr. H. H. Wilson in his "Theatre of the Hindus," writes, "It is clear, however, that he (Sargadeva) wrote (his Ratnakara) between the 12th and 15th century A. D., as he names Bhoja among his predecessors in the science; and a comment on his work was written by Kallinatha, by the desire of Praudha or Pratapa Deva, King of Vijayanagar from 1456 to 1477 A. D." Though both the Hindusthani and Karnata musicians look upon it as the foremost of our musical authorities, its music is not clearly understood in any part of our country. Some say that the present Hindusthani music is much akin to the music of Ratnakara, while some others say the language and Ragas of Ratnakara are undeniably southern. But this much is certain that Sanskrit writers on music of the past after Sargadeva began to cite him as authority and they even freely quoted passages from Ratnakara. As I have already stated the Ratnakara has yet to be understood by us.\* Hence I leave the Ratnakara, as it is, without making any further remarks on it.

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\* Recently a translation of the Swaradhyaaya of Sangeeta Ratnakara was published by one Dr. Kunhan Raja under the auspices of the Theosophical Society, Adayar, Madras. This is purely a translation of the Sanskrit verses into English. The translator does not enlighten us on the source of Ratnakara, on the contemporary music of the days of the author (Sargadeva) and on the point how the present system of music came to be evolved out of it. To do this kind of work one must necessarily be well versed in music both in theory and practice.

From the 12th century to the 17th century A. D., there does not seem to have been any special publication of original work on Hindusthani music. The next important work after Raga Tharangini is Hridayanarayana's Hrdaya Kautuka and Hrdaya Prakasa. According to Dr. Sukthankar of the Archaeological Dept., of India Hrdaya Narayana lived in Gada Desa and the publication of his works dated 1660 A. D. He fixes the Shuddha and Vikritha Swaras in terms of the lengths of the sounding string of his Veena, and therefore he is said to have aimed at mathematical accuracy of swaras in his Hrdaya Kautuka. With regard to his swaras (Swaraprakarana) he has followed Lochana. Trisruti 'ma' and Trisruti 'ni' are his two new swaras and Hrdayarama is his new Raga. He has simply adopted the 12 Mela Ragas of Lochana. In his Hrdaya Prakasa, he describes the exact position of the Shuddha and Vikritha Swaras. When the Shuddha swaras rise through one, two, three, or four srutis, the Vikritha swaras are produced. The Shuddha swara will become Tivra if it rises one sruti, Tivratara rises three sruti. But in the Southern system, the Shuddha swara is the lowest position of the note and the Vikritha swaras are its higher positions. On the other hand the northern system has Vikrithas on both sides of the Shuddha note.

With regard to Vadi, Samvadi, Vivadi, Anuvadi, Sampurna, Shadava and Oudava varieties, he has followed the traditional description. The Shuddha scale of both Lochana and Hrdaya Narayana corresponds to Hrdaya's exposition of the Shuddha scale, his Shuddha and Vikritha swaras in terms of the sounding wire of the Veena are highly laudable.

The Shuddha scale of Lochana and Hrdaya is as follows:—  
(The length of the wire is given in inches).

Swara		Length of the wire			Comparative vibrations
Sa	—	36	inches	—	240
Ri	—	32	do	—	270
Ga	—	30	do	—	288
Ma	—	27	do	—	320
Pa	—	24	do	—	360
Dha	—	21 $\frac{1}{2}$	do	—	405
Ni	—	20	do	—	432
Sa	—	18	do	—	480

The order of the 12 Mela Ragas of Hrdaya are Bhairavi, Karnata, Mukhari, Thodi, Kedara, Iman Megha, Hrdayarama, Gowri, Saranga, Purva and Dhanasree. After classifying the Janya Ragas under these 12 Kartha Ragas, Hrdaya adds a very interesting Aroha—Avroha—Swarupa of the Ragas.

Sangeetha Parijatha of Pandit Ahobala, written somewhere in the latter half of the 17th century A. D., is the most important work on Hindusthani Music. It is generally accepted that Ahobala was a southern pandit, for several Raga names in his Parijatha are southern names, though Parijatha is mainly a treatise on Hindusthani music. Parijatha was translated into Persian in 1724 A. D.; and the copy of the above translation in the Rampur State library bears the seal of the curator of Emperor Muhammad Shah's library. Muhammad Shah ascended the throne of Delhi in 1719 A. D. Hence we can safely conclude that Parijatha could have been written in the latter half of the 17th century A. D.

With regard to the 22 srutis of the octave, Ahobala has simply followed Bharatha and other ancient writers. His Shuddha scale is also the modern Kaphi Raga of Hindusthani Music. With regard to the Shuddha—Vikritha Swaras of Ahobala, the following chart will show the exact position of the same:—

No. Sruti names. Shuddha Swarasthanas Komala Vikritha Swarasthanas. Tivra Vikritha Swarasthanas.

1.	Tivra	—	—	—	—	Tivra Nishada
2.	Kumudvathi	—	—	—	—	Tivratarā Nishada
3.	Manda	—	—	—	—	Tivratama Nishada
4.	Chandovathi	Shadja				
5.	Dayavathi	—	—	Purva Rishabha		
6.	Ranjani	—	—	Komala Rishabha		
7.	Rakthika	Rishabha		Purva Gandhara		
8.	Rowdri	—	—	Komala Gandhara		Tivra Rishabha
9.	Krodhi	Gandhara		—	—	Tivratarā Rishabha
10.	Vajrika	—	—	—	—	Tivra Gandhara
11.	Prasarini	—	—	—	—	Tivratarā Gandhara
12.	Preethi	—	—	—	—	Tivratama Gandhara
13.	Marjani	Madhyama		—	—	Athithivratama Gandhar
14.	Kshithi	—	—	—	—	Tivra Madhyama
15.	Raktha	—	—	—	—	Tivratarā Madhyama
16.	Sandipini	—	—	—	—	Tivratama Madhyama
17.	Alapini	Panchama				
18.	Madanthee	—	—	Purva Dhaivatha		
19.	Rohini	—	—	Komala Dhaivatha		
20.	Ramyā	Dhaivatha		Purva Nishada		
21.	Ugra	—	—	Komala Nishada		Tivra Dhaivatha
22.	Kshobini	Nishada		—	—	Tivratarā Dhaivatha

*N. B.*—There are nearly 29 Swara names in the music system of Ahobala of which only 12 have been used by him in the description of his Ragas. Numbers 3, 5, 8, 11, 12, 14, 15, 18 and 21 of the above chart are omitted by the author and the remaining 12 swaras have alone been used by him. With regard to the positions of the Shuddha—Vikritha Swaras on the speaking wire of the Veena, Ahobala has simply followed Hridaya Narayana. But Hridaya's Tivratarā Ga and Tivratarā Ni are Ahobala's Tivra Ga and Tivra Ni. The author describes nearly 122 Ragas with Aroha, Avaroha, Graha, Nyasa and Murchana. The values in vibrations of the Swaras of Ahobala are:—

Sa 240; Komal 'ri'  $254 \frac{2}{7}$ ; 'ri' 270; 'ga' 288;  
 Tivra 'ga'  $301 \frac{17}{43}$ ; 'ma' 320; ma  $337 \frac{1}{2}$ ; 'pa' 360;  
 Komal 'dha'  $381 \frac{2}{7}$ ; 'dha' 405; 'ni' 432; Tivra  
 'ni'  $(301 \frac{17}{43} \times \frac{2}{7})$   $452 \frac{4}{43}$ ; 'sa' 480.

Even during the time of Pandit Ahobala, the practice of calling the swara by two different names, was common. His description of the 12 swaras in terms of the lengths of the speaking wire of the Veena is noteworthy; and for this great work, we may say, the musical world is obliged to him.

The period of Akbar (1556—1605 A.D.) marks an important period in the evolution of Hindusthani Music. Though it is generally said that the advent of the Muhammadans to India marks the decline of all arts and sciences, purely Hindu, yet there are a few Muhammadan Kings like Akbar who have done

much towards the development of music. During the early unsettled times of the Muhammadan rule in India, the science of music really did deteriorate. Theory or science is the virtual background of practice; its loss or deterioration will also affect the progress of practice and even cause confusion. Northern music suffered much like this, because the Muslim musicians, who were patronised by the Muhammadan Kings, pandered to the taste of their patrons by adulterating the Sanskrit orthodox melodies. Naturally the Hindu musicians, who were neglected by the rulers, did not continue to evince any interest in music as they were doing during the Hindu Period. The *Ain-i-Akbari* informs us that out of the 36 principal musicians of Akbar's Court, only four or five were Hindus. But still his period has produced such important saintly musicians as Haridas Swami, Mira Bai, Tulasi Das, Pundarika Vittala, Tan Sen and a host of others. It is in the reign of Akbar, Hindusthani Music reached its high watermark.

The works of Pundarika Vittala are of immense value and importance in Hindusthani Music. *Sadragachandrodaya*, *Ragamala*, *Ragamanjari* and *Nartananirnaya* are the four important works of Pundarika Vittala. Pundarika was born in Adanur and so he is a southern pandit. He was in the service of King Burhan Khan of Kandesh.\* By the siege of Ashirgarh in 1599 A.D., Khandesh too was annexed to the Mughal Empire by Akbar. Pundarika lost his appointment and he took service under Madhava Singh.‡ Pundarika's *Sadragachandrodaya* was

\* Burhan Khan belonged to the Pharski family which ruled between 1370 to 1600 A. D. at the city of Anandavalli in Khandesh in the South. Pundarika was entertained as the court musician of Burhan Khan.

‡ Pandit Bhatkhande of Poona has contributed to the *Quarterly Journal of Hindusthani music* (now extinct) Vol. I No. 4 (Sept. 1931) of the *Marris College of Hindusthani Music*, an article on Pundarika and his works. The same Bhatkhande in his "A comparative study of some of the leading Music Systems of the 15th, 16th, 17th and 18th centuries" page 43 points out that Pundarika after the fall of Khandesh, took service under Madhava Singh.

written under the patronage of Burhan Khan Pharaki of Anandavalli. His Ragamanjari came out between 1556 to 1605 A.D., under the patronage of Mana Singh and Madhava Singh, the feudatories of Akbar. His Ragamala was published in 1576 A. D., and his Nartananirnaya was published between 1556 to 1605 A. D., to please Emperor Akbar. About 1767 A. D., the Peshwa Diary shows an expenditure of Rs. 195 on the purchase of about 36 pictures of Ragamala for being hung up in the special drawing-room of the Peshwa. This shows that the Peshwas too were very great patrons of the fine arts, and music in particular.

In his Sadragachandrodaya, Pundarika recognises the 22 srutis, the three Sthayis (Mandra, Madhya and Tara—low, middle and high octaves), 7 Shuddha and 7 Vikritha swaras. His Shuddha scale is the same as that of the southern system (Kanakangi Mela). In spite of the fact that Pundarika was a southern pandit, he has contributed a good deal towards the growth of Hindusthani Music. His study of the subject has been very thorough and he has portrayed a liberal outlook on almost all the salient points. His works help us considerably to understand both the southern and northern styles of music. His Shuddha—Vikritha swaras are given below in comparison with Lochana's swaras and European Music:—

Shuddha Swaras.

No.	Hindusthani	Pundarika	Lochana	European
1.	Shuddha Shadja	Shuddha Shadja	Shuddha Shadja	C
2.	Komala Rishabha	Shuddha Rishabha	Shuddha Rishabha	D <sup>6</sup>
3.	Tivra Rishabha	Shuddha Gandhara	Shuddha Rishabha	D
4.	Shuddha Madhyama	Shuddha Madhyama	Shuddha Madhyama	F
5.	Shuddha Panchama	Shuddha Panchama	Shuddha Panchama	G
6.	Komala Dhaivatha	Shuddha Daivatha	Komala Dhaivatha	A <sup>6</sup>
7.	Tivra Dhaivatha	Shuddha Nishada	Shuddha Dhaivatha	A

Vikritha Swaras

1.	Tivratama Nishada	Laghu Shadja	Tivratama Nishada	—
2.	Tivratama Gandhara	Laghu Madhyama	Tivratama Gandhara	—
3.	Tivratama Madhyama	Laghu Panchama	Tivratama Madhyama	F
4.	Komala Ghandhara	Sadharana Gandhara	Shuddha Gandhara	E <sup>6</sup>
5.	Tivra Gandhara	Antara Gandhara	Tivratara Gandhara	E
6.	Komala Nishada	Kaisika Nishada	Shuddha Nishada	B <sup>6</sup>
7.	Tivra Nishada	Kakali Nishada	Tivratara Nishada	B

With regard to the Veena and the tuning of the Veena, Pundarika's method is just like the modern method. From his treatment of Sruti, Swara and Raga, we can come to the conclusion that Pundarika was aware of the practice, by the Northern musicians, of expressing Ragas in terms only of 12 notes. In his Sadraga-chandrodaya, the author speaks of 19 Mela Ragas and classifies Janya Ragas under them. The following is the table of Janaka-janya Ragas of Pundarika.

No. Janaka or Mela Ragas.	Janya or Derivative Ragas.
1. Mukhari	(1) Mukhari
2. Malavagowda	(1) Malava, (2) Goundakrithi, (3) Gurjari, (4) Takka, (5) Padi, (6) Karanji, (7) Bahuli, (8) Purvi, (9) Ramakri, (10) Dravida Gowda, (11) Gowdi, (12) Bangala, (13) Asavari, (14) Panchama, (15) Revagupti, (16) Prathama Manjari, (17) Karnata Bangala, (18) Shuddha Lalitha, (29) Shuddha Gowda, (20) Deva-gandhara and (21) Marava.
3. Sri Raga	(1) Sri Raga, (2) Malavasri, (3) Dhanasri, (4) Bhairavi and (5) Saindhavi.
4. Shuddha Nata	(1) Shuddha Nata.
5. Desakshi	(1) Desakshi.
6. Karnata Gowda	(1) Karnata, (2) Turushka Thodi, (3) Shuddha Bangala, (4) Chaya Nata and (5) Samantha.

No. Janaka or Mela Ragas.	Janya or Derivative Ragas.
7. Kedara	(1) Kedara, (2) Narayana Gowda, (3) Vela- vali, (4) Sankarabharana, (5) Natanarayanā, (6) Madhyamadi, (7) Mallara, (8) Gowda, (9) Saranga Nata, (10) Bhupali, (11) Saveri, (12) Sowrashtri and (13) Kambhoji.
8. Hijej	(1) Hijej.
9. Hamiranata	(1) Hamiranata.
10. Kamoda	(1) Kamoda.
11. Thodi	(1) Thodi.
12. Abhiri	(1) Abhiri.
13. Shuddha Varati	(1) Shuddha Varati and (2) Sama Varati.
14. Shuddha Ramakri	(1) Shuddha Ramakri, (2) Thravani, (3) Desi and (4) Lalitha.
15. Devakri	(1) Devakri.
16. Saranga	(1) Saranga.
17. Kalyana	(1) Kalyana.
18. Hindola	(1) Hindola and
19. Nadaramakri	(1) Nadaramakri.

*N. B.*—Many of the Janya Ragas are even retained in Hindusthani Music today.

In his Ragamala too, Pundarika sticks to the southern Shuddha scale. His Vikriṭha Swaras in Ragamala differ from those of his Chandrodaya. He divides the Ragas into Puruṣha Ragas (Masculine) Stree Ragas (Feminine) and Putra Ragas (Sons). After explaining his Shuddha—Vikriṭha swaras, he goes on with his description of Vadi, Samvadi, Anuvadi, Vivadi, Graha, Amsa and Nyesa. His Raga classification is as follows:—

No.	Ragas	Bharyas or Wives	Putras or Sons
1.	Shuddha Bhairavi	1. Dhanyasi, 2. Bhairavi, 3. Saindavi, 4. Maravi & 5. Asavari.	1. Bhairavi, 2. Shuddha Lalitha, 3. Panchama, 4. Paraj & 5. Bangala.
2.	Hindola	1. Bhupali, 2. Vasanti, 3. Thodi, 4. Prathama Manjari & 5. Turushka-thodi.	1. Vasantha, 2. Shuddha Bangala, 3. Syama, 4. Samantha & 5. Kalyana.
3.	Deskar	1. Ramakri, 2. Bahuli, 3. Desi, 4. Jethasari & 5. Gurjari.	1. Lalitha, 2. Vibhasa, 3. Saranga, 4. Thrivana & 5. Kalyana.
4.	Sri Raga	1. Gowdi, 2. Padi, 3. Gunakari, 4. Shuddha Ramakri & 5. Gund. kri.	1. Takka, 2. Devagandhara, 3. Malava, 4. Shuddha Gowda, 5. Karnata-Bangala.
5.	Shuddha Nata	1. Malavessri 2. Desakshi, 3. Devakri, 4. Madhumadhavi, & 5. Ahiri.	1. Jjavanti, 2. Salanganta, 3. Karnata, 4. Chayanata & 5. Hamiranata.
6.	Natanarayana	1. Velaveli, 2. Kambhoji, 3. Saveri, 4. Suhavi & 5. Sowrashtri.	1. Malhara, 2. Gowdi, 3. Kedara, 4. Sankarabharana, 5. Bihegada.

These Ragas are almost preserved in their old forms even today in Hindusthani Music. The Swaras of the Ragas, the picture of the Ragas and the time for their singing are all given by the author.

In his Raga Manjari, also, Pundarika sticks to his Southern Shuddha scale. The Suddha-Vikritha swaras are like those of Raga Mala. His Ragas were confined to the Shadja-grama. He lays down 20 Mela Ragas in his Raga Manjari. He has also taken into account certain Persian Ragas which were introduced by the Muhammadan musicians. His service to the cause of music in North India is indeed very great and it is of supreme importance because he, though a Southern Pandit by birth, has studied both the Hindusthani and Karnata styles of music and then has contributed to the musical lore of North India. His Mela-Janya Ragas are :—

#### Janaka-Janya Ragas of Raga Manjari.

No.	Mela Ragas.	Janyas.
1.	Mukhari	Mukhari
2.	Somaraga	Somaraga
3.	Gowdi	(1) Gowdi, (2) Karnatabangala, (3) Gurjari, (4) Bahuli, (5) Asaveri, (6) Ramakali, (7) Maru, (8) Takka, (9) Gunakari, (10) Shuddha Lalitha, (11) Panchama, (12) Patamanjari, (13) Malavagowda, (14) Purvi, (15) Padi and (16) Bhairavi.
4.	Thodi	(1) Thodi and (2) Shuddha Bhairava
5.	Varati	(1) Syamavarati and (2) Shuddhavarati
6.	Kedara	(1) Kedara, (2) Gowda, (3) Mallara, (4) Natanaarayana, (5) Velavali, (6) Bhu- pali, (7) Kambhoji, (8) Madhumadhavi, (9) Sankarabharana, (10) Saveri, (11) Suhavi, (12) Narayani and (13) Kedaranata.

No.	Mela Ragas	Janyas
7.	Shuddha Nata	Shuddha Nata
8.	Desakshi	Desakshi
9.	Deskar	(1) Deskar, (2) Thravani, (3) Desi, (4) Lalitha, (5) Deepaka and (6) Vibhasa
10.	Saranga	Saranga
11.	Ahori	Ahori
12.	Kalyana	Kalyana
13.	Kamoda	Kamoda
14.	Hijej	(1) Hijej and (2) Aparabhairava.
15.	Nadaramakri	Nadaramakri
16.	Hindola	(1) Hindola and (2) Vasantha.
17.	Karnata	(1) Karnata, (2) Samantha, (3) Sow- rashtri, (4) Chayanata, (5) Shuddha Bangala and (6) Thurushkathodi.
18.	Hamira	Hamira
19.	Malavakaisika	(1) Malavakaisika, (2) Malavasri, (3) Dhanyasi, (4) Saindhavi and (5) Devagandhara
20.	Sri Raga	Sri Raga

Pundarika was a Southern Pandit; and he systematised the northern system. In describing his Ragas, he has not used more than 14 swaras. His Veena too was tuned to sa pa sa ma swaras and it contained only 12 frets. All the music of his days was confined to Shadja Grama only.

The works of Bhava Bhatta—Anupa Sangeetha Vilas, Anupa Sangeetha Ratnakara and Anupankusa—are next important to be studied. He was in the service of King Anupa Singh of Bikaner (from 1674 to 1709 A. D.). We know from history that

some of the Rajputana chiefs accorded a liberal patronage to many musicians who were scared away from the court of Aurangzeb. Bhava Bhatta was the son of Janardana Bhatta who was in the service of Shah Jehan (1627 to 1658 A. D.). At the death of Shah Jehan, his son Aurangzeb succeeded to the Mughal throne of Delhi; and as he did his best to suppress music altogether, musicians had to run away from his court. Hence Janardana and his son Bhava Bhatta had to leave Delhi and settle in Bikaner where they were encouraged.

Bhava Bhatta was a Sanskrit scholar and a good musician. His family originally belonged to the southern stock. He carefully studied all the available Granthas and then wrote his works. For the Swaradhyaya of his Anupa Sangeetha Vilas, he has borrowed materials from Sarngadeva's Sangeetha Ratnakara. He also quotes from many other Granthas. There is nothing original or striking in the Vilas. He deals with 70 Ragas for which quotations in support, are taken from old Granthas. With regard to his Anupa Sangeetha Ratnakara also, he copies everything from Sarngadeva's Sangeetha Ratnakara. In the Raga Adhyaya of this work we find the incorporation of the Raga classification of Pundarika Vittala's Raga Manjari. As a compilation, his works are useful to us. His Anupankusa is a small work. The Raga system of Ankusa is that of Sangeetha Darpana of Chatura Damodara.\* For the definition of the Ragas of Ankusa, the author cites the opinions of Sangeetha Parijatha, Hridaya Prakasa and Raga Manjari. Some of them are even contradictory. Still Bhava Bhatta's works are of interest to us because he has attempted to systematise the drifting music of Northern India.

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\* This work was written by Damodara in 1625 A. D. As we do not, at present, have any reliable evidence about the place where Damodara lived and flourished, I have not taken the work for detailed study. Further there is nothing strikingly important in this work.

In 1813 A. D., one Muhammad Rezza of Patna wrote his Nagmat-e-Asaphi. He got dissatisfied with the meaningless Rag-Ragini-Putra system and so endeavoured to change them for the better. His Shuddha scale is Bilaval, the foundation scale of modern Hindusthani Music. He laid special stress upon the fact that there should be some similarity or common features between the Raga and its Raginis.

Pandit Bhatkhande is the latest Vidwan who tried to systematise the North Indian Music. He has studied all the available works on both Hindusthani and Karnata Music. In fact he was one of those who tried to effect a synthesis of North and South Indian Systems. He has recorded the results of his researches in his "Lakshya Sangeetha" and "Hindusthani Sangeetha Paddhathi." He has taken 10 Melas from the Southern school and they are as follows:—

Hindusthani names.	Karnata names.
1. Yaman	Santhakalyan
2. Bilaval	Dhirasankarabharana
3. Khamaj	Harikedaragowla
4. Bhairava	Mayamalavagowla
5. Purvi	Kasiramakriya
6. Marava	Gamakakriya
7. Kaphi	Sri Raga
8. Asavari	Naririthigowla
9. Bhairavi	Janithodi
and 10. Thodi	Saivapanthavarali.

The essentials of the Ragas have been discussed by taking into consideration the following by Bhatkhande:—

1. Whether the Raga is Sampurna, Shadava or Ondava;
2. The proper time for singing the Ragas;

3. The notes taken in the Aroha (ascent) and Avaroha (descent) with omission and\* Vakra (up and down);

4. The Vadi or predominant note of the Raga and its Samvadi (consonant);

5. The use of Anuvadi (assonant) notes in the development of the Raga;

6. Whether the beauty of the Raga lies in the Purvanga or Uttaranga (lower or upper tetrachord) or in the Aroha or Avaroha;

7. The mistakes to be avoided in singing Ragas;

8. Minute shades of difference between closely allied Ragas like Sri and Gowri; Jaithasri and Puriyadhanasri; Asavari and Jaunpuri; Desi and Devagandhara; Triveni and Tanki; Marava and Puriya; Bhatiyar and Bhankar; Bhairava and Ramakali; Bhimpalsi and Dhansar; Kaphi and Sindura; Bihag and Sankara; Desh and Sorat, etc. He has given general directions regarding Prasthara (development) of the Ragas by pointing out Graha, Nyasa, Amsa, Visranthisthana (halting places) and Pakada or catches (specific combinations of notes which even when sung by themselves are enough to depict the Raga.)\* Due credit and regard must be given to Pandit Bhatkhande for he has tried to introduce a fairly workable system of Hindusthani Music, "at a time when its state was getting far from satisfactory."

A study of some of the outstanding treatises on Hindusthani Music leads us to the following conclusions:—

1. The various treatises during the past 500 years seem to have been written on the basis of 12 notes to the scale.

\* Ni sa ri ga ma ga to denote Purvi Raga, Sanidha ni to indicate Puriya etc.

2. The Thatas or Mela Ragas have been laid down first and then the Janya Ragas classified under them.

3. There has been the division of the Ragas into Sampurna, Shadava and Ondava varieties.

4. Ragas should not drop both ma and pa at the same-time.

5. A Raga is generally, not allowed to use two notes of the same denomination consecutively, in its Aroha and Avarohana. § He has remarked in his "A Short Historical Survey of the Music of Upper India," "We can, without sacrificing anything of our own Northern system, safely adopt the basic principles of such of the southern authorities as will suit us and erect a magnificent music structure thereon, for the use of our own music loving public."

## CHAPTER 7.

### *Karnata Works.*

Now coming to South India,—a land which has preserved the ancient music of our Country,† — there are many Granthas like the Swaramelakalanidhi, Ragavibodha, Chaturdandiprakasika,

\* A singable Raga must at least have 5 notes out of the 12 notes of the scale. But there are cases in Karnata music when a Raga is formed with 4 notes by eminent persons like the late Gayakasikhamani L. Muthiah Bhagavathar. The question is whether that Raga will be melodic or otherwise. Generally the musicians and music-lovers of our country are agreed that a Raga must at least have 5 notes to its scale.

§ There are very many exceptions to this rule both in Hindusthani and Karnata music. There has, of late, come to be a classification of Ragas called Bhashanga (presence of Arya Raga Bhava) in which the flats and sharps of a swara are used consecutively. Orthodox musicians of the two schools of Indian Music may not regard Bhashanga as scientific and the reality is also so. But it has come to practice from a long time and probably it is due to the influx of Persian and Arabian melodies. The present day musicians of both the schools do not seem to look upon Bhashanga with disfavour.

† Even South Indian system has undergone changes. But still there are marks and traces of the ancient music of our country.

Sangeethasaramrtha and Ragalakshanam, which deserve special attention. Does this mean that the Southern Pandits are singing the Ragas of Sangeetha Ratnakara and other ancient Granthas? Nay, even some of the Southern Ragas have got lately mixed up with Northern ones. But still this influx has not affected, in the opinion of the late learned Bhatkhande, the great system which they have inherited from their ancient writers. The foreign innovations form only an additional feature, the main remaining more or less constant and steady. In my opinion, the Southern system cannot, at present, boast that it has been preserving the ancient music, for many Ragas have completely changed their features. For example Bilehari which was once upon a time a derivative of Harikambodi Mela, is now a derivative of Dheera-sankarabharana with the use of the denominations of Kakali and Kaisika Nishada. This much can be said of South India that it is changed than North and many of the ancient features are still prevalent in tact.

The first work to be considered is Swaramela-Kalanidhi written by Ramamatya of Vijayanagar in 1550 A. D., at the request of Rama Raya, who was the *de facto* ruler of that country when Sadasiva was the *de jure* ruler. Ramamatya belonged to the Todarmal family and his grandfather was Kallinatha, the Commentator of Sangeetha Ratnakara. Rama Raya's request to Ramamatya was, "In the science of music, conflicting views\* have, indeed arisen. Bring to a focus all their salient features and write an interesting treatise on music, embodying therein, its theory and practice." The result is Swaramelakalanidhi in 5 chapters—Upodghatha Prakaranam and Raga Prakaranam.

\* The musicians of a particular age stick to the technique of that age. At times a new stage sets in with a new technique. The old and the new techniques struggle for sometime and the new one flourishes. The struggle between the old and the new techniques is called the conflict of musical views and it generally lasts only during the transition periods.

The Swara Prakaranam is divided into two as Gandharva and Gana. Gandharva music has come down to us from time immemorial and is believed to lead us on to Salvation§ while Gana is the music of the mundane people intended to please man. After speaking about the 22 Srutis in the traditional manner, he recognises 7 Shuddha Swaras and 7 Vikritha Swaras. Though he does not name the Srutis, he adopts the old method of distribution between the Srutis and Swaras. He has attempted to link his ideas with those of Sarngadeva.

Ramamatya's 14 Shuddha-Vikritha Swaras are as follows:—

No.	Swaras of Swara Mela Kalanidhi.	Hindusthani Swaras.	European Swaras.
1.	Shuddha Shadja	Shuddha Shadja	C
2.	Shuddha Rishabha	Komal Rishabha	bD
3.	Shuddha Ga or Panchasruthi Ri	Tivra Rishabha	D
4.	Sadharana Ga or Shadsruthi Ri	Komala Gandhara	bE
5.	Antara Ga	Tivra Gandhara	E
6.	Chyutha Madhyama Ga	Not Necessary	E
7.	Shuddha Madhyama	Shuddha Madhyama	F
8.	Chyutha Panchama Madhyama	Tivra Madhyama	F§
9.	Shuddha Panchama	Shuddha Panchama	G
10.	Shuddha Dhaivatha	Komala Dhaivatha	bA
11.	Shuddha Ni or Panchasruthi Dha	Tivra Nishada	A
12.	Kaisika Ni or Shadsruthi Dha	Komal Nishada	bB
13.	Kakali Nishada	Tivra Nishada	B
14.	Chyutha Shadja Nishada	Not Necessary	

§ According to our Indian belief music is derived from the Vedas. It is pleasing to Gods and so it has been used as the vehicle for the expression of ideas of devotion to God. It is said in our Shastras that music leads us on to the path of salvation (Yagnavalkya Smrithi.) Since the Gods and other heavenly beings are fond of music and since all their rituals are expressed through music, the ancient music is called Gandharva Gana; and in fact an Upavada called Gandharva Veda has been formulated by the Creator to Sama Veda which treats of music and dancing.

His Twenty-two Sruthis are as follows :—

No.	Sruthis.	Shudda Swara.	Vikritha Swara.	Hindusthani.	European.
1.	Tivra	—	Kaisika Nishada	Komala Nishada	bB
2.	Kumudavathi	—	Tivra Nishada	Kalkli Nishada	B
3.	Manda	—	Chyutha Shadja Nishada	Tivratama Nishada	—
4.	Chandovati	—	—	Shuddha Shadja	C
5.	Dayavathi	—	—	—	—
6.	Ranjani	—	—	—	—
7.	Rakthika	Rishabha	—	Komala Rishabha	bD
8.	Rowdri	—	—	—	—
9.	Krodhi	Gandhara	Panchasruti Rishabha	Tivra Rishabha	D
10.	Vajrika	—	Sadharana Ga or Shadsruti Ri	Komala Gandhara	bE
11.	Prasarini	—	Antara Ga	Tivra Ga	E

No.	Sruthis.	Shuddha Swara.	Vikritha Swara.	Hindusthani.	European.
12.	Preethi	—	Chyutha Madhyama Gandhara	Tivratama Ga if necessary	—
13.	Marjani	Madhyama	—	Shuddha Ma	F
14.	Kshithi	—	—	—	—
15.	Raktha	—	—	—	—
16.	Sandipini	—	Chyutha Madhyama Panchama	Tivra Madhyama	F§
17.	Alapini	Panchama	—	Shuddha Panchama	G
18.	Madanthi	—	—	—	—
19.	Rohini	—	—	—	—
20.	Ramya	Dhaivatha	—	Komala Dhaivatha	bA
21.	Ugra	—	—	—	—
22.	Kshobini	Nishada	Panchasruthi Dhaivatha	Tivra Dhaivatha	A
1.	Tivra	—	Kaisika Nishada Shadsruthi Dhaivatha	Komala Nishada Tivra Nishada	bB B
2.	Kumudvathi	—	Kakali Nishada		

In his *Mela Prakaranam*, Ramamatya lays down 20 Kartha (Main) Ragas and classifies the Janyas under them:—

No.	Melas.	Janyas.
1.	Mukhari	(1) Mukhari.
2.	Malavagowda	(1) Malavagowda, (2) Lalitha, (3) Bowli, (4) Sourashtra, (5) Gurjari, (6) Mecha-bouli, (7) Phalamanjari, (8) Gundakri, (9) Sindhuramakri, (10) Chayagowla, (11) Kuranji, (12) Kannada, (13) Bangala, (14) Mangala Kaisika and (15) Malahari.
3.	Sri	(1) Sri Raga, (2) Bhairavi, (3) Goudi, (4) Dhanyasi, (5) Shuddha Bhairavi, (6) Velavali, (7) Malava Sri, (8) Sankarabhara, (9) Andhali, (10) Devagandhara and (11) Madhyamadi.
4.	Saranganata	(1) Saranganata, (2) Saveri, (3) Salanga Bhairavi, (4) Kuntalavarali, (5) Natana-rayani, (6) Suddha Vasantha, (7) Purvagowda, (8) Bhinnashadja and (9) Narayani.
5.	Hindola	(1) Hindola, (2) Margahindola, and (3) Bhupala.
6.	Suddha Ramakri	(1) Suddha Ramakri, (2) Bowli, (3) Ard-radesi and (4) Dipaka.
7.	Desakshi	(1) Desakshi
8.	Kannada Gowla	(1) Kannada Gowla, (2) Ghantarava, (3) Suddha Bangala, (4) Chayanata, (5) Thurushkathodi, (6) Nagadhvani, and (7) Devakriya.
9.	Suddha Nata	(1) Suddha Nata.
10.	Ahiri	(1) Ahiri.

No.	Melas.	Janyas.
11.	Nadaramakri	(1) Nadaramakri.
12.	Shuddha Varali	(1) Shudda Varali.
13.	Gowla	(1) Gowla.
14.	Vasantha Bhairavi	(1) Vasantha Bhairavi.
15.	Kedaragowla	(1) Kedaragowla and (2) Narayanagowla.
16.	Hejujji	(1) Hejujji.
17.	Samavarali	(1) Samavarali.
18.	Revagupthi	(1) Revagupthi.
19.	Samantha	(1) Samantha and
20.	Kambhoji	(1) Kambhoji.

Of course by slipping into the out-of-the-way Mukhari, as his Shuddha Scale, he has created some confusion which led the later writers too, to fall into the same pit. In spite of his demerits, credit must necessarily be given to Ramamatya for (1) The principle of Lakshya for future guidance, (2) the introduction of Melakartha Scheme (Genus-Species System), (3) the opening of a special chapter on Melas which was followed by later writers like Somanatha and Venkatamakhi, and (4) the final heightening of the importance of the Ragas which form the grace and quintessence of Karnata Sangeetham.

Raga Vibodha is the next important work on South Indian Music. It is written by Pandit Somanatha in 1609 A. D. He too wrote his work "only to reconcile the conflict between the science and the art of music." He follows the time-honoured 22 Sruthis and then describes the 7 Shuddha and the 7 Vikritha Swaras: and he also like Ramamatya recognises the progressive

nature of the science and art of music. He lays down 23 Mela Rāgas and classifies the Janya Rāgas under them. They are:—

No.	Melas.	Janyas.
1.	Mukhari	(1) Mukhari.
2.	Revagupthi	(1) Revagupthi.
3.	Samavarali	(1) Samavarali and (2) Vasantha Varali.
4.	Thodi	(1) Thodi.
5.	Nadanamakri	(1) Nadanamakri.
6.	Bairava	(1) Bairava and (2) Pouravi.
7.	Vasantha	(1) Vasantha, (2) Takka, (3) Hijij and (4) Hindola.
8.	Vasantha Bhairavi	(1) Vasantha Bhairavi and (2) Marava.
9.	Malavagowda	(1) Malavagowda, (2) Chethigowdi, (3) Purvi, (4) Padi, (5) Devagandhara, (6) Gowdakriya, (7) Kuranji, (8) Bahuli, (9) Ramakri, (10) Pavaka, (11) Asavari, (12) Panchama, (13) Bangala, (14) Shuddha Lalitha, (15) Gurjari, (16) Paraju, and (17) Shuddha Gowda.
10.	Reethigowda	(1) Reethigowda.
1.	Abhira	(1) Abhira.
12.	Hammira	(1) Hammira, (2) Vihangada and (3) Kedara.
13.	Shuddha Varadi	(1) Shuddha Varadi.
14.	Shuddha Ramakri	(1) Shuddha Ramakri, (2) Deshkar, (3) Lalitha, (4) Jethasri, (5) Triveni and (6) Desi.
15.	Sri Raga	(1) Sri Raga, (2) Malavasri, (3) Dhan-yasi, (4) Bhairavi, (5) Dhavala and (6) Saindhavi,

No.	Melas	Janyas
16.	Kalyana	(1) Kalyana.
17.	Kambodi	(1) Kambodi and (2) Devakri.
18.	Mallari	(1) Mallari, (2) Natamallari, (3) Purva-gowda, (4) Bhupali, (5) Gowda, (6) Sankarabharana, (7) Natanarayana, (8) Narayani, (9) Kedara, (10) Salanganata, and (11) Velavali.
19.	Samantha	(1) Samantha.
20.	Karnata	(1) Karnata, (2) Addana, (3) Nagadhvani, (4) Shuddhabangala, (5) Varna Nata and (6) Thurushkathodi or Iraq.
21.	Desakshi	(1) Desakshi.
22.	Shuddha Nata	(1) Shuddha Nata and
23.	Saranga	(1) Saranga.

Judging from his work, Somanatha's merits are of a high order. His elegant and powerful style drew the attention of even North Indian Pandits like Abobala and Bhava Bhatta who have delightfully quoted Somanatha in their respective works. He also did his best to popularise the views of Ramamatya. "If, therefore, Ramamatya was the thought-thrower in the music world, Somanatha must be deemed to be the discussor, agitator and broadcaster—all rolled into one. Hence Ramamatya and Somanatha must be deemed to be equally important factors or agents in the matter of effectually effecting the music-reform—the one by originating, and the other by propagating, the musical views of the 16th century A. D.\*

In 1660 A. D., Pandit Venkatamakhi of Tanjore wrote the Chaturdandi Prakasika. He has finally laid down the 12

\* Vide Sri. M. S. Ramaswami Ayyer's edition of *Raga Vibodha*, page 95.

note system and the 72 Mela Kartha (melody-types) system. Out of these 72 Karthas, he has only used 19§. The Melas are Mukhari, Samavarali, Bhupala, Vasantha Bhairavi, Gowla, Ahiri, Bhairavi, Sri Raga, Hejuzji, Kambhoji, Sankarabharana, Samantha, Desakshi, Nata, Shuddha Varali, Pantuvarali, Shuddha Ramakriya, Simharava and Kalyani.† Venkatamakhi is a powerful writer and he is regarded as an authority on the Southern system. He has gone to North India and studied Hindusthani Music also under Tanappacharya who, later on, got converted to Islam and was known popularly as Mian Tansen. He has introduced a system based, for the first time, upon science. He is rightly regarded as the Panini of modern Karnata Music. After classifying the Janya Ragas under the Mela Karthas, Venkatamakhi has illustrated them by Lakshana Gitas; and some of the Lakshana Gitas are published in the Sangeetha Sampradaya Pradarsini of Subbarama Dikshithar of Ettayapuram. The contribution of Venkatamakhi to Karnata Music is unique and no student of Karnata Music can afford to neglect his work.

Tulajaji's Sangeetha Saramrtha, published in 1783 A. D., is a very valuable work on Karnata Music. He has closely followed Venkatamakhi and his Shuddha scale corresponds with the modern Kanakangi Raga. He explains in detail sruti, swara, grama, murchana, tana, alankara, jati and other important details like Sarngadeva. He has also the same 12 notes of the scale like Venkatamakhi. He points out only 21 useful melas out of the 72 melas of Venkatamakhi. They are:—Sri, Shuddhanata,

§ All the 10 melas of Hindustani Raga System are found among the 19 Melas of Venkatamakhi.

† I have not dealt with Chaturdandi at full length because the present day South Indian Music follows Ragalakshanam. Further there is the Madras Music Acedemy Edition of Chaturdandi Prakasika—a mere translation work which does not help us, for nothing has been discussed about contemporary music and other relevant topics.

Malavagowda, Velavali, Varali, Shuddha Ramakri, Sankara-bharana, Kambhoji, Bhairavi, Mukhari, Vegavahini, Sindhuramakri, Hejeji, Samavarali, Vasantha bhairavi, Bhinnashadja, Desakshi Saranga, Chayanata, Thodi, and Kalyani.

The Ragalakshanam is the most important work on Karnata Music. Since we do not, so far, have the full text of the book, we are unable to say who the author is. As Bhatkhande has pointed out, only the Raga Adhyaya is available. The present-day Karnata Music is entirely based upon this work. Just like Venkatamakhi the author of Ragalakshana has based his Mela Ragas upon the 72 melas and has laid down 72 Mela Ragas, They are:—Kanakangi, Ratnangi, Ganamurthi, Vanaspathi, Manavathi, Thanarupi, Senavathi, Hanumathodi, Dhenuka, Natakapriya, Koliapriya, Rupavathi, Gayakapriya, Vakulabharana, Mayamalavagowda, Chakravakam, Suryakantham, Hatakambari, Jhankaradhvani, Natabhairavi, Keeravani, Kharaharpriya, Gowri-manohari, Varunapriya, Mararanjavi, Charukesi, Sarasangi, Harikamboji, Dhirasankarabharanam, Naganandini, Yagapriya, Ragavardhini, Gangeyabhushani, Vagadesvari, Sulini, Chalanata—Salagam, Jalarnavam, Jhalavarali, Navaneetham, Gavambodi, Bhavapriya, Pavani, Raghupriya, Subhapantuvarali, Shadvidhamargini, Suvarnangi, Divyamani, Dhavalambari, Namanarayani, Kamavardhini, Ramapriya, Gamanasrama, Visvambari, Syamalangi, Shanmukhapriya, Simhendramadhyamam, Hemavathi, Darmavathi, Neethimathi, Kanthamani, Rishabhapriya, Lathangi, Vachaspathi, Mechakalyani, Chitrambari, Sucharitra, Jyothiswarupini, Dhathu-wardhini, Nasikabushani, Kosalam and Rasikapriya. The first 36 are Shuddha Madhyama Ragas and the latter 36 are Prathi Madhyama Ragas. There are more than 500 Janya Ragas given under these 72 Mela Karthas with their Lakshanas. The First 36 and the Second 36 Mela Ragas are just equivalents except

the madhyama the former of which is Shuddha Madhyama while the latter Prathi Madhyama\*. The Ragalakshanam is the grantha on which the present day music is based,

*Suggestions for A Synthesis:—* A careful study, therefore of all the available and possible granthas on Hindustani and Karnata Music will give us the exact nature of the two systems of music which has been growing as separate entities from the 10th century A. D., onwards. We have analysed the Swaras, Sruthis, Mela Kartha Ragas, Janya Ragas and other salient features of both the schools of Indian Music. The following are a few observations in general, which are drawn out as a result of a close study of Hindusthani and Karnata Sangeetha Granthas.

1. The music of India does not seem to have been divided as Hindusthani and Karnata Schools before the coming of the Muhammadans to our country as a ruling nation by the beginning of the 10th century A. D. In other words, the music of India was one undivided whole throughout the country before the Muslim Conquest of India.

2. (a) The music of North India had to submit to foreign influence, because it was not only open to frequent foreign invasions on account of its geographic position, but also the foreign conquerors like the Musalmans spread their faith by the threat of their swords. This naturally had cost lives and so human tendency is to yield to the either desirable or undesirable threat rather than lose lives.

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\*The 37th Mela is the Prathi Madhyama of the 1st Mela; and so except the Madhyama Swara all the other swaras are all the same for Shuddha and Prathi Madhyama Ragas. But still this rule has not exceptions like the case of Sankarabharana and Kalyani. Except the Madhyama Swara, Sankarabharana and Kalyani are not exactly alike because the Kakainishada of Kalyani is more pronounced than that of Sankarabharana. Kalyani's Nishada is more near higher Shadja and it is called Chyutha Shadja Nishada.

(b) Though originally the Muslim Conquest of our Country was disastrous, yet in the long run, it helped to the growth of the art of music in the north; and further the introduction of Persian and Arabian melodies in the northern system is a distinguishing feature which also enriched the melody of the music of the north in their own way. In fact the Persian and Arabian influences were mainly responsible in thoroughly shaping the music of North India quite differently from that of the South.

3. Since South India was less disturbed by foreign invasions, there was the preservation of music in tact from ancient times. Still there were certain innovations in Karnata Sangeetha and it was not entirely and purely original.

4. Attempts have been made in both part of our country to consolidate the existing practices and theories into an intelligibel and all-acceptable system.

5. The Southern Pandits too have taken part in the systematisation of the music of the North; and they have also enriched their system by their contact with Northern Pandits.

6. The Northern Pandits, too, have after careful study of the southern texts, modelled their Raga system—*Vida Abobala*, *Pundarika Vittala*, *Bava Bhatta* and others.

7. There has always been advantageous exchange of ideas between the north and south of India which resulted in mutual benefits. The 22 Sruthis have been of fundamental importance to both systems. - Mahendra Varma, the Pallava King of Kanchi (South India) has carved out the Kudimiyamalai inscription of the music of the North in the 7th Century A. D.; and a Tamil footnote is added to the inscription. Nanya Deva of the 12th Century A. D., in his commentary on *Barathanatyashastra*, called

Bharathavartika, mentions Karnata pata tanas and gives many references to South Indian Music. The ancient Matanga too, refers to Dravidian Music.\* Sarngadeva also describes a Dravidian raga called Devaravardhini. Allauddin Khilji took to his court the musicians from the Pandyan Court. Pandit Venkatamakhi of Tanjore has gone to the court of Akbar to learn Hindustani Music from Tansen.

From this, we are led to conclude, that interested musicians, music lovers and patrons have been, from the time of bifurcation of Indian music, attempting to effect a rapprochement between the two systems, so that our country may again enjoy an universal and united music as it was having before the 10th century A. D., and that we may sing one national music. When Sarngadeva in the 13th century A. D., wrote his Sangeetha Ratnakara, he tried to link the music of his days with that of the past.† Again Ramamatya of the 16th century A. D., wrote his Swarmela-Kalanidhi to reconcile the conflicting views that have arisen in the science of music. Pundarika Vittala had started to write his works on North Indian music by sounding the selfsame note of complaint of conflict in the theory and practice of music. At the beginning of the 17th century A. D., Somanatha came out with his Raga Vibodha with the intention of reconciling the different views on music. The Sangeetha Sudha of King Raghunatha Naik of Tanjore of the 17th century A. D.,

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\* The Dravidians have developed a highly advanced system of music independently from Aryan influence. I have in my Tamil publication 'Karnata Sangeetha' Parts V, VI and VII pointed out how the ancient aborigines of India have contributed considerably towards the development of the classical music of the Aryans. Though many of the ancient records are lost to us, still we can trace the remnants of the former glory of the music of our civilised ancients.

† Sarngadeva himself admits that the old type of music was extinct. In that case there need not be any attempt to link the past and the then music of his days. The truth is on account of foreign influence many views had sprung up and so the Grantha Karthas tried to synthesise the different views.

contained the similar note of complaint. § Venkatamakhi also was asked to effect a synthesis of the different views on music so that his system may be acceptable to all; and that is the reason why he was sent to the North to study Hindusthani Music by way of comparative study. Further, Bhava Bhatta of Bikaner (latter half of the 17th century and earlier half of the 18th century A. D.) too, had tried to introduce an all-acceptable system of music for the North by attempting to re-arrange and systematise the drifting music of Northern India. At the 4th All India Music Conference at Lucknow, Pandit Bhatkhande has observed "our music has undergone changes, from time to time, according to the tastes of the different ages." He again remarks in his "A Short Historical Survey of the Music of Upper India," "I honestly believe that time has now arrived when there ought to be a fair exchange of good points between the two great music systems of our country. Days of a happy isolation and mutual exclusion are now gone.....And if it pleases Providence to so dispense that there is a fusion between the two systems of the North and the South, then there will be a National Music for the whole country and the last of our ambitions will be reached, for then the great nation will sing ONE SONG."

In the All India Radio "Listener" dated 22—11—1936, it is remarked, "The theory of Indian Music must also be standardised. It will be a slow process but the waiting will be worthwhile. Such a standardisation will result in the banishment of all fanciful ideas that have been embodied in our present 'system', if it can be called that." The late Prof. Bhattacharyya of the Benares Hindu University in the "Leader" of Allahabad, dated 2—1—1940 observes, "from Osla to Athens,

§ Govinda Dikshitha was minister to King Raghunatha of Tanjore who came to the throne in 1614 A. D. At the King's request Govinda composed the Sangeethasudha.

from Lisbon to Moscow. Europe has accepted a common notation. In spite of so many diversities there is a unity in Christian Europe and America.....But in India, Karnatic Music is neither appreciated nor understood by a Hindusthani musician and the Hindusthani Music also shares the same fate with the South Indians." "The India Act has so many defects, but still the Congress worked it so well. Tacit acceptance can dissolve many difficulties which are more or less traditional or ideological. Let us hope gradually the public will be awakened and a correct perspective will be created by the educated connoisseurs among the music loving public."

India has been subjected to foreign civilisation. Every time there was a foreign invasion, the peaceful arts, sciences, and cultural institutions of the people were exposed to danger. History tells us that there had been many conversions and reconversions of the people from one religion to another. But with all these hardships and handicaps, the people of India is one observing similar customs and manners. When the people are one why should not the music of the land also be one? Yes. The music of the country will also become one as will be shown by the following observations on Hindusthani and Karnata Music.

1. *Common source and origin*:—As has already been remarked by me and by many others, both the Hindusthani and Karnata musicians trace the origin of their respective systems of music to the Vedas and other ancient Granthas on music. A common source, a common system and a common practice will lead to a synthesis. With regard to many theories, the Hindusthani and Karnata Musicians quote Baratha and Sarngadeva as authorities. In fact these two ancient writers are simply copied by both the Schools of Indian Music..

2. *Common Swaras or Notes*:—From a very long time both the Hindusthani and Karnata musicians follow the same Swaras. Even all the music systems of the world are based upon sound and notes, though the names may differ in places according to the people's taste and according to the different languages prevalent.

No.	Karnata Swaras.	Hindusthani Swaras.
1.	Shadja	1. Shadja
2.	Shuddha Rishabha	2. Komala Rishabha
3.	Chatusruthi Rishabha or Shuddha Gandhara	3. Shuddha Rishabha
4.	Sadharana Gandhara or Shadsruthi Rishabha	4. Komala Gandhara
5.	Antara Gandhara	5. Shuddha Gandhara
6.	Shuddha Madhyama	6. Shuddha Madhyama
7.	Prathi Madhyama	7. Tivra Madhyama
8.	Panchama	8. Panchama
9.	Shuddha Dhaivatha	9. Komala Dhaivatha
10.	Chatusruthi Dhaivatha or Shuddha Nishada	10. Shuddha Dhaivatha
11.	Kaisika Nishada or Shadsruthi Dhaivatha	11. Komala Nishada
12.	Kakali Nishada	12. Shuddha Nishadha
13.	Tara Shadja	13. Tara Shadja

In Hindusthani Music, the notes of a Raga are very well expressed over a "long time beat" with their proper intonations. They appear, while Raga-singing, bold and individualistic with definite life in them. The "long time beat" is capable of stirring our emotions. This can be added to the South Indian

ornamental embellishments ( மிகுதக ). While Swara singing is done, the South Indian style is the best because imagination is combined with rhythmic dexterity. The Citta Swara (appendages of limited Swara passages) arrangement in South Indian Music must be followed by the Hindusthani musicians to enrich their compositions. The Aroha (ascent), Avaroha (descent), Sampurna (7 notes), Shadava (6 swaras), Cudava (5 swaras), Graha, Nyasa and Amsa Swaras are alike to both Hindusthani and Karnata Music. There are also similar Vakra (crooked) and Varja (absentee) Swaras in both the systems of music.

3. *Common Ragas*:—The Raga system of the two schools of music reveals to us that there are good many types and names of Ragas with their lakshanas common to both the schools of music. In some cases the names are the same while in some other cases the lakshanas are the same, with the names differing. Many North Indian writers have adopted the Shuddha Scale of the South. Kaphi, Bilawal and even the Southern Mukhari (Kanakangi) have been adopted by different writers as Shuddha Scale. Pundarika Vittala, Bhava Bhatta and Bhatkhande have suggested the adoption of the Southern Shuddha Scale; and they have gone to the extent of taking for their Mela, Ragas, Ragas from the southern school. For illustration, I shall take a few Ragas from both the schools that are common.

No.	Karnata Ragas.	Hindusthani Equivalents.
1.	Mayamalavagowla	1. Bhairava
2.	Hanumathodi	2. Bhairavi
3.	Chakravakam	3. Anandabhairava
4.	Natabhairavi	4. Asavari
5.	Kharaharapriya	5. Kaphi
6.	Harikambhodhi	6. Jhinjoti or Khamaj

No.	Karnata Ragas.	Hindusthani Equivalents.
7.	Sankarabharanam	7. Bilaval
8.	Chalanata	8. Nune
9.	Subhapantuvarali	9. Thodi
10.	Gamanasrama	10. Maruva
11.	Hindolam	11. Malkos
12.	Nadanamakriya	12. Kalangda
13.	Kalyani	13. Yaman or Kalyan
14.	Kamavardhini	14. Poorvi
15.	Shuddha Saveri	15. Durga
16.	Saveri	16. Jogiya
17.	Suryakantham	17. Lalitha
18.	Madhyamavathi	18. Saranga
19.	Gandharva	19. Gandhari
20.	Pantuvarali	20. Multani
21.	Sri Ranjani	21. Bageswari
22.	Mohana	22. Bhoop
23.	Nata	23. Tilang
24.	Abheri	24. Bhimplas
25.	Bhupala	25. Bhupal

The Shuddha, Vakra, Varja, Salaga, Sankirna, Mitra, Satru and othe Raga varieties are common to both the styles of music.\* On account of foreign influence Hindusthani music has come to use two denominations of the same Swara in a Raga—using both Komal and Tivra variety in one and the same Raga. No doubt this is not encouraged by our orthodox musicians of both the schools. But the foreigners (Persian Musicians) were using like

\* A Shuddha Raga has only the features of the Kartha from which it is descended; e. g., Thodi has the features of Hanumathodi. A Vakra Raga is crooked in its Aroha and Avaroha like Reethigowla (Sa ga ri ga ma ni dha ma dha ni sa - Santidhamagamapemagarisa). In a Salaga Raga there will be the presence of a foreign note like Bhsiravi with Chatusruthi dha in Aroha and Shuddha (Komal) Dha in the Avaroha. A Sankirna Raga will combine Shuddha and Salaga Ragas. A Mitra Raga will enhance the Bhava of the immediate previous Raga in a Ragamalika; e. g., Mohana and Kedaragowla. When two Ragas are exactly opposite in character they are called Satru Ragas. Kalyani and Thodi are Satru Ragas because Thodi has all flat Swaras while Kalyani has all sharp Swaras. Many of the Raga classifications seem to be common to Hindusthani and Karnata Music in general.

that and the Hindusthani musicians have begun to have a fancy and liking for similar usages. In Karnata Music also there are similar usages. For example in Behag, Saranga and Hamirkalyani two Madhyamas are used. In Bhairavi, Mukhari and Huseni two Dhaivathas are used. Such Ragas are called Bhashanga and they are present in the two schools of music. The Janaka-Janya-Raga Scheme can also be adopted for Hindusthani Music, as has been suggested by Pandit Bhatkhande. As Prof. Bhattacharyya has pointed out "what is a Raga and how many wives should he have—seems to be a silly question, over which we should not fight, because there is neither consistency nor reason behind this queer division. All are Ragas, that is, melodies whose emotive value is essential. Regarding notes in the Aroha and Avaroha, Vadi and Samvadi etc., are will be no harm if Pandit Bhatkhande's system is accepted." There are 21 Murchanas, 7 in each of the three octaves—Mandra, Madhya and Tara (low, middle and high) in both the schools of music, with of course, very little difference. Both the styles are characterised by microtonal beauty, which gives a distinct flavour to Indian Music.

4. *Musical Compositions*:—In Hindusthani Music there are the Dhrupad, Khyal, Tappa, Thumri, Gazal, Dadra, Marsiya, Tillana, Ragamalika, Bhajana, Harikatha, Kirtan, Abhangas, Ovis, Javalis, Bowl, Natakas, Sankirtans and Nagarkirtans. In Karnata Music there are the Padas, Prabandhas, Darus, Dvipadas, Ttayas, Gitas, Alankaras, Varnas, Kritis, Kirtanas, Natakas, Devarams, Thiruppugazh, Nondisindhu, Kavadi Sindhu, Thiruvaimozhi, Thiruppavai, Arutpa, Pan, Javalis, Tillanas, Bhajanas and a good many variety. There are, of course, some common types for which either the northern or southern names can be retained; and with regard to the differences they can be treated as separate varieties. Such ideas as beseeching the lover to be propitious, feeling for his absence, taking care to avoid rivals, lamenting over

the watchfulness of the mother-in-law, being afraid of the twinklings of their anklets lest they might betray their secret amorous activities are commonly found in the themes of the compositions of both the schools of music. The Karnata Pallavi, Anupallavi and Charanam correspond to the Hindusthani Astai, Antar and Abhog divisions of the composition. The Sargam, Ragamalika, Bhajana, Sankirtans, Javalis and Harikathas are common to both the schools.

5. *Voice training and Tala*:—The Hindusthani system has a scientific and advanced method of voice culture and the Karnata system has dexterous Tala culture. The Southerners must practice voice culture as the Northerners. There must be scientific and graduated voice training which must produce a sweet voice, sustained, steady, humorous, soothing with uniform volume and reach of all the three octaves. There should not be facial contortions. We should not sing with closed eyes; and we should also avoid singing by the nose. We should be in perfect unison with Srutī and all the Swaras must be in their respective places without confusion. Many of these are strictly observed by the Hindusthani Musicians and the Karnata musicians must have a good system of voice culture.\* The Hindusthani musician must learn the Tala dexterity from the Karnata musician. The Vilamba (slow), Madhya (middle), and Duritha (fast) measures of speed are common to both the schools. The rich and intelligent Tala (jathi) combinations in Karnata Sangeetham are highly admirable. The Karnata Tala Jatis, varieties, wide combinations and other remarkable features may be taken by the Hindusthani musicians.

6. *Notation*:—Rendering of musical pieces and writing them in an intelligible form are most important. There must be

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\* Vide my Tamil edition of Karnata Sangeetham, Parts III, V and VII.

a common system of notation for the whole of India. The following plan may be adopted:—

(a) The Raga with its Mela and Aroha—Avaroha lakshana must be explained.

(b) Special features, if any must be pointed out.

(c) Vertical Swaras will show the flat variety, and slanting Swaras will show the sharp variety. e. g. *Ni* for Kaisika *ni* and *Ni* for Kakali *ni*.

(d) Swaras without dots up or down will show the middle octave.

(e) Swaras with dots below will mark the low octave.

(f) Swaras with dots above will mark the higher octave.

(g) When Swaras are underlined with a single line like Sari they will denote the second measure of speed, namely within the time of singing a Swara, two Swaras must be sung within the time for one Swara.

(h) When the four swaras are underlined with two lines like Sarigama, it will denote Duritha Kala (fast measure of speed) within the time taken to sing one Swara, four Swaras will be equal to  $\frac{1}{4}$  of a Swara.

(i) , (Comma) will denote that we should stop at that mark for one Akshara Kala (time measure).

(j) ; (Semicolon) will denote 2 Swaras and at that mark we will have to prolong for two Akshara Kalas.

(k) A | (line) will denote the finish of half avarta.

(l) A || (double line) will denote the finish of one full avarta.

(m) \* (star) will denote that we should begin the piece (composition) there.

(n) Special curves may be marked to denote the Gamakas, stresses and other kinds of flourishes.\*

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Vide my Tamil edition of Karnata Sangeetham, Part II where the sound waves are marked with different curves.

We appreciate music only for its melody. If life is but a compromise of melodic and harmonic factors, contributing to the happiness of human beings, the factors contributing to the happiness of human beings, must also necessarily be a compromise of between melodic and harmonic freedom; and then only music will be capable of raising its original value with its charm rendered of universal approbation by such a synthesis. Human nature itself is composed of very many compromising factors, and a synthesis of anything must lead to greater happiness; and if the music of our country—which is the vehicle of Bhakti to reach salvation and then eternal bliss—is brought to a synthesis, then the happiness will be althemore greater still. If we bear in mind the fundamental principle, namely, that music is introduced and developed for the sake of the social unification and improvement of man, then controversial ideas will not spring at all. Vocal acrobatism must give way to melodic perfection. The great saintly musician of Karnata school—Sri Thyagaraja—has imported Hindusthani ideas and Bhavas in his compositions like “Marugelara” in Jayantha Sri, and “Manamulada” in Hamir Kalyani.

The Ragas have been changing almost every 100 years. Old order changes, yielding place to new. We find Sarngadeva's music is a considerable advance on Bharata's music; a glance at the works of Lochana, Pundarika, Ahobala, Venkatamakhi and others will show that their systems of music were much advanced on the previous systems. After all music is a progressive science and we are to-day far ahead of all ancient systems. Everywhere there is national awakening in our country. We are trying to assert ourselves as independent people. We are endeavouring to have a national language for our country and we must have a national music for our country also. The trend of modern advancement of civilisation points out a return to the

past; and let the same procedure be followed in the field of music also so that we can revive the ancient glory and grandeur of our Indian Music by introducing a national music. Principal Ratanjankar of Lucknow has written to me on 2—5—1940, with regard to my ideas of a synthesis of Hindusthani and Karnata Schools of music "Your object is certainly laudable. The amalgamation which you so much desire is coming in whether our orthodox musicians want it or not. All the South Indian Ragas that have been introduced into our music of the north, from time to time, have come to stay. A good many were introduced by late pandit V. N. Bhakhande..... So your article just gives utterance to what is quietly happening by itself without anybody's being conscious of it." As Robindranath Tagore in his "Gitanjali" has observed

"The morning will surely come, the darkness will vanish,  
and thy voice pour down in golden streams breaking through  
the sky.

Then thy words will take wing in songs from everyone of  
my bird's nests, and thy melodies will breakforth in flowers  
in all my forest groves."

Let me conclude my survey with a request to all my readers—Hindusthani, Karnata, Indian, Muslim or European—to do their best in realising our object of a national music for our country which must be acceptable to the different kinds of people, irrespective of their caste or creed. Our joy will know no bounds when the whole Indian nation will have ONE song. Now that our National Government has come, other national institutions will duly bloom forth. The Government must also extend its whole-hearted support and co-operation towards the realisation of this laudable object.

## APPENDIX A.

The Shuddha-Vikritha Swaras of Pandit Lochana as described in his Raga Tharangini.

No.	Srutis.	Shuddha Swaras.	Nikritha Swaras
1.	Tivra	—	Tivra Nishada
2.	Kumudvathi	—	Tivra Nishada Kakali.
3.	Manda	—	Tivratama Nishada
4.	Chandovathi	Shuddha Shadja	
5.	Dayavathi	—	—
6.	Ranjani	—	Komala Nishadha
7.	Rakthika	Shuddha Rishabha	—
8.	Rowdri	—	—
9.	Krodhi	Shuddha Gandhara	—
10.	Vajrika	—	Tivra Gandhara
11.	Prasarini	—	Tivratara Gandhara
12.	Preethi	—	Tivratama Gandhara
13.	Marjani	Shuddha Madhyama	Atitivratama Gandhara
14.	Kshithi	—	—
15.	Raktha	—	Tivratara Madhyama
16.	Sandipini	—	—
17.	Alapini	Shuddha Panchama	—
18.	Madanthi	—	—
19.	Rohini	—	—
20.	Ramya	Shuddha Dhaivatha	Komala Dhaivatha
21.	Ugra	—	—
22.	Kshobbini	Shuddha Nishada	—

*N. B.*—The Shuddha—Vikritha Swaras of all the Grantha Karthas—Hindusthani and Karnata—will show to us how they have been handled by different writers at different stages. Of course, it is only a record of the music progress of the age in which the respective Grantha Kartha lived and popularised his system.

## APPENDIX B.

*Certain Terms Used in this Survey.*

1. Aroha —ascent—Sarigama padha ni sa
2. Avaroha —descent—Sani dha pama ga ri sa
3. Anuvadi —Assonant note
4. Chaturruthi —a note of 4 sruthis, that is, a whole tone
5. Gramas —Fundamental scales
6. Grantha —a work on music
7. Janaka —primary or parental or Root Raga
8. Janya —Derivation or secondary Raga
9. Komala Swara —Semi-tone
10. Madhyasthayi or Madhya Saptaka—Middle octave
11. Mandara Sthayi or Mandara Saptaka—Lower octave
12. Murchanas —melody-bases, Raga scales
13. Raga —Basis of melody
14. Samvadi —Consonant note
15. Saptaka —All the notes form the tonic Sa to its octave above
16. Sruthi —Smallest perceptible difference of pitch
17. Shuddha Swaras —Seven natural Swaras of the fundamental scale
18. Swara —a musical note
19. Swaranthara —interval of a Swara or note
20. Tara Saptaka or Tara Sthayi—Higher octave
21. Thatas —Melas or Scales under which ragas are grouped
22. Tivra Swara —Minor tone
23. Tivrata Swara —Whole or Major tone

24. Vadi —Sonant note
25. Vikritha Swara —Chromatic note
26. Vivadi —Dissonant note
27. Gamaka Grace —Ornamental curves
28. Purvanga —the lower teracherd—Sarigama
29. Uttaranga —the upper teracherd —Padhanisa
30. Sahitya —the words or text of the composition
31. Sthayi —voice register, octave
32. Anya Swara or  
Bhashanga—visiting note or accidental  
note, foreign note
33. Lakshana Gita —a composition of the Gita  
type with the Sahitya explaining  
the Lakshana
34. Sampurna —Heptatonic, 7 Swaras
35. Shadava —Hexatonic, 6 Swaras
36. Oudava —Pantatonic, 5 Swaras
37. Sahityam —Text of the composition
38. Mathu —Music of composition
39. Lakshanam —Scientific and accurate information
40. Lakshyam —music based on experience and oral  
tradition
41. Vakra —crooked or irregular
42. Varja —Absent
43. Lowkika Ganam —secular music
44. Vaidika Ganam —classical music
45. Chindu —A variety of folk music

## APPENDIX C.

*Folk Music.*

Folk music is the music of the masses. From the earliest times to the present-day people in our country, as well as out-side, have been developing a kind of music on account of their innate nature which is atune with the tune of the universe. The sense of music is alive in every living being and so man, in whom it is present in a greater measure, gives out expression to his feelings spontaneously and the result is the music of the masses. It affords solace to the labourer after the day's hard toil, pleasure to the busy housewife, and enjoyment to all rustics. It is, in fact, from these small beginnings of folk music the later day refined classical music has gradually evolved, and developed.

Moral songs, philosophical songs, ceremonial songs, Badaga songs, labour songs, agricultural songs, cradle songs, devotional songs, tribal songs, historical songs, Epic and Puranic songs, songs in praise of local deities and heroes, congregational songs, and Chindu are some of the varieties of folk music. In spite of the advancement of civilisation and development of classical music, our masses have preserved from very remote days, a glorious heritage of folk music; and the reason for its survival is that it is a faithful reflection of and a direct overflow of the emotions and sentiments of the people at large.

In prehistoric days and even after the advent of civilisation folk music has been gradually contributing towards the formation of classical music. The ancient aborigines of our country had been preserving a highly advanced system of music which the latter day Aryans copied in more than one instance. Even the great Saint Sri Thyagaraja has composed many of his pieces from the current folk tunes of his time, in his operas, in his Divyanama and Utsava Sampradaya Kirtanas. Folk music is simple, homely, catchy and impressive.

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\* I have written several articles on the Non-Aryan Element in Indian Music in my monthly Journal "Karnata Sangeetham" Parts V, VI and VII. Many of the classical Ragas have been taken from the musical systems of our aborigines. In fact their contribution is mainly responsible for the present day highly advanced classical music of our country.

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