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A HISTORY OF INDIAN MUSIC

by

SWAMI PRAJNANANANDA

VOLUME ONE

( Ancient Period )

RAMAKRISHNA VEDANTA MATH

CALCUTTA : INDIA.
DEDICATED TO

SWAMI VIVEKANANDA

AND HIS SPIRITUAL BROTHER

SWAMI ABHEDANANDA
Before attempting to write an elaborate history of Indian Music, I had a mind to write a concise one for the students. Opinions differ regarding the import, scope, characteristics as well as method of treatment of history of Indian music. So far as is known to us there are different kinds of history of music taught in schools, colleges and universities of foreign lands. Indian people claim that their music is the most ancient one in the world, but no serious attempt has as yet been made to write a chronological history of music of India. India indeed is a great country, the fountain-head of the world civilization and culture. Most of the historians both of the East and the West admit that many of the civilized nations of the world are indebted to India for their materials of civilization, art and culture. India does not lack in authentic materials for constructing a history of music of her own, for putting before the admiring gaze of the world, her glorious heritage in the field of art, education and culture.

It gives me pleasure to mention in this connection that some valuable articles on the history of Indian music, from the gifted pens of the connoisseurs of music, published from time to time in different papers and journals, have left behind them impress of permanent value in the field of study and culture.
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of Indian music. A compendious book on history of music has recently come out from the pen of a scholar like Shri P. Sámbamoorthy of Madras. The precious articles of Dr. V. Rághavan in this field are noted for their clarity and scholarship. His illuminating serial articles on Some Names in Early and later Sangita Literature, An Outline Literary History of Indian Music, appeared in the journal of the Music Academy, Madras, and Music in the Deccan and South India, appeared in the “Behár Theatre”, Behár, and other articles, appeared in the Trivai, the Bulletin of the Sangita Nátač Akadami, New Delhi, are worth-mentioning. Recently the University of Agra has honoured Dr. Saratchandra Shridhar Paranjape of Bhopal by conferring a doctorate on him for his thesis on the history of Indian music, from the ancient period upto the Gupta period. Thus new hope is dawning on the horizon of history of Indian music, and paving the path for writing a future authentic history of music of the Indian people.

The present volume is an attempt for tracing out firstly the historical evolution of the musical materials like microtones, tones, murcchandás, rágas, scales, gítis and prabandhas, veeñá, venu and mridanga, dances and hand-poses, rhythm and tempo as well as the philosophical concept that are very essential for the study of history of Indian music, and secondly, the chronological accounts of history of music of India in different ways in
different periods, including development of music in Bengal and South India.

It is needless to mention that this present small volume will act as a guide to the students of history of Indian music. I have already published two volumes of *Sangita O Samskriti* in Bengali (in the second edition, the name has been changed into *Bharatiya Sangiter Itihāsa*), wherein I have dealt with Indian music upto the Gupta period. The third volume of the book is under preparation.

The present first volume deals with the ancient period, covering the primitive one down to the 12th century A.D. The second volume will cover the mediaeval and modern periods i.e., from the 13th century upto the 20th century.

I express my deep sense of gratitude to Dr. Nihárranjan Ray for writing the 'Foreword' of this book, which has enhanced its value as well as its prestige. I also express my gratitude to Dr. V. Rághavan of the Madras University for giving me permission to print as an 'Appendix' to this volume his learned article, *SámaVEDA and Music*, which was delivered under the auspices of the Convention in Delhi on the 13th October, 1962 and subsequently published in the *Journal of the Music Academy, Madras*, in 1963. Though I have dealt with the problem of *sámagána* in this book, yet I have included Dr. Rághavan's article for the fuller knowledge of the subject for the students. I also express my gratitude to Shri Subodh
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Kumar Chatterji, B.A., for making necessary corrections in the manuscript before sending it to the press. It will be of great pleasure to me if the students as well as the lovers of Indian music are benefitted through its perusal.

It should be mentioned in this connection that the diacritical marks á ā â ā have been used throughout the book to express the sound of ā i.e., aa.

Swāmi Prajñānánanda.

Ramakrishna Vedanta Math,
19B, Raja Rajkrishna Street,
Calcutta-6.
May, 1963

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FOREWORD

Swámi Prajñánánanda of the Rámakrishna Vedánta Math of Calcutta, has been well-known in Bengal for more than a decade and a half, as one of our foremost authorities on the history, form, and technique of Indian Classical Music. For all these years he has been publishing, in Bengali, volume after volume, each one incorporating his findings and interpretations on practically all aspects and phases of his chosen field of study. This treatise in English is a summary of some of his basic findings and observations, put in the form of a simple historical narrative, more or less in the shape and form of a student’s or general reader’s hand-book on the subject.

I believe the book fulfils its purpose.

A good Sanskritist, deeply religious in spirit and approach to life and its affairs and philosophical in training and discipline, Swámi Prajñánánanda-ji gives evidence of his intimate knowledge of early and mediaeval texts on Indian music, its religious and spiritual associations and its philosophical background. Yet what is most gratifying is that he never loses sight of the historical perspective; indeed, his study is directed from the point of view of what he calls “dialectical method of historical evolution”. In whatever, therefore, he brings into his orbit of study and
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analysis, whether it is shrutis or svaras, rāgas or prabandhas, mudrās or musical instruments, he follows the history from mystic origins to almost the beginning of our times, and more, he cites evidences that are not merely textual, but literary and archaeological as well, evidence that can be fixed in time and space more or less objectively. His narrative of the history of music in our country from primitive times onwards is also very interesting reading. The inclusion of rural and folk music and a separate chapter on the contribution of Bengal to Indian music enhances, I am sure, the value of the narrative.

I feel very thankful that I have been asked to introduce the book to the reading public, though I am sure, Swámi Prajñánánanda does not need any introduction as a writer and scholar in the field of Indian music.

Prasad Bhavan
68-4A, Purna Das Road,
Calcutta-29
April 11, 1963.

NIHARRANJAN RAY
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The ancient history of Indian Music is fundamentally the history of her people, civilization and culture. The continuity of Indian civilization and culture, from the most ancient time up till now, has one of its sources in the geographical configuration of the country. Many historians are of opinion that as Hinduism was a common faith and the Hindu kings were in power, there was a religious and cultural unity and affinity among the Indian people as a whole. Decadence set in with the fall of Hindu India, and reached its climax during the period intervening the 9th to 11th centuries A.D. That again was the cause of success of the Turkish and some other foreign invasions. There was a great revival in arts and letters in the 15th-16th centuries A.D., with the rise of the Mughal Empire in the North India on one side and the Hindu Empire in Vijayanagar in the Deccan on the other. In the beginning of Maghadhan ascendancy, the infiltration of the Yavanas began. The word ‘yavana’ here means the Greeks or some other foreign peoples like the Sakas or Scythians and others. During the decadence of Mauryan imperialism, the Graeco-Scythian powers invaded India (324 B.C.—320 A.D.). Though the advent of the
Muslims, politically speaking, commenced with the conquest of Sind by the Arabs and that of the Punjab by the Sultáns of Ghazni, it was 'Alá-ud-din Khalji, who got a strangle-hold over this country. Dr. R. C. Majumdár is of opinion that the reign of 'Alá-ud-din Khalji really witnessed the rapid expansion of the Muslim dominion over different parts of India. The name of Amir Khusrau should also be linked with that of 'Alá-ud-din for our purpose, for the period witnessed the innovation brought about in the art of classical music of Muslim India. During the period of Sharqui rule at Jaunpur, music, architecture and other types of culture received fresh impetus for their development in a novel manner.

The history of India from 1526 A.D. to 1556 A.D. is mainly the story of the Mughul-Afghan contest for supremacy on the Indian soil. Akbar the Great ascended the throne in February, 1556 A.D. and ruled upto October 1605 A.D. During this period, music, architecture, painting and other fine arts, together with literary culture attained high watermark of development. During the time of Jáhángir and Sháh Jáhán (1605-1657 A.D.), fine arts, including dance and music fully received Imperial patronage. During the reign of Aurangzeb (1658 to 1707 A.D.), the tempo of culture of classical music became slow to some extent, and during that of his successors, it became more and more slothful and stagnant, and at last it
PRELUDE

entirely ceased to receive support from the Mughul court during the reign of Sháh Alám II (1759-1806 A.D.). But strange enough the reign of Muham-mad Sháh (1719-1748 A.D.) became a landmark in the domain of Indian classical music. A new type of vocal music, *vilambat* or slow *kheyál* on the model of the traditional *dhruvapada* became in vogue, through the expert medium of Ustád Niyámat Khán, *sadárang*, and at the same time the culture of *dhruvapada* was raised to its pristine glory.

Besides the courts of the Afghán, Páthán and Mughul rulers, dance, music and drama, together with other fine arts also found free outlet under the patronage of the indigenous rulers as well as the art-loving wealthy people of both the North and the South India. In Káshmere, Bengal, Bihár, Assám, Kámarupa, Nepál and Mahárástra, the tradition of culture of classical dance and music was fully maintained with proper care. The classical dance, drama and music received the royal patronage from the rulers like Lalitáditya Jayápida Vináyaditya of Káshmere. Kalhan the historian of Káshmere has recorded these facts in his history of Káshmere, the *Rájatarangini*. Dance and music got full support at the hands of the Gupta, Pála and Sena rulers of Greater Bengal. The *charyá* and *vajra gitis* of the Vajrayáni Buddhist Siddhácháryas of the 10th-11th centuries A.D., the *Gitagovindapadagitis* of
Kavi Jayadeva of the early 12th century A.D., the Krishnakirtana of the Vaishnava savants like Vadu Chandidása, Vidyápati and others of the 14th-15th centuries A.D., the náma-kirtana and the lilá or rasa kirtana of Shri Chaitanya and Thákur Narottamadása of the 16th-17th centuries A.D., and the classical and folk as well as the classico-Bengali songs of the 18th-20th centuries A.D., enriched the treasury of Indian music.

The materials for history of Indian music of the ancient period can be collected from the Vedas and specially from the Sámaveda, the womb of music, the Shikshás and the Prátishákhyaśas, the Nátyasástrás and its commentaries, the classical Sanskrit dramas and literature, the Buddhist literature and the Játakas, the Brihaddeshi and the Sangitasaśyāsáras, the Silappadikaram and the Tevaram and other ancient Tamil literature, as well as from the rock-cut inscriptions and sculptures, chiselled on the railings, facades and walls of different Buddhist, Hindu and Jain Stupas, Viháras and temples.

Similarly the materials of history of Indian music of the medieval and modern periods can also be collected from the records of political and social happenings of those two periods. The epochs of Baijubáórá, Náyaka Gopála, Rájá Mán Singh Tomar, Baksu, Macchu, and others, together with that of Swámi Krishnadása, Swámi Haridása, Mián Tánasena and others must be considered to
be important landmarks in the history of North Indian music of the mediæval period. In the South, we had Tyágarája, Muthusvámi Dikshitar, Shyámá-shástri, Sváti Tirunal and others, who put a mark upon the mediæval history of Karnátic music. Again, the music works like the Gitáprakásha of Swámi Krishnadása, the Rágata-rangini of Lochana-kavi as well as some of the Persian books like Mánakutuhala of Fákir-ullá, the Toft-ul-hind of Mirzá Khán, the Ma’danul-moosiqui of Hákim Mohammed Karam Imám of the court of Wájid Ali Sháh of Lucknow and the Nágmát-e-asaphí of Md. Rezzá Khán are the landmarks of history of Indian music of the mediæval period of North India. In this connection, mention may be made of the main works like Samgraha-chudámani of Govinda Dikshit and the Chatudandiprakáshiká of Venkatamakhi, which have constituted the mediæval history of South Indian music. The Rágadarpana (Hindi translation), the Sangitadarpana of Dámodara (Sanskrit), the Sangitataranga of Radhámohan Sen of Bengal, the Rádhágovinda-sangitasára (Hindi) of Pratáp Singh Deo of Jaipur, etc., contain important materials for history of music of the Mohammedan period. The contributions of Pandit Achrekar, Prof. Deval, Pandit Bhátkhande of Mahárástra, and Sir Saurindra Mohan Tagore of Calcutta, Bengal, are essential for the history of Indian music of the modern period.
Mere heresies and stories, unsupported by reliable facts, arguments and reasoning, must not be regarded as authentic materials for the construction of the history of music. Although they might have been collected and preserved with care, they must always be weighed upon the scale of verification of facts and traditional records, aided by arguments and reasoning. Some are inclined to believe dogmatically that old Ustáds and the upholders of the gharánás are the only persons capable of supplying records and materials for construction of a reliable history of music, but that is merely a blind faith, having no tradition and argument. True historians are rather merciless in this respect, because they do not believe in anything which is not based upon traditional facts and reasoning. So the history of music must always be built upon the solid rock of traditional as well as textual materials, supported by reasoning and sound proofs. From the statements of Captain Willard and some of the Western writers on Indian music, we come to know that from time to time conferences used to be called upon to ascertain the real and genuine system and standard scale of Indian music, and stalwart Hindu and Muslim musicians used to be invited at those conferences, and as such the system used to undergo many changes from time to time.

The culture of classical, classico-folk and folk music are being now patronised by the Government.
of India and the State Governments, and their courses will certainly continue to flow uninterruptedly towards the near and distant future, so as to preserve the glorious tradition of fine arts of cultural and historical India. It is at least a pleasure to admit in connection with the history of Indian music that some of the modern researches on music in the Science Laboratories and experiments in the field of crops and trees have unveiled the inner nature of Indian music, and have enriched its historical and scientific values as well.
CHAPTER I

Music that evolved on the Indian soil and was cultured all through ages, in diverse ways and forms by the Indian people and nurtured in a religious and spiritual atmosphere, is called 'Indian music'. Not only Indian music, but also music of all the countries evolved in the hoary past among the aboriginal primitive tribes in a very crude and simple form. It is commonly believed that it originated from Nature. But it has a systematic and chronological history, as it passed through different stages of evolution in order to take shape as a complete system of science and art.

I. What is History:

The creative genius of India had been busy in giving expression to art in all its aspects through ages. They are prolific in contents and uplifting in nature. The history of Indian culture and civilization is not only glorious but amazing as well. Now, what do we mean by history? A history, in its truest sense, is an interpretation of the genuine happenings of the events and facts in the progressive human society. (A history is a collection of records or chronicles of incidents and evolution and involution of different matters or subjects, that happened and had their beings in the
past, have so in the present, and will happen in the future.) The music of India has an interesting and eventful history of its own. Having its origin in the primitive society, it kept the tempo of its triumphal march throughout ages, prehistoric, historic or Vedic, post-Vedic or Classical and post-Classical. It will again resume its march through the near and distant future in order to attain perfection, and in the process, it will adjust and harmonize itself with the taste and temperament of the growing and changing society.

II. What do We mean by History of Music:

A history of music is, therefore, the systematic and chronological records of musical thoughts and materials that evolved in different ages in a gradual process. It requires collection, arrangement and preservation of the facts and findings relating to music in a systematic order. A history of Indian music is a saga of musical thoughts of the Indian people, as written in their subconscious mind. It has its birth, growth and progress in Indian society, and has religious and spiritual outlook. A history of Indian music is a wide subject, the range of which is extended from the remote antiquity upto the present time.

III. How to construct History of Music:

A history of Indian music can be constructed from the materials as found in the annals of
different periods, and they are, in fact, the landmarks of history of Indian music. Those materials can be classified tentatively under four main heads: (a) the treatises of music, written or compiled by different authors in different ages; (b) the rock-cut temples, tablets and inscriptions caused to be carved and inscribed by different rulers of different times, together with sculptures, paintings, copper-plates and coins of different periods; (c) the writings of foreign writers on music and drama, as well as the history of music of other nations; (d) the private diaries of the musicians and musicologists, including the local traditions, transmitted orally through ages, and the folklores and anecdotes of music. All these materials are required to be properly studied and verified in their true historical perspective and be consulted in a comparative manner. The facts, dates and forms of music and types of musical instruments and dances of different periods should be studied with care, and also be collected and arranged in a systematic way. As music was considered to be a part and parcel of the art and science of drama in the classical period, its structure and technique, in relation thereto, should also be studied in this context.

IV. Importance and Utility of History of Music:

The study as well as the culture of music loses much of its zest without the knowledge of history
or historical aspect of music. Music developed in a gradual process. As taste and temperament of the society have been changing all the time through ages, so forms and patterns as well as the qualities of music are subject to change in different periods of history. A student of music should, therefore, critically take note of those changes and compare one with the other, so as to get the full vision of development of music of different ages and climes. A sense of historical perspective is necessary in studying the art and science of music, and this method of study is sure to make the knowledge of music perfect, whether practical or theoretical.

V. Music: Sacred and Profane:

The history of Indian music can be divided into two main periods, vaidika (Vedic) and laukika—sacred and profane. The sámágána, together with its various forms, constitutes the fabric of the vaidika music, while the gándharva and formalised desi music form that of the laukika music. Sir Jadunáth Sarkár has said that “it is the duty of the historians not to let the past be forgotten. He must trace these gifts back to their sources, give them their due places in time-scheme, and show how they influenced or prepared the succeeding ages, and what portion of present day Indian life and thought is the distinctive contribution of each race of creed that has lived in this land”.
VI. *Division of Ages:*

As the range of history of music is wide, it will be convenient to divide it into different units or periods, so as to enable a historian to arrange and represent the facts and records of development and culture of music, so that one may adequately and easily grasp the significance and value of music. The history of Indian music can, therefore, be divided into three broad periods, viz. (1) from the most ancient times to the end of the twelfth century A.D.; (2) from the thirteenth century to the eighteenth century A.D.; and (3) the subsequent period. So the periods may be enumerated as: (1) Ancient, (2) Mediæval, and (3) Modern.

Pandit Vishnunáráyana Bhátkhande has divided the history of Indian music into (1) Hindu period, (2) Mohammedan period, and (3) British period. "Each of these periods", he has said, "may again be sub-divided, if necessary, into two divisions, viz. (1) the earlier, (2) the later". In support of his views, Panditji has further said: "the Mohammedans came into contact with this country as ruling nation in the 11th century A.D., and remained here as such till about the end of the 18th century, after which date the country passed under the domination of our present rulers, the British. * * * The Hindu period, according to this classification, begins from the Vedic times and extends right up to the end of 10th century A.D.". We think
the former divisions, as mentioned above, can be safely accepted for many reasons.

VII. Origin of Music:

Various grotesque and mythical stories are current regarding the origin of music, both Indian and foreign. The statement of The Alaxandrian Chronicles about the invention of music by the Sons of Seth or that of the Mosaic literature about Jubal's invention seems to be garbed in mythological allusions. Homer's discovery of a shell of tortoise on the bank of the Nile or on the top of the Mount Kyllene are all myths. Sir John Strainer says in connection with the music of the Bible that the origin of music is inseparable from that of language. Dárwin, Rouseau, Herder, Herbert Spencer and other Western savants have advanced their respective views regarding it in different ways. According to Dárwin, music evolved from the imitation of the calls and cries of the animals and birds. In the Rikprátishákhya (the grammar of the Rigveda) and musical treatises of India, this theory finds support to some extent.

Father Schmidt and Carl Stumpf are of opinion that music evolved like speech "from the need to give signals by sound". It has been mentioned in the Vedic literature that music evolved out of the rics or stanzas (mantras) of the Rigveda, set to tunes i.e., tones. So the Sámadeva, being a collection of rics or stanzas, is regarded as the source of
Indian music, nay, of the music of the world. The philologists have observed three transitional strata or phases in the development of music of all nations, and they are: (1) speech, (2) speech-music or recitation, and (3) song i.e., music proper. The psycho-analysts and the psychologists are of opinion that speech and music have originated from a common source, and the primitive music was neither speaking nor singing, but something of both.

The Indian literature, both Vedic, Epic and Classical, have described that music originated from the sound (náda), which is the product of ether (ákásha): "shabda ákásha-sambhavah". Sound originates in the living beings, from the friction of air (prána-váyu or vital breath) and heat-energy (agni=will-power). It evolves first in a causal form (anáhata) and then in a gross form (áhata). When the gross sound emanates from the vocal chord, it is called sound, and when again it is sweet and soothing, it is called music or sangitam. Different kinds of philosophical conceptions have been formed over this theory of musical sound and origin of music, and two among them are Siva-Sakti and Laksmi-Náráyana conceptions. The worshipers of the Lord Siva hold that music came out from the mouths of both Siva and Sakti, whereas the followers of Visnu ascribe its origin to Laksmi and Náráyana. From this it is evident that the mythological conceptions have been interpreted in the light of philosophy in later days.
CHAPTER II

Historical Evolution of Different Music-Materials:

Before dealing with the regular chronological history of Indian music, we would like to trace out the nature of origin as well as historical evolution of the music-materials like microtone, tone, murcchana, varnā, alamkāra, tāna, sthāya, prabhanda, rāga, scale or thāta, rāgagiti, rhythm and tempo, veenā, venu and drum, dance and hand-pose (muḍrā), together with their philosophical concept, which are the most essential things to be studied for the history of Indian music. It should be taken into account that history like any other subject rests upon the universal process of evolution, and, therefore, history of Indian music should be studied from the viewpoint of dialectical method of historical evolution:

I Evolution of Microtones (shrutis):

The microtones (shrutis) are the minute perceptible ("shravanayogya") tones or musical sound-units that constitute the structures of seven tones like shadja, rishabha, gandhāra, madhyama, panchama, dhaivata and nishada (corresponding Vedic tones, caturtha, mandra, atisvārya, krusta, pratthama, dvitiya, tritiya). The Shāstrakāras
A HISTORY OF INDIAN MUSIC

(authors on Indian music) have defined 'shruti' as,
Prathamah shravanat shabdah shruyate
hrasvamátrakah |
Sa shrutih samparijñeya svarávayava-
lakshamanam ||

In the primitive, prehistoric and Vedic periods, we do not come across the use of the microtones. But their existence cannot be denied even in those times, and it can be said that in those periods men did not feel it necessary to determine them in their musical systems. So the use of microtones may properly be assigned to the beginning of the classical period in the 600-500 B.C., when the Vedic music, sámagána was falling out of practice and the laukiaka gándharva type of systematic-cum-scientific music gaining ascendancy over it. In Greece, the microtones were devised in the beginning of the classical period by the Greek philosopher, Pythagoras, and the system was developed by the Pythagorians. In India, it is said that the microtones were devised by Brahmá or Brahmabharata, the first promulgator of the gándharva type of music, and afterwards it was made perfect by Nárada of the Shiksá (1st century, A. D.) and Bharata of the Nátyasástra in the 2nd century A. D. Nárada has mentioned about 5 basic minute tones—díptá, áyatá, karuná, mridu and madhyá, and he has called them 'shrutis'. The names of those basic minute tones were very signi-
significant with their specific meanings. Bharata has systematically determined and arranged 22 microtones (shrutis) on the basis of those 5 basic minute tones, and has termed them as 'játis' or the ádháras of the 22 microtones. Thus we get in the 2nd century A. D. the ját-i-vyakti or sárnánya-vishesa (janaka-janya) relation between the series of microtones, diptá, áyatá, karuná, etc. and tivra, kumudavati, mandá, etc. Bharata has also determined the exact bases of the seven tones, shadja, etc. (svarasthánas) in the ratio of 4 : 3 : 2, making experiment upon two veenás of equal size, chala and achala (i.e., one veená with shiftable frets and other with fixed frets). He has determined the 22 microtones in relation to 5 játis (diptá, etc.) thus:

<table>
<thead>
<tr>
<th>nos. of the shrutis.</th>
<th>names of the shrutis.</th>
<th>játis and their names.</th>
<th>svaras.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>tivrá................</td>
<td>diptá</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>kumudvati............</td>
<td>áyatá</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>mandá................</td>
<td>mridu</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>chandovati...........</td>
<td>madhyá</td>
<td>Sa</td>
</tr>
<tr>
<td>5.</td>
<td>dayávati.............</td>
<td>karuná</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ranjani...............</td>
<td>madhyá</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ratiká...............</td>
<td>mridu</td>
<td>Ri</td>
</tr>
<tr>
<td>8.</td>
<td>raudrí...............</td>
<td>diptá</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>krodhá...............</td>
<td>áyatá</td>
<td>Ga</td>
</tr>
<tr>
<td>10.</td>
<td>vajriká...............</td>
<td>diptá</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>prasárini............</td>
<td>áyatá</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>prití................</td>
<td>mridu</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>mārjani...............</td>
<td>madhyá</td>
<td>Ma</td>
</tr>
<tr>
<td>14.</td>
<td>kshiti...............</td>
<td>mridu</td>
<td></td>
</tr>
</tbody>
</table>
This division of the shrutis, according to the játis, is also accepted by the authors on music of the Karnáti system. It should be remembered that all the names of the shrutis bear full significances of their own, and these significances are given according to eight aesthetic sentiments and moods (rása and bháva). On the basis of aesthetic sentiments and moods of the 5 játis i.e. játi-shruti of Nárada, the 22 shrutis of Bharata are classified thus:

<table>
<thead>
<tr>
<th>shrutis. nos. of the shrutis</th>
<th>names of the shrutis</th>
<th>játis and their names</th>
<th>svaras.</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>raktá..................</td>
<td>madhyá</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>sandipani...............</td>
<td>áyatá</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>álápini.................</td>
<td>karuná................</td>
<td>Pa</td>
</tr>
<tr>
<td>18.</td>
<td>madanti...............</td>
<td>karuná</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>rohini.................</td>
<td>áyatá</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>ramyá..................</td>
<td>madhyá................</td>
<td>Dha</td>
</tr>
<tr>
<td>21.</td>
<td>ugrá...................</td>
<td>diptá</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>kshobhini...............</td>
<td>madhyá................</td>
<td>Ni</td>
</tr>
</tbody>
</table>

Nárada

<table>
<thead>
<tr>
<th>diptá</th>
<th>= excited, bright, radiant.</th>
</tr>
</thead>
<tbody>
<tr>
<td>áyatá</td>
<td>= extended, broad, wide.</td>
</tr>
<tr>
<td>mridu</td>
<td>= soft, tender, mild, gentle.</td>
</tr>
<tr>
<td>madhyá</td>
<td>= central, proper tolerable, middling.</td>
</tr>
<tr>
<td>karuná</td>
<td>= sympathetic, compassionate, tenderness, merciful.</td>
</tr>
</tbody>
</table>

Bharata

<table>
<thead>
<tr>
<th>tivrá.</th>
</tr>
</thead>
<tbody>
<tr>
<td>kumudavati.</td>
</tr>
<tr>
<td>mandâ.</td>
</tr>
<tr>
<td>chandovati.</td>
</tr>
<tr>
<td>dayâvati.</td>
</tr>
</tbody>
</table>
II. Evolution of Tones (svaras):

The primitive tribes of all countries of the world used to sing monotonous songs with one high tone at first. Gradually two tones, high and low came into practice. In the Vedic period, this practice also prevailed, though the order of the tones used to be more systematic. In the Bráhmana literature, we find references as to the method of chanting hymns with one tone only (ekasvari-gáyana), and it was also known as the árchika-gáyana. Similarly references to gáthá-gáyana (system of chanting or singing the hymns with two tones, high and low) and sámika-gáyana (system of chanting or singing of the hymns with three tones, high, medium and low) are found in the Vedic literature.

The Vedic music, sámagána was the earliest scientific method of singing in India. It became systematic when three base tones like anudáta, svarita and udáta evolved. The svarita was the harmonizing (samáhára) or balancing middle tone that was a combination of the partial tones of the anudáta and udáta. Well has it been said by Prof. Sámbamoorthy: “The Rigveda was recited to the three notes, udáta, anudáta and svarita, corresponding to ri, ni and sa of frequencies 10|9, 8|9 and 1 respectively, the nisháda being a note belonging to the lower octave”. The nucleus of the scale (tháta, mela or melakartá) was formed in the arrangement of the three basic tones, anudáta, svarita and udáta.
The emergence of the solfa syllables, sa, ri, ga, ma, pa, dha, ni of the post-Vedic period, says Prof. Sāmbamoorthy, "is the earliest landmark in the history of music. * * The European solfa system, doh, ray, mi, fah, soh, la, si originated only with Guido d’ Areezzo (10th century A.D.) The solfa syllables sa, ri, ga, ma, pa, dha, ni laid the foundation for the development of Indian musicography (notation)". But it should be remembered that the seven Vedic tones, prathama, dvitiya, tritiya, chaturtha, mandra (panchama), atisvárya (sastha) and krusta (saptama) evolved earlier in the Vedic society, and they are, therefore, anterior to the post-Vedic laukika solfa syllables like sa, ri, ga, etc. There were some subsidiary tones like jātya, abhinihita, kshaipra, praslista, tairovanjana, padavritta and tathābhāvya. Besides these, there evolved some other subsidiary tones like vinardi, anirukta, etc. The Vedic music, sāmagána used to be sung with different tones, which evolved in a gradual process from one to seven, thus creating different strata like árchika, gáthika, sánika, svarántara, audava, shádava and sampurna. When the Vedic music became more systematised, they were used to be sung with four, five, six and seven tones. The Vedic tones evolved in downward process (avarohana-krama) thus:

\[
\begin{align*}
\text{Udātta} \ldots \ldots \text{krusta} & \quad (\text{pa}) \\
\text{(high)} & \\
\text{prathama} & \quad (\text{ma}) \\
\text{dvitiya} & \quad (\text{ga})
\end{align*}
\]
EVOLUTION OF TONES

Svarita........tritiya (ri) Vide the Taittiriya-
(medium) pratishâkhya:
chaturtha (sa) "tesham diptijño-
mandra (ni) (dha) palabdhitih".

Anudâtta.....atîsvârya (dha) (ni)
(low)

According to the Yâjñavalkya, Náradi and other
shikshâs, the laukika (gândhâra and desi) tones
or solfa syllables evolved thus:

anudâtta svarita udâtta
ri, dha, sa, ma, pa, ni, ga

The solfa syllables, sa, ri, ga, etc. evolved in accord-
ance with the concept of basic or ãdharma-shadja,
according to which the tones or tunes of the stringed
and percussion instruments, and even the tones of
the vocal music are harmonized even to this day,
or it can be said that it is a common practice even
to this day that all râgas and musical compositions
are sung to the basic key-note, the ãdhâra-shadja.
The fourth and fifth tones are the samvâdi-svaras
(consonance) of the ãdhâra-shadja.

All the tones of music before the Christian era
were pure and not displaced (vikrita). In the
Nâtyasâstra of the 2nd century A. D., we find two
tones as displaced (vikrita) and they were gân-
dhâra and nishâda (i.e., antara-gândhâra and
kâkali-nishâda). So in the beginning of the
Christian era, the tones were divided into two,
shuddha and vikrita, sharp and flat. The displace-
ment in the tones were due to the shifting of the
subtle microtonal units (shrutis) of the tones. During the time of Shárangdeva i.e., in the early 13th century A. D., we find the use of a number of displaced (vikrita) tones in classical music, and their numbers were 19 i.e., 7 sharp and 12 flat = 19 tones in all. During Pandit Rámámatya’s time (1150 A.D.), their numbers were minimised and only 7 displaced tones were used, which meant that 7 sharp and 7 displaced = 14 tones were used in the North Indian system of music. During Venkatamakhi (1620 A.D.) and Tulajá’s time (1729-1735 A.D.), the displaced or flat tones were limited to five, and the total number of tones used were 12 (7 sharp and 5 flat = 12), and these numbers are still in practice in the North Indian system of music. But in the South Indian system, the pure (shuddha) and displaced (vikrita) tones are 12, and they are set forth in the following two tables:

Table I.

| 1.  | ri\(^1\) | shuddha-rishabha | ra  |
| 2.  | ri\(^2\) | chatushruti-rishabha | ri  |
| 3.  | ri\(^3\) | shat-shruti-rishabha | ru  |
| 4.  | g\(^1\) | shuddha-gāndhāra | ga  |
| 5.  | g\(^2\) | sådhārana-gāndhāra | gi  |
| 6.  | g\(^3\) | antara-gāndhāra | gu  |
| 7.  | d\(^1\) | shuddha-dhaivata | dha |
| 8.  | d\(^2\) | chatushruti-dhaivata | dhi |
| 9.  | d\(^3\) | shat-shruti-dhaivata | dhu |
| 10. | n\(^1\) | shuddha-nishāda | na  |
| 11. | n\(^2\) | kaishiki-nishāda | ni  |
| 12. | n\(^3\) | kākali-nishāda | nu  |
### Table II.

<table>
<thead>
<tr>
<th>South Indian</th>
<th>North Indian</th>
</tr>
</thead>
<tbody>
<tr>
<td>S sa</td>
<td>1. shadja = shadja</td>
</tr>
<tr>
<td>r ri (flat)</td>
<td>2. shuddha-shadja = vikrita-rishabha.</td>
</tr>
<tr>
<td>g or R ra</td>
<td>3. shuddha-gândhâra = chatushruti-rishabha=tivra-rishabha.</td>
</tr>
<tr>
<td>R¹ or g ga (flat)</td>
<td>4. sàdhârana-gândhâra = shatshruti-rishabha=vikrita or komala gândhara</td>
</tr>
<tr>
<td>G¹ ga</td>
<td>5. antara-gândhâra = tivra-gândhâra</td>
</tr>
<tr>
<td>m ma</td>
<td>6. shuddha-madhyama = shuddha-madhyama</td>
</tr>
<tr>
<td>M ma (flat)</td>
<td>7. prati-madhyama = tivra-madhyama</td>
</tr>
<tr>
<td>P pa</td>
<td>8. panchama = panchama</td>
</tr>
<tr>
<td>d da (flat)</td>
<td>9. shuddha-dhaivata = komala-dhaivata</td>
</tr>
<tr>
<td>n or D dha</td>
<td>10. chatushruti-dhaivata = shuddha-nishada=tivra-dhaivata</td>
</tr>
<tr>
<td>D¹ or n ni (flat)</td>
<td>11. kaishika-nishâda = satshruti-dhaivata</td>
</tr>
<tr>
<td>N¹ na</td>
<td>12. kâkali-nishâda = komala-nishâda</td>
</tr>
<tr>
<td>S sa (târa)</td>
<td>— shadja-(târa) = tivra-nishâda</td>
</tr>
</tbody>
</table>

### III. Evolution of Murcchanâ, Varna, Alamkâra, Tána and Sthâya:

We find the practice of murcchanâ, varna, alamkâra, tána, sthâya and other music-materials prevailing in India in the pre-Christian era. In the
Great Epic like the *Rámâyana* of the 400 B.C., it has been mentioned: “*sthána-murcchana-kovidaub*” i.e., the wandering Bards like Lava and Kusha were well-versed in the art and science of the *gádnáharva* type of music: (a) “*tau tu gádnáharva-tattva-jáñau*” (b) “*bhrátarán svará-sampannau gádnáharvavivav-rupinam*” (vide IV canto). From these it is evident that in the *gádnáharva* type of music, songs were sung with the seven *shuddha játirágas*, having seven tones, *murcchana*, *sthána* or register, rhythm and tempo, and aesthetic sentiment and mood (*rasa* and *bháva*): “*játi-bhíh saptabhir-yuktam tantri-laya-samanvitam,* *rasair-yuktam kávya-metadgáyatám*” (vide IV canto). The *alamkáras* were also in practice, along with the songs, and it has been mentioned in the *Rámâyana*, while it states: “*páthya geyc cha madhuramu*”. Abhinavagupta has stated in the commentary *Abhinava-bhárati* that when any composition (*sáhitya*) possesses six *alamkáras* and sweet tones, it is known as a *páthya*. These six *alamkáras* are, according to Abhinavagupta, *svara* or tone, *sthána* or register, *varna*, *káku*, *alamkára* and *anga*. So the *kávya* or *sáhitya* of a song is called the *páthya*, when it is embellished by those six *alamkáras*. Bharata has also explained *páthya* in the *Nátyasástra* (XVII. 102), and has said: “*páthyam prayunjítam sadálamkárasamyuktam*”. Abhinavagupta has followed Bharata in this respect. Bharata has divided *páthya* into two,
EVOLUTION OF MURCCHANA

Sanskrit and Prákrit. Therefore it is clear from the texts and commentaries that murcchaná, alamkára, varna and tána had already evolved in the pre-Christian era, in the beginning of the classical period.

(a) During the beginning of the Christian era, we come across the clear definitions and descriptions of the music-materials like murcchaná, varna, alamkára, etc., in the treatises like the Náradishikshá of the 1st century A. D., the Nátyasástra of the 2nd century A. D., the Brihad-deshí of the 5th-7th centuries A. D. Nárada of the Shikshá has said: “tána-rága-svara-gráma-murcchaná tu lakshanam” (II. 1). Bharata has stated that a murcchaná is but a series of the closely connected tones: “kramayutáh”. In the 5th-7th centuries A. D., we find a definition of murcchaná in the Brihaddeshí, in which Matanga has said: “murcchámo-ha-samucchráyayoh”, i.e., murccháná is no other than the elaboration of the seed-form of the rága, and this is possible when the seven tones of a rága make themselves manifest by ascent and descent processes.

The murcchánás evolved from the grámas as their base, and so twenty-one murcchánás evolved from the three main grámas, shadja, madhýma and gándhára. Each murccháná possessed a special unit of aesthetic sentiment. Though Nárada has roughly said about twenty-one
and Bharata about fourteen ("dvairmikshchaturdasha") murcchanās, yet by different arrangements of seven tones (=sa ni dha pa ma ga ri), 84 (7 ×12=84) variations of murcchanā might have evolved.

During the 5th-7th centuries A.D., we come across a new school, which maintained murcchanā with 12 tones. From the history of Indian music we come to know that Kohala, Nandikeshvara and to some extent Matanga, were the upholders of this school. In the Brīhaddeshi, Matanga has said: "śa murcchanā dvibhidhā sapta-svara-murcchanā dvadasha-svara-murcchanā cheti", i.e., murcchanā was of two kinds: one, having 7 tones and the other, having 12 tones. (a) The murcchanā with 7 tones was divided into four parts: pūrna, shādava, auduvita, and sādhārana. The pūrna or heptatonic one contained 7 tones, hexatonic one, 6 tones, petnatonic one, 5 tones and the sādhārana one, two displaced (vikrita) tones, antara-gandhāra and kākali-nishāda. (b) The murcchanā with 12 tones used to manifest themselves in three registers (sthāna), low, medium and high (manda, madhya and tára). As for example, Kohala has said,

Yojaniyo vudhair-nityam kramo
lakshanusaráratah|
Samsthápya murcchaná játirága-
bháshádi-siddhyaye||
EVOLUTION OF VARNA AND TANA

And Nandikeshvara has said,

\[
\begin{align*}
\text{Dvádasha-svara-sampanna jñátyavya} & \quad \text{murcchhaná vudhaih|} \\
\text{Játi-bháshádi-siddhyartham tára-} & \quad \text{mandrádi-siddhaye|}
\end{align*}
\]

(b) The function of a varna is to manifest a song (along with a rāga), and, therefore, it is known as the gánakriyā. The varna is of four kinds, árohi, avarohi, stháyi and sanchári. Different alamkáras evolved from those four varnas. The alamkáras are so called, because they adorn the rágas and the gánas. Now, from the árohi-varna evolved 12 alamkáras (varnálamkáras) such as, vistirna, nishkarsha (together with its gátravarna), vindu, etc. From the avarohi and stháyi varnas similar alamkáras evolved, and from the sanchári-varna, evolved 25 alamkáras.

(c) It has already been said that the tánas evolved during the pre-Christian era, and there were many tánas, which were named after different sacred sacrifices (“yajñanámáni tánání”—vide the Váyu-purána, Matanga’s Brihaddeshi, Nárada’s Sangita-makaranda, etc.). In the beginning of the Christian era, 49 tánas evolved (vide the Náradishikshá, III. 8). Nárada has said in the Shikshá that 20 tánas evolved from the madhyamagráma, 14 from the shadjagráma and 15 from the gándháragráma (=49 tánas). But, during Bharáta’s time (2nd century A.D.), 84 tánas
A HISTORY OF INDIAN MUSIC

-evolved ("chaturashiti", NS. 28.33). Bharata has said that there are 49 tānas with six tones and 35 with five tones (=84), and besides these, there exist tānas with 7 tones (sampurna-tāna). Bharata has further said about the tānas, applicable to musical instruments (veenā, etc.), and they were divided into pravesha (low or soft) and nigrāha (touch). Dattila has said that besides the simple tānas, there evolved gradually thousands of intricate or kutatānas (5033) in the later period, from different methods of plucking the strings of the musical instruments like veenā, etc: "krama-mutsriyātantrinām".

(d) Similarly different gamakas and kākus evolved during the pre-Christian era. The gamakas like tiripa, sphurita, kambita, līna, ándolita, vali, tri-bhinnia, kurula, áhata, uallasita, plāvīta, gumphita, mūdrita, namīta, and mishrita, and kākus like svara-kāku, rāga-kaku, anya-kaku, desha-kaku, kshetra-kāku and yantra-kāku, etc. evolved in a gradual process. In the Rāmāyana, we find that Lava and Kusha used to sing rāmāyana-gāna with the application of kāku:

Tam sa shushrāva kākusthah purvāchārya-vinirmitam  |
Apurvam páthyajātim cha geyena samalamkritam || etc.

(e) The kākus are the variations of the vocal sound for expressing different ideas. Abhinava-
gupta, Visvanāth Chakravurty, Rájá Bhojadeva of Dhára, Shárangdeva, Bhánuji Dikshit and others have explained the term ‘káku’ in different ways. In the 2nd century A.D., we find that the kákus were used to express the eight aesthetic sentiments (rasas), which have been made explicit by Bharata in the Nátyasástra. The experts have observed that káku originates from a conjunction of palate, apex and vocal shord (urah, shira and kantha).

(f) The stháyas or musical phrases also evolved in the pre-Christian era, as the songs used to be improvised at that time with the játirágas and grámarágas (vide the Rámâyana, the Mahábhárata and the Harivamsha). The stháyas or tháyas are the outlines of musical frames (ákára), upon which the structures of the rágas are built. From the 5th-7th to 9-11th centuries A.D., the stháyas began to be conceived and scientifically arranged, upon which different anga-rágas like bháshá, vibháshá, antarabháshá, along with the ancient játi and gráma rágas began to be evolved. Different kinds of stháya like vena, gati, jáyi, anujáyi, vali, etc., evolved as different bases (sthánas) of the rágas.

IV. Evolution of Ten Essentials (dasha-lakshmanas):

The ten essentials of Indian music reached high watermark in their evolutionary process, when the music-consciousness of the people of the society be-
came mature and keen. The ten essentials like initials (graha), sonant (amsha), higher (tára), lower (manda), concluding (nyása), medial (apanyása), rare (alptva), abundance (vahutva), hexatonic (shádava), and pentatonic (audava) evolved as qualities, for determining the genuine form and nature of the melodic types or rágas. The essentials became necessary when the folk tunes of different countries and nations began to infiltrate into the stock of the classical music, and so they were considered as the means for preserving the intrinsic purity of the rága-forms.

In the 2nd century A.D., we come across those essentials in Bharata’s Nátyasástra in a very definite form, and this fact undoubtedly proves the existence of the essentials even in the pre-Christian era. The essentials had in them theoretical-cum-grammatical value. Gradually there happened many admixture in the domain of rágas, márga and desi, —urban and rural, from the 3rd-4th centuries to 5th-7th centuries A.D., and as such the ten essentials played an important role at that time, for determining their classical character, and even upto this time that tradition is upheld and followed with esteem.

Bharata has said,

Grahámshau tára-mandrau cha
  nyásopanyása eva cha |
Alpatvam cha vahutvam cha
  shádavauduvite tathá||
EVOLUTION OF TEN ESSENTIALS

It has been mentioned before that the essentials were known as the determining factors of the rāgas, and through them the real forms and natures of the rāgas used to be ascertained. As Bharata has admitted that he owed his debt to the ancient preceptor, Brahmá, in compiling his book on the dramaturgy (i.e. the Nátyasástra), it can further be taken for certain that the ten essentials existed before him, either in seed form or in somewhat obscure manner, and he knowingly adopted them in his system and applied them for practical purposes.

It may be interesting to note that though Bharata has scientifically used those ten essentials, yet there were some indefiniteness in the connotation of some of the essentials. As for example, Bharata has used the terms, graha and amsha in one and the same sense, and again he has used the terms, amsha and vádi side by side. Besides, he has ascertained more than one amsha of a rāga (játirāga). Regarding the essentials, graha and amsha, he has said,

Grahastu sarva-játinámamsha eva hi kirtitah |
Yat pravrittam bhaved-gánam sōmsho graha |
vikalpitaḥ ||

That is, where-from a song or a part of song takes its start ("yat pravrittam bhaved gánam"), it is known as a graha, whereas when a rāga fully manifests itself from its starting point ("tatra
amsho náma* * yasmin vasati rágastu yasmác-
chaiva pravartate”), it is known as amsha. But
Matanga’s statement or definition in this respect
appears to be more clear, when he has said that the
starting tone of a rága is the initial or graha (“ap-
radhánabhuttat”), and the dominant tone is the
amsha (“pradhánabhuttah”). In fact, the signi-
ficance of the term graha used to be altogether
different from that of amsha, during Matanga’s
time, in the 5th-7th centuries A.D. Matanga has
stated that the sonant (amsha or vádi), being uni-
versal and cause of the manifestation of the rága,
is prominent or predominant: “rága-janakatväd
vyápakatváccha amshasya prádhányam”. Again,
during Bharata’s time (2nd century A.D.), both
the terms, amsha and vádi came to be used for
determining a rága with different significances to
some extent, whereas during Shárangdeva’s time,
in the early 13th century, these two terms came to
be used in the identical sense. The commentator,
Kallináth has stated: “sa vádi yogyatávashát amsha
syát rakti-vyáñjakatvát”, i.e. both amsha and vádi
used to convey the idea of creating the pleasing
sensations of the rágas.

The term, nyása conveys the idea of the con-
cluding tone: “nyáso hi anga-samáptau”. The
apanyása means the medial stop, and it is used in
the compositions of the songs, which are known
as vidári. The samnyása means a tone which is
not antagonistic to the sonant or vádi, and consti-
tutes the latter part of the song. The term *alpatva* conveys the idea of rare use of tones in a *rága*. It is used in two different ways: tones that are dropped other than the sonant (*anabhyása*) and the tones that rarely touch the composition of a *rága* (*lamghana*). The *vahutva* means abundance of tones in a *rága*. In relation to *vahutva*, there is a subsidiary essential, known as *antaramárga* which generally avoids *nyása*, *apanyása*, *vinyása*, *sanyása*, *graha* and *amsha* or *vádi*, and, from time to time adopts the role of *alpatva* in its dual aspects in consonance with *amsha* or *vádi*. The *mandra* signifies the tone or tones of the lower octave, whereas *shádavatva* and *audavatva* signify the hexatonic and pentatonic forms of the *rágas*.

Besides these essentials, we find the practice of tones, sonant (*vádi*), consonant (*samvádi*), assonant (*anuvádi*) and dissonant (*vivádi*). All these determining categories evolved in relation to the dominant tone sonant (*amsha* or *vádi*). The tones, consonant and dissonant ones are subordinate to the sonant, whereas the dissonant or *vivádi* brings disharmony and want of *raktibháva* (pleasing quality) in the *rágas*.

V. *Evolution of the Concept of Rága:*

A *rága* is the product of permutation and combination of tones which creates sweet and soothing impressions (*samskára*) in the mind. This definition we get from Matanga’s *Brihaddeshi* of
the 5th-7th centuries A.D. It is said that in the beginning of the classical period, when Brahmá or Brahmabharata innovated the new system of the gándharva or márga type of music, incorporating most of the materials of the Vedic music, seven pure (shuddha) játis were used in the songs (gánas). In the Rámáyana (400 B.C.), we find that seven shuddha játis (játirágas) were used in the rámáyana-gána. In the Mahábhárata (300 B.C.) and the Harivamsha (200 B.C.), we find mention of six grámarágas. Bharata has said in the Nátyasástra that not only the grámarágas, but also the rágas, gándharva and desi, evolved from the játis i.e. játirágas. Bharata has not only described in the Nátyasástra (2nd century A.D.) the seven shuddha játis, but also 11 more mixed játis (7+11=18 játis). He has mentioned their specific ten characteristic (dasha-lakshmanas) so as to determine them as rágas. But, he has not given any definition of the word ‘rága’, whereas Matanga has defined it in his Brihaddeshi. Some are of opinion that the rágas of the regional or desi type of music, being the product of an admixture of different rágas, were more pleasing to the heart (hridaya-ranjaka) than those of the gándharva or márga types. Prof. Sámbhamoorthy has said that the hridaya-ranjaka character was the tie of the desi music and possessed more vigour and attractive feature, and so Matanga has significantly
EVOLUTION OF THE RAGA

styled his musical work as Brihaddeshi. But whatever may be the controversy regarding the pleasing character or ties of gándharva and desi music, we may arrive at the conclusion from a close scrutiny of the ancient treatises on music that the evolution of the clear concept of rága was at work in the beginning of the classical period in the 600-500 B.C., though it is believed to have existed in a nucleus form in the Vedic period.

VI. Evolution of the Rága:

Definite form of rágas emerged during the classical-cum-epic period. Before the Rámáyana was compiled in a book form (400 B.C.), seven pure (shuddha) játis (játirágas) evolved in the beginning of the classical period (600-500 B.C.). In the Rámáyana (vide canto IV), we find the use of seven suddha játis or játirágas in songs. The játis were the causal or basic rágas, from which evolved all kinds of rágas, márga and desi. The term ‘játi’ connotes the idea of the universal (sámánya) like the Bráhmana, Kshatriya castes, etc. It is like a main die wherein all the rágas were casted alike. It is, therefore, regarded as the main source or fountainhead of all the melodic forms. In the Máhábharata-Harivamsa (300-200 B.C.), we find the use of six grámarágas (shad-grámará-gáh”) in different kinds of song. These six or seven grámarágas have fully been dealt with by Nárada in the Náradishiksá of the 1st century A.D.
Further development in the játis or játirágas is evident in Bharata’s Nátyasástra of the 2nd century A.D. Bharata has mentioned about 7 (shuddha) and 11 (vikrita) = 18 játis or játirágas, and from this it is evident that before or during the time of Bharata eleven more játirágas evolved. Dattila (2nd-3rd centuries A.D.) has also described about 18 játirágas in the Dattilam. The grámarágas also existed side by side with the játirágas during Bharata and Dattila.

The names of the six or seven grámarágas have been mentioned in Nárada’s Shikṣā as well as in the Kudumiámálai Rock-Inscriptions in the Padukotai State, South India. These Rock-Inscriptions were caused to be inscribed by Rájá Mahendravururman in the 7th century A.D. The names of the 18 játirágas have been given in the Nátyasástra (vide Káshi ed. chap. 28th). The names of the seven grámarágas (as the Náradishikṣā, and the Kudumiámálai Rock-Inscriptions have mentioned) are: shadjagráma, madhyamagráma, shádava, sádháríta, panchama, kaishika and kaishika-madhya. The correct notations of these 7 grámarágas remain engraved on the Kudumiámálai Rock-Inscriptions, and Nárada has also described about their tonal forms (svara-rūpas) in verses.

The periods, raging from the 5th to 7th centuries, are very important in the history of Indian music, because during this time, numerous regional
EVOLUTION OF THE JATIRAGAS

tunes were incorporated in the fold of the classical tunes or rāgas. The bhāshārāgas (subordinate melodic types) evolved from the grāmaraṅgas. The bhāshārāgas were divided into four classes, and they were: mula (original), samkīrṇa (mixed), dcshaja (regional) and chāyāshraya (dependent). Now let us show how the mārga and formalised desi rāgas evolved in a gradual process:
(a) Evolution of the Jātirāgas:

It should be remembered that the gāndhārarāga (ancient ga-scale) became obsolete during the time of Bharata of the Nāṭyasāstra fame. The pure or shuddha jātirāgas were named after seven laukika tones, shadja, rishabha, gāndhāra, madhyama, panchama, dhaivata and nishāda, and, therefore, their names were: shādji, ärshabhi, gāndhāri, madhyanā, panchami, dhaivati and naishādi or nishadavati. These seven shuddha jātirāgas evolved respectively from shadja and madhyama grāmas thus:

From the shadjagrāma—shādji, ärshabhi, dhaivati and nishādavati,

From the madhyamagrāma—gāndhāri, madhyamanā and panchami.

The mixed (displaced or vikrita) jātirāgas (eleven) evolved from the admixture of the suddha (placed or pure) seven jātirāgas from the two grāmas, shadja and madhyama thus:

1. Shadja-koishiki......from the admixture of shādji and gāndhāri,
2. Shadja-madhama... "" shâdji and madhyama,
3. Gândhara-panchami "" gândhâri and panchami,
4. Andhri.............. "" gândhâri and ārshabhi,
5. Shadjdichyavati.... "" shâdji, gândhâri and dhaivati,
6. Karmâravi.......... "" ārshabhi, panchami, and naishâdi,
7. Nandayanti........ "" ārshabhi, gândhâri and panchami.
8. Gandharodichyavâ.. "" gândhâri, dhaivati, shâdji and madhyama,
9. Madhymodichayavâ "" madhyamâ, panchami, gândhâri and dhaivati,
10. Raktagândhâri..... "" gândhâri, madhyamâ, panchami and naishâdi,
11. Kaishiki............. "" shâdji, gândhâri, madhyamâ, panchami, dhaivati and naishâdi.

(b) Evolution of the Grâmarágas:

The six (those that have been mentioned in the Harivamsha-purâna) or seven (those that have been described in the Nâradishiksa and Kudumi-
EVOLUTION OF THE GRAMARAGAS

ámálai Inscriptions) grámarágas were pure or shuddha ones, and afterwards 23 mixed (displaced or modified) grámarágas evolved. There was a time (5th-7th centuries A.D.), when some gitis were known by their rágas, and so they came to be known as the rágagitis. Though there are controversies as regard their number, yet most of the ancient musicologists are of opinion that there were five main rágagitis, and they were shuddhá, bhinná, gauda, veshará and saádháráni (vide Brihaddèshi). It has been said that the pure type of the grámarágas were six or seven in number. In course of time, the vikrita grámarágas evolved and were incorporated in bhinná and other rágagitis.

The seven shuddha grámarágas evolved from the two grámas, shadja and madhyama thus:

I. Shuddhá . .7
(a) evolved from the shadjagráma:
1. kaishika-madhyama,
2. sádhríta,
3. shadjagráma,
(b) evolved from the madhamagráma:
4. madhyamagráma,
5. shádava,
6. panchama,
7. kaishika.

II. Bhinná . .5
(a) evolved from the shadjagráma:
1. bhinna-shadja,
2. 

39
2. kaishika-madhyama,
(b) evolved from the *madhyamagrāma*:
3. kaishika,
4. tāna,
5. bhinna-panchama.

III. *Gauda* .3
(a) evolved from the *shadjagráma*:
1. gauda-kaishika-madhyama,
2. gauda-panchama,
(b) evolved from the *madhyamagráma*:
3. gauda-kaishika.

IV. *Besharā* .8
(a) evolved from the *shadjagráma*:
1. takka,
2. veshara-shádava,
3. sauviri,
(b) evolved from the *madhyamagráma*:
4. botta,
5. málava-kaishika,
6. málava-panchama,
(c) evolved from both the *shadjja* and *madhyama grámas*:
7. takka-kaishika,
8. hindola.

V. *Sádharani* .7
(a) evolved from the *shadjagrāma*:
1. rupa-sádhárana,
2. shaka,
3. bhasmána-panchama,
EVOLUTION OF THE ANGARAGAS

(b) evolved from the madhyamagrāma:
4. narta,
5. gāndhāra-pañchama,
6. shadja-kaishika,
7. kakubha.

(b) Evolution of the Bhāshārāgas or Angarāgas:
Again from these grāmarāgas, emerged different kinds of subordinate or bhāshā or anga rāgas, and Shārangdeva has said that 268 rāgas evolved from the grāmarāgas:

Sarveshāmitih ragānām milittānām shata-dvayam
Chatu'śhashtyadwikam vrute shrangī
ishrikaranāgrani||

which means,

<table>
<thead>
<tr>
<th>Raga Type</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>grāmarāgas</td>
<td>30</td>
</tr>
<tr>
<td>uparāgas</td>
<td>8</td>
</tr>
<tr>
<td>rāgas</td>
<td>20</td>
</tr>
<tr>
<td>rāgāngarāgas</td>
<td>8</td>
</tr>
<tr>
<td>(those were ancient)</td>
<td></td>
</tr>
<tr>
<td>ancient bhāshāngarāgas</td>
<td>11</td>
</tr>
<tr>
<td>kriāngā-rāgas</td>
<td>12</td>
</tr>
<tr>
<td>upānga-rāgas</td>
<td>3</td>
</tr>
<tr>
<td>bhāshārāgas</td>
<td>96</td>
</tr>
<tr>
<td>vibhāshā-rāgas</td>
<td>20</td>
</tr>
<tr>
<td>antarabhāshā-rāgas</td>
<td>4</td>
</tr>
<tr>
<td>rāgānga-rāgas (those were practised during Shrangadeva)</td>
<td>13</td>
</tr>
<tr>
<td>bhāshānga-rāgas</td>
<td>9</td>
</tr>
<tr>
<td>kriānga-rāgas</td>
<td>3</td>
</tr>
<tr>
<td>upānga-rāgas</td>
<td>27</td>
</tr>
</tbody>
</table>

Total rāgas = 264
It should be remembered that the evolution of the rāgas was in a gradual process. As for example, the grāmarāgas evolved from the jātis or causal jātirāgas, the bhāshārāgas from the grāmarāgas, the vibhāshārāgas from the bhāshārāgas, and the antarabhāshā-rāgas from the vibhāshārāgas. The bhāshā, vibhāshā and antarabhāshā rāgas were all anga or subordinate rāgas. The rāgānga, bhāshānga, kriyānga and upānga rāgas all came out from the grāmarāgas which may be considered as their fountainhead. As regard the evolution of the mediaeval and modern rāgas and rāginis, it can be said that all of them owe their origin to the grāmarāgas or jātirāgas. The janya-janaka system of the rāgas evolved later on, and so we get the janaka rāgas as six or more than that and janya rāgas as thirty or thirty-six or more.

It will be fruitful to consult the books on music, written by Vidyāranya Muni, Pundarika Vitthala, Somanāth, Sri Kāntha, Dāmodera Misra, Ahobala, Srinivāsa, and others in this context. All the mediaeval and modern rāgas evolved from the basic scales or thātas or melas or melakartās. Venkatamakhi has devised 72 melakartās, and in relation to those melakartās numerous rāgas evolved to enrich the treasury of the South Indian music (vide the Chaturdandiprakāshikā).

VII. Evolution of the Scales:

The scales (Latin—scala—ladder) are the
arrangements of different tones (seven tones) which are the fountainhead of the melodic types or rāgas. The sāman scale is the most ancient one in Indian music. It is said that the scale of the sāman singing began with the Vedic tone, krusta, corresponding to the laukika tone panchama of the lower octave in a downward process (avaroha-hann-kramā). The civilized nations of yore were conversant with the process of deriving modal shift of tonic or basic tone. Well has it been said by Prof. Sāmbamoorthy in connection with this method that “the scale to which the process is applied, is referred to as the basic scale. By taking each note of the basic scale as the tonic or ādhrā-shadja and playing the self-same notes of the original scale, new scales result. New scale results because of the re-distribution of intervals, consequent on the shifting of the ādhrā-shadaja. This process is popularly known as graha-bhedam, grahasvara-bhedam and shruti-bhedam”.

Some are of opinion that the ancient sāman scale evolved in a gradual progress. At first, the sāmagánas were sung with the basic tones like udātta, anudātta and svarīva, which corresponded with the laukika (post-Vedic) tones, rishabha, nishāda and shadja (of frequencies of 10|9, 8|9 and 1). These three base tones really formed a scale. Gradually this scale of three base tones developed “into a quadratonic scale with the addition of ga (32|27), a semi-tone above ri”, and
therefore, the scale formed as ga, ri, ni, sa was in a svarántara cast. Next the tone, dhaivata (dha 5/6) was added, and consequently the pentatonic scale ga, ri, ni, sa, dha evolved. After it, we find the hexatonic scale with six tones like ma, ga, ri, sa, ni, dha, with the addition of madhyama (ma 4/3) above. At last the heptatonic scale with seven tones evolved and we got the tone-series as ma, ga, ri, sa and sa, ni, dha, pa; with the addition of the tone panchama (pa 3/4) below. "The scale of the sámagána", says Prof. Sámbamoorthy, "was a downward scale, and ma, ga, ri, sa and sa, ni, dha, pa were perfectly balanced and systematic tetrachords, the extreme notes of each tetrachord bearing the ratio 3 : 4. Thus the sámagána scale may be regarded as a madhyama scale. When sa, n, d, p was sung, an octave higher, the idea of an octave was perceived. The sáma-saptaka gave birth to the shadjagráma, the primordial scale of Indian music".

It is said that the shadjagráma was the fixed scale of the Vedic music, sámagána, and this scale was of three kinds, low, medium and high, according to their bases in the three registers, mandra, madhya and tára. The Rik-prátiśakhyá has supported it when it says: "trini mandram madhyama-muttaman cha, sthánányádhuh saptayamáni váchah". It should be remembered that all the tones in the scale of the sámagána were pure (shuddha).
EVOLUTION OF THE SCALES

We know that there were three basic scales or grámas in ancient India and they were shadja, madhyama and gándhára. The shadjagráma first evolved in the Vedic time, and it has already been said that the shadjagráma was the scale of the Vedic songs, sámagána and it consisted all the shuddha svaras. The madhyamagráma and the gándháragráma evolved gradually after it. The grámas used to play the role of scales in the ancient music system of India. Gradually the murcchanás evolved from the grámas i.e. from the seven tones of the grámas, and they were 21 in number. In the ancient treatises on music, it has been mentioned that the svaras evolved from the shrutis, the grámas from the svaras, murcchanás from the grámas, the játis from the murcchanás and the rágas from the játis. In fact, when the murcchanás came into being, they began to play the role of the scales, being recognised as the receptacles (ádhára) of the rágas. The murchhanás were framed out of the seven tones, and so the murcchanás of the three grámas were 21 in number as it has been said before. Matanga and Nandikeshvara have mentioned about the murcchanás, constituted out of 12 svaras (“dvádasha-svara-sampanna”), whereas Bharata and most of the post-Bharata musicologists have recognised murchhanás with only seven svaras (“sapta-svarátmiká”). During Bharata’s time (2nd century A.D.), the gándháragráma became out of practice, and so he
mentioned about 7+7=14 murchhanás of the grámas, shadja and madhyama. Nárada of the Shikshá fame, Nárada of the Makaranda, the Puránakaras, Kálidása and others have mentioned about the murchhanás of the gándharagráma. Gradually the murchhanás came to be replaced by the new scales or melas or thátas or melakartás or samsthánas. Thus we find the stages of the scales as (1) gráma-scale, (2) murchhaná-scale, and (3) mela or melakartá-scale.

A clear-cut definition of the mela we came across for the first time in Pandit Somanáth’s Rága-víbodha of the early 17th century A.D., and there we find the name tháta of Persian origin. The name, melakartá was given by the music authors of the Karnátic system. But it should be remembered that the definite form of mela evolved long before Pt. Somanáth. As we find that Mádhavácharya-Vidyáránya (14th century A.D.) formulated 19 melas in his Sangitására, Pandit Rámámatya (1550 A.D.) formulated 20 melas in his Svaramelakalánidhi and Pt. Pundarika Vitthala (1590 A.D.), 19 melas in his Sadrágachandródaya. Pt. Vitthala lived during the time of Emperor Akbar (1556-1605 A.D.). Somanáth has said that as the series or arrangements of tones unify the melody-types or rágas they are called ‘mela’. Sometimes they are known as ‘tháta’ (“milanti vargi bhavanti rága yatrei vadáshráyah svarasamsthána-
vishesā melāh, ‘thāta’ iti bhāshāyam, te kathyante * * *”). Pt. Somanāth has further said that by different arrangements of sharp (shuddha) and flat (vikrita) tones, 960 melas could be evolved. After Pt. Somanāth, we find different numbers of melas in the works of different authors on music of different times. In the 1620 A.D., Pandit Venkatamakhi formulated 72 melakartās, though most of them were out of practice during his lifetime. In the middle of the 17th century A.D., we find 12 melas or samsthānas in Kavi Lochana's Rāgatarangini, and it seems that on that basis, Pandit V. N. Bhātkhande devised 10 melas to determine all kinds of rāgas. The melas, as selected by Bhātkhandeji, are: (1) vilavala, (2) kalyāna, (3) khāmbāj, (4) bhairava, (5) purvi, (6) maravā, (7) kāphi, (8) āsāvari, (9) bhairavi and (10) todi. Again some have devised 32 melas of shuddha-ma and tivra-ma, with the admixture of the first and last parts (4+4) of these 10 melas of Bhātkhandeji. These 32 melas are known as the purva-mela and the uttara-mela.

VIII. Evolution of the Gitis and the Prabandhas:

The evolution of different types of giti and prabandha are required to be studied from the theoretical, practical and historical viewpoints. Well has it been said by Prof. Sāmbamoorthy that the eternal law of music is the survival of the beautiful in the realm of lakshya or musical com-

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positions and the survival of the useful in the realm of lakshana or musicology. The ancient musical form was the sámagána, which was known as the Vedic music. In the classical period, different kinds of gitis, composed for the purpose of dramatic performances (abhinaya) evolved, and they are in evidence in Bharata’s Nátyasástra and also in different Sanskrit dramas and poetics. Those gitis possessed some determining characteristics like varna, alamkára, sthána, dhátu, vritti, játi, rasa and bháva, etc.

The songs, which were used to be sung either with seven shuddha or both shuddha and vikrita jáitis (jáтирágas), were known as the játígána. In the Rámáyana (400 B.C.), we find that Lava and Kusha used to sing the játígána with the sáhitya as the episode of Rámcandra. In the Nátyasástra, Bharata has mentioned about ‘dhruvavidhana kartavyá játígáne prayatnatah’ (vide 29th Chapt. Káshi ed.). The játígánas were surcharged with aesthetic sentiments (rasa) and moods (bháva). He has also mentioned about the brahma-gitis which were no other than madraka, aparántaka, ullopya, prakari, robindaka and uttara (=7) + chandaka, ásárita, vardhaśmánaka, pánika, rícha, gáthá and sáma (=7) = 14 types of gitis. It is certain that those types of songs (gitis) were practised even before the Nátyasástra (2nd century A.D.). The compositions (sáhitya) of the brahmagítis were panegyrics of Lord Siva (‘sivastuti’). Besides
Bharata (vide the Nátyasástra, XXXII, 416), Matanga, Párvatadeva and specially Shárangdeva have elaborately dealt with those classical *gitis* (vide the Sangita-Ratnakara, Chap. V, táladhyava) describing their specific forms and giving precise definitions. The *kápála* and *kambala* types of the *gitis* were also current in ancient times, and Shárangdeva has described those types in the Sangita-Ratnakara.

Again Bharata has described about the *gitis*, mágadhi, ardha-mágadhi, sambhávitá and prithulá in the Nátyasástra. He has said,

Atah urdham prabakshámi gitánámapi
lakshanam ||
Prathama mágadhi jñeya dvitiya
chárdha-mágadhi|
Sambhávitá tritiya cha chaturthi
prithulá smrita ||
—NS. XXXI. 76-77.

It has been said that the *giti*, mágadhi was named after the country Magadha (*Magadhadesha*), and so some scholars consider it to be a regional type of song (‘mágadha-deshaja’). Bharata has observed that the *mágadhi-giti* used to be sung with the help of three *vrittis*, the *ardha-mágadhi* with half of those *vrittis*, *sambhávitá* with heavy sounding letters (‘gurvakshara-samanvita’) and *prithulá* with light sounding letters. According to Abhinavagupta, these *gitis* were sung along with the
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classical dramatic song dhruvā, and they possessed different varnas, alamkāras, chhandas and aksharas.

During the 2nd—5th-7th century A.D., some of the rāgagītis like shuddhā, bhinnā or bhinnakā, gaudī or gaudikā, rāga, sādharāni, bhāshā, and vibhāshā evolved. Regarding the numbers of these rāgagītis, there remain controversies, for Matanga has admitted them to be 7, Durgāshakti 5, and Yāshtika 3. Matanga has defined these 7 kinds of rāgagīti in the Brihaddeshi (vide slokas 285-90). The rāgagītis were so called because they were known by their respective rāgas. To describe some of the salient features of these seven rāgagītis, it can be said: (1) the nature of the shuddhāgīti was mild. The tones (the movement of the tones) were straight and stretched in three registers (sthānas), mandra, madhya and tára. (2) The tones of the bhinnā were crooked (i.e. undulating in movement), but subtle and possessed gamakas. (3) The tones of the gaudī were closed together and the gamakas that were used, were played in three parts. The tones of the lower register (mandra) were produced with repeated sounds of a-kāra and u-kāra from the conjunction of chin and breast (chibuka and vaksha), (4) The rāga was rhythmic and soothing, and possessed gamakas and four varnas, and was surcharged with aesthetic sentiments and moods (rasa and bhāva). (5) The tones of the sādharāni were
straight in movement, and rhythmic, and were produced in rapid tempo. This giti was produced with plain kākus. The sādhārani was known by the combination of all the gitis, (6) The bhāshā which possessed kākus and some tremulous tones, was sweet and soothing, (7) the vibhāshā was very pleasing to all. It was majestic and at the same time graceful. It possessed gamakas, and its tones were drawn up to high (tāra) register.

From those rāgagititis numerous grāmarāgas evolved, and from the grāmarāgas, evolved bhāshā, vibhāshā and antarabhāshā rāgas (it has already been discussed before in connection with the evolution of the rāgas).

Now, simultaneously with the gitis, mentioned in the preceding paragraph, different kinds of prabandha-gitis evolved to enrich the coffer of Indian music. In the 5th-7th century A.D., we find emergence and use of many desi (classico-regional) prabandhas (‘deshikāra-prabandha’) like kānda, vṛtta, gadya, dandaka, varnaka, āryā-pidhāyaka, karshita-gāthā, dvipathaka, vardhati, kaivāta, dvipadi, varīni, dhenki, ekatāli, etc. (vide details in Mātanga’s Brihaddesi). In the 9th-11th century A.D., Pārshvadeva has given full description of different kinds of prabandhas in the Sangita-samayasāra, and Shārangdeva in a more systematic and detailed manner in the Sangita-Raṭnākara. During Pārshvadeva’s time (9th—11th A.D.), we find that the prabandhas were divided
into three classes, prabandha, rupaka and vastu. He has defined prabandha as "chaturbhirdhátubhih shadbhishcha-angairyah syát prabandhate tasmát prabandhah," i.e. the gūṇas, which were formed of four or six music parts (dhātus), were known as prabandha. Or it can be said that the prabandhas possessed three, four, five or six dhātus, though Pārshvadeva has divided the prabandhas into only three classes: "dvidhāturvā tridhāturvā chaturdhāturathāpi vá, prabandha-strividhāh". The prabandhas were again subdivided into two classes, nirvauktā or nibaddha and anirvauktā or anibaddha. The nirvauktā or nibaddha prabandha used to be measured by time-beats or tālas, whereas anirvauktā or anibaddha was without tāla. The anibaddha was like the śālāpa or elaboration of the tones of a rāga.

The prabandhas further possessed six limbs (āngas) like pāta, tena or tenaka, viruda pada, tāla and svara. The padas (sāhitya) of the prabandhas were composed in Sanskrit, Prākrit and Apabhramsha languages. The prabandhas were determined by 5 jātis like medini, ánandini, dipani, bhāvini and tāravali.

During the 9th-11th century A.D., the prabandhas came to be divided into three categories, suda, áli and viprakirna. Shárangdeva has followed Pārshvadeva in this matter. The suda was again divided into two parts, shuddha (pure) and
EVOLUTION OF THE GITIS AND THE PRABANDHAS

sálaga (mixed). (a) The suddha-suda-prabandha again was divided into 8 parts, and they were élá, karana, ḍhenki vartani, jhombada, lomba, ráśa and ekatáli. (b) The sálaga-suda-prabandha was divided into 7 parts, and they were dhruva, mantha, pratimanka, nissáruka, adda, ráśa, and ekatáli. (c) The álí-prabandha was divided into 25 parts and they were varna, varnasvara, gadya, kaivada, angachárini, danda, turangalila, gajalila, dvipadi, etc. (vide Sangita-Ratnákara, prabandha chapter). (d) the viprakirna-prabandha was divided into shriranga, tripadi, chatushpadi, shatpadi, vastu, vijaya, etc. (e) other prabandhas were virashringa, chaturanga, sharabhalila, suryaprakasha, chandraprakasha, ranaranga, nandana and navaratna. There were also other prabandhas with different parts. Some of the musical compositions (prabandhas) evolved under the head of different élás like gana, mátrá, varna, varnamálá, deshákhya, etc. and these have elaborately been described by Párishvadeva and Shárangdeva. These élá type of musical compositions possessed chhanda, alamkára, rasa, etc. (vide Matanga’s Brihaddeshi, p. 147).

Gradually other prabandha-gitis evolved after the designs of the ancient ones, to suit the taste and temperament of the new society, and they were dhruvapada or dhrupad (the rectified form of the sálaga-suda dhruva-prabandha, and this form was patronised by Rájá Mán Tonwár (1486—1517 A.D.) and the then stalwart musicians like
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Baksu, Macchu Bhánu and others of Gwálior), dháru, and different types of modern prabandha like dhámára, kheyál, tappá, thumri, dádrá, gazal, kájri, rasiá, bhajan astapadi, táraná, lavani, phatká, kirtanam, gitam, rágamáliká, kriti, padam, jóváli, tilláná, svarajáti, játisvaram, varna, odam, devara, mangalam, etc. In Bengal, there evolved the padávali-kirtana, vául, bhátiyáli, kavigána, gambhirá, jári, sári and many other modern gítis and prabandhas. In Mahárástra, abhangas, composed by different mystic saints, doháras, kirtanas, ovis, etc. also evolved during different periods.

IX. Evolution of the Veená, Venu and Mridanga (Drum):

Of the musical instruments, veená, venu and mridanga are the most ancient ones. In the Samhitás like Rigveda, Sámaveda, Yajurveda and Atharvaveda, and in different Bráhmanas, there are references of crude form of durms, known as bhumi-dundubhi, dundubhi, panava, karkari, etc. The bhumi-dundubhi was perhaps the most ancient and primitive form of drum. It used to be curved in earth in the form of a large hollow or pit and covered with the thick skin of any wild animal. It used to be struck with one or two log or logs of wood, and a deep resonant sound was produced. The sound of the bhumi-dundubhi could be heard
EVOLUTION OF THE VEENA, VENU AND MRIDANGA

from a very long distance. Afterwards the dundubhi came into use. It used to be shaped out of the hollow trunk of a tree, the upper part of which was used to be covered with the skin of the animal. The dundubhi was somewhat a refined form of the bhumi-dundubhi. The pushkara, mridanga, bhānda-vādya, etc. of the later date were the prototypes of the ancient bhumi-dundubhi and dundubhi. Even the pākhvāj and khola of our time are later emanation from the same.

The veena is an ancient musical instrument, and it evolved from the primitive bow-instrument (dhanuryantram). The bow was the most important weapon of the primitive hunting people. They used to hunt all kinds of wild animals with the help of bows and arrows. Like the bhumi-dundubhi the bows were used to produce high sounding notes, serving as signals in times of danger. The primitive hunting people of the ages long gone by used to produce the reverberating grave sounds by pulling the gut strings of the bows (dhanuryantram). Even the aboriginals of modern times do the same. That sound might have been the source of inspiration for shaping the crude form of musical instruments among the primitive men. The curvature of the bow supplied the idea of constructing the body of their crude veena with the connecting gut strings. The shape of the primitive veena was curved like the body of a bamboo bow. It was like the ancient lyres and
harps. In the beginning, a single gut string was used to produce the mono sound. Gradually improvements were made by additions and alterations in the frets and strings. The veená with one string (ekatárá) first evolved from the bow-string. Gradually the veená with two strings (dotárá) evolved, and a number of gut strings were added to produce a number of tones in later times.

The violin (behálá), esráj, sitar, tanpurá or tumburá, etc. are the string instruments of the ancient veená class, and as such, it may be said that they, like the veená, were shaped after the bamboo bow.

In the third stage, there evolved the flute or pipe (venu or vamśha). It is said that the sound, produced from the friction of air against the hollow parts of the trunks of the trees, gave rise to the development of the flute or pipe. The pipe was probably made out of the reed, by making holes in it. At first, the flute contained a single hole only, and in course of time, holes were increased.

The veená was a very sacred musical instrument in ancient times, and it was the forerunner of all kinds of string instruments of later ages. In the Vedic period, the veená was used as instrumental support in songs and dances during the performance of sacred sacrifices. It consists of five parts, shira (head), udara (bowl) and ambhana (sounding board), tantra (string) and vádana
EVOLUTION OF THE VEENA, VENU AND MRIDANGA

(plectrum). Most of the veenás of different kinds and different sizes of the later period evolved after the model of these parts. The veenás of the ancient time were made of wood and some of them of bamboo. The audumbari-veená was made of udamvara-wood and it used to be played by the wives of the sámagas during the sámagánas, before the sacrificing altars. The picchorá or piccholá veená was also made of wood, and it was used to be played by the wives of the sacrificial priests during the sacrifices. Not only from the Vedic times, but also from the prehistoric time down to the present day, the practice of veená is being maintained.

In course of time, all the musical instruments came to be divided into four classes like tantri or tata, sushira, avanaddha and ghana. Some divide them into three broad classes like tata, vitata and tata-vitata. The vantri or tata class of musical instruments were of the veená-játi. When different kinds of veená were shaped out from the crude ekatantri or dvitantri, necessity arose for their classification, and that classification was made according to the numbers of the cords or strings as well as arrangements of the frets.

In the Vedic period, we find the use of veenás like vanaspati, vána, audumvari, kshoni, picchorá or piccholá, etc. The vána-veená contained hundred strings, made of munjá grass or entrails (antri) of the animals. The vána seemed to appear like
the modern Kāshmerian *veenā santour* (santir of Persia). The references to the *veenā, vána* are generally found in the Rigveda, and during the Brāhmaṇa and Kalpasutra periods, the kātyāyani-*veenā*, with hundred strings of grass or entrail, were shaped out after the pattern of the Vedic vána. Gradually different *veenās* of different designs evolved according to the taste and temperament of the society. The *veenās* like ghoshakā, kinnari, brāhmī, nakuli, makhāi dāravi, gātra, chitrā, vipaṁchi, sarasvati, kubjikā, rávani, parivādini, jayā, kūrmi, pīnāki, álāpani, etc. evolved gradually from the beginning of the Christian era upto the 15th-17th century A.D. In the Nāradishikshā (1st century A.D.), we find the method of playing the *veenā*, and from it we imagine how the method traditionally came down from the beginning of the classical period (600-500 B.C.), nay, from the Vedic time. Besides those we find references to the *veenās* like kailāsa, ákāsha, kūrma, gauri, sayambhu, bhoja, kalāvati, vallaki, missāra, etc. In the treatises like Veenātāntra, Sangita-Ratnākara, Sangitasudhākara, Sangitamakaranda, Svarāmelakatanidhi, Rāgavivodha, Chaturdandi-prakāshikā, Sangitasudhā, Sangitasārāmrita, different types of *veenās* have been described (Cf. also Prof. Sāmbomoorthy’s *History of Indian Music*, Madras, Chap. XV, and Swāmi Prajñānānanda’s *Historical Development of Indian Music*, Calcutta, Chap. X).
In the Vedic time, we find the use of the *sushira* class of musical instruments, made of bamboo and wood. From the prehistoric Indus Valley mounds, crude type of flutes of bone have been excavated, which go to prove the antiquity of the flute class of musical instruments. In the Vedic literature, we get references about flutes like *kándaveená* or *ágháti*, etc. From the excavation of Ruper, a representation of a *veená* with four strings has been unearthed. It has been said before that it has been stated in the *Archæological Report* that there are some terracotta figurines of the Sunga and Kushan styles, which also include a seated figure of a lady, playing on lyre, reminiscent of Sumudragupta’s figure in likewise position on the coins. The date of the Ruper terracotta figurines has been estimated to be *circa* 200 B.C. to 600 A.D. The *avanaddha* or drum class of musical instruments like *bhumi-dundubhi*, *dundubhi*, *patáha*, *karkari*, *panava*, etc. were in use in the Vedic society. During the classical period, we find references as to the use of drums like *pushkara*, *bhánda*, *mridanga*, etc. The crude form of drums have also been excavated from the prehistoric Indus Valley mounds.

**X. (a) Evolution of Dance in India and Its Significance:**

Dancing in its earliest form was prevalent in
the primitive society not only in India but also in all the countries of the world. The primitive tribes used to dance and sing to rhythm and tune, but that dance and song were crude and undeveloped. The art of dancing was also in practice in the prehistoric Indus Valley cities, and it has been proved by the statuette of a bronze dancing girl and that of the dancing Natarája Siva, excavated respectively from the mounds of Mohenjo-dáro and Harappá. In the Vedic time, the sámagánas were sung before the blazing fire of the sacrificial alters, and it has been mentioned in the Samhitá and the Bráhmana literature that the devoted wives of the sáman singers used to dance around the alters during that time, by clapping their hands and sometimes by playing the picchorá-veená. Their rhythms of dances were kept by the beating of drums. But unfortunately no definite form of their dances has come down to us.

References as to the definite form of dances we come across, for the first time, in Bharata’s Nátyasástra of the 2nd century A.D. In the classical dramas, written by Kálidása, Bhavabhuti, Sri-Harsa and others, we find mention of different types of classical dances, hand-poses (mudrás) and gestures and postures, which used to be performed according to the strict observance of the rules of Bharata’s Nátyasástra. Nandikeshvara or Nandibharata has also mentioned about classical
EVOLUTION OF DANCE IN INDIA AND ITS SIGNIFICANCE

dances as well as their different motifs, hand- poses and gestures and postures.

Dhanañjaya (10th century A.D.) has divided dance into two classes, márga and desi—classical and popular or folk, in his Dasharupaka. He has said that nritya is márga and nritta is desi. In the classical period, the art of dancing was closely associated with dramatic performances (abhinaya), and so the word nritya has always been mentioned in connection with nátya. But it should be remembered that the art of nritya and that of nátya are quite different from each other in their techniques and applications. “The word nátya is derived from the nata meaning avaspandana i.e. quivering”, whereas the word nritya is derived from nrit, meaning gátravikeshapa or throwing of the limbs. Again it should be observed that nátya is meant for arousing aesthetic sentiments or rasas, whereas nritya is meant for arousing moods or bhávas. Dhanika has differentiated nátya from nritya in the sense that natya, being rasáshraya, is vákyáarthābhina-yátmaka, whereas nritya, being bháváshraya, is padáarthábhinayátmaka. Again we find references to both nritya and nritta in the Nátyasástra, the Ahinayadarpana and many other Sanskrit dramas and books on music. Some say that the term nritya is used for the classical or márga type of dance, whereas nritta, for desi or folk type, In fact, nritya is a suitable medium for expressing aesthetic mood or bháva (bhávahetu), while nritta is a
beautifying factor (*shobhāhetu*). Nandikeshvara has defined *nritya* and *nritta* in the *Abhinayadarpana* (I. 15-16) thus:

\[
\text{Bhāvābhinaya-hinam tu nritta-}
\]
\[
\text{mityabhidyate |}
\]
\[
\text{Rasabhāva-vyañjanādiyuktam nritya-}
\]
\[
\text{mityuchyate ||}
\]

That is, the type of dance, which does not express moods (*bhāva*) by means of dramatic performances (*abhinaya*), is called *nritta*, and the dance, which suggests sentiments (*rasa*), is called *nritya*. The *nritya* is always fit to find a place in the courts of the great kings. But still there is no end of controversy regarding the difference between *nritya* and *nritta*.

Bharata says that the art of dancing (*nritta*) evolved from the ecstatic dance of the Lord Siva. Siva taught Tandu this art and Tandu in his turn preached it among the art-loving people (*vide Nāṭyasāstra*, Kāshi ed. Chapt. IV. 257-58). But it should be remembered that different dancing figures, with different motifs, are engraved on the railings of the Bhārut, Amarāvati, Sānchi Stupas and on the walls of different rock-cut temples, which were built before the Christian era, go to prove the antiquity of practice of the art of dancing in India. Moreover Pāṇini has mentioned about two works on the *natasūtra*, one by Shilāli and the other by Krishāshva, which undoubtedly
prove that the practice of dancing was prevalent during Pánini’s time in the 5th century B.C. Pantañjali has mentioned about the art of dancing in the Mahábhásya, in connection with the stage (rangamancha) and dramatic plays (abhinaya). In the Rámáyana (400 B.C.), the Mahábhárata and the Haribhamsha (300-200 B.C.), the practice of classical dances was current. At the court of Pushyámitra (150 B.C.), there was a theatre auditorium (prekshágriha) as well as a separate music-hall (sangitashálá) for the practice of singing and dancing.

According to Bharata and Nandikeshvara, the earliest classical dance was divided into two classes: tándava and lásyā. The term ‘tándava’ connotes the idea of dance that was designed and developed by the dancer Tandu, and the type of the dance was called after him: “nritya-prayogah shristo váh sa tándava iti smritah” (NS. IV. 258). The dance that was executed by Párvati, was known as lásyā or sukumára. The dance, tándava was a violent one, whereas lásyā was gentle and tender. But, in the strict sense, says Bharata, tándava and lásyā,—the virile and the gentle are both included in the category of tándava (vide NS. IV. 266). Bharata has described various classical dances like vardhamánaka, ásárita, gangávatarana, etc. in the Nátyasástra. It has been mentioned in the Abhinayadarpana that Bharata taught Tandu the tándava dance and Tandu, in his turn, taught
it to all lovers of art in the human world, similarly Párvati taught lásya to Ushā, the daughter of demon-king, Bána, who, in her turn, taught it to the cowherdesses of Dwáraká. Prof. Ghurye is of opinion that Kálidása appears to be the earliest writer to make a pointed reference to the daily evening dance of Siva. In his Meghaduta, Kálidása has described the evening dance of Siva or Rudra, in connection with his description of Ujjain and its temple of Mahákála by way of request to the cloud to pay a visit to the city. In the Málavaikágnimitra, Kálidása has described about the dance or nátya of Siva, together with tándava and lásya. In the Vikramorvashiya, Kálidása has mentioned that Chitralekha and Sahajanyá were adepts in the dances like jambhaliká, khandadhárá, charchari or charchariká, khuraka, bhinnaká, etc.

Shri-Harsa has described about dances like khandadhárá, dvipadiká, charchariká, etc. in his Ratnávali, in connection with nátya (abhinaya). Dámodaragupta has also mentioned about those dance-types, as described in the Ratnávali, in his Kuttinimatam. Abhinayagupta, the Káshmirian scholar has characterised the dances, tándava and lásya. Sáradátanaya (before 13th century A.D.) has fully described about different kinds of dance in the Bhávaprákásan, in connection with tándava and lásya. Shárangdeva (early 13th century A.D.) has mentioned about the difference
between \textit{nritya} and \textit{nritta}, and has described about
different kinds of classical dances in the \textit{Sangita-Ratnákara}. He has divided the dances, \textit{tándava} and \textit{lásya} into two, and they are \textit{tándava-nritya} and \textit{tándava-nritta}, and \textit{lásya-nritya} and \textit{lásya-nritta}. He has divided the dances into three classes and they are \textit{vishma}, \textit{vikata} and \textit{laghu}. In the 1349 A.D., Jain Sudhákalasha has also dealt with the dances, \textit{tándava} and \textit{lásya} and many other types of dances in his \textit{Sangitopanishad}. In the 1449 A.D., Ráná Kumbha of Mewár has described dances in the \textit{Sangitarája}. In the 14th century A.D., Haripáladeva has fully dealt with the dances, \textit{tándava} and \textit{lásya}, and has described many \textit{mārga} and \textit{desi} types of dances in the \textit{Sangitasudhákara}. In 1590 A.D., Pandit Pundarika Vitthala has elaborately dealt with the problems of dances in the \textit{Nartana-nirnaya}. So, if the art and culture of dance be surveyed in this way it will be found that they were traditionally handed down from generation to generation, and preserved it inspite of many changes in its motifs and techniques. By way of gradual process, the classical type of \textit{bharatānātyam} and \textit{kathākali} dances evolved in the South, \textit{kathaka} in Lucknow, \textit{manipuri} in Manipur, Assam, \textit{Kanduyana} in Cylone, \textit{Seraikhela}, \textit{chhau} and \textit{rāibense}, etc. in Bengal with various \textit{chāris}, \textit{karanas}, \textit{mudrás}, \textit{mandalas}, etc. In modern time, Rabindranáth Tagore also innovated some new types of dance.
(b) Evolution of the Hand-poses (Mudrás):

Ordinarily the term 'mudrá' means coin. In the Khas language, it is called munro; in Hindi, it is called mundra or mudra; in Sindhi, it is known as mundri, and in Páli, it is called mudda. According to Prof. F. Hommel, the term 'mudrá' originated from the Assiriyan word 'masaru' (musaru—muja—mudra). Profs. Junker and Luders have not accepted this theory of Prof. Hommel. But in all the languages like Bengali, Kánári, Hindi, Máráthi, Sindhi, Khas, etc., mudra is known as a coin. According to Luders, the word mudra might have been derived from the Khotáni language, 'mur', which also means the coin. But the term 'mudrá' which is used in the art of dancing ('nartana-kald'), is derived from the root muda, which means 'ánandam' or joy: "mudam ánandam rāti dadāti". From this it is understood that the word mudra, that is used in the art of dancing, is the cause or origin of joy and pleasure which are outcome of pleasing aesthetic sentiment (rasa) and mood (bháva). In dancing, mudra connotes the idea of symbolic language which expresses the ideas of the dancer, and becomes the source of pleasure and joy.

It is most probable that the hand-poses (mudrás), that are used in dancing, evolved from the mudrás or different settings of the fingers of the hands of
the sámaga Brāhmins, when they used to sing the sámagánas before the blazing fire on the sacred sacrificial altars in the Vedic time, and so it was neither invented by Bharata of the Nátyasástra fame, nor by Nandikeshvara of the Abhinayadarpana and Yáshtika and others. But Bharata, Nandikeshvara and others have afterwards recast them in new forms and colours, and applied them in classical dances.

In the Vedic period, the base-tones (sthána-svaras) like udáta, anudáta and svarita, together with the tones, prathama, dvitiya, etc., were used to be symbolized by different positions or movements of the fingers of the hands as well as by different movements of the upper parts of the bodies of the sáman singers. The tradition of expressing the tones of the Vedic music, by moving the fingers of the right-hand, is very old. This tradition was at least current and common with the followers of the Ránáyaniya and the Kauthuma recensions (shákhás) of the Sámadeva. While singing the sámans, the singers used to intonate their special musical tunes, with the help of their five fingers of the right-hand thus; (a) the first finger, the thumb (angustha) used to stand for denoting the prathama tone, to sing; (b) the second finger (tarjani), next to the thumb, used to denote the dvitiya tone, lower than the first; (c) the third finger middle one (madhyamá) used to denote the tritiya tone, lower than the second; (d) the fourth
finger (anāmikā), next to the middle one, and (e) the last finger (kanisthikā) used to denote the chaturtha and the mandra of the sāman. The thumb was made to move and touch the other fingers, and thus helped the singers to sing the sāmagāna with proper intonation.

This tradition is still in practice among the sāman singers of modern India. In the Nārādīshikshā of the 1st century A.D., we find the mention of both the processes of the fingers of the right-hand as well as different parts of the body. As for example,

(a) Angusthasyottame krushtohyagushthe prathamah svarah
    Prādeshinyam tu gāndhāra-
    rishabhastadanantaram||
    Anāmikāyām shadjastu kanishthi-
    kāyām cha dhaivatam|
    Tasyādhistáccha yonyāstu nishādam tatra vinyaset||

Here Nārada has mentioned about the laukika or desi tones, and it should be remembered that madhyama=prathama, gāndhāra=dvitiya, rishabhā=tritiya, shadja=chaturtha, dhaivata=mandra, nishāda=atisvārya, and panchama=krusta.

(b) Krustasya murdhani sthānam lalāte prathamasya tu|
    Bhruvormadhye dvitiyasya tritiyasya cha karnayo||
EVOLUTION OF THE HAND-POSES (MUDRAS)

Kanthasthānam chaturthasya mandra-
syorasituchyate |
Atisvārasya nichasya hridisthānam
vidhiyate ||

Which means that a sāman singer will touch respectively the middle part of his head, forehead, middle part of the eyebrows, ears, throat, thigh and heart, when he will use the Vedic tones prathama, etc., during the sāman singing. The Māndukishikshā has mentioned it in some other ways: “vāhyāngushtham tu krustam syāt angush-
the madhyamah svarah”, etc. Now the hand-poses (mudrās), which were adopted in the religious functions (pujā) of the Hindus, Buddhists, Jains, Vaishnavas and others (upāsanā-mudrās) as well as those, which were adopted in the art of dancing (nartana-mudrās) in the later period, evolved from the settings of the fingers (mudrā) during the sāman singing in the Vedic period. Similarly, the gestures and postures of dancing evolved from the movements of the parts of the body of the Sāmagas during the sāman singing.

In ancient India, dance and music were the parts and parcels of drama (abhinaya). The Hindu drama was mainly divided into four different branches, and they were: ángika, váchika, áhárya and sáttvika. Bharata has said regarding them:

Chaturvidhaschaiva bhavennátyabhinayo
dvijáh |
Among these four, the \textit{váchika abhinaya} was important, and other three used to depend on it. The hand-poses (\textit{mudrás}) and gestures and postures belonged to the \textit{ángika abhinaya}. The \textit{váchika abhinaya} mainly consisted of correct pronunciation, modulation of voice, accents and rhythm. The \textit{álárya abhinaya} was mainly concerned with the costumes, paintings, etc., and the \textit{sáttvika abhinaya} was concerned with eight conditions like motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting.

Numerous hand-poses (\textit{mudrás}) evolved before the Christian era. Bharata, Nandikeshvara and others have divided them into two main categories, single (\textit{asamyuta}) and double or combined (\textit{samyuta}). According to Bharata, the \textit{asamyuta mudrás} were 24 in number, and they were: \textit{patáka}, \textit{tripatáka}, \textit{kartarimukha}, \textit{ardhachandra}, \textit{arála}, \textit{shukatunda}, \textit{mushti}, \textit{shikhara}, \textit{kapittha}, \textit{katakamukha}, \textit{suchi}, \textit{padmakosha}, \textit{sarpashirsha}, \textit{mrigashirsha}, \textit{lángula}, \textit{uḍapalapadma} or \textit{alapadma}, \textit{cháitura}, \textit{bhramara}, \textit{hamsasya}, \textit{hamsapaksha},
sandamsha, mukula, urnanábha and támrachuda (vide NS. 9. 4-7). According to Nandikeshvara, they were 28. Again, according to Bharata, the samyuta mudrás were 23 in number, and they were: anjali, kapota, karkata, svastika, dota, puspaduta, utsanga, shivalinga, kataka varadhana, kartari, shakata, shankha, chakra, sampatra, pāsha, kilaka, matsya, kurma, varāha, garuda, nāgavandha, khatva, bherunda. (vide NS. 9. 11-17, 184-209). Nandikeshvara has supported Bharata regarding this number. It should be mentioned in this connection that the numbers of the hand-poses differed according to different schools. For detailed information about the hand-poses, one may consult Bharata’s Nátyasástra, Nandikeshvara’s Bharatárnava, Nandikeshvara-samhitá (MS), Abhinayadarpana, and Dr. A. K. Coomárasvámi’s Mirror of Gestures (London).

XI. **Evolution of Rhythm and Tempo:**

To describe about the evolution of the concepts of tála and laya, it can be said that they evolved with the appearance of the world-process. In the epic or pauránic age, it was interpreted that the source of rhythm and tempo was Siva, the Mahákala and Sakti, the Mahákāli. In fact, the term ‘tála’ evolved from the concept of vibrations or spandana. The terms tála and kála are synonymous. The eternal time series are divided into hundreds.
and thousands of parts, and they are known as the units of kālakalā or tāla. As in the most ancient primitive and prehistoric times, there were songs and dances, so there prevailed indeed the practices of rhythm and tempo, though they were not systematised and not considered as very essential. In the Nātyasāstra, Bharata has said: “kālasya tu pramāṇam vai vijnayam tāla-yoktrībhih”. Really the existence of time (kāla) is easily perceived with the help of rhythm (tāla) and vice versa. The term ‘tempo’ is known as laya as well as mána, and the term ‘rhythm’ as tāla or pāta. The laya is but the intervening time or space between two units of time or kāla, so laya is conceived as evolved from kāla or tāla (“tālaja kāla”). Bharata has said: “kāla-kalā-pramāṇena tāla ityabhidhiyate”, i.e., the term ‘tāla’ conveys the idea of the combination of kāla and kalā.

Well has it been said by Hans Tiscler: “Rhythm is fundamental in all arts. In music, specifically, rhythm means the ebb and flow of longer and shorter tones and tone groups”. The idea of ‘meter’ is also connected with that of rhythm. Now, what do we mean by a meter? A meter is a certain regularity in rhythmic or temporal patterns, a regularity marked by accents. So by tapping all the tones we become aware of the differences in their duration (=rhythm), whereas by tapping only the beats, the regularity of music
EVOLUTION OF RHYTHM AND TEMPO

(=meter) becomes apparent. In the Vedic time, we find the use of meters (chhanda), composed of different letters (akshara). The gáyatri, jagati, etc. meters have been mentioned in the Vedic literature. The Vedic hymns were chanted or sung with some accents, and those accents used to be observed according to the measuring units of hrasva, dirgha, pluta, guru, etc. In the Rik-prátishákhya, the varnas (syllables) are known as svara or sound. The svara is divided into hrasva, dirgha and pluta. The hrasva sound lasts for only one mátrá, the dirgha, for two mátrás, and the pluta, for three mátrás. Bharata says in the Nátyasástra that the eternal time was divided into different parts like nimesha, kála, kásthá, etc. Again nimesha was divided into five parts: "nimesha panchmátrá-syát". The tempo or laya was also divided into three units of time-speed like vilambita (slow), madhya (medium) and druta (rapid). Gradually there evolved three time-units like chitra, vartika and dakshina, composed of 2, 4, 8 mátrás respectively. The ten vital characteristics (pránas) like kshana, laya, etc., together with some measuring units (angas) like anu-druta, druta, laghu, guru, pluta and kákapáda (or hansapáda) also evolved. A basic potency or energy (sakti) of time (kála or tála) was conceived. Gradually that potency or sakti was divided into two, sa-shabda and nis-shabda (beatings with sound and without sound). The nis-shabda was again known as kála, and the
sa-shabda as páta. From those sakti-units evolved eight tálas as,

From the nis-shabda.

1. *Avápa*, in which the fingers of the raised hands will be closed.
2. *Nishkráma*, in which the fingers of the hands be stretched downwards.
3. *Vikshepa*, in which the fingers should be stretched to the right-side.
4. *Prabesha*, in which the fingers are to be directed downwards in a contracted (*kunchita*) manner.

From the sa-shabda.

1. *Dhruvá* i.e. the sound for producing rágamárga.
2. *Shampá* i.e. to produce sound by the right-hand.
3. *Tála* i.e. to produce sound by striking with raised left-hand.
4. *Sannipáta* i.e. to produce sound by both the hands in a straight way.

The tálas were again divided into two main játis, tryashra, consisting three mátrás and chaturashra, consisting four mátrás. Besides, there were three other jatis like khanda, mishra and samkirna, consisting five, seven and nine mátrás respectively. The tála, chachatputa belonged to tryashrajáti, consisting the angas like guru+laghu+laghu+guru=S || S, and the chachatputa belonged to the
chaturshrajātī, consisting the angas like guru+guru+laghu+pluta=S S | S S. The mishrajātī evolved from a combination of tryashra and chaturashra-jātis. The shatpitāputraka-tāla belonged to the mishrajātī=S S | S S | S S. It will be interesting to note that 35 tālas of the Karnātīc system evolved from these five jātis.

Different grahas also evolved in the sphere of rhythm. The term 'graha' connotes the idea of 'beginning of something' (ārambha). The names of different grahas were samagrāha, atitagrāha, anāgatagrāha and vishamagrāha. They were also known as samapāni, avapāni, upariṇāni and visha-mapāni (=pāni means ghāta or pāta), or as tāla, vitāla, anutāla, and pratitāla.

The yāti or movement-unit also evolved to regulate the rhythm, and they were samā, srotogatā, mridanga, pipilikā and gopucchā. The samā was possessed of three units of tempo, one in the beginning, one in the middle, and the last one in the end. The srotogatā was so called because its movement was just like the current of a river. The names mridanga, pipilikā and gopucchā were given because their respective movements were like that of a drum, an ant and a bushy tail-end of a cow. The specific characteristics of those yātis were:

(a) The samāyāti possessed rapid, medium and slow (druta, madhya and vilambita) tempi, and they were equal in series.
(b) The *srotogatá* possessed a successive series of tempo like slow, medium and rapid.

(c) The *mridanga* possessed (i) rapid tempo at the beginning and end, and slow in the middle, (ii) rapid at the beginning and end, and medium in the middle, (iii) medium at the beginning and end, and slow in the middle.

(d) The *pipilikáyati* consisted of (i) slow tempo both at the beginning and end, and rapid in the middle, (ii) medium both at the beginning and end medium in the middle.

(e) The *gopucchá* consisted of either rapid, medium and slow or medium, medium and slow tempo successively.

The category of *prastára* was also evolved to measure the time of the rhythm, as *hältu, guru, laghu, druta*, etc., whereby the intricacy of *tála* was fully appreciated. Now, according to the method of *prastára*, 108 *tálas* evolved in gradual progress, and they have been fully described by Shárangdeva in the *Sangita-Ratnákara* (vide the *táládhyáya*), though Bharata has not described them in detail in the *Nátyasástra*. The 108 *tálas*, evolved, were *chacchatputa* of 8 *mátrás*, *chāchaputa* of 6 *mátrás*, *shatpitáputraka* of 12 *mátrás*, *udghattam* of 6 *mátrás*, *áditála* of 1 *mátra*, *darpana* of 3 *mátrás*, *charchari* of 18 *mátrás*, etc. (vide *Sangita-Ratnākara*, the *táládhyáya*). But Nandikeshvara has described 112 *tálas* in the *Bharatārnava*.

Different rhythms evolved in the Karnátic
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system of music, on the basis of the ancient designs of tálas, and it has been said that they were mainly 35 in number. These tálas were divided into 5 játis like tryashra, chaturashra, khandha, mishra and samkirna, as has been described before. The Karnátic tálas like dhruvá, mantha, rupaka, jhampa, triputa, adda, ekatála, etc. were composed of different mátrás. The 35 tálas evolved as $7 \times 5 = 35$. As for example,

$$Dhruva = \dfrac{O}{O} = \mathrm{laghu, druta, laghu and laghu}=\frac{3}{3} \text{ matras},$$

**tryashra** contains $3 + 2 + 3 + 3 = 11$ letters (aksharas).

**Chaturashra** $4 + 2 + 4 + 4 = 14$ ..

**Khanda** $5 + 2 + 5 + 5 = 17$ ..

**Mishra** $7 + 2 + 7 + 7 = 23$ ..

**Samkirna** $9 + 2 + 9 + 9 = 29$ ..

The mátrás were in the form of letters or aksharas.

Likewise different modern tálas evolved with different mátrás in the North Indian system of music, and they were chautála or cháratála of 12 mátrás. It is said that chatustála, cháratála or chautála evolved after the form of the Karnátic addatála of the charashrajáti of $4+4+2+2=12$ mátrás. The ekatáli of 12 mátras, trikála of 16 mátrás, ádá-chautála of 14 mátrás, jhampa of 10 mátrás, rupaka of 7 mátrás, dhámára of 14 mátrás, surphánk of 10 mátrás, dipachandi of 14 mátrás, dhimá of 16 mátrás, jhumrá of 14 mátrás.
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\(\text{ādāthekā of 16 mátrās, madhyamāṇa of 32 mátrās,}\n
(mainly 16 mátrās, but they are presented in slow or vilambita tempo with the duration like \(16 \times 2 = 32\)), along with many other tālas. The words and bols (sāhitya or language), though meaningless, are significant for expressing the mátrās.

The rhythm and tempo are necessary for bringing a measured system in the entire field of music, and, consequently, they are essential for bringing the whole nervous system of the human body under control, which ultimately bring permanent peace and tranquility to the human life.

XII. Historical Evolution of Philosophical Concept in Music:

The philosophical concept evolved in the field of Indian music, in relation to historical evolution of the musical sound, which constructs the forms of svara, rága, gráma, murcchaná, alamkára, tána, mela, varna, etc. The sound has been regarded as the fountainhead of music. We, for the first time, come across the concept of causal sound or nāda in a definite way, in the 5th-7th century A.D., in Matanga's Brihaddeshi. But this concept evolved long before the Christian era, in the days of the Mahábhárata (300 B.C.), as we find in the áshvamedhikaparva, 53.52-54, the sound has been described as the quality (guna) of the ether (ákáśa), and even the seven laukika tones like shadja, rishabha, etc., have been described
as the attributes of the ether. The *Mahābhārata* has stated:

Tatraiša-guna ākāśah shabda
  ityevā sa smritah
  tasya shabdasya vakshyāmi
  vistārena vahun gunān
Shadjarshabhah gāndhāro
  madhyamah pañchamah smritah|
Atah-param tu vijñeyo nishādo
  dhaivatastathā|

* * shabda
  ākāsha-sambhavah ||

So it seems that Matanga, being an eminent author on music, has borrowed his philosophical idea of music (i.e. of the musical sound) from the *Mahābhārata*. But it is interesting or rather strange enough that Bharata of the *Nātyasāstra* fame and his followers like Kohala, Yāshtika, Dattila, Durgāshakti, Vishvākhila and others have not clearly dealt with this idea of musical sound in their works.

However it can be said that the philosophical idea of Indian music evolved long before Bharata, Matanga and others, and it was practically applied in the field of Indian music in the 5th-7th century A.D., in the following manner, as has been described by Matanga in the *Brihaddeshi*:

Idānim sampravyakshyāmi nāda-
  lakshanamuttamam |
Na nādena vinā gitam na nādena
  vinā svarah ||
Na nádena viná nrittam
tasmánnádatmakam jagat |
Here we notice two kinds of idea, one, Vaishnavaité and the other, Tántric. As for example,
Nádarupah smrito brahmá
    nádarupo janárdanah |
Nádarupá paráshaktir-nádarupo
    meshavarah ||
Again the Tántric idea, regarding the origin of the causal sound or náda, also evolved in this period. As for example,
Yaduktam brahmanáh sthánam
    brahmagranthischa yah smritah||
Tanmadhye samsthitah pránah
    pránát vahni-samudgamah |
Vahni-máruta-samyogannádah
    samupajáyate ||
Nádádutpadyate vindur-nádát
    sarvam cha vángmayam||
Here the idea of origin of the causal sound of music grew in this way: the vital air or prána resides in the brahmagranthi (naval base), and from the vital air, the fire or heat-energy evolved, and with the admixture of the vital air and the fire or heat-energy, the causal musical sound, náda evolved.

In this period, we come across the evolution of five grades of sound-units from one
basic sound. Matanga has described it in the following manner:

Nádo’yam nadaterdhatóh sa cha
pañcha-vidho bhavet

Sukshma-chaivátisukshmascha
vyakto ‘vyaktascha kriminah

That is, sukshma, atisukshma, vyakta, avyakta and kritrima (subtle, most subtle, manifested, unmanifested and artificial) sounds evolved from the nóda. The sukshma or subtle sound is known as ‘guhávási’ i.e. residing in the depth of the subconscious mind, and when it manifests itself in the breast (hridaya), it comes to be known as atisukshma or most subtle. Again, when the sound is manifested in the throat (kantha), it becomes vyakta or manifested, and when it is evolved in the palate, it is known as avyakta or unmanifested, and when it is manifested in the mouth, it is known as artificial. These are but the grades of evolution of the musical sounds. In the chapter on the musical composition or prabandha of the Brihaddeshi, Matanga has mentioned about the philosophical concept of the prabandhas: “deshikára-prabandho’yam(?) haravaktrábhi-nirgatah” (sloka 373).

In the 9th-11th century A.D., this philosophical concept of the causal sound (náda) was expressed in a clearer way. In the Sangitasamayasára, we find that the causal sound (náda) has been defined as Brahmá, Vishnu and Maheshvara: “nádátma-
nas'trayo devā brahmā-vishnu-maheshvarah”. In this period, we find also five different grades of it. As for example, Párshvadeva has said:

Sa cha pañcha-vidho nádo
matanga-muni-sammatah
ati-sukshma-sukshmascha pushto
‘pushtascha kritrimah ||

Moreover, Párshvadeva has divided the causal sound into four more subsidiary units, and they are kābula, bambala, náráta and mishra: “dhvani-schaturvidhah proktah.”

The philosophical concept, regarding the melodic types or rāgas, evolved in the mediaeval time, and it evolved on the basis of the Siva-Sakti principle.
CHAPTER III

I. Music in the Primitive Time:

The evolution of music had its root in the most primitive time, and it evolved through countless processes. Well it has been said by Hans Tischler: “Human living involves five basic processes: work, defence, social organization, propagation and death. For each of these a specific type of music evolves in most primitive societies: work songs, war songs, ballads, ritual dances and chants. It is easily seen that much of the music we hear around today, stems from these five types, which are called functional music”. Primitive men were mainly the food-gathering, hunting, pastoral and agricultural people. Their joy, hope and contentment in life got expression in monotonous dance and music. It was the practice of the primitive people to utter words with high sound, and they did it because they lived in the thick forests or dark caves of the hills or mountains, and so they spoke and sang songs with high or raised voice for throwing their voices i.e. sound to distant places. Their music consisted at first of words, added with one note only and that note was in a high pitch. It was monotonous and recitative. Gradually they added one or two notes more, having high and low, or high, medium and low pitches. To quote H. B. Alexander, in this regard: “the primitive savage
melodies were never long; they consisted of few notes, and a phrase tended to be endlessly repeated. A primitive people like the Veddas had two-note songs with a descent from the higher to the lower tone”. Joy and emotive feelings of the most primitive nomadic tribes used to be expressed with the help of the movements of hands and legs, and thus their dance and clapping of hands found an outlet of their feelings. Their dances were always supported by songs, and vice versa. Mr. Hambly is of opinion that as they (primitive people) used to live in the jungles surrounded by wild animals, their vocal efforts originated in imitation of the cries and calls of the animals and even of birds. Their rhythms of dances also evolved in imitation of the movements of the wild animals, and so their dance and music were generally of very crude and wild nature. Their songs consisted of harsh guttural chants, and were meant for increasing animal fecundity and agriculture, and also for renewing the fertility of soil and crops, and for invoking the spirit-gods for curing the diseases.

The primitive people sang and danced when they felt something positive to express and enjoy. Singing and dancing were, therefore, the spontaneous outbursts of their simple and sweet thoughts. To observe time and to create stirring emotion, they clapped their hands, nodded their heads and moved the limbs. They very much loved love-songs,
erotic songs, animal songs, hunting songs, rain-songs, war-songs and songs of lamentations, songs of medicine and weather charms. They fashioned pipes and crude type of lutes out of wood, bamboo and bone. They used fibres of palm-leaves, grass and entrails of the animals for strings of their musical instruments of lute type. They made drums out of wood and earth, and covered the mouths with the skins of the animals. Sometimes they dug holes in the earth and covered their mouths with the skins of the wild animals. This drum was called the bhumi-dundubhi in the ancient Vedic literature.

Now with the expiry of hundreds or thousands of years, light of a new civilization and culture has illumined the horizon of the world everywhere. Though most of the primitive people of the bygone days have now been civilized, yet there exist some aboriginal stocks of those ancient nomadic tribes and they are Todá, Kotá, Irula, Paniyan of the Nilgiri Hills, Báigá, Bondo, Bhuiyá, Saorá Lohár of the Middle India, Oráon, Mundá, Ho, Sántál, Kolárian of the Chhotanagpur District, Aká, Apá, Táni, Bori, Dáfle, Dobáng, Míri of the North-East Frontier, Andámáns, Kadárs and Pulayans of Cochin and Tráváncore Hills, the aboriginal tribes of Mohákosal, Máiikal Hills, Chhattisgarh, Orissá, Assám and other places. They have also preserved the ancient tradition of their forefathers of the primi-
tive days, and their crude musical instruments bear similarity with the instruments of the most primiti-

tive times.

II. Music in the Prehistoric Time:

The crude and undeveloped dance and music of the primitive time were gradually developed in the prehistoric time. Many remnants of their musical instruments have been discovered from the mounds of Mohenjo-dáro, Channu-dáro, Harappá, etc., the dates of which have approximately been fixed by the archaeologists and historians as 4500 to 5000 B.C. In 1922, Rákháldás Banerji first discovered 'the mound of the Dead' on the lower Indus, twenty-five miles south of Lárkáná. Sir John Márisháll, Nani Gopál Mazumder, Rái Bákáhádur Dayáráma 'Sháháni, Earnst Mackey, Rái Bákáhádur Ramáprasád Chandra, Rái Bákáhádur K. N. Dikshit, Wheeler and others excavated the mounds and came to the finding that they were most ancient and civilized cities, inhabited by different classes of people, most of which were the merchants or Panis. They had ships with masts and went by the seas and oceans to different distant countries like Egypt, Greece, Mesopotemia and other foreign countries for trade and commerce. There were also land routes through kháibár-pass and bolán-pass over Central Asia and other places of the Middle East. Rái Bákáhádur Dikshit, Dr. Laksman-svarup, Dayá-rám Sháháni and others have said that the earliest
MUSIC OF THE PREHISTORIC TIME

string instruments and drums are to be traced to the Indus Valley civilization. "In one of the terracotta figures, a kind of drum is to be seen hanging from the neck, and on two seals we find a precursor of the modern mridanga with skins at either ends. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern veena, while similar to castanets, like the modern karatála, have been found". Besides them, a bronze statuette of dancing girl was discovered by Rāi Bāhádur Dayárám Sháhání. It is nude with a large number of bangles on one arm. It is in a dancing posture.

From the recent reports of the Indian Archaeological Survey, it is found that different musical findings like lute or veena, flute of stone or bone, drum, etc., have been unearthed from the most ancient mounds of Ruper, 60 miles north of Ambálá on the Sutlej, Prabhās Patan (Somnáth), Behál on the Girná in the Upper Deccan, Nágár-junakonda in the district of Guntur, Brahmagiri, etc. From the Ruper excavation, the statuette of a lady playing a lute (veena) with four strings, reminiscent of Samudragupta’s veena-playing figure on his coins, has been found among the terracotta figurines in Sunga and Kushán styles. The culture of Ruper, datable to 200 B.C. to 600 A.D. is analogous to the chalcolithic culture of Harappá and Mohenjo-dáro. Again from the Lothal excavations “a shell piece with grooves at two places,
which must have been used as a 'bridge' in some musical instruments, has been unearthed”. S. R. Ráo, Superintendent, Department of Archaeological Excavation Branch, Nágpur, has said: “In this case we find that two strings must have been used. The shell piece is complete. It comes from the middle levels of the Harappá culture at Lothal datable to 2000 B.C.”.

Now, from all these ancient findings or records, it is most probable that though there are much controversies regarding the prevalence of the Vedic culture in the prehistoric Indus Valley cities, yet it cannot be denied that the people of those antique days used to culture fine arts like dancing and music, with some definite motifs which are unknown to us today, to evoke in their heavy hearts joy and temporary tranquility. From the Ruper findings, datable to 200 B.C. to 600 A.D. it is proved that existence of four stringed lute or veená and that most of the veenás of those days generally possessed four strings to produce four notes. Again, from the Lothal findings, datable to 2000 B.C., it is found that most of the crude string instruments of the prehistoric days were probably fitted with two or three strings to produce two or three musical notes.
CHAPTER IV.

Music in the Vedic Time:

We find that in the Vedic time, a definite and systematic form of music used to be practised before the sacrificial alters and different religious functions as well. From the four Samhitás, Bráhmanas, Sikshás and Prátiṣṭhákhyaśas and other Vedic literature we come to know that the Vedic music, sámagána was sung with a definite scale, having three registers, different meters and aesthetic sentiments, accompanied by different musical instruments like veená, venu, and mridanga. The stobhas or syllables like háu, háu, him, huve, haya, hová, iha, etc. were used along with the songs or Vedic gánas. The stobhas were, therefore, classified according to varna, pāda and vákyā. Different numbers of Vedic tone were used in the songs (gánas) according to the traditions of different Vedic recensions (śákhás). The names of the recensions have been mentioned in the Puspa-sutra, the Prátiṣṭhákhya of the Sámaaveda and the Náradishikṣá. Generally four or five tones were used in the sámagána. Sometimes six and seven tones were used.
A HISTORY OF INDIAN MUSIC

The women would devote much of their time each day to dancing, singing and playing the musical instruments. The girls were first taught to prepare the Soma juice; next, they were instructed in dancing, and after that they were trained in the procedure of the sacrificial ceremonies. In the Vedic period, the dancing was so common among the girls, even the servant-girls would attain a high stage of proficiency in the art. In the Krishna-Yajurveda (7.5.10), it has been mentioned that where the márjáliya fire used to burn, all the servant-girls used to rhythmically dance around the fire, carrying the water pitchers. Songs (gána) accompanied the dance. In the Kaushitaki-bráhmana (29.5), it has been stated that the arts of dancing, singing and playing the musical instruments formed an important part of certain Vedic rites. Well has it been said by Amulya Charan Vidyábhushan: “It was incumbent on all at that period (Vedic), to conduct their sacrifices strictly according to the Vedic rites, and music played an important part in the ceremonies. In the conduct of the Ashvamedha-yajña (Horse Sacrifice), two veená-players were required to play their instruments. One of these was to be a Bráhmin, who would play by day, and the other a Kshatriya, who performed at night. For the Purushamedha-yajña (Human Sacrificial Ceremony), the veená and a great many other musical instruments were played. There would also be songs and dances. In the
Mahávrata ceremony, there was a large variety of both songs and dances. While this ceremony was in progress, young girls would dance all around the sacrificial grounds. Before their dance was completed, married women too would join in a dance”. In the Rigveda, a musical instrument like mandirá was in use in dancing, and it is said that this musical instrument was known at that time as ágháti. In the Purushamedha-yajña, the drummers were engaged, and they were known as ‘adambaraghát’.

The tones of the Vedic music were in a descending series (nīdhāna or avarohana prakriti), whereas those of the laukika gándharva and formalised desi types of music, that evolved in the beginning of the classical period, were in an ascending series (árohana prakriti). Sometimes the accent-notes, anudátta, svarita and udáttā (low, circumflex and raised or high) were mentioned in the Shikshás and the Prátiśákhyaś as to be used in the gánas as tones or svaras, and the seven vaidika and laukika tones, it is said, have been evolved from those accent or register notes. Some subsidiary notes like játýa, abhíniha, práshilista, etc. were also used in the Vedic songs, so as to make the compact of the tunes or melodies sweet and harmonious. There was a harmony between the speech and the tune. The timing of the songs used to be observed by the help of the fingers of the hands or by movements of
different parts of the body. Different musical instruments, percussion and string like dundubhi, bhumi-dundubhi (drums), karkari, picchola, kshauni, vána, audamvari, nádi (veenā variants) were used, supporting the songs. The vána was a veenā with hundred strings of grass. In Kátyá- yana’s Kalpasutra, it is found that veená with hundred strings (shata-tantri) has been called as the kátyáyanī-veenā. It is probable that the Vedic veená, vána was again introduced in a modified form with the new name of ‘kátyáyanī-veenā’ in the Kalpasutra period, in the post-Vedic time.

It is said that the Sámaaveda is the prime source of all kinds of music. The Sámaaveda has been divided into two, purvárchika and uttarárchika. Again the purvárchika is divided into two, grámegeyagána and aranyegeyagána, and the uttarår- chika is divided into, uha and uhya. It is generally believed that the songs that were practised by the common people of the community, were known as ‘grámegeya’, and those that were sung by the singers (sámagas) in the forests, were known as ‘aranyegeya’. The uha and uhya were included in the category of the aranyegeyagána, and they were known as the mystic songs (rahasyagána). The word ‘uha’ connotes the idea of repetition, and it is said that uhya-gána evolved from the admixture of the gánas, uha and aranyegeya. So we get both samhitás and gánas from the Sámaaveda:
MUSIC IN THE VEDIC TIME

Sāmaveda

Samhītā: Gāna (sāmagāna)
(a) Purvārchipka, (a) Grāmegeya,
(b) Aranyaka, (b) Aranyegeya,
(c) Uttarārchipka. (c) Uha,
(d) Uhya.

The sāmagāna or singing process of the sāmans was divided into six or seven categories, and they were (1) humkāra, i.e., the priest will utter 'hum' (yes) at the beginning of the singing; (2) prastora i.e., which the Prastotris (prastotri—priest) used to sing at the beginning of the sāmagāna; (3) udgitha, i.e., which the Udgātris used to repeat the tune of the sāmagāna; (4) pratihāra, i.e., the Pratihātris used to sing the part of the song after the third stanza of the sāmagāna; (5) upadrava, i.e., which the Udgātris used to sing at the end of the third stanza; (6) nidhāna, i.e., that used to be sung by the sacrificial priests at the end of the sāmans; and (7) pranava, i.e., omkāra. The sāmagāna used to be sung in this way before the blazing fire on the sacrificial alters, invoking the presiding deities.

The Vedic songs, sāmagānas had their base in a fixed scale, which was framed out of five, six or seven Vedic tones. The scholars of the present time admit two kinds of scales, reversed (vakra) and straight (riju), and it should be re-
membered that both the scales, *vakra* and *riju* possessed seven tones. As for example,

<table>
<thead>
<tr>
<th>Vakragati</th>
<th>Rijugati</th>
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</thead>
<tbody>
<tr>
<td>Vedic tones</td>
<td>laukika tones</td>
</tr>
<tr>
<td>Prathama</td>
<td>Ma</td>
</tr>
<tr>
<td>dvitiya</td>
<td>Ga</td>
</tr>
<tr>
<td>tritiya</td>
<td>Ri</td>
</tr>
<tr>
<td>chaturtha</td>
<td>Sa</td>
</tr>
<tr>
<td>mandra</td>
<td>Dha</td>
</tr>
<tr>
<td>atsvārya</td>
<td>Ni</td>
</tr>
<tr>
<td>krusta</td>
<td>Pa</td>
</tr>
</tbody>
</table>

Pandit Lakshmana Sankar Bhatta-Drávida is in favour of the straight (*riju*) scale in a descending process (*avarohana-krama*) = Ma Ga Ri Sa|Ni Dha Pa, whereas M. S. Rámasvámi Aiyar admits the reverse (*vakra*) one in a descending process = Ma Ga Ri Sa|Dha Ni Pa. But it should be noted that Nárada himself was in favour of the *vakragati* scale (=Pa Ma Ga Ri Sa Dha Ni). From all of them, we get the medium (*madhya-saptaka*) scale of the Vedic music thus:

<table>
<thead>
<tr>
<th>Anudātta</th>
<th>Svarita</th>
<th>Udātta</th>
</tr>
</thead>
<tbody>
<tr>
<td>tritiya, mandra</td>
<td>chaturtha, prathama, and krusta</td>
<td>atsvārya, dvitiya</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

In both the *vaidika* and *laukika* scales, seven tones can be arranged to form a complete scale, and the
vaidika-sámagána-scale was formed with the downward series of Vedic tones thus: Pa Dha Ni|Sa Ri Ga Ma || =Ma Ga Ri Sa | Ni Dha Pa (bass).

There were various modes of singing in different recensions (shákhás) of the Vedas: “sarváhá shákháhá prithak prithak”. Specially the priests of the Kauthuma recension used to sing the sámagánas with seven tones. It should be remembered that the methods of presentation of the sámagánas used to differ from one another according to the six variations (uccárana-vikára) like vikára, vishleshna, vikarshana, abhyása, viráma and stobha. Shavara Swámi has said in this connection: “sámade sahasram gityupáyah. áha ka ime gityupáyá náma? uchyate, gitirnáma kriyá hyabhantara - prayátna - janita - svara - visheshá námabhivyanjiká, sáma - shavdábhilapyá. sá niyata prámáná; richi giyate. tatsámpádanártho’yamri-gaksharavikáro vishlesho vikarshanamabhyáso virámanah stobha ityevamádayah sarve sámade samámnáyante”. Achárya Sáyana has said in the introduction of the Sámadevá: “sáma-shabdasya gánasya svarupam rigakshareshu krustádibhih saptabhíh svarai - rakshara - vikárádibhishcha. nishpádyate”. (Cf. also the Pushpasútra 8.87, 6.153, and 7.1). The term ‘stobha’ signifies the inclusion of different words, syllables and sometimes entire sentence or stanza. Regarding stobha, Sáyana says: “kálakshepamátrahetum shabda-ráshim stobha ityáchakshate”, i.e., the stobha is no
other than the words (sometimes meaningless words) used as a pause.

Again four kinds of sámagána were practised in the Vedic society, and they were, as has been said before, prakriti-gāna or grámegeyagána, aranyege-yagána uhagána and uhya or rahasya gāna. The tones of the gānas used to be indicated by the figures, 1, 2 and 3.

Some are of opinion that the sáman melody was somewhat like the rāga kharaharapriyā or a derivative there of, like modern bhairavi, “but the exact svarasthánas” says Dr. V. Rághavan, “are slightly different from the corresponding one of the music of today”. In fact, it is very difficult today to ascertain the exact melody of the Vedic music.
CHAPTER V

Music in the Classical and Epic Times.

In course of time, Vedic music gradually came to be replaced by the more developed form of gāndharva or mārga type of music towards the beginning of the classical period, in the 600-500 B.C. The gāndharva or mārga type of gītis was known as laukika other than the vaidika or Vedic music. The gāndharva music was known as mārga (mrg—to chase, to follow—'anvēshane'), because the gāndharva type of systematised music was constituted out of the collected materials of the Vedas i.e., Vedic music sāmagāna. Therefore, as it was designed on the method as well as from the materials of the sāmagāna, it was known as mārga. Gradually the taste and temperament of the society began to change, and the practice of the Vedic music became obsolete during the classical period, and, consequently, the gāndharva type of music, with new forms of tunes or melodies, rhythms and tempi, came into being.

The gāndharva type of music possessed seven pure (shuddha) jātis. These jātis were the rāgas by themselves, as they used to create a pleasing and soothing sensations in the hearts of living beings. The jātis were known as the jātirāgas and the musical compositions, added with the jātirāgas, were known as jātigāna (vide the Nātya-
The jātis or jātirāgas were the cause or matrix or norm of all kinds of rāgas (melodies). It has been said in Bharata’s Nātyasāstra: ‘jāti-sambhutatvāt grāmarāgānāmiti. Yat kincidetat giyate loke tat sarva jātishu sthitamiti’, i.e., the grāmarāgas evolved from the jātis or jātirāgas and all the gitis (i.e., rāgagitis and rāgas), which were sung by the people, had their origin in the jātis (vide also Brihaddeshi, p. 87).

The real Significance of the Word Rāga.

Rāga has been defined as: “rañjayati iti rāgah,” i.e., that, which produces pleasing and soothing impressions in the mind, is a rāga. It is like a colour that tinges the hearts. According to musicology, a rāga is a product of combination and permutation of tones, and as they produce sweet and pleasing impressions (samskāras) in the minds of men and animals, they are known as ‘samgita’ or music.

Music in the Works of Pānini and Patañjali:

In Pānini’s Astādhyāyi, we find aphorisms, composed in connection with the bhikshus and natas (monks and dramatic players), and from them it is understood that the culture of music, dance and drama was prevalent during Pānini’s time (500 B.C.), Pānini has described the practice of musical instruments as a part and parcel of art (shilpa). Bhattaji Dikshit has mentioned about the names of
MUSIC IN THE BUDDHIST PERIOD

some musical instruments like *madduka, jharjhara*, etc. The *madduka* was a kind of drum, covered with skin, and *jharjhara* was commonly known as *jhánjhara*, made of brass.

In the 3rd-2nd century B.C., Patañjali has mentioned about the stage for dramatic function (*mañcha*) and players (*nata*). Different kinds of musical instruments like *mridanga, veená, dundubhi*, etc., have been mentioned in his commentary (*Mahábháshya*). From the writings of the Greek historians we come to know that in the Royal courts of Champá, Rájgriha, Koshala, Vaisháli, Kaushamvi, Pátaliputra, Kalinga (in Southern Orissá), classical dances and music were fully encouraged. The temple dancing girls (*devadásis*) were engaged in the Royal harems, and even the ladies of the Royal household were allowed to culture dance and music. In the 2nd century B.C., *Vátsáyana* has mentioned about 64 kinds of art including dance and music, and has said that they were freely cultured even by the married and unmarried girls.

*Music in the Buddhist Period.*

Gautama Buddha was born in the year 566 B.C. and the Buddhist era began with the advent of Buddha. In the Buddhist *Avadánas, Játakas, Pithakas* and other literature, we come across many references to music, musical instruments, and dances with different hand-poses (*mudrás*).
Buddhist hymns and songs like *thera*, *theri* and *sthavira*, etc., were sung by the *Bhikshus* and *Bhikshunis*. The *theras* consist of 107 poems and 1279 *gáthás* (stanzas) and *theris*, of 73 poems and 552 *gáthás*. The historians are of opinion that those *gáthás* or hymnal songs were composed in the fifth century A.D. But, in truth, the composition of the *gáthás* was in practice long before the advent of Lord Buddha, and they were known as the *gáthá-nárasami*. In the *Atharvaveda*, we find mention of the *gáthá-nárasamni*; “itihasasca . . . gáthásca-nárasamsca” (15.6). In the *Aranya* and *Bráhmana* literature, we also get such songs, which were sung in the Vedic rituals and Royal ceremonials and functions.

In the *Játakas* like *Nritya*, *Bheriváda*, *Matsya*, *Bhadraghatá*, *Guptila*, *Vindura-pandita*, *Kusha* and *Visvántara*, we get references to music and *veená*. The *Játakas* were compiled during the third-second century B.C. In the *Matasya-játaaka*, we find mention of the *meghagiti*. Some scholars are of opinion that the *meghagiti* was but the *megharága*, as the *rágas* were known as the *rágagitits* in ancient times. But this too is a mere conjecture, as we have known from the old treatises on music that *megharága* did not evolve before the middle of the Christian era. In the *Guptila-játaaka*, Gandharva Guptila Kumár has been described as efficient in the playing of *veená* with seven strings. This *veená* resembled the *chitrá-veená*, as
MUSIC IN THE BUDDHIST PERIOD

described by Bharata in the Nátyasástra (29.114). Bharata has said that the chitrá-veená was fitted with seven strings, and the vipañči, with nine strings. The name of these two veenás are also found in the Rámáyana (400 B.C.) and the Mahá-bhárata-Harivamsha (300-200 B.C.). The Saptatantri-vecná of the Játaka and the chitrá-vecná of the Nátyasástra are the forerunners of the modern setára. But the setára is generally believed to be of foreign origin, introduced by Amir Khusrau in the reign of Sultán Alá-ud-din Khalji (13th-14th century A.D.). But that is not correct, as the practice of veená with seven strings were prevalent in India long before the advent of Amir-Khusrau.

In the Padakushala-játaka, we find mention of the maháveená and the veená with hundred strings. Besides, we get the description of musical instruments like kutumba and dindima in the Vidura-játaka. The Licchavis of India used to observe different kinds of festivals like sabbalattichára, etc., in which songs were sung to the accompaniment of drums and different kinds of musical instruments.

We find references to music in the Maháyána tests like Bodhisattvávadána, Mahávamsha, Lankávatára-sutra (first century A.D.) Milindá-páha, Sumangalavilásini, etc. In the Lankávatárasutra, the names of seven notes have been mentioned, and they are saharsya (shadja) rishabha, gánadhára madhyama kaishika, dhaivata
and nisháda. The note kaishika, says Sharangdeva, is the modified (vikrita) form of the kaishika-pañchama, which is one microtonal unit below the unmodified-pa or shuddha-pañchama. It is, therefore, probable that the author of the Lankávatára-sutra has accepted the ancient scale of the middle clef or madhyama-gráma. Besides, we find many references to music, musical instruments, dressed and nude dancing nátras and nátis and yakshinis in the sculptures of different Hindu temples and Buddhist Chaityas and monasteries. As for example, immediately within the interior of the Pandulená-Chaitya-Hall (first century A.D.) at Násik, there are grooves and sockets for fixing the gallery of the musicians which is fixed inside the Hall. While describing the Buddhist rock-cut architecture of the viháras of Násik of the early second century A.D., Prof. Percy Brown says that the days of the monastic dwellers of these viháras began with a burst of recitals of hymnal songs, blowing of the trumpets and strumming of drums from the ministrels gallery in the Chaitya-Hall facade, and they no doubt presented the days of their pride.

In the records of travels, left by Fa Hien, it is found that in the days of the Gupta Kings dance and music were extensively cultivated. Bright pictures of the cultivation of these arts are to be found in the dramas of the time. “On the 8th of Jyaistha (May-June) Fa Hien witnessed the Buddhist car-festival at Pátaliputra. He says that
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to the image of Buddha seated on the car, flowers and other fragrant things were offered to the accompaniment of dance, song and music". Again in the account, left by Hiuen Tsang, it is found that when Harsavardhana was on the throne, dance and music were lavishly provided in the temporary pavilion that was erected for the great festival which he witnessed through the city on the occasion. Every day the festivities were held with dance and music. Prof. B. K. Sarkar has said that among the injunctions of Buddhism the ringing of bells, the singing of religious songs, etc., were among the inviolable duties of the Buddhist.
CHAPTER VI

Music in Sculptures and Bas-reliefs.

In the railings of Amaravati Stupa (second century A.D.), we find some panels with figures of Lord Buddha, his father and mother, officials, male and female attendants, and natas and natis. In the middle panel, some handsome officials are depicted, as carrying in a procession an idol of an elephant, symbolising a child and dancing with graceful gestures and postures. One of the natas is playing on a lyre or harp that resembles the Indian rabába or saroda. The correct name of saroda is sharádiya-veená. Captain C. R. Day is of opinion that this musical instrument resembles the Assyrian harp or African sanko (sanco). One dancer is blowing a flute, which looks similar to vamshi. Some are dancing and beating drums and cymbals. One of them is dancing an ecstatic dance like Natarája Siva. Some natis (dancing girls) are dancing in sitting postures. Similar dancing figures are also to be found on the railings of Sánchi (first century A.D.) and Bárhut Stupas (150 B.C.). Captain Day has discerned some Roman type of musical instruments, carved on the railings of Sánchi. Regarding the music in stones, Rájendra Lál Mitra has mentioned in his Antiquities of Orissá: "Nor are they wanting at Sánchi Amarávati and Bhubanesvara * * of the first class harps of two
kinds are shown at Sānchi and Amarāvati. * * The Amarāvati harp is in appearance very like an ancient Egyptian instrument, but it was held on the lap in a horizontal position. * * The harp like veenā of Amarāvati looks like the harp of Orpheus. It has seven keys but no bars, and a female player is playing that harp or seven-stringed veenā with both of her hands”.

As regards the Sānchi sculptures, Dr. Mitra further says: “At Sānchi there is a corps of musicians dressed in kilts and wearing sandals tied to the legs by crossed bands, very much in the same way in which the ancient Greecians fastened their sandals”. A grill, containing a dancing Natarāj with eight hands, is found attached to the wall of the Muktesvara temple of the sixth-seventh century A.D. at Bhubanesvara. Different kinds of hand-poses (mudrās) are represented in the hands of Natarāja. By the right side of him, Ganapati or Ganesa is blowing some pipe or flute like instrument in unison with Siva’s dance. By the left side a man is found sitting on a four-legged seat and beating with his hands two drums or pushkaras of identical size to highten as it were the tempo of the rhythmic dance of Natarāja. Similar dancing Natarāj is also found in the cave temple of Bādāmi (sixth century A.D.) in Bombay. This figure of Natarāja is represented as having sixteen hands, and almost in each hand is to be found majestic hand-poses (mudrās) true to the spirit of the
shástra. He holds a tridant in one of his right hands. The god Ganesa is seen standing on his left side, blowing some pipe or flute. By the side of Ganesa a drum player is beating a drum in a recumbent posture with his hands and another drum is at his front. These drums are known as pushkara. The two drums of identical-size, that have been depicted in the temple-halls of Muktesvara and Bádámi are the forebears of the modern tabal and báyán, which are erroneously taken to be the two halves of the mridanga (or pákhráváj), introduced during the Mohammedan period, or by Amir Khusrau.

In the temple of Kapilesvara (sixth-seven century A.D.) at Bhubanesvara, we find a grill, containing the standing figures of natas and natis. In the topmost panel, the figure of Lord Siva remains carved in a sitting posture with his divine consort Gauri and an attendant (Nandi ?) to his left side. In the middle panel, there are to be seen figures of three natas and four natis, and among them three natas are dancing with different gestures and postures, and of the four natis one is singing, one is playing a flute, one is plucking a harp or veená, while the other is dancing in unison with their concert.

A similar figure is to be found in the Parasurámesvara temple (sixth-seventh century A.D.) of the same place wherein three natas are seen in the upper panel with their graceful body move-
ments and four natis in the lower one. One of the natis is dancing in a sitting posture, one is beating a peculiar type of damaru-sized drum with her right hand, one is blowing a pipe, and the fourth one is playing on the cymbal for keeping the time in the musical concert.

All these above mentioned figures, ranging from the first century B.C. to the eighth century A.D., together with the beautiful statue of the dancing Natarája of Chidámvaram (eleventh-twelveth century) in South India, and natas and natis with drums and cymbals and different musical instruments of the Konárk temple (thirteenth century), prove beyond doubt that there prevailed full-fledged practice of śāstric music in its triadic forms, singing, dancing and druming (nritya, gita, vādyā), both in the Hindu and Buddhist India. Again in different inscriptions, especially those of the Magadha and Maurya-Scythian eras, we find mention of dancing, singing and druming.
CHAPTER VII

Setback and Reconstruction in Indian Music:

There was a time when music, together with dancing and drama were not looked upon with favour. In some of the Dharmsutras, Smritis viz., Manu, Gautama, Vishnu, Paráshara, Apastambha, etc., the culture of music has been discouraged, and musicians, dancers and players (natas) have been ascribed a lower position in the society. As for example, Manu has said; "na nrityedathvà gáyen na váditram vádayet. But Yájñavalkya has encouraged the arts of music and dancing as a part of culture. Yájñavalkya has said,

Veená-vádana-tattvajñah shruti-jāti-
visháradah

Tálajñascháprayásena mokshámárgam

niyacchati||

Gitajño yadi gitena nápnoti paramam

padam|

Rudrasyánucharó bhutvá tenaiva saha

modate||

From these lines of the Yájñavalkya-samhítā (III. 115-116), we know that during Yájñavalkya’s time (4th century A.D.), játirágas were practised with microtones, rhythm, tempo and other music materials, and music was considered sacred. In the Nárada, Vrihaspati, Kátyáyana and other Samhítás of the early period, we find music in a develop-
ed form, and this music was handed down from Nárada of the Shikshá and Bharata of the Nátyasástra. In the Arthasástra (300 B.C.), Kautilya has sanctioned remuneration (vṛūtī) for patronising the musicians, dancers, flute-players, and others.

Music coming into definite Form:

It has already been said that the practice of melodic form or rāga existed during the time of the Rámáyana, the Mahábhárata and the Harivamsha (400 B.C.—200 B.C.). Válmiki has mentioned about the wandering bards like Lava and Kusha who used to sing the songs in praise of Ráma. The songs used to be sung in seven játirágas like shádji, árshabhi, gándhári mādhyami pāńchami, dhaivati and naishádi, which have fully been defined and described in Bharata’s Nátyasástra. Válmiki has described in the Rámáyana (1. 4. 8—34): “játibhih saptabhiryuktam tantri-laya-samanvita-ramáyana-gána with seven játis, to the accompaniment of the musical instrument like veená. Lava and Kusha were well-versed in art and science of the gándharva type of music: “gándharva-tattvajñáu sthána-murcchanákovidau” like their preceptor Válmiki.

In the Mahábhárata and the Harivamsha, six grámarágas (‘shad grámarágáni’) have been mentioned, and they have fully been described in the
**A HISTORY OF INDIAN MUSIC**

*Náradishikshá* of the 1st century A.D. as well as in the Kudumiāmálái Rock-Inscription of the 7th century A.D., caused to be inscribed by Rája Mahendra Varman of the Pádukotái State, South India. It seems that during the time of the Hari-vamsha (200 B.C.), the practice of the gándhára-grāma was in vogue, because the Puránakára has said that the grámarágas used to be sung upto the gándháragrāma. The mention of the gándhára-grāma is also found in the classical Sanskrit literature and dramas. Different kinds of musical instruments of percussion and string also accompanied the songs in the Epic period.

**Contact of India with Other Countries:**

In the beginning of the classical period (600-500 B.C.), Indian music travelled to other ancient countries like Mesopotemia, Greece Egypt, Assyria, Chaldia, etc. Specially the music of Greece was indebted to Indian music, which was introduced to Greece by Pythagoras and the Pythagoreans. It is said that Pythagoras visited India and returned to Greece, carrying with him the cultural, religious and philosophical ideas of India. Some scholars are of opinion that Indian music was greatly influenced by the music of Greece in the classical period. But it still remains a disputable subject. Because it is a fact that most of the historians, both of the East and the West, have admitted that India is the motherland of world
civilization and culture. There was cultural and commercial intercourse between ancient India and other ancient civilized countries, both by land and sea routes, and so it will not be wise to think that India alone was influenced by ancient Greece and other countries in the field of music and art, while others were not.

It has already been proved that there was cultural and commercial contact between the prehistoric Indus Valley cities and Greece, Rome, Mesopotamia, Chaldia, Ur and other most ancient civilized countries. But we notice that in the beginning of the 3rd-4th century A.D., there was contact between India and Middle and East Asia, through the medium of trade as well as of religious and cultural missions. There was also a contact between India and China. During the reign of Harshavardhana (6th century A.D.), this contact became closer owing to the visit of the Chinese traveller Hiuen Tsang. Emperor Harshavardhana was a great patron of classical dance and music, and there were open routes from India proper to Gândhára, Kâshmere, Tibbet, Purushapur or Peshwâr, Uddiyâna, Kapisha, Káshgarh, Khotán, Kuchia (ch’iu-tzu). Indian music also travelled along those routes to those countries through the medium of trade and cultural and religious missions. In 581 A.D., a band of musicians was sent from India to China at the invitation of the Chinese Emperor, and it is said that music missions were
sent to the distant lands like Samarkanda, Bukhárá, Japan, Corea, Kámboja (Cambodiá) and other Middle and East Asian countries. In 560-578 A.D., an expert Indian musician, Sujib by name was sent to China. He was also a noted veená-player. He taught the Chinese people the Indian melodies and rhythms (rágas and tálás) in a purely Indian method. From China, Indian music travelled further to Jává, Bali, Sumátrá, and other countries of Greater India. Sir Aurel Stein has discovered some Indian musical instruments like veená, mridanga and guiter from the sand-burried Khotán, and from them it is proved that Indian music once used to be cultured by the music-loving people of ancient Khotán. From the history of the burried records of Chinese Turkeštán, we learn that music of India also travelled to Turfân-Kárákhoja, Baázaklik, Kyzyle and other distant countries.

Different Schools of Dance, Drama and Music:

In the classical period (600-500 B.C.), there were four main schools (sampradáyas) of music, dance and drama, and they were: (1) the school of Brahmá or Brahmbharata and Siva or Sadásivabharata, (2) the school of Gandharva Nárada (3) the school of Muni Bharata, and (4) the school of Nandikeshvara. Some are of opinion that there were only three schools, and they were,

(1) The Nátya-sampradáya of Bharata
(2) The Náradiya-gandharva-sampradáya, and
(3) Nandikeshvara-sampradáya.

In fact, three or four schools of the classical period seem to be genuine. It is said that Nárada composed a book on dance, drama, and music, known by Gándharvarahasyam. But this book is not available now, and we also doubt whether Nárada of the Shikshá (1st century A.D.) did compose or compile that book, and it seems that some other Nárada might have composed it, as there were authors under the name and title of Nárada. Be that as it may, the two later schools of Bharata and Nandikeshvara were indebted to that of Brahmá or Brahmábharata. Specially Bharata has admitted the debt of Druhina Brahmá in his Nátyasástra, and he called it a ‘collection’ or ‘samgraha-grantha’. Brahmá, the prime author of science and art of dramaturgy was not same as Brahmá the four-faced Creator of the universe. He appeared, so far it is known, in the beginning of the classical period. It is said that he, for the first time, composed the Nátyasástra which was known as the Brahmabharatam on scientific basis, and it contained the laws and formulas of dance, drama, hand-poses and music. Muni Bharata of the 2nd century A.D. incorporated most of Brahmá’s materials and method of treatment. Sadásivábharata also followed Brahmá. Brahmá and Sadásiva were
known by their common title, ‘bharata’ which means ‘nāta’ or ‘an expert in the art of drama’.

Nārada was either known as a person or title. Nārada of the Shikṣāśāstra belonged to the semi-divine Gandharvas, who were, it is said, the inhabitants of Gāndhāra (modern Kāndāhāra) in the North-West Frontier of India. Though there were many Gandharvas, conversant with the art of dance and music, yet Nārada was the foremost among them. He composed the Shikṣāśāstra (Nārada) or science and grammar of the tones (svaras) and meters (cchandas) and the tonal bases (svarasthānas), which came to be used in the songs. He also established a school (sampradāya) of his own. But it should be remembered that there were at least four Nāradas, who were adepts in the art and science of dance and music in different periods. As for example, the author of the Nāradishikṣā is known as Nārada I (1st century A.D.); the author of the Pañchamasarasamhitā (1440 A.D.) is known as Nārada II; the author of the Sangītamakaranda (generally ascribed to the 7th to the 11th century A.D., but its exact date seems to be the 14th-15th century A.D. or more than that) is known as Nārada III; and the author of the Rāganirupana (16th-17th century A.D.) is known as Nārada IV.

Nārada of the Shikṣā (Nārada I) has described about the seven tones, both vaidika and laukika, three grāmas, shadja, madhyama and gāndhāra
NARADA AND HIS SHIKSHA

twenty-one murcchanás, and forty-nine tánas which formed the svaramandala. Náráda has said,
    Sapta-svarastrayo gráma
    murcchanáste kavimshatih |
    Tána eko napançáshadityetat
    svaramandalam ||

The svaramandala was considered to be holy and purifying, and it helped the songs to create a sacred atmosphere that used to bring peace and eternal tranquility in the hearts of the singers as well as that of the audiences. It should be noted that though Nárada has mentioned about the gándháragrāma, yet it became obsolete during his time, and so Bharata has not mentioned about it in the Nátyasástra. Nárada has described about the five causal microtones (játi-shrutiš) like diptā, áyatā, karuná, mridu and madhyá, which afterwards formed the bases of the twenty-two microtones, scientifically arranged by Bharata in the Nátyasástra. He has defined the term, gándharva, and instead of describing the jatis (játirágas), he has mentioned about the six grámaragas like shádava, pañchama, madhyamagraéma, shadjagráma, kaishika and kaishikamadhyama, which were in use from the time of the Mahábhárata-Harivamsha (300-200 B.C.) up to the time of the Pallava Ruler, Mahendravarman, in the 7th century A.D.

Nárada has mentioned about the ten gunavríttaš like raktam, purnam, alamkritam, prasannam,
vyaktam, vikrútam, shlaknam, samam, sukumáram and madhuram, which used to embellish the compositions (sáhitya) as well as the melodies (rága) of the songs, both vaidika and laukika. He has rendered a valuable service to the music world, by discovering a connecting link between the tonal pitches of seven tones of both vaidika and laukika music. He has said that the pitch-value of the tone, prathama of the Vedic music is equal to that of the tone, madhyama of the laukika music, and in this way it can be shown that the tones, prathama, dvitiya, tritiya, chaturthra, pañchama, shastha or atisvárya and saptnama or krusta are equivalent in their sound values to those of the tones, madhyama, gándhára, rishabha, shadja, dhaivata, nisháda and pañchama of the laulika music. They can be shown by the help of the chart thus:

<table>
<thead>
<tr>
<th>vaidika tones</th>
<th>laukika tones</th>
</tr>
</thead>
<tbody>
<tr>
<td>prathama</td>
<td>..</td>
</tr>
<tr>
<td>dvitiya</td>
<td>..</td>
</tr>
<tr>
<td>tritiya</td>
<td>..</td>
</tr>
<tr>
<td>chaturthra</td>
<td>..</td>
</tr>
<tr>
<td>mantra</td>
<td>..</td>
</tr>
<tr>
<td>atisvárya</td>
<td>..</td>
</tr>
<tr>
<td>krusta</td>
<td>..</td>
</tr>
</tbody>
</table>

Nárada has described about the veenás like dáravi and gátra, which were used in the sámagána
and *gándharva-gána*. Nárada has said regarding these *veenás*,

Dāravi gátra-veená cha dve veene

\[\text{gána-jáitisu} \]

Sāmiki gátra-veená tu tasyáh shrinuta

\[\text{lakshanam} \]  

Gátra-veená tu sá proktá yasyám

\[\text{gáyanti sámagáh} \]  

It is said that the *gátra-veená* possessed a gourd and a wooden stem, having five or six or seven gut strings for tones. It used to be played holding it in a recumbent position, with the help of the fingers, and used to be placed on the thighs of the player. Nárada has given full description of the method of *veená*-playing in the *Shikshá*.

*Bharata, the Father of the Methodical System of Music*:

Bharata also belonged to the Gandharva sect. He is known as Muni Bharata. He flourished in the 2nd century A.D., though there rages a controversy regarding his date. ‘Bharata’ was really a title, and it used to be conferred upon those who were efficient in art and science of drama, and as such there were many personages with the title. Bharata in ancient times, such as Vriddhabharata or Brahmbharata, Sadásivabharata, Kasyapabharata, and Nandibharata, to name only a few. He compiled the *Nátyasástra*, by collecting the materials of the *Nátyasástra*, composed by Brahmá
or Brahmábharata, and so, it has already been said before that his Nátyasástra is known as the ‘samgráha-grantha’ or collection of the ancient Nátyasástras.

In fact, Muni Bharata brought a renaissance in the domain of dance, drama and music, and scientifically devised laws and principles of twenty-two microtones (shrutis) or subtle tones on the basis of five microtones (játi-shrutis), as promulgated by Nárada of the Shikshá. Bharata was perhaps the founder of the tone-relationship of the octave (saptaka), the fifth (S-P) and the fourth (S-M) i.e. the shadja-pañchama and shadía-madhya bhávas, which were similarly devised by the Greek philosopher, Pythagóras, who lived about 582-507 B.C. Pythagóras devised these relationships for a diatonic scale, following the series of fifths=F+C+G+D+A+E+B. Edward Macdowell is of opinion: “It was said of Pythagóras that he had studied 12 years with the Magi in the temples of Babylon; had lived among the Druids of Gaul and the Indian Bráhmans; had gone among the priests of Egypt, and witnessed their most secret temple rites”. Some are of opinion that Pythagóras came to India and learned the arrangement of scales, microtones and tones from the Indian experts, and after returning to Greece, applied them in his own system. But most of the scholars do not believe this fact. They say that the two systems of the two most ancient countries
independently developed in a parallel line and surprisingly enough they consider that there remains no question of borrowing from either side.

In fact, in ancient Greece, there were in use over 15 different modes (scales), each one common to that part of the country in which it originated. At the time of Pythagoras there were 7 modes in general, and each mode was composed of two sets of 4 tones = 4+4=8. Pythagoras found that the tone-relationships of the octave, the fifth and the fourth, correspond to the numerical relationships of 2:1, 3:2, 4:2. He supposed that the three simple ratios were the basis of a principle which could be extended to define the intervals of the third, the sixth and the second. Again the structure, which the Greek musicians developed from Pythagoras's fundamental discoveries, was based on a grouping of sounds, called the tetrachord. Probably the first step was the discovery that a seven-tone scale could be explained as being two joined tetrachords. This took place in connection with a large kithára which had seven strings with two tetrachords, upper and lower. Again an eight-strunged kithára made necessary the theory for a scale of eight tones. So we find that the Greater Perfect System and the Lesser Perfect System summed up the theory, underlying most of the aspects of Greek music. Although we find some similarities between the two systems, Greecian and Indian, yet there remains a sea of difference.
Bharata's Method of Determining the Twenty-two Shruti:

It is true that Bharata has determined the 22 shrutis on the basis of the 5 játí-shrutis, as expounded by Nárada of the Shikshá, but his method of determining the shrutis was unique, and he determined them by means of two veenás of equal size, chala (the frets of which were shiftable) and achala or dhruva, (the frets of which were fixed) in the two grámas, shadja and madhýama. One of the two veenás was set to the madhyamagráma (middle cleft), by lowering pańchama one shruti only, and then again the madhyamagráma-veená was changed into the shadjagráma-veená, by restoring the lowered pańchama to its original pitch i.e. by taking it as a real shadjagrámic pańchama, consisted of four shrutis. Bharata has said: “Yathá dve veene tulya-parma-na-tantryupavádana-danda-murcchite shadjagrámáshrite kárye. Tayorekata-rasyáṁ madhyamagrámikim krityá pańchama-syápakarshe shrutim. Támeva pańchamavashát shadjagrámikim kuryát,” etc. To make Bharata’s statements clear, let us quote Pandit V. N. Bhátkhandeji. He says: “To begin with, Bharata says that the two veenás are first to be tuned to the shadjagráma scale. We will say that there are only seven wires to represent the seven notes of the scale on each of the two veenás. Evidently then, seven wires are to be tuned to the seven correct notes of
DETERMINATION OF SHRUTIES

the shadjagráma scale. I have already said that Bharata pre-supposes in his reader a perfect knowledge of the pañchamas of the two grámas and an ability to tune the veenás according to the directions he proposes to give. When one of the veenás is to be made madhyamagrámíc, all that he means is that the wire representing the pañchama in the shadjagráma is to be slightly loosened so as to make it produce the pañchama of the modhyama, all other notes remaining in their original positions. The second direction of the author is most important. He directs that the madhyamagrámíc veená to be converted again into a shadjagrámíc veená, but he wants this to be done not by restoring the pañchama to its original pitch, but by accepting the changed pañchama as a proper pañchama for the new shadjagrámíc veená. Now we know that this can be accomplished only by lowering all the other notes of the veená by one shruti and that is what Bharata says will be the result. He says: 'evam sá veená shrutypakrishtā bhavati'. That is when the chala-veená is thus made shadjagrámíc, the pitch of 'sa' will be three shrutis, that of 'ri' will be six shrutis, of 'ga' eight shrutis and so forth. By repeating this process, another series of shrutis, namely, two, five, seven, fifteen, eighteen, twenty will be discovered. But the 'ga' and 'ni' of the chala-veená will now coincide with the 'ri' and 'dha' of the achala-veená. On another repetition of the same process, the svaras 'sa ma pa' of the chala-
veená will coincide with the 'ni, ga' and 'ma' of the achala or dhruva-veená".

A Short Survey of Bharata's Nátyasástra:

Though it is true that the Sāmaveda is the womb (yoni) or fountainhead of Indian music, yet Bharata's Nátyasástra is an important treatise that informs us about the development of methodical and scientific system of music of the classical type, and so the students of history of Indian music should be acquainted with the Nátyasástra, for their fuller knowledge of evolution of earlier type of music. It is said that Bharata belonged to the Gandharva class of semi-devine people, who were specially gifted in the art and science of dance, music and drama.

There are controversies regarding the exact date of the Nátyasástra. Some are of opinion that it was composed in the 5th-4th century B.C., while others hold that it was written between the 2nd century B.C. and the 2nd century A.D. Then again, some believe that it was compiled in the Gupta period in the 5th century A.D. According to Dr. P. V. Kāne, the Nátyasástra was written before the 2nd century B.C., as he says: "The Háthigumphá Inscription of Káravela styles Khárabela (the King of Kalinga) 'gándharvavedavedah' (vide the Epigraphia Indica, vol. XX, at p. 79). That Inscription is generally assigned to the 2nd century B.C. Therefore the Gándharvaveda must
have been recognised some centuries before Christ, and the *Nátyaveda* which includes its principles and practices may very well be placed about 200 B.C.". But Dr. Káne's view does not seem to be sound for many reasons. Most of the scholars are of opinion that the present form of the *Nátyasástra* was not written before the 2nd century A.D.

Sáradátanaya (1175-1250 A.D.), the author of the *Bhávaprakáshan*, informs us that the original edition of the *Nátyasástra* consisted 12,000 *shlokas* and afterwards it was reduced to 6,000. Such is the opinion of Dhanañjaya, the author of the *Dasharúpam*. The late MM. Rámakrishna Kavi has supported the views of Sáradátanaya and Dhanañjaya. MM. Kavi has said: "It (the Nátyásástra of Bharata) is known as *sutra* ("*shattrims Shakam bharatasutramidam*")), as it embodies principles set out in a very concise form. This work is also called as 'shastisáhasri', meaning 6,000 (*granthis*). This appears to be an epitome of an earlier work, called 'dvádasha-sáhasri', which means 12,000 (*granthis*). This larger work is now only in part available. Both these works seem to have been based upon a still older one, called *Nátyaveda*, which forms one of the four *Upavedas*, extending over 36,000 *shlokas*, written by Brahman himself".

Muni Bharata has admitted that he has collected most of the materials of his *Nátyasástra* from the *Nátyaveda*, written by the prime-author, Brahman or Brahmbharata ('bharata' being the...
title of Brahmá): “shruyatām nātyavedasya sambhavo brahmā-nirmitah” (I. 7.). The Nātyasāstra is divided into 36 chapters (=Kāshi edition, whereas the Kāvyamālā edition, Bombay contains 37 chapters). The 1st chapter deals with the topics of primary functions like mangalācharanam, particulars of the stage (nātyamañcha), the characteristics of the drama (nātaka), the method of worship of the presiding deity of the stage (manchadevatā), etc. The 2nd chapter deals with the topics of three kinds of auditorium (prekshā-griha) and their measurements, descriptions of different kinds of parts of the stage and the auditorium, etc. The 3rd chapter deals with the topics of sacred functions, regarding the drama, together with its materials, etc. The 4th chapter deals with definitions and descriptions of 108 karanas, 32 angahāras, 4 rechakas like pada, kati, hasta and gribá; the dances like tāndava and lāsya, together with the dance-types like vardhamānaka, āsārita, etc. The 5th chapter deals with principles (vidhi) and limbs (anga) of the purvaranga and their divisions, etc. The 6th chapter deals with 8 kinds of aesthetic sentiments (rasas), their divisions and subdivisions, the proper application of them in the dramatic functions (abhinaya), together with 2 dharmas, 4 vrittis, 4 pravrittis, 2 kinds of siddhi, 2 kinds of svara, 4 kinds of átodya, 5 kinds of gāna, etc. The 7th chapter deals with different kinds of
emotive feeling or bhāva and their application in the dramatic functions. The 8th chapter deals with the materials of dramatic performances (abhinaya-vastu) like the movements of the head, eyes (sight), the face and the neck, in accordance with different aesthetic sentiments (rasas), etc. The 9th chapter deals with the hand-poses (hastābhinaya or mudrā), their definitions and applications in abhinaya and nritya, together with 4 kinds of karana of the hands, etc. The 10th chapter deals with movements of the body (different limbs of the body). The 11th chapter deals with principles and applications of different chári and their two main divisions, according to bhumi (earth) and ákāsha (sky), etc. The 12th chapter deals with māndalas, pertaining to bhumi and ákāsha, together with their methods of application. The 13th chapter deals with the gatiprachāra or nature of movements of the legs and other limbs of men, women and napumsakas, in accordance with emotional sentiments (rasas), etc. The 14th chapter deals with the pravṛttis like avanti, dākšinātya, pāńcháli and māgadhi, etc. two divisions of abhinaya, lokadharma and nātyadharma, etc. The 15th chapter deals with vāchikabhinaya, two kinds of pāthya like Sanskrit and Prākrit, two nibandhas, and different kinds of gāna, etc. The 16th chapter deals with the vṛtti and their examples. The 17th chapter deals with vāgābhinaya (performance of speech) and
their 36 characteristics, 4 kinds of alamkāra, defects or demerits of kāvya and their 10 divisions, merits of kāvya, application of alamkāras as well as mātrās, etc. The 18th chapter deals with the languages of the characters of the drama, different kinds of language like māgadhi, ardha-māgadhi, prāchya, shauraseni, dākshinātya, shabara, valhika, shakara, etc. The 19th chapter deals with the application of 7 svaras, according to aesthetic sentiments, 3 thānas (registers), 4 varnas (gāna-kriyās), 2 kākus, 6 alamkāras, 6 angas and pāthyas, adorned with svaras and alamkāras, etc. The 20th chapter deals with ten kinds of rupakam and their angas. The 21st chapter deals with different characteristics of the itivṛitta, 5 sandhis like mukha, pratimukha, garbha, vimarsha and nirvahana, together with their angas and specific natures. The 22nd chapter deals with different kinds of vrittis like bharati, sāttvati, kaishiki, ārabhati, etc. and their divisions. The 23rd chapter deals with āhāryābhinaya, its characteristics and divisions, etc. The 24th chapter deals with sāmānyābhinaya and its different alamkāras, gestures and postures, different mental preparations, 8 nāyikās like vāsakasajjā, preshītābhātrikā, etc. The 25th chapter deals with the external upachāras. The 26th chapter deals with chitrābhīnaya i.e. the performances of different aspects of the day (morning, midday, evening), the three aspects of the sun, the moon, the seasons,
etc. The 27th chapter deals with different kinds of siddhi in different times. The 28th chapter deals with 4 kinds of musical instruments, like tata, avanaddha, ghana, and sushira, the definition of kutapa, the definition of gándharva music and its three main divisions, seven svaras, the vádí, samvádi, anuvádi and vivádi tones, shrutis and their determination with the help of two veenás of equal size, chala and achala or dhruva, murcchanás, tánas, sádháranas (jāti and svara), 7 shuddha+11 vikrita jātis (=18 játirágas) and their characteristics, ten essentials (dasha lakshanas) and their definitions, 2 kinds of anyatva like langhana and abhyása, 3 kinds of mandragati (amshapara, nyásapara and apanyásapara), etc. The 29th chapter deals with the jātis or játirágas and their respective sentiments (rasas), 4 kinds of the varnálamkáras like prasannádi, prasannánta, prasannādyanta and prasannamadhyá, 4 kinds of gītis like mágadhi, ardhamágadhi, sambhávitá and prithulá, the characteristics of vádyá and their divisions like vistára, karana, áviddha and vyañjana, 4 kinds of dháitus of the vádyá like samghátaja, samaváyaja, vistáraja and anuvandha, 10 kinds of dháitus as applicable to the veená, the chitravritti and the dakshinavritti (of vádyá), veenás like chitrā with 7 strings and vipañchi with 9 strings (the chitrá was used to be played with the help of the finger, and vipanchi with the plectrum (kona), the vahirgita
and their characteristics like áshrávana, ārambha, vakrapáni, etc. The 30th chapter deals with the sushira and the produced svaras. The 31st chapter deals with the topics of rhythm or tála and tempo or laya, 3 kalás like chitra, vártika and dakshina, the tálas like châchatputa and cháchatputa, etc. the brahmagitis, vidári, 3 kinds of vívadha, 7 kinds of gitis like madraka, etc., the conception of vastu of the giti, 2 kinds of prakriti like kulaka and chedaka, niryukta and aniryukta padas, the characteristics of the brahmagitis like ric, gáthá, pánika, etc. the characteristics of the mátrás of the gitis like māgadhi, etc. the dances, tántava and lásya, the layas like saḿá, srotogatá and gopucchá, etc. The 32nd chapter deals with 64 dhruvás and their characteristics, the definition of the term ‘gándharva’, 3 kinds of vritta of the dhruvás, 5 kinds of gána like práveshiki, ákshepíki, prásádiki, etc. for the drama, 6 special dhruvás like shirshaka, uddhata, anuvandha, vilamvita, addita, and apakrishta, the grámarágas like madhyamagrāma, sádhárita, kaishika-madhyama, kaishika, etc., the characteristic of the veená-player, merits and demerits of nataś and natis, etc. The 33rd chapter deals with the origin of avanaddha type of musical instruments, their divisions and methods of playing. The 34th chapter deals with characteristic of prakriti. The 35th chapter deals with different parts, played by nataś and natis. The 36th chapter, an
epilogue, deals with different Rishis, interested in the art and science of drama, etc.

Bharata has described mainly two veenás, chitrá and vipañchi, and he has said,

Saptatantri bhavecchitra
vipañchi nava-tantriká |
Vipañchi kona-vádyá syāt
chitrá chángulivádanā|| NS. 29.114.

It has been said before that the chitrá-veená possessed seven strings, and used to be played with the help of the fingers, whereas the vipañchi, with nine strings, used to be played with the plectrum or kona. Now from the mention of the veená with seven strings in the Nátyasástra it should not be taken that the saptatantri-veená came in vogue only during the time of Bharata or immediately before him. From the archaeological findings we know that it was prevalent even in the pre-Christian era. It will be interesting to learn that recently three sculptural representations of the saptatantri-veená have been excavated from the Buddhist Caves of Pitálkhorá, carved in the Sátmálá range, known also as Chandora, on the northern fringe of Aurangábád District of Mahárástra State. The Caves of the Pitálkhorá lie 50 miles to the north-west of the Ajantá Caves and 23 miles to the north-west of the Ellorá Caves. Though some descriptions of the Caves were previously given by John Wilson and later by Furgusson and
Burges, yet in more recent years, fresh light has been thrown upon these Pitalkhorá Caves by M. G. Dikshit. In 1941, Mr. Dikshit discovered three portraiture of the \textit{saptatantri-veená} that were found engraved on stone slabs, excavated from the debris in the forecourt of the Cave No. 4 of Pitálkhorá. It is said that the development of the rock-cut architecture of the Pitálkhorá started in the 2nd century B.C., culminating in its final form in the 6th-7th century A.D. So it is proved without any shadow of doubt that \textit{veená} with seven strings (\textit{saptatantri-veená}) was also prevalent in the pre-Christian era. It is necessary to note in this connection that from the fragmentary pieces of the sculptures of the three \textit{saptatantri-veenás}, engraved in the Caves of Pitálkhorá it appears that they were played with the help of the plectrums. It has also been mentioned before that orchestra (\textit{kutapa}) and group-singing (\textit{ganagiti} or \textit{vrinda-gáyana}) were prevalent during the time of Bharata. Abhinavagupta has defined the word \textit{kutapa} in the \textit{Abhinavabhárati} as \textit{ku} means rangam+tapah means \textit{ujjvalayati} i.e. that which enlightens or enriches the theatrical stage, is known as \textit{kutapa}. The \textit{Aitareya-bráhmana} and the \textit{Puspa-sutra}, the \textit{prátiśákhya} of the \textit{Sámadeva} have mentioned about the group-singing or \textit{gana-giti}. The \textit{kutapa} was specially used in the dramatic performances (\textit{abhinaya}). Bharata has mentioned about three kinds of \textit{kutapa}, and they were: (1)
a combination of four kinds of musical instruments like bhanda, etc.; (2) a combination of four kinds of musical instruments like veena, venu, mridanga, etc., and (3) that was formed by a combination of different musicians and instrumentalists.

Evolution of the Tuning-method (márjaná):

We come across, for the first time, the systematic method of tuning in Bharata's Nátyasástra in the 2nd century A.D., and from this it is evident that this method evolved in India undoubtedly before Bharata, and Bharata has only followed the tradition. This method of tuning of the musical instruments were known as márjaná. This method used to be observed in the drums, known as the pushkara. In different rock-cut temples of India, these drums are seen engraved. Three drums (pushkaras) are generally seen carved, and among them two are horizontal and large and one is leaning and small. The small one is known as àlinga. Bharata has fully and nicely described about the methods of tuning in the Nátyasástra (vide the Kāshi edition, chapter XXXIII, and the Kāvyamálā edition, chapter XXXIV). He has said,

Máyuri hyrdha-máyuri tathá karmáravi punah|
Tisrastu márjaná jñeyáh pushkareshu
  svaráshrayáh|| etc.

That is, there were three kinds of tuning method (márjaná), máyuri, ardhamáyuri and karmáravi. Among these methods, the máyuri used to be tuned
in the middle cleft (madhyamagrāma), the ardhamāyuri, in the first cleft (shadjagrāma) and the karmāravi, in the third cleft (gāndhāragrāma), based on the sādhrāna. The term ‘sādhrāna’ connotes the idea of an intermediate tone between two tones. The tones, to which the pushkara drums were tuned, were based on the microtones or shruti-sādhrāna, and were also sustained and used in the tuning method. The remaining tones of the scale were shiftable or transferable. In the method of the māyuri-mārjanā, the tone, gāndhāra used to be tuned on the left pushkara (as there were three pushkaras), the tone, shadja, on the right, and the tone, pāñchama, on the upper pushkara. In the karmāravi-mārjanā, the tone, rishabhā used to be tuned on the left pushkara, the shadja on the right, and the pāñchama on the upper pushkara. The tone, rishabhā which is the consonance or samvādi to these three tones and is related to the rāgasvara of the jāti (jātirāga), used in the mārjanā of the ālinga.

Now, from this statement we find that in the māyuri-mārjanā, the pushkara drums were tuned to the shadja, madhyama and dhaivata, and in the karmāravi-mārjanā, they were tuned to the tones, rishabhā, pāñchama and nishāda. In each of the processes of tuning, those three tones were considered as the primal ones of the grāmas. Some are of opinion that in the māyuri-mārjanā of the middle cleft (madhyamagrāma), the positions of
the microtones and the tones were exactly the same as those prevailing in the modern standard pure scale (shuddha thāta), vilāvala of the North Indian school of music and the Diatonic Majore scale of Europe. The shuddha thāta vilāvala is no other than the sādhārana-grama, as maintained by Shárangdeva of the Sangita-Ratnākara of the early 13th century A.D.

In modern time, the method of tuning is generally worked out by the method of tempering two of the strings of the tamburā, in mostly the tones, shadja and pāñchama or shadja and madhyāma. The shadja being the drone or tonic, the tones, rishabhā and gāndhāra are produced from the vibrations of the shadja of the middle base (mudārā) and dhaivata and nishāda, from the vibrations of the shadja of the lower base (udārā), and the rest, madhyāma is produced from the concordant tone, pāñchama. There prevail some different views regarding it, but yet it should be remembered that the modern method of tuning is done always in the shadjugrāma, which is very ancient.

_Nandikeshvara and His Works:_

Nandikeshvara or Nandi was also an authority on music and dance, and it has already been said that he created a new novel school (sampradāya), as Bharata of the Natyasāstra fame did. He appeared sometime in the
2nd-3rd century A.D. Matanga has mentioned about him, in connection with the murcchand, possessing twelve tones ("dvādasha-svara-murcchand") in the Brihaddesi. Shārangdeva has also mentioned about him in some of the chapters of the Sangita-Ratnākara. It is said that Nandikeshvarā composed a Samhitā (Nandikeshvarā-samhitā, together with the Avinayadarpana, the Kāishikāvṛtti and the Bharatārṇava. "Five works of Nandikeshvarā", says Vāsudeva Shāstri, "find mention in our texts. Nandikeshvarā-samhitā, quoted by Simhabhupāla in his commentary on Sangita-Ratnākara, is one. Bharatārṇava, said to be consist of 4,000 shlokas, is the second. Bharatārṇava-samgraha, said to be an abridgement of the second, is the third. Guhesha-bharatārṇava, being the version of Bharatārṇava, as redacted by Guha or Skanda, is the fourth. * * * It is possible that the contents of Guhesha-bharatārṇava are on the same lines as the ancient treatises on Nāṭya and Nartana in the Tāmil country, whose tradition of Sangita and Nāṭya goes far back into some millenniums. There is a Tāmil work, called 'Bharata-senāpatiyam', which, by its Sanskrit name, suggests that it may be a Tāmil version of a Sanskrit work solely created by Senāpati or Skanda. There is a work in Tāmil, mentioned as an ancient work by the name Pañcha-bharatam which is ascribed to Nārada. It is just possible that Nārada, the authority on music, made a digest
of five redactions of works on Nartana and Nátya and called it Pañcha-bharatam”.

But there lie different opinions whether Nandikeshvara of the Nandikesvara-samhitá and Nandikesvara of the Abhinayadarpana, the Vritti and the Bharatárnaṇava were one and the same person. MM. Rámakrishna Kavi, Pandit Vásudeva Shástri and others have identified Nandikesvara with Tandu, the inventor of the masculine and heroic dance-type, tándava. Vásudeva Shástri has said: “In the treatise of Kohala, quoted by Kallínáth in his commentary on the Sangita-Ratnákara, an author by the name Bhatta Tandu is referred to as an authority. It is just possible that Tandu referred to here is no other than Nandikesvara, though the word Bhatta suggests that the author may be some Bráhmin of that name”. Like Bharata, Nandikesvara introduced different kinds of dances, hand-poses (hastábhinaya or mudrá), cháris, mahácháris, etc. for the dramatic performances (abhinaya). Bharata has introduced five kinds of dhruvágiti, known as práveshiki, naishkrámiki, práśadiki, ákshepiki and antará in the abhinaya, for the characters entering, at the beginning, at the end, and in between the acts (vide the Nátyasástra), and though Nandikesvara did not mention them, yet, as has been said before, he defined and introduced karanas, angaháras, etc. for the ángikábhinaya.

To give a short analysis of the celebrated work,
Bharatárnava, it can be said that it has been described in the Bharatárnava-samgraha that the Bharatárnava consists of 4000 stanzas. In the Bharatárnava, published from the Sarawati Mahal Library, Tánjore, we find three kinds of colophones (1) “Nandikeshvara-virachite bharatárnave”, (2) “Nandikeshvara-virachite bharatárnave sumati-bodhake”, and (3) “Nandikeshvara-virachite bharatárnave párvati-prayukta bharatachandrikáyám káthita nánártha hasta-prakaranam”. “The title-page calls the work ‘Bharatárnavagranthah Nandikeshvara-virachitah’. The first page, however, gives two names ‘Bharatárnavah nandikeshvara-virachitah’ and ‘Guhe-sha-bharata-lakshmanam’. It is clear that this work, though mainly consisting of the original Bharatánava, has been added to form other sources namely ‘Guheisha-bharata-lakshmanam’, ‘Sumatibodhaka-bharatárnava’ and ‘Párvati-prayukta-bharatártha-chandriká’. The chapters in the book deal with padabhedas, sthánakas, their uses, sankara-hastas, 108 tálas, cháris, angaháras, nánártha-hastas, shringa-nátya, sapta-lásyā and puspánjali”.

Age of New Awakening:

In the beginning of the Christian era, we find some new trends of thought and creation in the field of Indian music, as many formalised regional or desi type of gitis and rágas flourished side by
side of the gāndharva music, the nucleus of which is to be found in Nārada’s Nāradishiksha, Bharata’s Nātyasāstra and Matanga’s Brihaddeshi. The period, covering the 1st-2nd century A.D. and 5th-7th century A.D. may be considered as the period of renaissance. From this time onwards i.e. upto 13th-14th century A.D., many regional tunes were included into the fold of classical music, so as to enrich the coffers of Indian music.

In the Nāradishiksha of the 1st century A.D., we find discussions about both vaidika and laukika types of music. Nārada has discussed about the svaramandala, composed of seven tones, three grāmas like shadja, madhyama and gāndhāra, twenty-one murçchanās, and forty-nine tānas, different methods of singing according to different Vedic recensions, ten kinds of quality of the gitis (“dasha-vidha gunavrūti”), definitions of six or seven grāmarāgas like shadjagrāma, madhyama-grāma, sādhārita, shādava, pāñchama, kaishika and kaishika- madhyama, which have also been depicted on the Kudumiámalai Rock-inscriptions in South India, the tonality of seven tones of both vaidika and gāndharva types of music, descriptions of the dāravi and gātra veenaś, together with methods of their playing, etc. It has been said before that Nārada also dealt with five microtonal units (shrutis) like diptā, āyatā, karunā, mridu and madhyā, which were known as the kārana (cause) or jāti-shrutis during the time of Bharata.
Bharata has classified the twenty-two microtoncs (shrutis) on the basis of those above-mentioned causal microtoncs, as described by Nárada.

Aryan and Non-Aryan Elements in Indian Music:

Four great kingdoms like Avanti, Koshala, Vátsa and Magadha were recognised as the Hindu provinces or janapadas in ancient India, and the people, inhabiting them, were considered to be highly civilized and art-loving Eastern nations. Many other semi-civilized aboriginal tribes like Shabara, Pulinda, Kámboja, Kiráta, Valhika, Drávida, Anga, Vanga, Kalinga and others were in existence with their distinct cultures and arts. The Aryans incorporated many of the tunes of the non-Aryans with new names and techniques, and this intermixture between the Aryan and the non-Aryan music became possible owing to the policy of absorption of ideas and ideals and the system of inter-marriage, prevailing between the two. During the time of Bimbisára (545 B.C.), Gándhára, a province in the North-West of India, was very famous for its art of music. It is said that the Gandharvas were the settlers in that region. They were a semi-divine people, considered as adepts in arts of singing and dancing. The type of music, prevalent among them, was known as the ‘gándharvam’, as described by Muni Bharata, in the Nátyasástra in the second century A.D. Some are of opinion that as the Gandharvas were the immigrants from Greece,
their music evolved on the ideal of the music of the Greeks. But it is a mere conjecture. Most of the historians are of opinion that as the artists of the Gándhára school of art had their hands of the Greeks and hearts of the Indians, so the gándharva type of music was also Indian in origin and spirit. And even the Persian and Macedonian invasions of the North West Province of India did never influence the gándharva music.
CHAPTER VIII

The Age of Renaissance:

The 2nd century A.D. is a memorable period, as Muni Bharata compiled his encyclopaedic work, Nátyasástra or the science of dramaturgy during this period. It can also be called the age of the Nátyasástra. Tradition says that Bharata collected most of the valuable materials of the Nátyasástra from the works of his venerable predecessor, Brahmá or Brahmábharata, and so, as has already been said before that his book was known as the ‘samgraha-grantha’, meaning ‘the book of collection’. It is said that Brahmá or Brahmábharata composed the book, Brahma-bharatam, containing science and art of drama, together with the laws and formulas of the gándharva music. Sometimes it is believed that the author Brahmá was no other than the prime-creator of the universe, known as Brahma-kamalaja Prajápati. He is also known by the name of ‘Druhina’. But great controversy rages round this belief. In fact, Bharata compiled the Nátyasástra, collecting most of the materials from the Nátyasástra, compiled by Brahmá or Brahmábharata. Brahmábharata was sometimes known as Adi-bharata or Vriddha-bharata. In fact, ‘bharata’ was the surname of a person. The term Bharata also signifies a nata or player. According to Abhinavagupta, Bharata was also indebted to
Sadásiva, another playwright of the pre-Christian era.

It has already been said before that the 28th to 36th chapters of the Nátyasástra have mainly been devoted to the discussions on music in relation to drama. We find eleven more mixed játis (játi-rágas) in Bharata’s time, and they have been scientifically defined and determined with the help of ten essentials like graha, amsha, tára, manдра, nyása, upanyása, alpatva, vahutva, shádava, and audava. The eighteen játis or játi-rágas were at that time practised with murcchanás, tánas, lakshanás, rasas and bhāvas, and those eighteen játi-rágas were: shádji, ārsabhi, gándhári, madhyamá, panchami, dhaivati and naisháda or nishádávati (=pure or suddha) + shadjodichyavati, shadjokaishiki, shadjomadhyamá, raktagándhári, gándhárodichyavá, madhyamodichyavā, gándhára-pañchami, āndhri, nandayanti, karmáravi and kaishiki (=mixed or vikrita).

Bharata has determined two kinds of common tones, which were known as ‘sádhárana’. Those two common tones were the svara-sádhárana and the játi-sádhárana, as one was concerned with the tone or svará and the other with the melody or rágā. The svara-sádhárana were the tones like kākal (nisháda) and antara (gándhára). The játi-sádhárana was essentially known by one of the tones in a gráma or basic scale: “eka-grámángshánám”, and thus we get the tone, shadja as shadja-
sádhárana (jāti-sádhárana) in the shadja-gráma, and the tone, madhyama as madhyama-sádhárana (jāti-sádhárana) in the madhyama-gráma.

Again the alamkāras like prasanna, prasannánta, prasannamadhya and prasannádyanta, and varnas like árohi, avarohi, stháyi and sañchāri, etc. were in use in music. The gitis like mágadhi, ardhamágadhi, sambhávitá and prithulá; dhátus (for vádyā) like vistára, karana, áviddha and vañjana, and their varieties; prakritis like kulaka and cchādaka; vrittis (of the gitis) like chitra and dakshina were in use in the songs. The vecnás like chitrá (with seven strings) and vipañchi (with nine strings); kalás, yatis, tálas, the seven gitis like nádraka, aparánta, etc. vastu, prabandhas like níryukta (nívaddha) and aníryukta (anívaddha), the bráhmagítis like kapála, kambala, etc. shiva-stutis; the dances like tándava and lásya; the grámarágas like madhyamagráma, sádhárita, etc. were also prevalent.

Now, it can be asked as to what was the true significance of the term 'jāti'. It has already been said that jātis were the prime-source (yoni) of all kinds of rágas of the post-játi-rága. The term 'jāti' was used to denote the universal (sámánya) like the bráhmana-játi, kshatriya-játi, etc. As hundreds and thousands of men and women used to be signalized by a particular jāthi or race, so all kinds of rágas came to be known by the term 'játi' and such was the considered opinions of Bharata,
his followers and commentators. The jāti was really the mother-rāgas, the prime-source, and all the rāgas that evolved later were her offsprings as it were.

Again Bharata has determined 64 classical jātigánas (songs), known as the dhruvā. These 64 dhruvās were like the musical settings of the drama, and contained five parts, práveshiki (entrance), naishkrámiki (exit) and three others, occurring during the personation of the characters on the stage. These gitis or songs “were also of significance as giving an idea to the audience of the whole context, place, person, etc. of a particular scene, as in Bharata’s idealistic theatre, scenic trappings or elaborate stage directions were dispensed with”. The dhruvās were sung along with 4 kinds of kutapa or orchestra, composed of drums, flutes and string instruments like veenā.

It has already been said that Bharata has formulated the theory of twenty-two microtones (shrutis) and tonal bases (svarasthánas), on the basis of Nárada’s five jāti-shrutis, distributing them in seven notes as 4, 2, 3, 4, 4, 3, 2. He has also defined the secret of consonance (svara-samváda) between the notes, shadja and madhya-ma, and shadja and pāñchama. In short, Bharata has expounded the theory, art and science of Indian music in a very methodical way for the purpose of drama.
CHAPTER IX

Culture of Music in the Gupta and Maurya Periods:

The Gupta and Maurya periods (32 B.C.—600 A.D.) can be considered as the golden age of Indian culture. These two periods were not only glorious for their classical Sanskrit literature, art and architecture, but also for fine arts like music and dance, specially for the art of painting and sculpture, which attained high watermark of glory. The fine fresco-paintings of the Ajantá Caves are the products of this age. The Licchavi, Saka and Kushána dynasties were very advanced in culture at the time, and it is most probable that Indian culture was greatly influenced by them. That Maháráj Samudragupta was a noted musician, is evidenced from his veena-playing posture, depicted on his coins. He was well-versed in the art of music as well as a great patron of Indian classical music and dance, and this fact is proved by the Allahabad Inscription, now adorning the Lucknow Museum. Regarding this inscription, J. N. Samáddár has written in the Glories of Magadha (1924): 'I will also refer to the very curious piece of sculpture—an inscribed stone-horse of this great hero, 'who by his sharp and polished intellect and choral skill and musical accomplishments established his title of 'King of Poets', by
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various poetical compositions that were fit to be the means of subsistence of learned people”. It is said that Samudragupta inherited the art of music from his mother’s side, as his mother Mahārāṇī Kumāra Devi was well-versed in the art and science of music. Kumāra Devi came from the Licchavi clan, which was noted for their culture of art and letters. The Sakas or Scythians were also art-loving nations, and their national tune, *shaka* was incorporated into the stock of Indian classical music. The Pahlavas (Pārthians) had also interest in music.

We also get copious references of culture of classical type of music, as sanctioned by Bharata’s *Nātyasāstra*, from the classical Sanskrit literature of that time. Kālidāsa, Bhavabhuti, Sri-Harsha, Bānabhatta, Shruderaka, Vishnu-sharmā, Māgha, Bhāravi and others have described more or less about the arts of music and dance, in connection with their dramas, fables and moral tales. In Kālidāsa’s works (1st century B.C.—400 or 450 A.D.?), we find mention of the word ‘sangita’, which meant a combination of the art of singing, dancing and drumming. He has dealt with the subjects like *mucchanaś* of the three grāmas, and specially with those of the gāndhāragrāma (vide Meghadutam, uttaramegha), the practice of which had already become obsolete at that time. The prabandha-gītis (geya) like mangala, charchari (chāñchara),

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jambhalikā, dvipadikā etc, musical instruments like vallaki (veenā), venu, mridanga, etc. have also been mentioned by him. In his Meghadutam, Kālidāsa has made reference to dance in the temple of Mahākāli at Ujjaini, by way of a request to the cloud to visit (Ujjaini). He has also referred to the daily evening dance, performed by Siva-Pashupati in the same book. In the Mālavikāgni-miṭram, Kālidāsa has given reference to Siva’s nātya. “Kālidāsa ascribes through Ganadāsa, one of the royal dance-masters, to the Ardhanāri-natesvarā form of Siva or Rudra, the two-fold dance, continued by Siva in this particular form of his, half the body representing Umā or Pārvati”. The two-fold dance is evidently ‘tāndava’ and ‘lāsya’.

It is said that Mālavikā used to perform her songs and dances, accompanied by mridanga or muraja, and they were surcharged with aesthetic sentiments. “Ganadāsa, the dance-master of Mālavikā, informs us”, says Prof. Ghurye, “that Mālavikā was very quick of understanding and dexterous in practice of expressive movement (bhāvikam)”. Prof. Ghurye has further informed us that Mālavikā was expert in the representative gestures and portures of the five limbs, known as pañchāngābhinaya. This type of abhinaya, with five limbs, has been sanctioned by Bharata of the Nātyasāstra fame. Prof. Ghurye further says: It appears that in Vidarbha, of which dominion
Málaviká was a princess, not only the princesses but also the female attendants (vide Málavikágñi-
mātram, V. 9. 19-20) of the royal household, were versed in ‘sangita’, which, in accordance with usual usage, must be interpreted to mean the complex of the three arts of dance, song and music.

In the Vikramorvashi, Kálidásā has dealt with the technical aspects of music and dance. Through the medium of Chitralekhá, a friend of Urvashi and Sahajanyá, he has described the techniques of dances like dvipadiká, jambhálíká, khandadhárá, charchari, bhinnaká, valántiká. From all those references, we know that Kálidásā himself possessed a fair knowledge of dance and music, and it is also a fact that during his time, the arts of dance, drama and music were cultured and fully appreciated by the people of the society. Now it can be asked what was the real forms of those classical dances. The dance, khandadhárá was one variety of dvipadi or dvipadiká. Similarly it has been said that jambhálíká was also another type of the dvipadiká. From these we come to know that the dance-type, dvipadiká was the main or basic dance, and many other dances like khandadhárá, jambhálíká, etc. evolved from it, A kind of song was also known as dvipadiká. Similarly there was a dance-type, named khandaka or khandiká, which had no connection with the dance-type, khandadhárá.
Regarding *dvipadiká*, we further notice in Shri-Harsha’s *Ratnávali* that it has been referred to as *dvipadi*. The commentator of the *Ratnávali* has quoted a passage from Bharata’s *Nátyasástra*, which “gives at least four varieties of *dvipadi* or *dvipadiká*, out of which *khanda* is one; but later, he speaks of *jambhálíká* also as sub-variety. Mr. Rámakrishna Kavi has mentioned about it in his *Bharatákosha*, where he has given the description of *dvipadi* and not of *dvipadiká*. Again we find a reference, where *dvipadi* or *dvipadiká* used to be danced as an alternate or as a variety of the *charchari* dance.

The dance, *charchari* was not also connected with the song, *charchari*, consisted of three or four lines. To quote Prof. Ghurye, it can be mentioned in this connection: “When the distracted hero enters the stage, a new *dvipadiká* or a complete song in Prákrit is sung behind the curtain. After the recital of one Sanskrit verse by the king, the *dvipadiká* is sung again. Similarly, once more the sequence is repeated. Therafter the king recites one verse at the end of which the stage direction reads: ‘now is the *charchari*.’ * * * The stage-direction thereafter reads ‘so dancing’, which means quite clearly that the hero-king actually enacted the dance referred to in the *charchari*, sung immediately before. * * * At this point the stage-direction contemplates the recital of the *charchari* and at its end *bhinnaká*. The *bhinnaká*, according to the
commentator, is a particular musical mode (rāga)". In fact, the charchari or charcharikā was a female dance, a kind of lāsya. Both Vema-Bhupāla (about 1400 A.D.) of Andhra and Rānā Kumbha of Mewār have mentioned about it as a nriṭya or dance, though they have differences of opinion about its application, as the former holds that the dance, charchari was applied only in the prime-sentiment, shringāra, and the latter, in any of the rasa, rāga and tāla. Again the charchari (=chāñchara) was a prabandha type of song, and it has been described in the prabandha chapter of Shārangdeva’s Sangita-Ratnākara. It should be remembered that the prabandha, charchari had no connection with the charchari-nritya. Kālidāsa has also mentioned about the dance-types like khuraka, kutilika, galitaka etc. (vide author’s Bhāratiya Sangeeter Itihāsa, Vol. II, pp. 409-412.).

From Shudraka’s Mricchakatika, we also come to know that the people of his time were conscious of the beauty and grandeur of Indian music and dance. Pandit Vishnu-sharmā has described about music in the form of a fable of a donkey and a jackel, in his Pāñchatantram. His description about music is no other than a representation of the art and science of shāstric classical music of his time. He has mentioned about seven notes (laukika), three grāmas, twenty-one murcchanās, forty-nine tānas, three mātrās (short, middle and long), three layas, thirty-six rāgas, nine rasas
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(aesthetic sentiments), forty bhāvas (emotive feelings), hundred and eighty-five gitāṅgas, etc. Banabhatta has also described about music in his Kādamvari.

In Shri-Harsa’s Ratnāvali-nātaka, we also get ample evidence of classical dances, which are again mentioned in Dāmodaragupta’s Kuttinimatam. G. S. Ghurye, while giving examples of dance-types, as described in Dāmodaragupta’s book, has said: “The most significant information that Dāmodaragupta gives to us is that the dance-expert who met the Berar Prince in the temple of Kāsivisvanāth at Banaras, was well-versed in setting the drama Ratnāvali to music and dance, and that his troupe of dancers at Banaras has so far mastered and presented it to the public as to enable the dance-master to earn a competence. The leading figure in his troupe was the dancer, Mañjari. And he requested the Berar Prince, who had shown uncommon interest in the vicissitudes of the dance-master’s life, to see at least the first Act of Ratnāvali, enacted by Mañjari and the other members of the troupe”. Now, from the detailed descriptions of Harsa’s Ratnāvali, Dāmodaragupta’s Kuttinimatam we get also copious references to dance, music, stage and dramatic as well as dancing costumes.

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CHAPTER X

Indian Music in the post-Bharata Period:

The names of the post-Bharata musicologists like Kohala, Dattila, Durgáshakti, Yáshtika, Shārdula, Sváti, Váyu, Vishvāvasu, Nandikesvara, Matanga, Mátrigupta and others are worth-mentioning in connection of history of Indian music. All these savants added numerous materials for the onward progress of Indian music and thus paved the path for writing a history of music. To mention about them, it can be said:

(1) It is said that Kohala compiled the work Sangitameru in dialogue form. It is in anustupa verses. Its first part deals with drama and dance, and the latter part, with music. Dr. Rághavan has said: “The name of Kohala is as great in the history of drama and dramaturgy, as it is in that of music. The Sangitameru must be a very voluminous and valuable work. In dramaturgy and rhetoric, Kohala is always quoted even by later writers as the writer who first introduced the upa-rupakas, minor types of dramas, totaka, sattaka, etc.” There are also some books, which are ascribed to Kohala, and they are Kohaliya-abhinaya-shástra, Kohala-rahasya, etc.

(2) Dattila seems to be contemporary of or a little later than Bharata of the Nátyasástra fame. Dattila followed the path of Bharata in com-
piling his work, *Dattilam*. Dattila discussed about music that are mostly applicable to drama, and not only Dattila but Bharata and all the post-Bharata poetics have also described about dance and music in connection with drama. Dattila described about 18 játis or játirágas (seven pure or *shuddha* and eleven mixed or *vikrita*), different *murchanás*, sixty-six tánas, ten essentials or *dasa-lakshanas* of the rágas, different rhythms (*tálas*), different tempi (*layas*), *yatis*, *prakaranas* and classical *prabandha-gitis* like *madraka*, *aparántaka* etc. like Bharata. He also mentioned about the names of some ancient musicologists like Kohala, Nárada (of the *Shikshá*), Vishvákhlila and others.

(3) Shárdula was an ancient musicologist, and his name has been mentioned by Kohala in the *Sangitameru*. Matanga (5th-7th century A.D.), Shárangdeva (early 13th century A.D.) and others have mentioned about his name in their respective works, *Brihaddesi*, *Sangita-Ratnákara*, etc.

(4) Yáshtika was also an ancient authority on drama and music. It is said that he wrote the book *Sarvágama-sasnhitá*, which dealt about dance, drama and music. Yáshtika has been quoted by Matanga, Shárangdeva and others.

(5) Durgáshakti has been quoted by Matanga, while discussing about the *rágagitis* and other topics on music. Durgáshakti was an authority on drama and music, and he has also been mentioned by Shárangdeva for several times.
(6) Vishvákhila has been quoted by Dattila, Matanga, Abhinavagupta and others as one of the ancient musicologists.

(7) Visvávasu was a Gandharva, and his name has been mentioned by Matanga, Shárangdeva, Simhabhupála and others, along with the name of Tumburu.

(8) Sváti has been mentioned by Bharata in the Nátyasástra, in connection with bhánda-vádya as a Rishi. Some are of opinion that Sváti was a mythical person. But Shárangdeva has quoted him several times as an authority on music. According to Abhinavagupta, Sváti was the inventor of the drum pushkara, which has been mentioned and described by Bharata in the Nátyasástra, in connection with three kinds of márjaná or tuning process.

(9) Utpaladeva has been mentioned by Abhinavagupta in the játyádhyaáya i.e. in the chapter on játi. It is said that he was the Paramaguru of Abhinavagupta.

(10) Kirtidhara has been mentioned by Shárangdeva in his Sangita-Ratnákara, as one of the commentators of Bharata's Nátyasástra.

(11) It is said that Lolláta was one of the commentators of the Nátyasástra like Saunaka. He discussed about dance and music. He seemed to have been flourished in about 9th century A.D. It is said that Udbhata was also an earlier commenta-
tor than Saunaka. Udbhata was the court-poet of King Jayápida of Káshmere in 778-813 A.D.

(12) Nandikesvara seemed to have been flourished between 3rd-5th century A.D. He was a great authority on music, dance and drama like Bharata of the Nátyasástra fame. He has been quoted by Matanga in the Brihaddeshi as one of the authorities on drama and music: "Nandikesvaraṇā'pi uktam," etc. From it, it is understood that Nandikesvara was senior to Matanga, who flourished in the 5th-7th century A.D. After Matanga, Shárangdeva and his commentators, Simhabhupála and Kallináth and even Rájá-Raghu-náth Náyaka of Tánjore of the 17th century A.D. have regarded Nandikesvara as an authority on music and dance. It is said that Nandikesvara formulated a separate school of drama and music like Bharata. He composed a masterly treatise Nandikesvara-samhitá, which is now extremely rare. Some are of opinion that he also composed the book on gestures and postures, together with different hand-poses (mudrás), applicable to the science and art of drama and dance. It is said that the Abhinayadarpana is an abridged form of the great work Bharatárnava, containing 4,000 shlokas. But there lies a controversy whether the author of the Nandikesvara-samhitá and that of the Abhinayadarpana, was one and the same person.

Nandikesvara's Bharatárnava has been published from the Saraswati Mahal Library,
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Tanjore, under the editorship of K. Vasudeva Shastri. In the introduction, Shastriji has said that Nandikeshvara was otherwise known as Tandu who was the first disciple of Paramasiva. “Nandikeshvara’s treatise is naturally the first. . . . five works of Nandikeshvara find mention in our texts. Nandikeshvara-samhitā quoted by Simhabhupāla in his commentary on the Sangita-Ratnākara is one. The Bharatārnava said to consist of 4,000 shlokas is the second. Bharatārnava-samgraha said to be an abridgement of the second, is the third. Guhesa-bharatārnava being the version of Bharatārnava as redacted by Guha or Skanda is the fourth. . . .”. In the treatise of Kohala, quoted by Kallináth in his commentary on the Sangita-Ratnākara, an author by the name Bhatta-Tandu is referred to as an authority, and it is possible that Tandu, referred to here, is no other than Nandikeshvara. There is an allusion that Siva or Paramasiva ordered Tandu alias Nandikeshvara to teach Bharata the elements of his own dance, and the dance, taught by Tandu, was known as tāndava. From this allusion it is understood that Nandikeshvara was a contemporary of Bharata of the Nātyasāstra. But this allusion requires to be sanctioned by history and reason.

(13) Matanga is sometimes known as Matangabharata, being included under the category of Pañchabharata. Matanga flourished in the 5th-7th century A.D., and brought a renaissance in
the field of Indian music. He composed the book *Brihaddeshi*, which means the great collection of formalised *desi*, or regional songs with tunes (*brihat*+*desi*). Many of the formalised regional tunes (melodies) and songs (*gitis*) were named after different regions and tribes. The seven *gitis* like *shuddha*, *bhinná* or *bhinnaká*, *gaudiká* or *gaudi*, *rága* *sádháraní* or *sádhárana*, *bháshá* and *vibháshá* were known by their respective *rágas*, and so they were known as the *rágagitis*. Matanga quoted the reference of *Yáshtika*, and said that, according to *Yáshtika*, *rágagitis* were five, and they were *shuddhá*, *bhinná*, *veshará*, *gaudi* and *sádháríta*. Numerous *gitis* originated from them. Matanga included them under the category of classical music and determined them by the ten essentials (*dasalakshana*).

During Matanga’s time, the word ‘*rågas*’ for tune or melody was properly defined in its true significance, as Matanga said: “*råga-márgasya vad rûpam yannoktam bharatádbhíh, nirûpyate tadasmábhír-lakshya-lakshana-samyuktam*” (Sl. 279), i.e. ‘the definition of a *råga*, which was not determined by Bharata, Kohala, Dattila and other ancient authors, is now defined by us in its true significance.’ From this it is understood that the credit of defining a *råga* does not only go to Matanga alone, but also to his contemporaries. Some of the foreign tunes i.e. *rågas* like *turuska-todi*, *todi*, *shaka*, *shaka-tilaka*, *khámáich* or *khámáj*,

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Bhasmānā-panchama or hārmānā-panchama, botta, etc. were included in the Indian classical stock. The names 'turuska' and 'shaka' have been used for Turky and Scythia, and the name 'botta' for bhotadesa (Tibet, Sikkim and their adjacent places). Similarly the formalised desi rāgas like mālava, saindhavi, sairashtri, savari or sāveri, crāvidi, pulindikā, gauda or gaudi, sālavāhānikā, ándhri, gurjari, dāksinātya, mahārāshtri, bhairava, bhairavi, áhiri etc. were the regional and tribal tunes, and they were allotted a place of great honour in the domain of śāstric classical music. Some of the rāgas were named after seasons, deities, etc.

Matanga defined most of the rāgas, and systematically enumerated them in the Brihaddeshi. He described about the characteristics of jātirāga, grāmarāga, bhāshārāga, etc. He did further mention about different kinds of prabandhas and other materials, essential to music (gitis).

(14) Mátrigupta lived probably during 607-647 A.D., in the reign of King Harsa. Shárangdeva has mentioned about him as one of the authorities on music.

(15) An unknown author composed the Nāṭyā-lochanā sometimes between 800-1000 A.D. It is a comprehensive treatise on drama, and some portions of it have been devoted to music. The rāgas have been divided in it into pure (shuddha), impure (sālanka) and mixed (sandhi or samkirna).
It deals with about forty-four rāgas, of which 8 rāgas are pure, 10 are impure and 22 are mixed.

(16) Utpaladeva was a musicologist, and he has been mentioned by Abhinavagupta in the commentary, Abhinavabhadraṭi. Dr. Rāghavan is of opinion: "But we can surely rely on the prashisya's evidence and take Utpaladeva as an early writer on Sangita. Abhinava quotes him four times in his Abhinavabhadraṭi". It is said that Utpaladeva wrote his book on music in the anusṭabha metre. He flourished probably at the end of the 10th and the beginning of the 11th century A.D.

(17) Abhinavagupta wrote the commentary (Bharatabhāsyam) on the Nātyasāstra, namely Abhinavabhadraṭi. It was probably written in 1930 A.D. He was also a noted philosopher. Some are of opinion that Abhinavagupta of the Tāntric faith and Abhinavagupta as the commentator of the Nātyasāstra were not one and the same person. However Abhinavagupta elaborately dealt with the problems of drama, dance and music, as have been described and explained in Bharata's Nātyasāstra. He very often referred to Kohala as an ancient authority both in nātyādhikāra and geyādhikāra. He mentioned the names of many other ancient musicologists in support of his views and arguments.

(18) It is said that Mammatachārya wrote the Sangita-ratnamālā sometime in the 11th century A.D. He classified the rāgas in the genus-
species \( (janya-janaka) \) method. The principal \( \text{rāgas} \), according to him, are \( \text{karnāta, nata, mallāra, desākha, mālava, vasanta} \), etc. Mammata differed from Pārshadeva as regards the relation between \( \text{bhairava} \) and \( \text{bhairavi} \), because according to him, \( \text{bhairavi} \) is a subordinate \( \text{rāga or rāgini of vasanta} \), whereas, according to Pārshadeva, \( \text{bhairavi} \) is the principal \( \text{rāgini of the rāga bhairava} \). Mammata described the \( \text{rāgas} \) and most of the music materials that were current in the 10th-11th century A.D., and he undoubtedly followed the method of Bharata, Matanga and other contemporary musicologists in this respect.

(19) Pārshvadeva was a Jain musicologist. He followed Matanga and Bharata in depicting the forms and characteristics of the \( \text{rāgas, prabandhas} \) and other music materials. He flourished probably in the 9th-11th century A.D. He divided his book \( \text{Sangitasamayasāra} \) into nine chapters. In the first chapter he dealt with the evolution of the causal sound or \( \text{nāda} \), different manifestations of the causal sound and their bases in the human body, the characteristics of the songs or \( \text{gitis} \) and their differences, the problems of \( \text{ālāpa} \) and \( \text{ālapti, varnas} \) and different \( \text{alamkāras} \). In the second chapter, he defined the differences of \( \text{ālapti, sthāya} \) or musical phrases, their meaning and characteristics. In the third chapter, he explained about the melodies (\( \text{rāgas} \)), tones (\( \text{svaras} \)) and their arrangements, \( \text{kriyānga} \), and
upāṅga rāgas, and definitions of various rāgas like madhyamādi, todi, vasanta, bhairava, bhairavi, varieties of varāti, varieties of gauda and gurjari, etc. In the fourth chapter, he defined the prabandhas like dhenki, lambaka, rāsaka ekatāli, etc. together with eleven kinds of dhruvā, and the process of the gitis (gānakrama). In the fifth chapter, he mentioned about vādya and different positions of the hands. In the sixth chapter, he described about the nature of drama. In the seventh chapter, he dealt with the problem of rhythm or tāla; in the eighth chapter, with the definitions and determinations of the vādya, and in the ninth or last chapter, with the characteristics of tāla like prastāra, druta-samkhyā, laghu-samkhyā, nastam, uddistam, etc. In the prabandha chapter, Pārshvadeva defined the nature of the dhruva-prabandha, which are still known as dhruvapada or dhruvapad.

(20) King Nānyadeva, also known as Nānya-bhupāla, was supposed to be the prince of a later branch of the Rāstrakuta or Karnātaka dynasty in Mithilā between 1097-1133 A.D. His capital was at Simarampur (modern Simraon), situated on the border of Nepāl. He wrote a commentary on Bharata’s Nātyasāstra, which is known as the Sarasvati-hridayālankāra (commonly known as the Bharatabhāshyam. He followed Bharata as well as differed much from him. While explaining different materials and problems
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of gitis, rágas, prabandhas, etc., he described
about the játis or játirágas, grámarágas and
other subordinate rágas, depicted in Matanga’s
Brihaddeshi. He elaborately dealt with the
forms and characteristics of the rágas both gán-
dharva and desi. Prof. O. C. Gangoly has said
that Nányadeva derived most of his materials from
Nárada of the Shikshá, Yáshtíka, Kásyapa and
Matanga. The mukhya-rágas have played a pro-
nominate part in his discussions on the rágas, because,
he said that ‘they possess extremely soothing
qualities’. He used a new term ‘svarákhya
rágas’ i.e. the melodies which took the names,
according to the initial letter of the tones, such
as shádji, ársabhi, gándhari, etc. A similar term
has been used in desákhya rágas i.e. melodies which
borrowed their names from the countries, provinces
or regions of their origins. They are five in
number, and are classed as uparága, dákshinátya,
saurástri, gurjari, bángáli and saíndhavi. We
come across some new names of the rágas like
stambha-patriká and tumburupriyá in his commen-
tary. An interesting information has been cited
by the author as to the authorship of the well-
known rága, revagupta. It is said that a person,
called Samgrámagupta was the inventor of this
melody (vide Prof. Gangoly: Rágas and Ráginis
pp. 30-31).

Nányadeva dealt with the rágagitis like
shuddhá, bhinná, gauda, veshará and sádharána
etc., as have been described in Matanga’s *Brihad-deshi*. He mentioned about 8 principal *bhāshā rāgas*, 10 *vibhāshā rāgas* and different *antara-bhāshā-rāgas* and *kriyānga-rāgas*. Some of the peculiar names of *rāgas*, as mentioned by Nānyadeva, are: *protakhya*, *bhasali mādhuri*, *sālavähani*, *kumudakriti*, *hanukriti*, *sivakriti*, *nāmakriti*, *trinetrakriti*, *bhāvakriti* etc.

(21) Someshvara was an authority on science of drama and music. Sāradātanaya mentioned about him, along with King Bhoja of Dhāra in the *Bhāvaprakāśan*. Pārshvadeva also mentioned about him, along with Dattila (“*Someshvara- Dattila-prabhritibhistāla - svarūpam purā proktam*”) in the *Sangitasamayasāra* (vide chapt. IX). Someshvara was also recognised as the promulgator of a separate school (sampradāya) of music. But there is a controversy as to who was the real authority on music of two Someshvaras. We know that of the two Someshvaras, (1) one was the Chālukya King, Someshvara III, who composed the encyclopaedic work, *Mānosollāsa* or *Abhilāsāsarthacha-intāmani*, and (2) the other, known as the author of the work, *Sangitaratnāvali*. It seems that Someshvara, the Chālukya King and the author of the *Mānosollāsa* has been profusely quoted by most of the authors on music. Someshvara lived in the 12th century A.D.
Someshvara dealt with the systems of mārga and desi music, as described in Matāṅga’s Brihaddeshi. But still he dealt with numbers and names of rāgas current in his time, in a different way. He said that five shuddha rāgas were in practice in his time, and they were: shuddha-shādava, shuddha-pañchama, shuddha-sādhārita, shuddha-kaishika-madhyama and shuddha-kaishika. But it should be remembered that Nārada of the Shikshā, Matanga and other ancient musicologists described them as the grāmarāgas, and their numbers were six or seven. The names of the seven grāmarāgas are still evident from the Kudumiamálāi Rock-Inscription of South India. However Someshvara also mentioned about five bhinna-rāgas and they were tāna, kaishika-madhyama, pañchama, kaishika and shājda. Besides, he described the varieties of the rest of the rāgagītis. In his list of the rāgas, we get the names of botta of the bhotadesa, takka, narta, shaka, gándhāra-pañchama, soma, harshapuri, saveri, karnāṭa-bāṅgāla, etc. and different varieties of the varāḷi, kriti or kri, todi, etc. Well has it been said by Prof. O. C. Gāṅgoly: “This is an interesting list and helps us to realise that many of the melodies has come into existence of a century before Shārangdeva wrote his treatise. * * * The original form of the name, velā-ulli, apparently an aboriginal melody, later sanskritized into velāvali, also deserves notice”. It is also inter-
esting to note that the name velá-ulli or velá-uli is found in most of the ancient Bengali literature.

(22) Sáradátanaya, who composed the work on dramaturgy (návaka) and aesthetic sentiments (rasa), known as the Bhávaprakáshan, belonged to the 1175-1250 A.D. In the 7th chapter of the book, he discussed about music, and elaborately dealt with the problem of the causal sound (náda), the fountain-head of music. He mentioned in his book about an earlier work, Sháradiyá, while discussing about music: “mayāpi sháradiyá-khya prabandhe sushthu darshitam.”

In connection with Sáradátanaya’s Bhávaprakáshan, Dr. V. Rághavan has said that Sáradátanaya “describes three types of theatres in the palace of the King, each for the presenting of a different kind of dance. At the beginning of his work he says that he wrote the book on seeing thirty different kinds of dramas, presented by one Divákara, from whom he learnt the Nátyaveda”. Further he has stated: “He (Sáradátanaya) assigns to the circular theatre only the chitra variety of the mishra dance, i.e. the style in which both márga and desi are mixed. * * * Here (in the circular theatre) all sorts of mishra dance and music could be conducted. In the triangular (theatre) * * The dance conducted in this theatre should be of the márga style only”.

Besides them, we find references with regard to the authors on music as well as the commentators.
like Kāshyapa, Brihat-Kāshyapa, Aṇjaneya or Māruti (who has been quoted by Sāradātanayā in the Bhāvaprakāśan, Shārangdeva in the Sangita-Katnākara, Pandit Ahobala in the Pārijāta and Kājā Raghunāth Nāyaka of Tanjore in the Sangita-sudhā. According to Aṇjaneya, the main rāgas are 6 and uparāgas are 30 in number. Pandit Dāmodara discussed about the rāgas and rāginis in the Sangitadarpana, according to the Aṇjaneya school. Shri-Harsha, (it is said that Shri-Harsha wrote a Vārtika on Bharata’s Nātyasāstra in both prose and poetry. He has been quoted by Sāradātanayā, Abhinavagupta and others), Ghangtaka, Bhattayantra, Rudrata, Surya, Parvata, Raibhya, and the Paramara King Bjoja, (who lived about the time of Abhinavagupta, and ruled at Dhāra, was a great, Patron and prolific writer, A.D. 1010-1055). But we do not know whether he wrote any work on music and dance. We also find the names of Bhatta Somacharana, Digamvara, Vyāsa, Agasta, Vásuki, Yogamālā and others in this context.
CHAPTER XI

Role of Bengal in the Domain of Music.

From the Hathigumpha Inscription of Khara-velá, dated about the 1st century B.C. or 2nd century A.D., we come to know that King of Orissá (of Greater Bengal) was proficient in the *Gandharvaveda*. Prof. Ghurye has mentioned: "one of the items through which he carried out the celebrations was by public shows of *nritya, gita* and *váditra,* *. For valedictory celebrations he is said to have organised a concert, in which sixty-four musical instruments were assembled and played upon". Dr. B. M. Baruá has also stated that Kharavelá caused a magnificent religious edifice to be built in the 14th year of his reign, on the walls of which sixty-four panels, depicting various scenes of music, were moulded in stone or were painted. Thus Kharavelá towards the end of the first century B.C., being well-versed in the *Gandharvaveda* or the science of dance, song and music, conformed in his practice to the dictum of Bharata as to when dance, song and music were to be performed in daily life.

In the Gupta period (4th century A.D.), classical dance and music were used to be patronised by the Gupta Rulers. Bengal (i.e., Greater Bengal) was then the seat of culture of classical drama,
dance and music. Samudragupta’s famous victory-inscription at Allähabad, says Prof. Ghurye, dated about A.D. 330-375, describes him as having surpassed or rather put to shame the divine personages Tubburu and Nárada by his own ‘gán-dharva’ and ‘lalita’. It has already been said that Samudragupta was fond of playing on the veená, “so much so that one set of his coinage bears his squatting figure in the act of playing on the veená”. The type of veená, as used by Samudragupta, was similar to one, depicted on the sculptures of Bhárut balustra and gateway of nearly the five centuries old. The successor of Samudragupta, Mahárája Chandragupta II Vikramáditya (380-413 A.D.) was also a great patron of Indian classical dance and music.

King Harsavardhana of Kanauj (7th century A.D.) was also a great patron of classical dance, drama and music. He (Shri-Harsa) described about different types of classical dances like char- chari, dvipadiká, khandadhárā, etc. which have been elaborately described by Kálidása in Vikramorvasi. Kalhana, the author of the Rájatarangini and Damodaragupta, the author of the Kuttinima-tam inform us that Jayápida, the King of Káshmere, while once entered in disguise the city of Paundra-vardhana in the Gaudadesa, Bengal, he chanced to see a dance, being performed to the accompaniment of vocal and instrumental music, and that historic dance was performed according to the
laws of Bharata’s *Nátyasástra*. It is said that at that time there were current two prominent schools of dance: one of Bharata and other of Nandikesvara or Nandibharata. Some are of opinion that in the 7th-8th century A.D., the school of Nandikesvara was specially followed in Bengal, and King Jayápida found the hand-poses (*mudrás*) and different gestures and postures of classical dances were used to be performed according to the rules of Nandikesvara’s *Abinayadarpana*. But Kalhana informs us that most of the classical dances of that time used to be performed according to the dictums of Bharata’s *Nátyasástra*.

The Pála and Sena Rulers also lent their support for the promotion and preservation of the ancient culture of classical dance and music in Bengal. The temple dancing girls used to be engaged in different Kártikeya and Siva temples of Bengal and Orissá. From the excavations of the mounds at Mainámati-Lámāi Ridge at Commillá district and Páhárpur at Rajshahi district, many figurines of musicians and musical instruments like *veená*, *venu*, *trumpet*, *karatála* or *cymbal*, *gong* have been unearthed, and they undoubtedly prove the healthy culture of music in the periods, extending from Gupta to the Pála and Sena ones. Different ballads of Gopichandra, Mainámati and others were composed and sung.

During the 7th to the middle of the 12th century A.D., the culture of music, architecture,
sculpture and folk arts reached its zenith. During the time of Mahipāla (978-1030 A.D.) the practice of Tāntric magic and mysticism were in full swing. During this time, the mystic poets composed the Baudbā Gān-o-Dohā, which are known as the charyā and vajra gitis. The Siddhāchāryas and Yogis like Sarah, Lui-pā, Savari-pā Darika-pā, and others composed many Buddhist songs in Bengali code language (sandhyā-bhāshā), and tuned them to different rāgas. The earliest Siddhāchārya Lui-pā (Pag-Sam-Jon Zan in Tibetan) composed the ‘Song Book’ namely Luipād-gitika and introduced his songs both to Bengal and Uddiyāna or Assam. The name of the veenā, as an important musical instrument, is also found in some charyāgitis. The veenā along with cymbal and drum accompanied the prabandha-gitis of the Vajrayāni Achāryas. The songs, composed by an Achārya Veenā-pā, are also found in the list of the charyāgiti. It is said that Archārya Veenā-pā was born in a Kshatatriya family in Gahir or Gauda, and he was an accomplished veenā-player. The Tāntric Shānti-pā also composed some gitis. Different universities like Uddanda-pura (Odantapura) and Vikramasila were constructed and the artists like Dhimāna and Vitapāla, the missionaries, Pandit Dharpāla and Atisha Dipankara and the scholars like Chakrapāni and Sandhyākara flourished during the Pāla period. It is said that during
Rámapála, music of Bengal was purely in its *śāstric* form.

Rámapála was a very powerful king. He defeated Bhim, the Kaivarta King, with the assistance of the neighbouring Rulers, and established there a beautiful city, named Rámávati, which became culturally famous for its fine arts and specially for classical and folk music. It should be remembered in this connection that during the Pála rule, many of the regional tunes like shavari (*sráverī*), gán-

dhári, kámboja, :álava, karnāta, gurjari, dhánasri, etc. were introduced in Bengal. There were current also some specific tunes like bángál, tirotá-dhána-

shri, gábdá, gauri or gaudi, etc. Some special type of music like bául, náchádi or láchádi, gambhirā, etc. were also current at that time.

The method of singing (*gáyana-shaili*) of the *charyágiti* have been mentioned by Shárangdeva of the early 13th century A.D. He has said that the *charyá-prabandha* used to be sung along with meters (*chhanda*). At the end of the lines of the compositions of the songs *anuprásas* were used, and it means that there was a harmony between the two letters (*varnas*) at the end of the two lines (*padas*). The songs were of the spiritual nature. The *dvitiya pada* was divided into two classes, *purna*, with complete meters, and *apurna*, with incomplete meters. Again they were divided into two, *samadhruvá*, with the repetition of
the *padas* and *vishamadhruvá*, with the repetition of the *dhruva-anga* or music-part of *dhruva* only.

The Sena power was established over almost the whole of Bengal by the middle of the 12th century A.D., and it ended with Vállálasena’s son Lakshmanasena (1178-1179 A.D. and some ascribe 1184-1185 A.D.) due to the sudden attack of Malik Ikhtiaruddin Muhammad Khalji towards the close of the 12th or the early 13th century A.D.

Rájá Lakshmanasena (1178-1179 or 1184-1185 A.D.), was a great lover as well as patron of classical dance and music. It is said that during his time also, dancing girls (*devadásis*) were engaged in different Siva, Vishnu and Kártikeya temples to exhibit the classical dances, together with music, according to the rules, described in Bharata’s *Nátyasástra*. Thákur Jayadeva flourished during his time, and it is said that he was the court-poet of Rájá Lakshmanasena. Thákur Jayadeva was born in the village, Kenduivilva or Kenduli, in the district of Birbhum, West Bengal. The village, Kenduivilva is situated on the bank of Ajaya that flows between Birbhum and Burdwan. His father’s name was Bhojadeva, and mother’s Vámadeva and wife’s Padmávati. He died at Kenduivilva in happy retirement in about 1120 A.D. His anniversary is annually celebrated by his admirers and followers on the *shuklá-saptami* in month of *pausa*.

Jayadeva’s memorable contribution is the *Gita-
govinda. Though it is mainly known as a Shringāra-mahakavya in Bengali-cum-Sanskrit, yet it is regarded as a book of the prabandha type of songs, composed in praise of the emotive sports of Rādhā and Krishna (rādhā-krishna-līlā), and set to music with classical rāgas and tālas. Two more books are ascribed to him and they are Rāmagita-govinda and Rādhākrishnavilāsa. It is said that the songs of the Gitagovinda were held in high esteem in Orissā, and that it was afterwards ordered to be sung in the temples by King Pratāparudradeva. Gradually the practice of singing of the songs spread to most of the temples both in the North and South India. The songs of the Gitagovinda are known as the prabandha-gitis, because they are systematically bound up or composed of sāhitya, rāga, tāla, dhātu, anga, murcchanā, rasa and bhāva. The rāgas therein are karnāta (i.e. kānāda), kedāra, bhairava, bhairavi, rāmakeli, gauri, dhānashri, shri, gunakeli (or gunakri) etc., and tālas are mantha, pratimantha, yati, ekatāli and rupaka. It should be remembered that the rāga-forms of the Gitagovinda, composed in early 12th century A.D. were quite different from those of the modern time, as the standard scale of that time was mukhāri, somewhat, like modern kāphi, different from the modern standard scale, bilāvala. The melodic structures of those rāgas can be exactly ascertained at the present time, with the help of those, as depicted in Lochana Kavi's Rāga-
tarangini of the middle of the 17th century A.D., and Hridayanáráyana’s Hridayakautuka, composed after the Rágatarangini (vide author’s book: Historical Development of Indian Music. Chapt. V). Further it should be remembered that Ráná Kumbha of Mewár made an attempt to change their original tunes or melodic types, as given, so as too suit the taste and temperament of the contemporary society. The rágas, válas and names of the prabhandhas, as given, were quite different from those as selected by Jayadeva (vide Ráná Kumbha’s Commentary, Rásikapriyá on the Gitagovinda, Nírnayaságara ed. Bombay). To give an example how the original tunes of the Gitagovinda were changed during the time of Ráná Kumbha of Mewár, in the 14th century A.D., Dr. Krishnamáchariár has quoted P. R. Sundara Iyer of Trichinopoly, who has said: “There has been some doubt among musicians here about the authenticity of the rágas assigned to each ashtapadi. Let us examine the rágas of the ashtapadis as per Kumbha. The raga assigned to the first ashtapadi as per heading is málava. Kumbha clearly states that he is making a change and signs the first ashtapadi in madhyamádi (shádava) in madhyamagráma. He states as his reason that the thought that is conveyed has to be adjusted and expressed in that rága alone. He says: ‘pratyajñayi prabhändho yo jayadevena dhimatá, na tasya vidyate lakshma
sarvāngairupalakṣitam * *, which means: ‘the composition was made by Jayadeva and it is musically imperfect in so many ways. I shall, therefore, provide it with the svaras and the other limbs of music and give it its true colour’, etc. So, Kumbha—a musician himself, of course an expert musician of the northern region, clearly means that the music of Jayadeva, in the original, was bad, and he was constrained to effect a change in the melody, as evidenced by the further statement in the preface gamakālāpa-peshalataya madhyamagrāme śhādavena madhyamagrahena madhyamādirāgena giyate, which means that as it is provided with flourishes and is fit for sweet singing as a rāga, it has to be sung in madhyamādi—a śhādava rāga (six note rāga) of the madhyamagrāma’.

Now, without commenting upon it myself, let me quote the comment, made by Dr. Krishnamāchāriār. Dr. Krishnamāchāriār has said: “It has to be noted that Kumbha of Mewār, a musician-king as he was, had the necessity to change the original tunes of Jayadeva even as early as the 14th century. Perhaps or more than that the same necessity was felt by the musicians of the South, and for the very reason, assigned by Rānā Kumbha, the Southern musicians, have adjusted the ashtapadi to the South India rāgas now current. By the way, there is in South India, a system in which particular rāgas are assigned to particular ideas for the expression of the lover in particular
stages. Take the náyaki in sixteenth ashtapadi—punnagavaranáli has been specially selected for the expression of the same stage of the same sentiment by the musicians of the South like Kshetrajña” (vide History of Classical Sanskrit Literature, 1937, p. 340, foot-notes). The songs may be considered as the earliest examples of regular musical compositions, though we find some fragments of the charyá and vajra gití of the Vajrayáni Buddhist mystics of the 10th-11th century A.D. Many later writers, both in the North and the South, wrote the kávyas and the gitinátyás on the model of the Gitagovinda. It is said that Purushottamadeva (1470-1497 A.D.) composed the Abhinavagítagovinda on the model of Jayadeva’s Gitagovinda. Besides it, Gita-gauripati of Bhánudatta, Krishnagita of Sománátha, Gitarághava of Prabhákara, Gitarághava of Rámakavi, Gitagirisha of Ráma, Sangitamádhava of Govindadása, Gitagangádhara of Kalyána, Sangitaraghunandana of Vishvanáth, Sangitasundara of Sadáshiva Dikshit, Sivástapadi of Shri Chandrashekarendra Sarasvati, Rámástapadi of Rámakavi, Krishnalilávarangini of Nárâyana Tirtha, etc. were written on the model of the Gitagovinda of Jayadeva.

Well has it been said by Prof. Sámbamoorthy that the germ or nucleus of Indian opera or dance-drama (gitinátya) can be traced in the Gitagovinda of Jayadeva. Prof. Macdonnel has also said that
the work, *Gitagovinda* marks the transitional stage between pure lyric and pure drama, and a lyrical drama, which, though dating from the twelfth century, is the earliest literary specimen of a primitive type of play that still survives in Bengal and must have preceded the regular dramas.

In the South, the *ashtapadis* are mostly presented in the *kirtana-form*, having divisions of *pallavi*, *anu-pallavi* and *charanas*. It seems that during Jayadeva's time the *gitis* were sung in the *prabandha-forms*, accompanied by dance and different musical instruments.
CHAPTER XII

Role of South India in the Field of Music:

It is a historical fact that the Sámaveda was the fountain-head and the common source of music both of North and South India. Again both the systems, Northern and Southern, have drawn their inspirations and borrowed raw materials from Bharata’s Nátyasástra, which was compiled from the ancient authoritative books, composed by both Brahmá or Brahmábhárata and Siva or Sadásiva-bhárata in the 600-500 B.C. Music has been discussed in the Nátyasástra, in connection with drama, hand-poses (mudrás) and dances. The musicologists of the South unanimously admit the Samhitás, Bráhmanas, Shikshás and Pratishákhyas and other Vedic literature to be the main source of the South Indian music.

South India is commonly known as the Tamilnád which means the ‘land of the Támils’. South India is also known as the Karnátakadesa. So far as we know about an ancient source book of South Indian music, is the Támil epic Silappadi-karam. It was written by Ilango in about the 5th century A.D. It is an authoritative work on poetry, music and drama of the Tamilnád. Adiyarkkunallar wrote a gloss upon this epic, and
it is regarded as an earlier one. From the Silappadikaram and its gloss, we come to know about certain numbers of Tamil treatises on dance and music. The Jain dictionary, Tivakaram is also known as one of the ancient books that discussed about music of the Tamilnad. According to Popley, the Tivakaram was written during the time of Silappadikaram. Prof. Sāmbamoorthy is of opinion that the Tevāram is really the earliest musical book composed, as found in the South Indian system of music. It is said that the Tevāram is a collection of sacred hymns, and they were composed mainly by three great saints, Tirujñanasambandar, Appar or Tirunavukkarasu and Sundaramurti Nāyanār. Their dates appear to be from 7th to 9th century A.D. The Tevāram-hymns were included in the category of Tamil music. The pans added to the hymns were the rāgas or melody-types. The Tevārams possessed “(1) ārohana and avarohana,, (2) varjya-varjakrama, (3) graha-svaras, (4) nyāsa-svaras, (5) amsha-svaras, (6) rakti-prayogas, (7) dhatu-prayogas and (8) characteristic shruti and gamakas”. It has already been said before that the pans used in the Tevāram were classified into three jātis or classes, audava-shādava-sampañcara, shuddha-chāyālagha-samkirna, and upānga-bhāshānga. Again the pans were divided into (1) pagal-pan i.e. the rāgas those were sung during day time, (2) iravup-pan i.e. the rāgas those were demons-
trated in the night time, and (3) podup-pan i.e. the ragas which were sung at all times.

It is said that the standard or shuddha scale of the Tamil music was harikâmbhoji. They were handed down by oral tradition like the sacred hymns of the Vedas. They were mainly presented in the Temple by both men and women.

Popley has mentioned about the book Paripadal. The Paripadal was composed in the beginning of the Christian era, and the book also discussed about some Tamil music. Regarding other ancient Tamil works, those dealt on music, dance and drama, Dr. Râghavan has said: “We may just note the names of these Tamil music and dance works and their authors: the work of Seyirriyanar, Perunurai, Perumkuruku, Panchabharatiya, of Devarshi Nârada, Bharata, Agattiya, a work ascribed to the Sage Agastya, the eponymous author of all branches of Tamil literature, Muruval, Jayantam, Gunanul. These works, Adiyarkkunallar mentions as the basis for Ilango’s musico-dramatic epic itself, and as basis for Ilango’s own gloss, Adiyarkkunallar mentions the treatises, Isainunukkam of Sikhandi, Pupil of Agastya, written for the education of Sara Kumaran or Jayantan, the son of the half-divine Pandya of the Second Sangam, named Anakula and Apsara Tillottama whom he met while riding in the air, Indra-Kâliya of Yâmalendra, a Parasava sage, Pañchamarabu of Arivan-
The *Silappadikaram* has described about twenty-two *alaku* or *mattirai*, which means *shrutis* (microtones), the consonances (*svara-samvāda*) and other materials. The microtones were divided as 4, 4, 3, 2, 4, 2, which are not similar to those, as ascertained by Muni Bharata. The epic drama is divided into three classes, *lyal*, *isai*, and *nātakam*. The *lyal* is the composition proper. The *isai* means songs or words set to music, which are also called *uru* and *vari*, and music as such is called *pan*. The *nātakam* is the compositions fit to be danced or enacted. The *pan* is also the basic melody, and is given as four, *palai*, *kurinji*, *marudam* and *sevoali*. The *pan* has been divided into five parts, *palai*, *kurinji*, *mullai*, *marudam* and *neytal* according to the five-fold classification of the Tāmilnād or Tāmilland. From these four or five *pans* or basic melody-moulds have emanated seven *palais*, which may be considered as *rāgas*. The *pans* are all heptatonic or *sampurna* i.e. made of all the seven notes. The names of the seven notes are *kural*, *tuttam*, *kaikkilai*, *ulai*, *ili*, *vilari* and *taram*. The names of the main essentials like *vādi*, *samavādi*, *anuvādi* and *vivādi* are *inai*, *kilai*, *natpu* and *pahai*. The musical compositions or *praban-dhas* have been divided into nine classes. The
álatti (dílapti) has also been defined in the Silappadikaram. It is said that the ancient Táamil standard (shuddha) scale was similar to modern harikamboji-mela. Some are of opinion that shuddha scale of the ancient Táamil music was somewhat like sankarábharana-mela. However, there are differences of opinions about the standard scale of the ancient music of the Támilland. It is said that the Táamil writers worked out about 12,000 pans or rágas.

Different musical instruments have been described in the ancient Táamil literature. Mainly three classes of musical instruments have been mentioned, and they are stringed, wind-blown and percussion. We also come across the names of different kinds of drums like kulal, val, idakkai (dháka), tannumai, kudamulabu, (ghata), maddla (mardala) etc. in them. The single stringed musical instrument (veená) has been termed as maruttuvaaval; the seven-stringed one as sengottu-yál; the nine-stringed one as tumvuru-yál; fourteen stringed one as sakoda-yál, seventeen-stringed one as makara-yál; and twenty-one stringed veená as called peri-yál.

Music as Developed during the Pallava Rulers:

In the Deccan, there ruled many powers like Vákátakas, Sáatakarnis, Sálankáyanas, Sáta-váhanas, Pallavas, Chálukyas, and others. The Sálankáyanas came into conflict with the Emperor
Samudragupta in the fourth century A.D. "Meanwhile another power arose in the far south of India with its capital at Káñchi, modern Conjeevaram near Madras, exercising control over some of the Kánárese districts and the southern part of the Andhra country at the mouth of the river Krishná. This was the Pallava power. At the time of the famous expedition of Samudragupta, the most important dynasties in the trans-Vindhyan India were the Vákátakas of the Upper Deccan and the Pallavas of Káñchi. The Pallava monarchs extended their sway not only over Káñchi, but also to a considerable part of the Telegu and Kánárese districts. During the Pallava period, the culture of fine arts like sculpture, painting and music was much developed. The temple of Conjeevaram with their beautiful carved figures of different gods and goddesses, the cave-temples at Dalavanur, Mandagapattu, Kuppam and the rock-cut temples at Mahállapuram and other places are the products of the Pallava age. Specially when Rájá Mahendravarman was on the throne in the 7th century A.D., the culture of art and music rose to its summit. The unique rock-cut inscriptions in the Cave Temple at Kudumiyámálai in the Padukottah State inscribed under the auspices of the music-loving Pallava King, Mahendravarman, who himself was an accomplished veená player bear testimony to this fact. The name of his veená was pari-vádini. He was a Saiva by faith and he learnt
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music from his famous Guru Rudracharya. Well has it been said by N. K. Nilkanta Sastri: “One is the fairly long Kudumiyamalai Inscription from Pádukottái region, beautifully engraved in the ornate Pallava Grantha of the seventh or eighth century on a wide rock face and containing groups of musical notes arranged for the benefit of his pupils by a king, who was a mahesvara (worshipper of Siva) and a pupil of a certain Rudrácharya”.

In the Kudumiyamalai Rock, were inscribed seven grámarágas like madhyamagrāma, shadjagrāma, shádava, pañchaśna, sádhārita, kaishika and kaishika-madhyama, which have been depicted and defined in the Náradishiksha of the 1st century A.D. Muni Bharata has described some of them in his Nátyasástra in connection with the dhruvā-gitis (vide Nátyasástra, várānasi ed., 32 chapt., pp. 451-454). From the Kudumiyamalai Inscriptions it is understood that during the Pallava period, the grámarágas (and consequently the játirágas also) were in practice among the art-loving people of the Támilland. It is said that an eighth new grámarága was invented by the King himself, and this eighth one was confirmed by the Tirumaiyam epigraph. But unfortunately it stands obliterated and this obliteration “caused to the most valuable Manandur inscription of the same King Mahendra-varman which confirms the King’s musical interests and gives an account of the King’s literary and artistic achievements”.

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The religio-devotional hymns of classical type of the Náyanárs were also composed in the Pallava period. They were sung along with drums (mridangas) and lutes (veenás). From the evidence of the South Indian Inscriptions it is found that music was connected with psalms of the Alváras of the Vaishnava sect. It is said that the ancient tunes i.e. melodies like palaiyal, nattam, mudirnda, kurinji, kaishika, etc. were used in the hymns or psalms of the Alváras. Dr. Rághavan has mentioned about some old melodies like puranir-mai, gándáram, piyandai-gándáram, takkesi, gándára-pañchama, megharága-kurinji, andhali-kurinji, etc., together with their new names. The new names of some of the old rágas were:

kaishika.............. bhairavi,
nattarága............. pantuvaráli,
pañchamam............ áhiri,
takkesi.............. kāmbodi or kamboj,
palam................ sankarābharaṇam,
sevvali.............. vadukula-kámbodhi,
senturutti............ madhyamāvati, etc.

The Saiva hymns of the Náyanárs, says Dr. V. Rághavan, “were composed and singing promulgated in the Pallava period. Among the Náyanárs, the leading saint Jñāna-sambandha had a contemporary and close association with a musician, Nilkantha by name, who was a player on the lute, yálpanar. * * Another Anaya, Náyanár
worshipped the lord with his flute music. The hymns had already been provided for among temple endowments in the time of Nandivarmar III, as an epigraph at the Tiruvallam temple shows (South Indian Inscriptions, iii.i. p. 93)”. According to tradition, it is known that music of these times was represented also by the psalms of the Vaishnavite Alvārs, whose songs used to be sung, played on the lute, and even rendered in gesture.

Music in the Chola period:

The Chola Kings, Rājarāja I and his son Rājendra Chola I were the patrons of fine arts and specially of classical music, in the 6th century A.D. During their times, Nambi Andár Nambi collected and codified the Tāmil hymns (music) of the Nāyanārs of the Saiva faith. During the time of Rājakesari, singing and dancing were introduced into the courts as well as into the sacred temples. From the inscriptions at Palur, Tiruvaduturai, Andanallur, Virajendra (at Kahur in the Tānjore district), and Vriddhachalam (in South Arcot district) it is proved that the culture of music was prevalent in the Chola period. The sacred composers of the Chola time were king Gandarāditya, Saint Kuruvur Devar, Nambi Kada Nambi and others. It is said that King Gandarāditya used to present his psalms in pan pañchama in memory of the Lord Siva in the Dancing Hall at Chidāmbaram. Specially the temple at Chidāmbaram is
worth-mentioning in connection with dance and music, because at least 108 dancing poses have been depicted in stone on the four towers or Gopurams of the Natarāja temple at Chidāmbaram. Moreover many musical instruments with dancing figures have been depicted on the walls of the Dancing Hall of the Natarāja temple. MM. Rāmakrishna Kavi has mentioned in his preface to the Nātyasāstra (vol. I of the Barodā ed.) in this connection: "On both the side-walls of each of the long entrances of the four towers of the Natarāja temple at Chidāmbaram, there are sculptures in dancing poses, carved out on stone-pillars, situated near the walls at a reasonable distance from one another. On each side of the entrance there are seven pillars, each having eight compartments. In each of these compartments of equal size, there are three figures—one big and two small in size. The large figure of a female dancer represents the dancing pose or a karana and the smaller ones represent, two drummers standing on the sides of the dancer. Below each compartment, the Sanskrit verse of the Nātyasāstra of Bharata, describing the particular karana, depicted in the compartment, is inscribed on the stone in legible Grantha script". From kāranas or dance-poses in the Gopurams of the Natarāja temple, it is evident that the culture of classical dance, as depicted in Bharata’s Nātyasāstra, together with music, were cultured in their true perspectives, in the Pallava period.
Dr. Rāghavan has said that some indigenous modes like puranirmai and salarapani were in vogue in the time of Rājendra Chola I. The regional or desi type of music was also in vogue and that is natural. In Vira Rājendra’s time, ahamárga of classical type was cultured. Different kinds of musical instruments like venu, veená and mridanga accompanied the music of that time. It is said that Rājendra I bore the title of nṛitta-vinoda, which means ‘one delighting in music’. In fact, the ages of Rājarāja and his son Rājendra were memorable for the culture of classical dance and music. Well has it been said by Nilkánta Sástri, in connection with the discussion of the age of the Sangam and after, that “the courts of the Chola and Chálukya kings were also enlivened by roving bands of musicians followed by women who danced to the accompaniment of their music, the pánar and viraliyar who moved about the country in companies carrying with them all sorts of quaint instruments”. Besides, he has stated that “the arts of music and dancing were highly developed and popular. Musical instruments of various types are described and included many kinds of yál (a stringed instrument like the lute) and varieties of drums. Karikala is called ‘the master of the seven notes of music’. The flute is quaintly described as the ‘pipe with dark holes made by red fire’. Conventions had grown up regarding the proper time and place for
each tune. *Viralis* sometimes danced at night by torchlight and particular dance-poses of the hands are mentioned by name as in the *Nátyasástra* of Bharata. Mixed dances in which men and women took part were also known. In this sphere a conscious and systematic attempt was made to bring together and synthesize the indigenous pre-Aryan modes (*desi*) with those that came from the North (*márga*), the result of which is reflected fully in the *Silappadikaram*, a work of the succeeding age”.

**Music in the Chálukya Period:**

The early Chálukyas rose to power in Karnátaka or the Kánarese-speaking country in the 6th century A.D., and they were naturally the enemy of the Pallavas. The early Chálukyas had their first capital at Vátápi or Bádámi in the Bijápur district of the Bombay Presidency. It is said that they had connection with the champas and the foreign Gurjara tribes of the north, who were cultured as well as art-loving peoples. The later Chálukyas were the descendants of Talia, the founder of the Chálukya dynasty of Kalyána or Kalyáni. King Someshvara III was the reputed ruler of Kalyána, who was a great patron of classical music and the compiler of the work *Abhilásár-thachintāmani* or *Mánasollása* as well. His encyclopaedic work was written in 1131 A.D. He was the son of Vikramáditya of the Western Chálukya dynasty. It is said that he also wrote the
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Sangita-ratnávali which is extremely rare at present, but many references of this book are found in different books on music. The book Abhilásártha-chintámaní deals with various subjects, including painting, architecture, sculpture, drama, dancing and music, etc. “It is this work of Someshvara”, said Dr. Rághavan, “which Kaladi Básava uses for his treatise, Sivatattva-rátnákara and Sri Kumára, for his Silparatna and various music writers like Shárangdeva and Párvahadéva refer to in their works”.

The discussions on rágas, tánás and prabandhas have formed the important chapters in Someshvara’s Abhilásarthachintámaní. Someshvara has divided the rágas according to the rágagítis, shuddhá, bhinná, sádhárañi, etc. as have been given in Matanga’s Brihaddeshi. The regional or desi tunes (melodies) have also been discussed by Some-shvara. He has mentioned about the formalised desi rágas like the karnáta and drávida varieties of varáli, together with reference to turushka-todi. The prabandhas like tripádi, dhevala, charchari, ráhádi, mangala, etc. have also been discussed in the book. On the topic on vádyá, Someshvara has treated briefly on different kinds of rhythm or tála, together with some musical instruments. His son Jagade-kamalla Pratápachakravurtin has also written a book on music, known as the Sangita-sudhákara, in the Chálukya period. King Haripála has discussed about different materials of music, which have
also been discussed by Shārangdeva in the Sangita-Ratnākara of the early 13th century A.D.

In conclusion, it can be said that ancient period is the most important, nay, the golden age in the history of Indian music. The cultural history of this period is glorious and eventful, and the age has undoubtedly a charm, beauty and value of its own for the historians as well as for the students of the history of music. The most remarkable aspect of this period is this that most of the valuable and essential materials of music evolved during this period. The shrutis, svaras, mūrcchanás, varnas, tānas, gamakas, kākus, sthāyas, prabandhas, rāgas, melas, dāsha-lakshmanas, etc. all evolved to enrich the treasury of Indian music. The mediaeval period can be said to be an age of elaboration-cum-repetition of the ancient period, undergoing some new changes like additions and alterations, the outcome of repeated observations and experiments. So the ancient period of history of Indian music must be given special attention and be studied with proper care. The ancient period really paves the way for the study of history of Indian music not only of the mediaeval but also of the modern period as well.
Our music tradition in the North as well as in the South, remembers and cherishes its origin in the Sāmaveda—‘sāmavedādīdam gitām samjagrāha pitāmahah’: say the music treatises. ‘sāma-nigomaj-sudhamaya-gānḍ’ sings Tyāgarāja. The science of music, Gāndharva-veda, is an Upaveda of the Sāmaveda. The Sāmaveda is, therefore, of interest to music scholars as well as to Vedic scholars.

The Sāmaveda is the musical version of the Rigveda. It is the hymns of the Rigveda which are used as libretto or Sāhitya, or Yoni as they are called, for the melodies which are called Sāmans—‘gitishu sāmākhyā: Only a very small number, seventy-five of the hymns not found in the Sāmaveda, are mostly in Gāyatri metre, with some in Pragāthas, in which the Jagati is added to the Gāyatri. It may be noted that both the metrical names, Gāyatri and Pragātha have a musical significance.

The arrangement of the Sāmaveda may be briefly indicated, as the titles of its sections which the Sāman-singers mention, have a bearing on the music and may be understood. The hymns are in two primary sections, called Samhitā or árcika and gāna. The former is in two sub-divisions, Purvārcika and Uttarārcika; the latter part of Purvārcika is called Aranyakā-Sāmhitā. The Gāna-part has the sub-divisions of Grāmageya and Aranyageya, and Uha and Uhya Gānas. The Purvārcika is arranged by the deities sung of and the Uttarārcika, by the order of the sacrifices where they are sung.
In propitiating deities, singing the praises is more moving and effective. In the sacrifices, therefore, there were special singers called *Udgātris* who sang the hymns of the Rigveda. When they are thus being sung, Riks, from two to seven, were strung together in the same melody, and each such group is called a *Stotra*. The difference between the *Purva-* and the *Uttarārcikas* is that in the former the first Rik alone is given to enable a learner of the *Sāman* to pick up and practice the melody, and in the latter the further Riks forming a whole *Stotra*, to be sung in that melody are given. It is just like our modern musical practice in publishing songs in notation, where we give the *Sāhitya* of the Pallavi, Anupallavi and first *Charana* with text and *svaras*, and the further *Charanas* which have the same notation, we leave off with the indication—'the others are to be sung like the above'.

The second main division, called *Gāna*, gives the melodies. According to the *Sāmavidhāna-Brāhmaṇa*, various esoteric purposes and fruits are associated with the different *Gānas*; some of these may be special and to be used only in solitude; hence *Gānas* are divided into those to be sung in public in villages, *Grāmageya* and those to be sung only in the seclusion of the forests, *Aranyageya*. Those to be used only in the latter are hence in a separate section, the latter part of the *Purvārcika*, called the *Aranyakas-āṃshhīta*. *Uha* is adaptation of what occurs in one place for another place or occasion accordingly, in *Uha-gāna*, the melodies of the *Grāmageya* are to be utilized and in *Uhya*, those of the *Aranya-gāna*. The terms *Prakriti* and *Vakriti*, base and modification, are also employed in this connection.

One the same Rik, several *Gānas*, from simpler to more elaborate signing, occur; also, according to the rites, the one or the other method of singing is done. [This was illustrated by the Tāmil Kauthumins by singing *Ogndyi* in three *Gānas*, successively more and more elaborate.] This again has its
parallel in our musical practice, where the same song could be sung in a plain manner and also with embellishments and sangatis. The main Gānas are seven: Gāyatra, Ageneya, Aindra, Pāvamāna, Arka, Dwandva and Vrata-Parvans Shukriya and Mahānāmni. The total Gānas or melodies in Prakriti Sāmans are 1492 and in the Uha and Rahasya 1145.

One hears Sāmans being called by different names Gāyatra, Shakvara, Vāmadevya, Brihat, Agnistomi, Yajñā- yajñiya and so on; these names are based on diverse factors, the metre, the Rishi-singer, the deity sung, the sacrifice etc.

It is inevitable that when a text is sung or treated to a melody it undergoes modification; this is true of the music, Indian or Western. The more elaborate the music, the more distorted and unrecognisable do the words become. Also, when eking out the melody, mere sounds, vowels and consonants, supporting the music and having no literary meaning occur or intrude. In our classical music, we are familiar with such syllables, i, o, ta, na, ri, etc. The syllables 'Tene' are especially given auspicious significance in lattr music treatises. When the Riks are sung with Sāmans, they too undergo modification and augmentation with sounds of no particular literary significance. These latter are called Stobhas and a large number of these are employed in Sāman-singing. a, e, o, av, ha, ho, uha, tāyo, has, etc. In one or two Sāmans, the text is completely substituted by the consonant 'bha'. [The bha-kāra-Sāman was illustrated by Kauthumins of Tamilnad and Jaiminiyas from Pañnal in Kerala.] In certain Gānas words and verses having meaning, some of very exalted import too, occur; but these also are Stobhas; e.g., in the well-known Setu-sāman, which is most uplifting in its significance, except for a small

1. For full index of these names of Gānas, see Simon's edn. of the Puspasutra, at the end.
passage, the text is technically Stobha. This does not mean that Stobha-syllables of no literary meaning do not have spiritual significance; the spiritual effect of Sâman-singing includes these Stobhas which are part and parcel of the Gânas.

The employment by some of a meaningful word like 'Râma', instead of the sounds 'Te' and 'Ne' in our secular music in the midst of âlāpa could be compared with this. During the days of the classical Sanskrit drama, certain verses were sung from the background by the musicians in which the words were not of any significance as such and only the melody employed was relevant to the mood of the situation.¹ This again is a parallel in later classical music with the above-mentioned phenomenon in Sâman music.

In classical music too, the Sâhityas become unrecognisable particularly when the singing is elaborate. Not unoften, a class of listeners and critics keep on stressing the importance of Sâhitya, and the audience being enabled to follow the words and their meaning. But this often becomes impossible and that this is naturally so could be seen form the Sâmaveda. The same text as it is and as figuring in the Gâna could be compared from the following transcriptions (according to the South Indian Kauthuma style):

Rik:  Agna āyâhi vîtaye grinâno havyadâtaye|
       Ni ho tâ satši varhishi]

Sâman : Orgâee| āyâhi boee toyâee| toyâee| grinâno ha|
          vyadâ to yâee| toyâee| nâee ho tâ| sâ| tat-sâ vá
          o ho vâ| hi shi| Om]]

In this connection, the following quotation from Matanga and the further observation by Kallinâtha, in his commentary on the Sangitaratnâkara, may be borne in mind:

"Atra padâvrittyâ punaruktidosham padârtha-bhâgenâ
(-bhangena?) anarthakatvam v'âshankya matan-

¹. See my article on Music in Ancient Indian Drama, J. of the Music Academy, Madras, XXV, 89.
APPENDIX

genaparihritam, yathá—'sámavede gitapradhâne ávrittishvarthâ nãdriyante' iti) ** pada-khandanâ
darthabhahango bhavatitytrâpiti| atah sâmaveda-
prakritike samgite gânavashât kvanchit padânâm
punaruki-rardhoktischa na doshâyeti mantavyam|


As already stated, there were special signers whose duty
it was to sing the Sâmans in the sacrifices. Not only was
this singing done to the Veenâ, of which some varieties are
already mentioned in the Veda, but as is common in our
classical music, there were additional singers to assist the
main Udgâtâ. The participation was systematised with each
part of the singing done by a separate singer. Sâman-singing
comprises, as the Chândogya Upanishad of this Veda, which
expatiates on the esoteric significance of Sâman-singing,
tells us, sections called Bhaktis, counted as five: Prastâva,
Udghita, Pratihâra, Upadrava and Nidhâna, or as seven with
addition of Omkâra and Himkâra. These divisions bear
resemblance to the parts of a composition in our classical
music: Sthâyi, Udgrâha, Antarâ and Abhoga. The additional
singers2 helping the Udgâtâ, are called after these parts
assigned to them eg. Prastotâ and Pratihâtâ.

In the Mahâbhâsya, the Sâmaveda is said to have had a
thousand schools or styles (sahasravartmâ); but in course
of time the Shâkhâs of Sâmaveda began to decay and dis-
appear. The ancient texts speak of thirteen Sâmagâchâryas.
The schools came to be reduced to fifteen, but today, there
are only three schools, the Rânâyaniya, the Jaiminiya and
Kauthuma. [Of these I have spoken in the brochure on the
present position of Vedic Recitation and Vedic Shâkhâs,

2. It is interesting to note that as in our music performances, some
members of the audience exclaim "shâbdsh" etc. and encourage
the musician, in the ancient sacrifices too, when a Hotâ has sung
a Sâstra, the Adhvaryu utters what is called a Pratigara which
is of the form 'Oh! I am delighted'—O'tha modaiva. See
Pânini I. iv. 41 and Bhattoji and Bâlamanoramâ thereon.
A HISTORY OF INDIAN MUSIC

published on the occasion of this Convention.] Whatever the provenance of these schools in the past, today we find Rānāyaniyas who can sing, in Jaipur and Mathura. The Rigvedins who have come for this convention from Gokarna in Karnātaka say that there are Rānāyaniya families in the neighbourhood of Gokarna. The Jaiminiyas or Talavakāras are in Tamilnad and Kerala and the Kauthumins in Gujarat, Tamilnad, U.P., and other places too probably.

[There was illustrative singing of Tamil Kauthuma style of both the Northern and other and the Southern and newer types, of the Jaiminiya style from Srirangam in Tamilnad and Kodumtarapalli in Palghāt and Paññal in Kerala.]

From the point of view of music, the most important thing is the scale or the notes occurring in Sāman chants. This has been examined by several musicologists, Western and Indian. According to these musicologists, the Sāman-scale comes under the Hindustānī Kāthā Thāt and the Carnātic Kharaharapriyā-Mela. It is more difficult to say definitely what notes exactly occur in the Gānas of Sāmaveda, but with the help of the old texts dealing with Sāmagāna, e.g. the Nāradiya-shikshā, and the surviving traditions of this Veda, we may attempt at some identifications. The Phulla (Puspa)-sutra of the Sāmaveda says that in the Kāthuma school, the Gānas are mostly in five notes, and that a few are in six, and fewer still in seven. The fact that the Gānas in five notes are most common may be compared to the fact that the pentatonic or Audava scale enjoyed widest vogue in folk music and in the music of many peoples of antiquity, including the Greek. But if we go by the most ancient nomenclature of the Svaras, in which the first is called Arcika, the second Gāthika and the third Sāmika, we may take it that the most ancient or original form of Sāman-singing employed only three notes. The Jaiminiya or Talavakāra-Sāman which survives in parts of Kerala and Tamilnad confirms this as it employs only three notes. In this respect,
as I have shown elsewhere, the three-notes Såman chant, taking the notes Ga-Ri-Sa or sometimes with a touch of Ma with Ga, has a striking parallel in the Hebrew chants of old Jewish synagogues.²

[In illustration different Såmans were sung by different schools assembled at the Convention. In the Uha of Ognâyi of Pañinal, the general range was only three notes, all of which were however only 'implicit'; in one there was also Krusta'; in Subrahmanyâhvâna, five notes with the touch of the sixth occurred and the lower range went up to 'Pa'. In the Koduntarapalli singing of Ognâyi there were three clear svaras, though the svârasthânas were not exactly the same as we know. In the Rudra, sung by representatives of this School, there were three svaras, with a touch of the fourth; so also in Acikrad (from Pavamâna); in Aranya, Jyestha-såman, only two notes with the touch of the third, so also in Uha. In the Jaiminiya from Srirangam four notes were heard in Ognâyi and the range was generally of five notes. In the Tamil Kauthuma in Pavamâna five notes were heard. As an example of the rare occurrence of the rare occurrence of the seventh svara, Indrapuccha was sung by the Tamil Kauthumins.]

The seven notes as they occur in Såman music are called Prathama, Dvitiya, Tritiya, Caturtha, Mandra, Atsvârya and Krushka; according to the Náradiya-shikshâ, these correspond to the following notes on the flute: Ma-Ga-Ri-Sa-Dha-Ni-Pa, which gives not a straight progression but a vakra-gati. It is also important to note that the Såman-singing, as contrasted with classical Indian music, shows notes in a descending series, avarohakrama, which is referred to in ancient treatises as Nindhâna-prakriti. Old Greek music was also in a descending series. The Music Academy, Madras, conducted some years back a seminar on Såmagâna, with Kauthuma and Jaiminiya singers, and among the facts


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that emerged, was the one that Sāman-svaras did not sound at exactly the same svarasthānas that we are now familiar with in our classical music and that the Shruti-values seem to be slightly different, when we compare Sāman-music with current classical music.

The science of Indian music and the analytical study of Svaras and Shrutis has progressed in subsequent times; but as the groundwork of all this is the Sāmaveda, Indian music still harks back to the Sāmaveda, its ultimate source. Above all, the high devotional and spiritual value we attach to our art of music derives from the spiritual efficacy associated with Sāman-singing. In the manner of the Vedic Sāman-singing, of which the Svara-notation is immutable, there arose a body of songs, called mārga or gāndharva, in the form of praises of Siva sung in Jātīs, born of the Sāman and the precursors of the still later Rāgas, and whose Svara-notations were also held sacrosanct. It is because of its high spiritual efficacy, akin to Yoga, that the Lord said of this Veda in the Bhagavadgītā: ‘vedānām sāmavedo’smī’.

BOOKS TO BE CONSULTED

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**For General Knowledge in History of India:**

1. Dr. R. C. Majumdar, H. C. Raychaudhuri and Kâlikinkar Datta:

2. Shri K. A. Nilâkânta Sâstri:
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Corrections: Read in the pp. 1, 4, 25, 26, 29, 30, 32, 34, 36, 39 'century A.D.' instead of 'centuries A.D.' In the p. 63, read Harivamska instead of Haribhamsha. In the p. 104, read Captain instead of Capatain.
PLATES

1. The Prehistoric Bridge from the Lothal Excavation—In the Frontspiece.
2. Hand-poses, as used during the sāmagāna.
3. Seven Vedic tones, as exhibited in five fingers of the hand.
4. Primitive Hunting Dance and the Primitive Drums.
5. Musical Instruments of the Aboriginal Tribes.
6. The Dhanuryantram in the Primitive Time.
8. Ancient Flutes and a Gong from Mexico.
9. A Lady playing a Veenā with Four Strings, from the Ruper Excavation.
10. Samudragupta with Veenā, a Veenā from Gándhāra and a Dancing Party from the Bhuvanesvara Temple.
11. Sanptatantri-Veenā from the Pitalkhorā Caves.
12. Do.
13. Dancing Siva with the Drum, Pushkara.
14. The Vrinda-Vādya at the Bhuvanesvara Temple.

4. Hand-Poses (Mudrās) from the Nātyasāstra and the Abhinayadarpana.

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THE svarasthâna IN EVERY FINGER OF THE HAND.
A Lady playing a lute (*Veena*) with four strings, from the Ruper Excavation, datable to 200 B.C.—600 A.D.

(By the permission of the Archaeological Department, Govt. of India, Delhi)
The Dhanuryantram, the Primitive Bow-type Instrument
(from South Africa)
The Musical Instruments of the Aboriginal Tribes of the Primitive Stock.
Dancing party from the Bhuvanesvara-Temple.
A HISTORY OF INDIAN MUSIC

(Upper) (1 & 2) ANCIENT POTTERY FLUTES, MEXICO; (3) POTTERY FLUTE, AREQUIPA, PERU; (4) BONE FLUTE, TRUXILLO, PERU; (5 & 7) POTTERY OCARINA, TALAMANCAN, PANAMA; (6) POTTERY OCARINA, MEXICO.

(Lower) "TEPONAZTEI" OR WOODEN GONG, USED BY ANTECS OF MEXICO.

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* (Upper) - Different numbers of hole in the flutes indicate different musical tones or notes.
Dancing Siva and the Purskara Drum at the Bhuvanesvara-Temple.
Orchestra (*vrinda-vadya*) at the Bhuvanesvara-Temple.
Saptantri-Veena from Pitalkhora Caves—Sculpture of a Musician—Female.

(By the permission of the Archaeological Department, Govt. of India, Delhi)
A HISTORY OF INDIAN MUSIC

Saptatantri-Veena from Pitalkhora Caves, The Sculpture of a Musician — Male (2nd Century B.C.—2nd-3rd Century A.D.)

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(Upper) A NYAM-NYAM HUNTING DANCE, BAHK-EL-GHALAL PROVINCE, SUDAN.
(Lower) NYAM-NYAM DRUMS.

(Photos, Major R. Whitbread)
1. The Bronze Dancing Girl from Harappa. 2. The Nata or Nataraja-Siva from Harappa. 3. The remains of Mohenjo-daro (the Great Bath).
A HISTORY OF INDIAN MUSIC

Hand-Poses

1. Pataka
2. Ardhachandra (*Natyasastra*)
3. Shikhara
4. Padmakosha
5. Mrigashirsha
6. Simhamukha (side)

7. Svastika
8. Hansapaksha (*Natyasastra*)
9. Khatakamukha (*Natyasastra*)
10. Urnanabha (*Natyasastra*)
11. Hansasya (*Ajanta*)
12. Chatura (*Natyasastra*)