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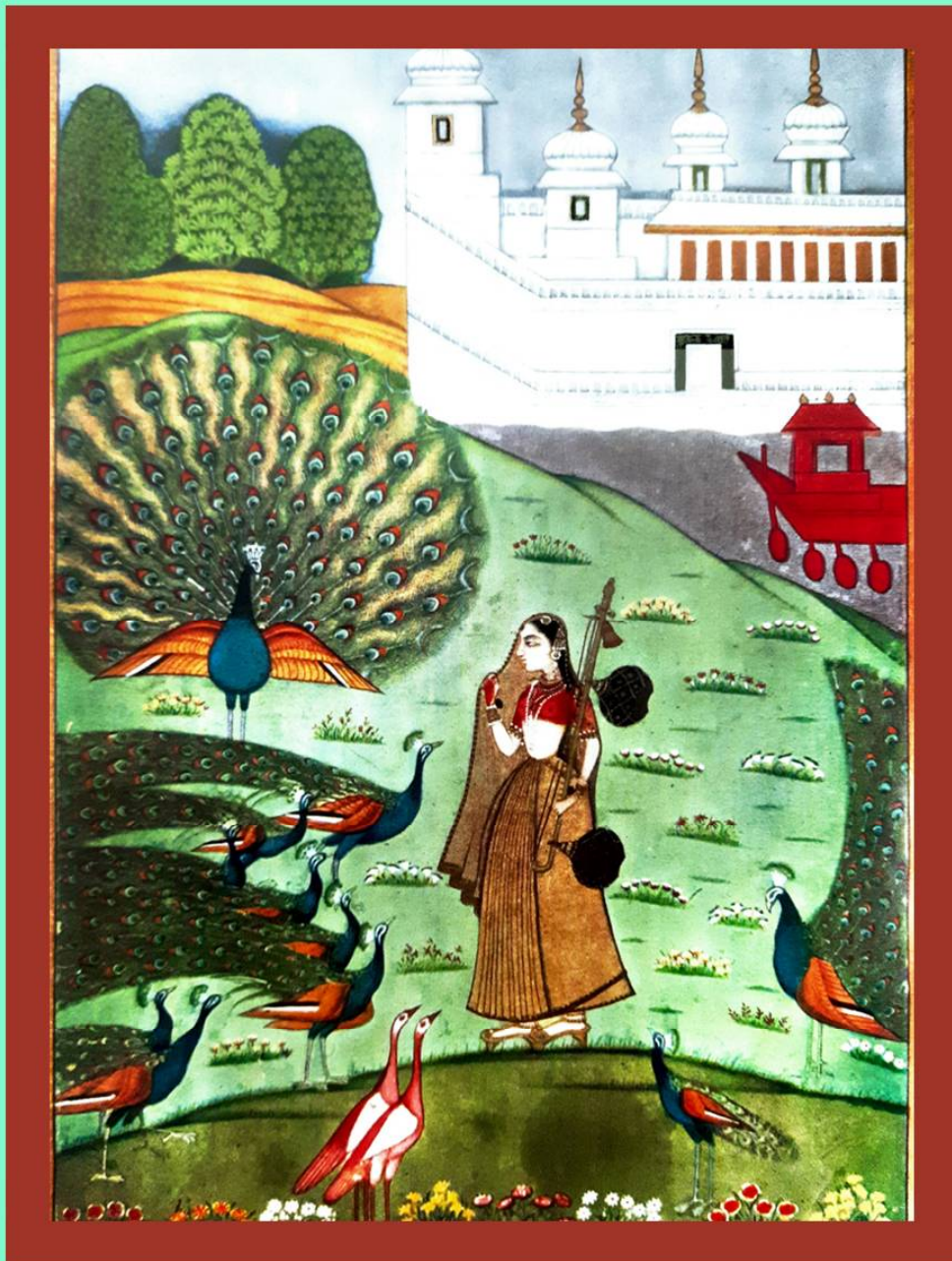
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# SANGITIKA®

*A Peer reviewed, UGC carelisted journal on Indian Music*

KRITI 10

GITAM 1



Ragini Kukubh



*Mridanga Pitamaha Dr T K Murthy  
being felicitated on his  
birth anniversary*

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**Rasikapriya®****614-Modern Apartments,****Sec. 15, Rohini,****Delhi- 110085****From the Editor's desk****Nadamuni - A great Acharya**

Since time immemorial, saints and seers have composed psalms and poems as part of spreading spiritual knowledge to help successive generations realise the true meaning of life. Understanding the devine nature of music and its everlasting impact – even if one forgets the words, humming the tune helps one recall the verse- one Acharya set out to seek, collate, codify and compose them musically.

This was Nada Muni and his unstinting efforts to trace the lost works of Nammazhwar resulted in the magnum opus, Nalayira Divya Prabandham.

Nadamuni was none other than Gajanan, the heavenly servitor, born 1,200 years ago under the Anusha star in the Tamil month of Aani at Kattumannar koil. Nadamuni's ancestors were experts in all forms of Yoga, particularly Ashtanga Yoga. Once, while rendering service at the Veera Narayana Perumal Temple in his hometown, he was mesmerized by the rendering of 10 pasurams, starting with Aaravamude Adiyen by two visiting Vaishnavites from Melkote. Realising that these were part of a larger form of lost sacred literature by Vaishnavite preceptor Nammazhwar. Nadhamuni embarked on a journey of tracing them all. Informed by Parakucha Dasa, the Sishya of Madura Kavi, who was Nammazhwar's disciple, that only Nammazhwar can help retrieve the slokas, Nadamuni went in to yogic meditation under the tamarind tree in Azhwara Thirunagari where Nammazhwar was found as a baby. Nammazhwar subsequently appeared before Nadamuni and gifted him with the works of all the Azhwars, who went on to set the Tamil verses to Music



**About the Author**

1. **Prof. Anupam Mahajan** - Former head & Dean, Faculty of Music & Fine arts, Delhi University and empanelled artist of ICCR and MHRD, Govt. of India; has an experience of more than 40 years in teaching and research guidance. Presented and published many research papers in National and International seminars and journals respectively. A top graded artist of AIR & Door darshan, she performed extensively across the country and abroad as well as delivered workshops & Lec dems. She has authored many books, which are included in the curriculum of many Universities. Member of course committees and higher bodies of many universities in India and abroad.
2. **Prof. N Mini** -a graded artist of All India Radio and Door darshan, broadcasted many special programmes, apart from regularly performs for many invited audiences in the country and abroad. She has a teaching experience for more than twenty years in many Govt. Colleges in Kerala and at present posted as Professor and Head of the Department of Music, Kannur University. Guided many research candidates. Published many research papers & presented many papers in national and international seminars despite being published two books.
3. **Dr. Swapnil Chandrakant Chaphekar** – a doctorate degree holder in Hindustani Music from University of Mumbai, and at present Assistant Professor in Department of Music and Fine arts, Central University of Karnataka, Kalburgi. Authored several research papers, chapters in 7 books, 1 Book and edited one book also.
4. **Dr. Dimple Saikia** – a doctorate in ‘Sattriya and Manipuri: A comparative study’, from Vishwa Bharati University, Shantiniketan and is an Assistant. Professor in Performing Arts Department at Majuli University of Culture. She is also a traditional Sattriya performer and a researcher in the field of Sattriya.
5. **Dr. Ajay Kumar** belongs to Banaras Gharana of Tabla playing, mentored by Chote Lal Mishra and had his Doctorate in Music from Delhi University. Being performed at several national – International forums, he has the credit of several research papers and books. With a teaching experience and research guidance of more than a decade, at present he is working with Department of Music, University of Delhi.
6. **Dr. Aparna Sudheer** a doctorate in Music, she joined as Assistant Professor in Kerala University in 2020. Presented research papers in several Seminars apart from publishing Articles in Several research Journals.
7. **Dr. Suranjana Basu**, is regularly records for All India Radio, Kolkata and M. Mus in Rabindra Sangit and Ph.D in Indian Music from Visva Bharati university, Shanti Niketan. Research guide at Ramakrishna Mission, Swami Vivekananda’s ancestral House and cultural Centre. Author of many articles and books on Rabindra Sangit and Indian Music.
8. **Dr. Rachna** a Doctorate degree holder in music, has been teaching in Adarsh Mahila Vidyalaya at Bhiwani from 2020. Presented papers at several national seminars and published research papers in many Journals.
9. **Dr. Poonam Varma** -Doctorate in vocal music from department of vocal music, faculty of Performing Arts; temporarily worked as Assistant Professor at several colleges and at present a post-doctoral fellow at department of Sociology, Faculty of Social sciences, BHU and an awardee of Indian council of social science and research, New Delhi. Contributed research papers in several peer reviewed journals and participated in several national -International seminars and workshops.
10. **Dr. Neepa Choudhury** Doctorate in Culture and Music of six ethnic groups of India and correlation with Indian Classical Music, Had been Visiting faculty at Shri Satya Sai Mirpuri Collage of Music and served as Director at IGCC, High Commission of India, Dhaka, Bangladesh. Conducted Music workshops and cultural exchange programmes at High commission of Several countries. Recipient of prestigious ‘Kaka Saheb Gadgil’ Memorial Award.
11. **Madhavi C Mohan** - a research Scholar at Department of Music, Avinashilingam Institute for Home Science and Higher Education for Woman (Deemed university).
12. **Astha Khare** – Research Scholar at Department of Music, University of Delhi
13. **K. Srilatha**- Carnatic Musician and a freelance writer based at Bangalore and a research scholar at Jain University, Bangalore.

## Contents

1.	SANGITA MUKTAVALI		4
2.	Cultural Perspective of Sacred Music-Tradition and Innovation	Dr. Prof Anupam Mahajan	6
3.	Music and Memory	Prof. Mini N	14
4.	Discovering Yati in Classical Song forms of Hindustani Vocal Music	Dr Swapnil Chandrakant Chaphekar	19
5.	भारतीय संगीत के मूर्धन्य कलाकार पंडित जसराज	डॉ. रचना	26
6.	कर्नाटक संगीत में तालस्वरूप	डॉ. अजय कुमार	30
7.	Musical Legacy of Travancore	Dr Aparna Sudheer	41
8.	Kohl : The divine Musical instrument of Assam	Dr Dimple Saikia	47
9.	Classical Music in Bengal: ( <i>Ancient and Medieval Periods</i> )	Dr Suranjana Bhattacharyya (Basu)	55
10.	Unveiling the Musical Connotation of Ceremonial Folk Songs: A Case Study of the Hajong Tribe in Assam	Dr Neepta Choudhury	64
11.	Aging and Loneliness: Understanding restorative effects in the context of music therapy	Dr Poonam Verma	71
12.	Advancements in Technology: Shaping The Future of Music	Madhavi C. Mohan Dr A V Sajini	83
13.	दक्षिण भारतीय ताल वाद्य घटम् का हिंदी सिनेमा में रसमय योगदान	आस्था खरे	91
14.	Gitas in Slow Tempo from Thanjavur Manuscripts	K Srilatha	96
12	Rare Composition		104

## SANGITA MUKTAVALI

**SANGITA MUKTAVALI** is a very rare musical work in Devanagari script authored by **DEVANACHARYA**, who adorned the court of **PROUDHA DEVARAYA** of the great **VIJAYA NAGARA** Empire in 15<sup>th</sup> century CE. Much detail is not available about him and his patroniser, as he was not an able administrator and reigned for a short period only since he was the last ruler of **SANGAMA** dynasty of Vijayanagara Empire. **DEVANACHARYA** has also authored another work called “**SMRITI CHANDRIKA**” which deals with philosophical matters. He introduces himself as “**TOWRYATRIKA CHINTAMANT**” -a thinker in the field of three art forms such as Vocal & Instrumental Music-Dance and the student of Rudra Deva. Though the word, “**SANGITA**” signifies music and Dance in those times in general, this work primarily discusses about Dance, leaving the subject of music in bleak or untouched.

The Sanskrit work **Sangita Muktavali** unearthed from the great treasure of Saraswati Mahal Library and this is a humble attempt to give a commentary for the same in English.

After explaining about different postures of head during the performance of dance and different kind of hand gestures-Hasta Mudra, which has been practiced in the field of Dance like Pataaka, Tripataaka, Kartaree Mukha, author try to explain another hastha mudra – Arala mudra Niroopanam.

### आरालमुद्रानिरूपणम्

पताके तर्जनीवक्त्रः करो ऋालः प्रकीर्तितः ।  
अङ्गुल्यः स्वस्तिकाकारावुत्तानौ पुरतस्थितौ ॥

*Pataake tarjaneevaktrah: karo arala  
prakeertitah:  
Angulyah: swastikaakaaravutthanau  
puratasthitau*

After illustrating the Ardhachandramudra, the author is now beginning to illustrate the Aralamudra with this Sloka. In the performance of Arala, the forefinger in the Patakamudra should bend towards frontside. The other fingers should keep upwards and should also keep in front of the body.

प्रदक्षिणं भ्रमन्तोपि नीराजनविवाहयोः ।  
सर्वाङ्गदर्शने चापि तथा स्वर्गप्रदर्शकः ॥

*pradakshinam bhramantopi neerajana  
vivahayoh: ।  
sarvaanga darshane chaapi tatha  
swargapradarshakah: ॥*

While performing Pradakshina (Rotation) in the marriages, performing the Arati in the temples, looking all parts of the body and to show the heaven the Aralamudra will be used.

आशीवदि च तृप्तौ च हृदयक्षेत्रगो भवेत् ।  
जनसङ्घेन्यपार्श्वत्तु स्वपार्श्वं च गतो मतः ॥

*Aasheervade cha truptau cha  
hrudayakshetrago bhaved ।  
janasanghenyapaarshwattu swapaarshwa  
cha gato matah: ॥*

The dancer who will perform the act of blessing and the satisfaction, should keep his/her hand with Aralamudra should put on the chest (near the heart). To indicate a group of people and to

receive something from another person the Aralamudra should be used.

राकादूर्ध्वगतः प्रोक्तो धैर्येपि च तथा स्थितः ।  
ललाटक्षेत्रगश्चापि प्रतापे परिकीर्तितः ॥

*Raakadoordhwagatah: prokto  
dhairyapi cha tatha sthitah: ।  
lalaata kshetragaschapi prataape  
parikeertitah: ॥*

To present the act of restlessness, the hands with Aralamudra, should be kept on the top portion of the body, and also to express the braveness the same position should be followed. To present the aristocratic position of a person, the hands with Aralamudra should be kept on the forehead.

स्वपार्श्वस्थश्च गाम्भीर्यं केशानां च विकीर्णने ।  
मस्तकस्थोपि कर्तव्यः केश बन्धप्रदर्शने ॥

*Swapaarswasthascha gaambheere  
keshaanam cha vikeernane ।  
Mastakasthopi kartavyah: kesh  
bandhapradarshane ॥*

To present the act of earnestness and the scattering the hair and the hand with Aralamudra on the top of the forehead will indicate the act of tying up of a hair style.

प्रदक्षिणं भ्रमंश्चापि देवतानां प्रदक्षिणे ।  
कस्त्व कोहं कस्सम्बन्ध इत्यर्थेषु बहिः कृतः ॥

*Pradakshinam bhramamschaapi  
devataanaam pradakshine ।  
Kastva ko aham kassambandha ityartheshu  
bahih: krutah: ॥*

The act of rotating towards the right side from left and the rounding the

Sanctum Sanctorum in the temples, the Arala mudra will be used. And also, this Mudra, which in the outer portion of the body, will be used to ask 'who are you, who am I and what is the relation.

न्यक्कारे च बहिः क्षिप्तश्चाह्वाने  
पतदङ्गुलिः ।  
ललाटसंस्थितश्चापि स्वेदमार्जनकर्मणि ॥

*Nykkaare cha bahih: kshiptaschaahwane  
patadangulih: ।  
Lalaatasamsthitaschaapi swedamaarjana  
karmani ॥*

The hand with Aralamudra, kept in the outside of the body, will use for the act of rejection, and the fingers will put to downwards will use to call somebody. And the hand with Aralamudra kept on the forehead, will indicate the act of wiping of the sweat.

उत्ताने कुक्षिदेशस्थो मुक्ताहारप्रदर्शने ।  
तथा च लवकूर्चस्य दर्शाने चापि सम्मतः ॥  
अधोमुखश्चलनार्श्वदिगतो मन्दमारुते ॥

*Utthaane kukshi deshastho  
muktaahaarapradarshane ।  
tatha cha lavakoorchasya darshane chaapi  
sammatah: ॥  
Adhomukhaschalanpaarswadaagato  
mandamaarute ॥*

The upward hand with Aralamudra, which kept on the stomach will indicate pearl garland, and also to indicate a scissors. The downward hand with Arala, and which also in a shaking form and moving from the side portion of body will indicate the slow wind.

**इत्यराल  
ॐ**

## Cultural Perspective of Sacred Music-Tradition and Innovation

**Professor Anupam Mahajan**

*Former Dean,*

*Faculty of Music and Fine Arts,*

*University of Delhi, Delhi*

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**Abstract:** *Culture and Education are inseparable. Music is an integral part of any culture all over the world. Culture and society have some common points, such as; Tradition, Customs, Values, Language. Transmission of values, customs and traditions of any society is passed on to the next generation from the basic unit of Family, Neighborhood and various institutions of social structure by formal and informal systems. Music and society have always been intimately related from birth till death. India being a land of Vedas have a strong influence of Religion. Religion lays the boundaries for any social group in context to their culture. Music for common man grew from the Sacred Music. This paper aims at understanding the role of Sacred Music in the development of various social group's culture and its impact in the present context in a holistic manner.*

**Key:** *Music, Social Group, Tradition, Expression.*

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We need to examine few words: Sacred: Sacred is considered to be holy deserving respect and it has link with the God and religious belief. It is also considered very important in its nature so that no change be made to it. Therefore, sacred music is the tradition of music that primarily occupies very important place in our religious rituals. This is a vital part of any religion. Religion varies from culture to culture. Culture is the revealing of customs, beliefs, ideas of a particular society or country. Culture is the norms available for the social behaviors of any human society.

It is the knowledge acquired over time. It is the central concept in Anthropology that are transmitted through social learning in human societies. Cultural universals are tools for the expressions of psychological and sociological aspects of human behavior. These includes expressive forms such as music, dance, rituals, visual-arts, religion and are revealed through customs of clothing, cooking and architecture etc.

Culture and Education always go hand in hand. The two concepts are inseparable as the basis definition of Education is Acculturation. As back as the documentation of development of

social structure is available, it is very evident that each and every human society has given immense importance and attention to transmit its cultural heritage to the next and upcoming generations along with its own technical growth from time to time. The first informal education body is the family and neighborhood. Where an individual (child) automatically starts imbibing its culture by simply living in that atmosphere. Thus passing on of values, thoughts, customs, mannerism, concepts and behavioural patterns of psychological and sociological in nature from generations to generations. This has given the survival to the particular society and has played a key role in the most desired growth of that particular society while keeping the roots strong.

Arts are a vital component of any culture. The quality of life is enhanced by practicing art in everyday life. Arts have a very important trait of creativity. Creativity is the urge to express our self through any medium. It also involves observation. The communication of thoughts and expression is very important for existence in any society. It is a basic need of human life. Art gives ample scope for this. The holistic development of a human being can be achieved only when there is a

manifestation of inner feelings of a human being by an activity. No art form is isolated in its existence. It has relation to other disciplines. The ratio and depth of this relationship to other disciplines may vary from art to art. For instance, music is deeply connected to various other streams. Physics for its mediums of sound, mathematics for Tala systems. Languages for verbal expression, psychology, sociology, anthropology, philosophy, aesthetics, history, political science, religious studies, other fine arts as poetry, painting, sculpture, dance, medicines, yoga etc.

Music and society have always been intimately related from birth till death. Music is the main component of any society's culture throughout the world. On the other hand cultural music is different from society's music. The deep interwoven relationship of different varieties of music and its role in society is very vivid. Culture of any society is created and developed by human beings therefore it is impossible to imagine a man without the society or society without man. Music as an art is an inherent quality of all human beings as the medium of music is sound-the basis of all communications and expressions. Thus, music, man and culture are very closely inter-related and influence each other.

In Indian mythology, we all are part of one Supreme-God and keep trying to unite with this super natural power through sound structures in which physical vibrations reunite emotional feelings through sound (Nada); the prime cause for existence of this world. Very important component of Ethnomusicology is Sacred music. India is unique in this. There is so much of diversity in the cultural component of each state. Broadly Sacred music can be classified as:

1. *Simple sounds that create atmosphere of sacred.*
2. *Recitations of chants from sacred texts.*
3. *Hymn Chanting in each culture*
4. *Form of music for inner concentration and spiritual realization.*
5. *Music performed at religious or sacred ceremonies.*
6. *Forms of classical music created for sacred religious ceremonies.*
7. *Rhythmic sounds also primarily used as a basis for sacred dances.*

### **Musical Instruments and their Role in sacred music**

In this category simple sounds produced by bells, hand-bells use of drums and other instruments specially in Southern Indian temples create the atmosphere for sacred environment. A common man

everyday at home is also using bells and Singing-Bowls to express their emotions when they do their routine prayers. This empowers each one to have a holistic experience of sacred without being categorized with any social group or other psychological factors. Simple musical instruments which do not require high level techniques to play, create the atmosphere of 'Sacred' through the sound and vibrations. In community singing other instruments such as Harmonium, Flute, Chimta, Kartala, Tabla, Pakhawaj, Dholak etc. are also used as per the requirement of that particular sacred form.

### **Variety of Sacred Music**

Recitations of chants through music from religious sacred texts occupy a central place within the heritage of Indian culture. The Vedas and Upanishads embody the eternal sound that generates the universe, presented in 'Om'. Sam Veda is primarily recitation of Matras, chanting with music. These chanting were done initially with three pitches known as Uddatta, Anudatta and Swarita. Later these three pitches had been expanded into seven distinct musical notes as the Vaidik scale in order to chant Swar. Interestingly, the entire musical scale, that is being used today have its origin in Vedas as a Vaidik scale.

During the rituals of Vedic time, females accompanied on the varieties of Veenas. This makes it evident that in the social structure male and female both had equal participation in religious ceremonies, also females had a very respectful place.

Vedic scholar G.H. Thate has expressed that “The poet-singers call, invoke, invite the gods with the help of musical elements. In so they seem to be aware of the magnetic power of music and therefore they seem to be using that power in calling the gods.” Most of the gods have been associated with instruments. Narad with Tumburu, Saraswati with Veena, Vishnu with Conch, Siva with Damaru, Krishna-an incarnation of Vishnu with Flute. Many musical instruments are found in the sculptures that exists in various cave temples, temples, Buddhist Stupas all over India. This clearly depicts the place and importance of music in sacred thoughts and expressions. Different social groups interact for there is a variety of chanting done by all social groups in religious or common in place or simply at home, such as reciting Geeta Path, Chanting by Buddhism group, Jain group etc.

Devotional music is very much prevalent in the temples of North and South. In the North, Haveli

sangeet is another name for Hindu temple music practiced by the followers of Vaishnavism of Nathdwara in Rajasthan, Gujrat, India and other parts. It is considered a part of a rich historical tradition. Having its origin in Rajasthan and Gujarat, the Haveli music is believed to have an edge over dhrupad (the core of Indian classical music) for the common belief that music is a way to meditation and reach God. Haveli tradition has a very developed form of pure music. Haveli sangeet is played at the many temples of India like the Radha Vallabh of Vrindaban, Krishna of Nandgaon, Uttar Pradesh and Sri Nathji Nathdwara of Rajasthan etc. This is thoroughly enjoyed at the spiritual level by the Bhaktas (audience) who are present there irrespective of class and origin. It is unification with the supreme by a common man.

Most common version of group chanting is Kirtan which exists equally in all parts of India. Kirtan in South India is regarded as one of the fundamental and oldest musical forms. Classical Musical form Kriti has been developed for the Kirtan. Kirtan is a purest, sublime way of unifying with the God. Here all the people present participate equally and express their emotions and in return gain strength for worldly living. At present in North India

Kirtan is very very popular. Besides having Kirtan at religious places, it is now a part of each home (whichever religion is being followed) there are social groups of ladies doing Kirtans during morning and evening in common places. Even discourses by spiritual Gurus have the Kirtans incorporated in their Pravachans i.e. lectures. Many musical instruments such as Harmonium is providing base for the melody, Tabla, Dholak, Chimta etc as used for rhythm and rhythmic patterns.

Another very popular segment is of Bhajan. Today Bhajans have taken a foremost place in everyday life of common persons. Fears are arising out of everyday problems are dealt with all strength when a human being indirectly but consciously visit religious places. Any spiritual discourse has Bhajans sung together in a group to enhance the strength, social connection and in built values of the personality.

Also – e-sources have made access to listen to Sacred music at the convenience of common man. This certainly has enhanced the usage of Sacred music in personal life in a very personal and independent way.

### **Impact of Bhakti Movement:**

During medieval period Bhakti movement had taken entire India into its grip. Saints like Surdas,

Tulsidas, Meera, Kabir in North Jaidev, Vidyapati, Chaitanya from East, Narsi Mehta from West Swami Samarth Ramdas, Purandara, Tyagaraja from South together put in their efforts for equilibrium in social situations that were giving rise to psychological issues. Thus, society as a whole was strongly impacted and had active participation. Those creations by the Saints are still being used in present times, in different religious sects such as Hindu, Vaishnav, Sikh, Buddhism etc.

Sufi music a branch of religious music primarily introduced by Amir Khusrau has been very much prevalent in various cultural groups at present and that has very strong impact on the individuals. It is the branch of devotional music based and inspired by the works of the Sufi poets such as Amir Khusrau, Rumi, Bulleh Shah, Khwaja Ghulam Farid. 'Qawwali' is the most popular form of Sufi music which is most commonly practiced at all 'Dargahs' and occupies a very important place in Sufi cultures of South Asia.

It is also observed that there is strong participation of the society in Sufi Music. These days Sufi musical concerts are being organized and general public's heavy participation indicates its impact and popularity.

**Musical Elements in sacred music:**

Let us analysis few varieties of sacred music to understand the strong role of musical elements in them.

**Sattriya Music of Assam**

There are many rhythmic patterns that are being used by the prectioners of sacred music. One such example of is ‘**Sattriya Music of Assam**’. It is divine in nature and rhythmic and dance patterns are performed that are Krishna-centered Vaishnavism of Assam and other avataras again are attributed to Bhakti movement and saint Srimanta Sankaradev.

One act of sattriya called ‘**Ankiya Nat**’ combines the aesthetic and religious thoughts through ballad dance and drama. These are performed primarily in sattras. Only people who can experience of this are the members of sattras. Due to changing trends in the society, these sacred forms are now available to the upcoming generation in various organizations and also are some kind of degree/diploma are also being awarded in few institutions for learning these rare sacred forms.

**Baul of West Bengal Tripura & Assam**

Unique tradition of Baul has two aspects, that is syncretic religious sect and a musical tradition.

Presentation of poetry or religious thoughts through Baul songs have three musical elements i.e. music, dance and musical instruments. They use instruments like Khamak, Ektara, Dotara while performing Bhajan etc. Baul songs are mystical songs presented by Baul religious community of Bengal. They do not have any written literature. Bauls are a group of mystical minstrels mixed with elements of Sufism, Vaishnavism, Buddhism and Tantra primarily belonging to West Bengal, Tripura & Assam’s, Barak valley and Bangladesh. Due to their strong and considerable impact upon Bengalis and Bengal culture it is listed since 2001 in the UNESCO Intangible Cultural Heritage List. In the village of Shanti Niketan in West Bengal Poush Mela is held on Makar Sankranti in the Poush Month. Many Baul performances are held and leading Bauls perform to enthrall people with their music.

Now other festivals like Baul Fakir Utsav is also being organized in Kolkata. Baul singers proudly participate in festivals of India-Abroad thus spreading the message of unification with God through music which is the essence of Indian culture.

**Shyama Sangeet**

‘**Shyama sangeet**’ belongs to the devotional genre of Bengali Music. It is basically dedicated to Maa Kali,

the goddess of power, also known as 'Shyama'. This form of music developed during the 12th-13th century, when 'Shaktism' gained hold in Bengal. This music describes the form of love between deity and devotee as the sublime love of mother and her child.

Jammu Kashmir and Leh Laddakh has unique sacred music tradition.

### **Sacred music of Jammu & Kashmir**

Sufiana Mausiqi is the classical choral ensemble music of the Kashmir region of the state of Jammu and Kashmir. It is based on the principal concept of Maqam and is close to the central Asian Maqam traditions but also influenced by Indian classical music. The word Sufiana has been derived from 'Sufism' meaning 'mystical' and Mausiqi is the Urdu word for music. Therefore the phrase Sufiana Mausiqi is called so because of the association of this musical form with the Sufis and the text used in it is mostly that of Sufi poets. It functions primarily as a religious music being connected with the rituals of Sufis (Muslim mystics) and as elite entertainment music performed in secular context. Sufiana is traditionally performed in the context of a Mehfil which is of two kinds, a religious Sufi meeting in which Sufiana is an integral part

of the event and a secular meeting, in which the Sufiana lovers gather expressly to listen to the music.

### **Sacred Music of Ladakh**

In the monasteries and villages of the Ladakh region, Buddhist Lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha. Chanting is undertaken for the spiritual and moral well-being of the people, for purification and peace of mind, to appease the wrath of evil spirits or to invoke the blessing of various Buddhas & deities. The monks wear special costumes and make hand gestures (mudras) representing the divine Buddha, and instruments such as bells, drums, cymbals and trumpets lend musicality and rhythm to the chanting. Chants are practiced every day in the monastic assembly hall as a prayer to the deities for world peace, and for the personal growth of practitioners.

It is not easy to define the limits of 'Sacred'. The direct experience of the essence and manifestation can only constitute what is sacred. In broader perspective sacred may be daily routine for one, opening a shop with rituals, for another religious actively, for yet another one keeping their instruments in pure atmosphere and further may vary for others. In other words what impacts your inner self becomes sacred for you. During

the last few decades, the role of social and environmental factors in establishing the power of music has gained a focus for research and scholarly debate.

The way in which music is being used by people in their everyday life is a matter of great interest and investigation. This is directly related to the social mechanism involved in behavior such as act of personal vision of self, meaning and impact. Interactions of individuals, both within and between various social groups, and interpreting effects of various environmental conditions and personal preferences on choices of music need to be taken into account. Put simply how people use music in their everyday life may vary from culture to culture, society to society and individuals to individuals. Understanding and

analyzing these issues in an education system gives the opportunity to understand that how music affects us through some autonomous presence and how we reach towards it personally; constructs various impacts of the use of music as a force in our lives. It also signifies that origin of music that took place during Vedic times has been of transcendental experience. It may have changed its form but contents for the soul are there in full force. It also acknowledges the importance of the role of individual choices of music we make in our acts of constructing our own special environment the life force-The Sacred.

Innovations at present specially by the younger generation will surely have long testing impact on holistic growth of upcoming generation.

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## Music and Memory

**Dr. Mini N**

*Professor, Department of Music  
Kannur University*

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**Abstract:** *This paper discusses about the techniques used in memorising and preserving Music using various tools. How the rules of lyric helps a singer to memorise a composition how the theoretical aspects are preserved using various techniques etc. are discussed in the paper.*

**Key words:** *Katapayadi, Bhutasankhya, Lakshana Gita, prasa, Inscriptions, Memory*

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As we all know to present any Performing Art, the Performer- the Artiste has to have an unflinching memory, quickest decision making ability and mental agility. As we sit on stage to perform a concert, the performer would not get even a split of second to decide what the next is. Thinking as well as the execution happens simultaneously. Even the pilot gets at least seconds to save his aeroplane from crashing. But a performer will crash land if she or he doesn't memorise, plan and execute the presentation concurrently. Even for a beginner who is presenting a concert after memorising all compositions including the supposed to be the Manodharma or improvisation part (as it generally happens with many who present their maiden concert), the ability to memorise and present what she or he has learned is of paramount importance for the success of the presentation.

**'Music and memory'** has many dimensions like how Music is used to

stimulate the memory, to treat neuro disorders etc. or how the music and science of music is memorised. Being a practitioner of Carnatic Music, I would like to confine myself to the area of my study-Music specifically Carnatic Music.

Many of us who have attended live performances by great Masters of the Art might have noticed the astonishing memory those great personalities have had. We have seen stalwarts like Semmangudi Sreenivasa Iyer, Dr. Sreepada Pinakapani, R.K. Sreekantan, Dr. M Balamuralikrishna or Parassala B Ponnammal and other performers who while they were octogenarians and nonagenarians singing compositions without looking at a single paper or book. Many a times we have seen the disciples fumble on stage but the masters stay put. One would wonder at the mesmerising memory these masters possessed. Memory is the most important quality or requirement, every performing artist requires. Unlike

other forms of creativity, a performer who has to present his creation before an audience should have a sharp memory, unrestricted imagination and also should have the skill to execute his or her creative flow at a flashing speed. As said earlier, the artist's thinking processes, creativity and execution of the ideas should happen concurrently. Then only a performing artist can become successful on stage. Therefore, a student of any performing art, like music, is trained to memorize what he learns and keep the acquired knowledge ready when it has to be presented as a creative form on stage.

However, when it comes to the theory part of the art form, we have shown intelligence in the direction of evolving short cuts and techniques as an aid to memorise the theory, in the case of music, musical facts, laws etc. We have developed ways and means to memorise those essentials required for making of a good musician.

If we look at the literature of compositions, the recurrence of Yati, prasa etc. in the lyrics of a song not only add to the beauty of the lyric but also serve as tools to help memorise the songs.

The Dwithyakshara prasa or the rhyming of the second letter of poetry lines is considered as an essential quality of good composition. The second letter of the first line of the Pallavi will invariably be repeated in the Anupallavi also. In some

compositions even in the Charanas, prasa will be maintained. This not only adds beauty to the lyric but also helps the performer to remember the lines. Let us look at few examples.

The lyric of the Hamsadhwani composition in Adi Tala by Muthuswamy Deekshithar is as follows:

Pallavi

*Vathapi ganapathim bhajeham-  
varanasyam varapradam  
Bhoothadi samsevitha charanam-  
bhoothabhauthika  
pranchabhharanam  
Veetha raginam vinathayoginam-  
viswakaranam vighnavaran*

*The second letter of each line is rhyming with 'tha' is rhyming in all the lines.*

Composition of Thyagaraja in the Raga Abheri set to Adi Tala

Pallavi

*Nagumomu ganaleni najali telisi  
nanu brova rada sri raghuvara ni  
Anupallavi*

*Nagarajadhara needu parivarulella*

*Ogi bodhana jese varalu gare  
itlundudure ni*

*Charanam*

*Khagaraju neeyanathi vini vega  
chana led*

*Gagananiki ilaku bahu  
doorambaninado*

*Jagamele paramatma evarito  
moralidudu*

*Vaga jupaku Talanu nannelukora  
Thyagarajanuta ni*

*All the lines of the song have Ga and its sound variations as its second letter.*

Perhaps performing arts have suffered most due to lack of facility to document them in its own form. We have the lyric of compositions of Purandradasa, Annamacharya, Bhadrachala Ramadasa and other great vaggeyakaras but not the original tunes. We didn't have the mechanism to store and preserve a performance other than a pictorial representation or a written descriptions. Before the art of printing was not known and there

were no facilities to take multiple copies, the science of music had to be memorised through a system of intelligent mnemonics.

The parent scales or Melakartas of Carnatic Music are arranged in a list of 72 in a particular fashion. To know about a melakarta's position in this list of 72 names, instead of memorising the number, one could find out the number using 'Katapayadi'. Letters from Ka are arranged under 1 to 9 and zero, and the letters help in finding out or representing numbers.

1	2	3	4	5	6	7	8	9	0
Ka	Kha	Ga	Gha	Nga	Cha	Ccha	Ja	Jha	Nja
Ta	TTa	.	.	.	.	.	.	.	.
Pa	Pha	.	.	Ma					
Ya	Ra	.	.	.	.	.	.	.	.

As per Katapayadi application if the word is Khaga which is made of Kha(2) and Ga(3), the word will then represent the reverse of 23 and thus Khaga will represent 32.

This Katapayadi formula is used in Mathematics, Astrology etc. We can see the use of this formula in the introductory sloka of Mahabharata:

*Naraayanam Namaskritya Naram  
chaiva narottamam*

*Deveem Saraswateem chaiva thatho  
Jayamudirayet*

Here in the word Jaya, which by application of the Katapayadi formula gives the number 18 (Ja-8,

Ya-1 and its reverse is 18) significantly stands for the  
*18 Parvas of the Mahabharatha,  
18 days of the great battle  
18 Akshauhini  
18 Chapters of Bhagavad Gita*

The 72 Melakartas of Carnatic Music are named using the Katapayadi so that one could easily memorise their number in the list. If someone asks what is the number of Dheera Sankarabharanam in the list of 72 Melas one would easily say its 29. The letters of Dheera, as per Katapayadi, stands for 29. Names of the Melas are thus arranged, at places

suffixing suitable words to suit the Katapayadi.

Likewise another technique used for easy memory is bhuta sankhya. Here words are used to denote numbers... Indu (1), Netra (2), Agni(3), Veda (chatur veda 4), Bana (Panch Bana 5).....Rutu(shat rutu-6), Rishi (saptarshi-7), Vasu (Ashta Vasu-8), brahma (9) , disi (10), rudra(11)

As we all know there is only one Indu (moon) thus the name stands for the number 1; we have two Netras (eyes), therefore, the word Netra stands for the number 2. Likewise, words have been used to represent numbers for easy memory.

The use of Solfa names shadja, rishabha, gandhara, madhyama, panchama, dhaivata , nishada used in music are found in Brahaddesi (C.E. 5<sup>th</sup> Century.). The Indian system of Solfa came much earlier to the European solfa system ( do –re-mi-fa-so-la-si) which came in to use around 10<sup>th</sup> century only. We use such short cuts in memorising Talas, melas, etc.

There are compositions like sutra gitas or lakshana gitas to remember the structure of a raga. A lakshana Gitam usually gives the graha, amsa, nyasa of the raga, the variety of notes a raga takes, arohana and avarohana of the Raga. Lakshana Gita helps you in memorising the structure of a Raga easily.

There are many treatises which deal with the science of music. Natya

Shastra, Brahaddesi, Sangeetha Ratnakara, etc. and in the modern times we have enough number of books, CDs , internet and other methods to store the musical knowledge. These type of facilities are common to all areas of knowledge.

However, when we think about older days, when there were no such facilities, it would be interesting to note how the musical knowledge was handed down to the generations other than through individual memory.

The sculptures and paintings in the various places , in caves and Temples; Amaravati, Belur, Halebid , Ajantha, images in gopurams of Temples like Chidambaram, Thanjavur are interesting and important in transferring the knowledge to generations. Musical instruments depicted in temple sculptures and paintings etc. transfer the musical memory of a period to the succeeding generations. The sculpture of a Yazh at Thirumayam of 8<sup>th</sup> Century AD, a fretted Vina in the temple at pattiswaram, the figure holding HARP in Amaravati of 2<sup>nd</sup> Century AD etc. throws light on the musical instruments used in those days.

Inscriptions on rock are interesting from the point of view that how scientific memory of music is archived in those days. One of the important rock inscription on the science of music is in Pudukkottai. The musical inscription is on the rock

face of Kudimiyamalai- a small hillock. This inscription belongs to the 7<sup>th</sup> Century A.D. during the period of the Pallava King Mahendra Varma.

This inscription gives brief sanchara or movements of seven Ragas or scales of that period. It uses the solfa system which establishes the active use of solfa system in the 7<sup>th</sup> Century. The inscription explains many theories of Music like the number of Srutis, system of musical notation etc. Most important aspects

of this inscription is the way the theory of music of that period is documented and archived when there were no facilities which we have today to preserve and archive various knowledge streams.

The period in which we are living now has abundant methods and techniques to store, memorise and archive music and its theory. This presentation was an attempt to bring forth some of the methods used in early times to memorise the Music and its science.

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## *Discovering Yati in Classical Song forms of Hindustani Vocal Music*

**Dr Swapnil Chandrakand Chaphekar**

Associate Professor, Department of Music and Fine Arts  
Central University of Karnataka, Kalaburgi, Karnataka.

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**Abstract:** *Laya plays a vital role in the aesthetics of Hindustani music. The classical forms such as Dhrupad and Khayal use various formations and combinations of Laya under the term 'Layakari', But, the treatises gives a definite terminology for this usage under the types of Yati. Though dance and percussion music explore and celebrate Yati-s, vocal forms seem to have forgotten this concept. This research paper is to reinstate the concept of Yati which exists in the classical song forms. The paper examines the two major song forms Dripad and Khayal from compositional and improvisational aspects. It discovers the Yati-s in these song forms and shows how conscious use of Yati-s can enhance the beauty of these forms.*

**Key words:** *Hindustani music, Yati, Taal, Laya, Bandish, Raga*

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### **INTRODUCTION**

'Shrutirmata Laya Pita' is a famous quote in Indian music which underlines the importance of Shruti and Laya. Of course, music does not exist without the principle of Laya. Various types of Laya are used on a macro and micro level of rendition to create beauty.

So far, Yati has been considered as one of the 10 Prana-s of Taal, collectively known as Dasha-Prana-s. If Yati means the movement of Laya - the changes in the tempo, wherever there is Laya, Yati must be present there. This thought encourages to discover the existence and usage of Yati in the entire world of music, irrespective of Taal. This research paper is one of such inquiry in order to explore the element of Yati in classical forms of Hindustani music.

The paper took shape by observing the traditional treatises which are

considered to be the sources of the concept of Yati, the different opinions in them, the opinions of modern scholars and inclusion of Yati in contemporary music.

### **Discussion**

#### **A] The concept of Yati in treatises:**

The first mention of the term Yati in music appears in Natayashastra. According to Bharata,

*Kalomargah Kriyangani Grahojatih  
Kalalayah /*

*Yatih prastarakashcheti  
talapranadashasmritah ||<sup>1</sup>*

Kala, Marga, Kriya, Anga, Graha, Jati, Kalaa, Laya, Yati and Prastara are the ten Prana-s of Taal as described in Natayashastra. One of these Dasprana-s is Yati. Bharata considers the Yati concept both in terms of lyrical use of syllables- words-varnas and instrument playing as well. This proves that the concept

of Yati is not so narrow or limited as one of the ten Prana-s of Taal. The concept of Yati is also elaborated upon in the Sangeet Ratnakara. In the fifth Chapter- Taladhyaya of the text, in Margtalatavalakshana, Sharangadeva has described the three types of Yati-s as follows:

*Layapravrittiniyamo*

*Yatirityabhidhiyate /*

*Sama srotogata chanya gopuchcha*  
*trividheti sa ||<sup>2</sup>*

In course of time, it can be seen that these three Yati-s were added with the two more Yati-s and a total of five types of Yati-s were promoted.

## **B) Types of Yati in contemporary Hindustani music**

The five main types of Yati-s that are universally accepted in contemporary Hindustani music are as follows -

- 1) Sama Yati
- 2) Srotogata Yati
- 3) Gopuchha Yati
- 4) Mridanga Yati
- 5) Pipilika Yati

The section below helps to understand the nature of these five types.

### **B.1) Sama Yati**

This word 'Sama' is derived from the word 'Sam'. Having the same tempo everywhere without any change at the beginning, middle and end is known as Sama Yati

### **B. 2) Srotogata Yati**

Srota+Agata=Srotogata. The idea for this Yati is derived from the flow of the river coming from the source. At the source of the river, the flow of water is slow, and as the water rises, the flow becomes faster gradually. Such an increasing Laya is the Srotogata Yati. Some texts also use the term 'Srotovaha' for the same.

### **B.3) Gopuchha Yati**

'Go' means cow and 'Puchha' means tail. A cow's tail is thin at the beginning and widened at the end, the concept of Gopuchha Yati is based on this change in shape. Gopuchha is considered if there is a rapid Laya in the beginning, a medium Laya in the middle and Vilambit or very slow Laya in the end. In short, the decreasing Laya is Gopuchha Yati

### **B.4) Mridanga Yati**

Mridanga, also known as Mridangam is a very well known percussion instrument. The left mouth of the Mridanga is medium in size, bulging in the middle and the right mouth is again small in diameter. If there is a medium Laya at the beginning, a delayed Laya in the middle and a fast Laya at the end, then it is considered as Mridanga Yati. In short, Mridanga Yati is a fast-slow-fast movement of Laya.

### **B.5) Pipilika Yati**

Pipilika means an ant. In its anatomy, the head and back are larger than the waist. In the same order

slow-medium-slow, or medium-fast-medium, or slow-fast-slow Laya sequences are known as Pipilika Yati. It is also known as 'Damaru' Yati as it resembles the shape of the instrument Damaru. Another meaning of Pipilika is the movement of an ant. An ant's movement has no regular pattern, sometimes it stops walking, sometimes it starts running, that is, its movement is erratic and uneven. Such unpredictable Laya is also called Pipilika Yati. Such unplanned and unrestricted Yati-s have also been given the term Vishama Yati by some writers.

From this we can conclude that, in music, the principles on which the tempo of Shabdabandha (words in singing and syllables in Taal, dance) and Swarabandha (usage of notes) changes, are given the term Yati. The names of Yati-s are derived from the objects in the nature which resemble these Laya sequence.

### **C] Hindustani vocal music and Yati**

In Hindustani music, the song forms like Khayal, Tarana, Dhripad, Tappa, Chatarang etc. are considered as classical music, whereas Thumri, Dadra, Ghazal, Hori, Natyageet etc. are included in semi-classical music. Various patterns of Laya in these song types are sung till date with only one title "Layakari". But if taken a look closely, there are Yati-s in these too. In all these types of songs, Bandish is a pre-composed part,

while Gayaki or elaboration is a spontaneous part. Therefore, it would be appropriate to observe the usage of Yati at both the Bandish and Gayaki levels.

### **C.1. Dhripad-Dhamaar**

Dhripad, which emerged in the medieval period, is considered the mother of Khayal genre. Even after the popularity of Khayal, Dhripad still survives with its salient features. Analysis of Yati can be done in the following main parts of Dhripad and Dhamaar:

#### **C.1.i) Nom-Tom**

As compared to other song forms in Hindustani music, Anibaddha (unbounded to Taal) Alap-s play a major role in this form. These rhythmic Alap-s performed before Bandish are commonly called Nom-Tom Alap-s. It is well known that some singers perform these Alap-s with the mantra words "Om Anant Hari Narayan", while some singers chant them with syllables such as "ridanan, non, tom, tanan, ritan, nu, ta, da". An example of such a performance can be found in Dhripad presentations of Dagar Brothers.<sup>3</sup> While thinking about this, one should focus on the Laya and its transformation in these Alap-s. The Laya in which Nom-Tom Alap-s are performed are called "Darza" of that Alap. The first Darza Alap-s begin with a Vilambit Laya. These Alap-s are elaborated with Anga-s like

Meend, Soonth etc. Then in the second Darza, the Alap-s are done at twice the Laya of the first Darza. In this, the use of Gamak-s in the Madhya-Vilambit Laya becomes abundant. After this, in the third Darza, there is Madhyalaya and in the fourth Darza, there is a Drut Laya. The rhythm is increased to the number of times of the previous Darza. Thus if we look at the graph of the total Laya variation of Nom-Tom Alap-s, it resembles with the Srotogata Yati.

### **C.1.ii) Bandish**

When observing the Bandish of Dhripad or Dhamaar, one Swara is generally used for one Matra (Beat) of Taal. This Bandish is well-tied to the Taal by words and tune. For example, we can refer to 'Umad Ghumad' in Raga Miyan Malhar.<sup>4</sup> If you look at the entire structure of this Bandish, there is hardly any Taan anywhere in it. The seriousness of Dhripad singing could be one of the reasons behind it. Thus, the Bandish runs parallel to the tempo of the Taal. So it can be said that Sama Yati is mainly seen in the Bandish of Dhripad.

### **C.1.iii) Improvisation in Taal-bound part**

The improvisation in Dhripad with rhythm is mainly based on the lyrics of the Bandish. It is considered to be a sign of good Dhripad singer who very comfortably and skillfully sings

in various Layas and ends with a Tihayi. The singing is made interesting by doubling, tripling, quadrupling the tempo and sometimes even more intricate types like Aad, Kuaad, Biyaad Laya. Sometimes these Laya types are shown one after the other. This proves that in this song form, special attention is given to the change of Laya. In which Yati this improvisation fits can be determined by the order of these Layakari-s. For example, if the sequence of Laya is original, double, quadruple, then it will be Srotogata Yati. If the sequence is exactly opposite to this, then Gopuchha Yati will happen. If you start with double Laya Bol-s and come to original Laya in the middle and finally again go to triple or quadruple Laya, then this will be like Mridanga Yati. Similarly, Pipilika Yati will happen if one takes Aad-Triple-Aad Laya in sequence. In this way, various Yati-s are seen to be used in Dhripad style.

### **C.2. Khayal**

Khayal is the most prominent song form in Hindustani classical music today. The concert starts with the singing of Vilambit Khayal i. e. Bada Khayal. It is followed by a composition in the same Raga known as Chhota Khayal which takes Madhya Laya or medium tempo. After this, sometimes a Drut Khayal or Tarana is also sung in a fast or very

fast tempo. These Khayal-s are improvised by means of Aalap, Bol-Aalap, Taan, Behlawa, Bol-Taan, Bol-Banao, Bol-Bant, Sargam etc.

### **C.2.i) Yati in Bandish of a Khayal**

A Vilambit Khayal Bandish is usually kept in sync with the tempo of the rhythm. Although it is not as tightly bound to rhythm as the Dhrupad Bandish, it hardly incorporates variations in terms of Laya. Even Madhyalaya Jhaptaal and Rupak compositions are in the equal Laya to that of Taal. ‘Prabhu Aaj More Ghara’ in Jhaptaal is a good example of such Bandish-es.<sup>5</sup> This suggests that most Vilambit and Madhya Laya Jhaptaal-Rupak compositions can be included in the Sama Yati. Whereas, some Madhya and Dhrut Laya Bandish-es show a variety of Laya variations.

Traditional composition ‘Naman Kar Chatur Shrigurucharana’ is a good example of Madhyalaya Bandish in Sama Yati. The syllables and notes used in each line are very much bound to the original tempo of the Taal. We can say that it is almost one Swara per beat and one Akshara or Varna per beat. Sometimes, a Bandish begins with an equal tempo and ends with a fast tempo. If we examine the Raga Bhairav composition<sup>6</sup> ‘Shankar Girijapati’, we come across the journey from

equal tempo to increasing tempo; which represents the Srotogata Yati.

The same Yati usage also occurs in the following famous Bandish-es:

- Chatar Sugar Balma: Raga Kedar, Madhyalaya Trital
- Langar Dheet Mag Mag Rokati Hai: Raga Bihag, Drut Trital
- Aali Ri Alabeli Naar: Raga Bihag, Drut Trital
- Balma Bahar Aayi: Raga Gaud Malhar, Madhyalaya Trital
- Bole Re Papihara : Miyan Ki Malhar, Madhyalaya Trital

Some Bandish-es begin with a tempo equal to that of Taal but eventually find their tempo decreasing. The composition ‘Acche Peer More’ in Raga Vrindavani Sarang is one of them. If we look at the notation of the word ‘Khwaja’, the Laya is less as compared to original tempo of the Taal. Some Bandish-es begin with a fast tempo Taan and rest in an equal tempo. The well-known Tarana “Deem Tanan Derenaa” in Raga Sohani also enters the low rhythm at the end of the Antara. Another example of this occurs in the Sargam song “Dha Ma Dha Re, Ga Ma Ni Dha” in Raga Marwa, which is composed by Pt. K. G. Ginde. Such a change of tempo leads to the appearance of Gopuchha Yati.

Some Bandish-es begin with a Taan, move to an equal tempo in the middle, and again end with a Taan. For example, see the Trital Bandish in

Shankara Raga composed by Vidushi Prabha Atre ‘Shiva Har Har Mahadev’. In such an order of Laya, the Mridanga Yati takes place. The same Mridanga Yati usage also occurs in the following famous Bandish-es:

- Na Daro Rang Mope:  
Bageshree, Dhrut Ektal
- Chhand De Mora Anchra:  
Kamod, Madhyalaya Trital
- Re Mora Re: Bihag, Drut Trital
- Banara Aayo : Puriya Kalyana,  
Drut Ektal

There is a Taan in between some Bandish-es like ‘Saade Naal Ve’ in Raga Bhimpalasi set to Trital. Pipilika Yati appears in such cases from the changes of Laya in Madhya-Drut-Madhya sequence. A Raga-Sagar composition<sup>7</sup> ‘Chhay Rahi Bahaar’ set to Ektaal also shows a lot of Laya variations which indicates Pipilika Yati.

### C.2.ii) Yati in Khayal improvisation

In Khayal presentation, the Bandish is a pre-composed part; but the improvisation is spontaneous. It is the medium to express the beauty of the Raga and depends upon the contemplation and exploration done by the singer. Usually, the improvisation in the form of Alap-s in Vilambit Khayal is in Sama Yati, with little Laya variations. When the Astayi and Antara are over, the Laya changes and varieties of Bol-s and

Layakari-s take place, while various Yati-s are seen. If we take into consideration the interval between the beginning of the Alap after Sam and the catching the Mukhda, whenever there is a change of Laya in that same Avartana, then it is a Yati Prayoga. If a Bol-Taana starts in equal tempo and goes into double speed at the end, it will be a Srotogata Yati. In the recording of Vibhas Raga, Vidushi Kishori Amonkar starts a Taan in a quadruple tempo and at the end reduces the Laya to double and comes to the equal Laya to catch the Mukhda.<sup>8</sup> Such transition demonstrates the Gopuchha Yati. Pipilika Yati is seen in the recording of Nata Kamod Raga<sup>9</sup> by Pt. Ulhas Kashalkar; when he starts with Alap in equal tempo; takes a Taan in the middle and finally catches the Mukhda using a slower Laya than the Taan. In this way various Yati-s are explicitly used by singers while improvising Khayal. There is no doubt that this usage of Yati-s can be understood in a better way by listening to the actual recordings as compared to reading it in writing here. If we take a birds-eye-view at the whole Khayal from Laya perspective, it resembles the Srotogata Yati, as the Laya transition happens from Vilambit to Madhya to Drut. However, musicology experts should brainstorm about whether this

phenomenon can be technically included in the scope of Yati.

The Yati-s which are seen in the Bandish-es and improvisation of Khayal can also be seen in various other song forms of Hindustani music such as Tarana, Chatarang, Trivat etc. as these forms are similar to Khayal in their structure. Tappa is a form in which Pipilika Yati can be seen the most if we compare it with the uneven and unpredictable movement of an ant.

### Conclusion

It is evident that just like instrumental music and dance, the Yati-s are present in vocal music as well. They are not treated as Yati-s and are included just in a big umbrella term of 'Layakari'. Many times artists are not even aware that they are using Yati-s, but they use them unknowingly in the process of

improvisation. Knowledge of Yati as a principle will enable artists to use them through various experiments. This can open entirely new dimension in the usage of Laya in vocal music.

Yati-s help to further reveal the inherent rhythmic beauty within the Bandish-es. This principle of Yati can be used while creating new compositions. The connoisseurs also will get some more rhythmic entertainment through such experiments. Thematic programs can be organized by collecting such compositions from instrumental music, dance and vocal music involving various Yati types.

In Hindustani music as a whole, usage of Yati-s contributes significantly to the experience of beauty.

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## भारतीय संगीत के मूर्धन्य कलाकार पंडित जसराज

डॉ. रचना

सहायक प्रवक्ता

आदर्श महिला महाविद्यालय, भिवानी (हरियाणा)–127021

**सार—संक्षेप** पंडित जसराज यह वह नाम है जो प्रत्येक संगीत प्रेमी ने सुना व पसंद भी किया है। खरज की गंभीर आवाज, बिजली सी दमकती लंबी-लंबी तानों को मन्द्र से तार सप्तक व तार से मन्द्र सप्तक में खेलते हुए गाने वाले व सम पर आने में अत्यधिक पारंगत पंडित जसराज। जिन्होंने संगीत में आरम्भ गायक के रूप में; फिर तबला वादक व फिर; गायक के रूप में किया। कठिन से कठिन परिस्थिति में भी जो दृढ़ निश्चयी रही व अपनी मेहनत और लगन से उस मुकाम तक पहुंचे जहाँ पंडित जसराज नाम सुनते ही स्वरो की गूंज कानों में सुनाई देने लगे। शास्त्रीय संगीत के संगीतज्ञ, भजनों को मधुरता से गाने वाले भक्त पंडित जसराज 17 अगस्त, 2020 को इस धरा को छोड़कर सुरों में विलीन हो गए। उस समय भी पंडित जी अमेरिका के न्यूजर्सी में 90 साल की उम्र में अमेरिका और कनाडा में संगीत की शिक्षा दे रहे थे। ऐसे पंडित जसराज जी के विषय में और अधिक जानने की जिज्ञासा ने इस शोध आलेख को लिखने की प्रेरणा दी। 5 फीट 4 इंच लंबाई वाले पंडित जसराज जी के परिवार में उनकी पत्नी मधुरा शांताराम व दो बच्चे बेटी दुर्गा जसराज व पुत्र शारंग देव पंडित हैं। पंडित जसराज जी की शिक्षा व आरंभिक जीवन संघर्ष से सुर सम्राट बनने का सफर से लेकर संगीत में योगदान तक का सफर दर्शाने का प्रयास शोध आलेख द्वारा किया गया है।

**मुख्य शब्द** — संगीत रतन पंडित जसराज।

### जीवन परिचय:

कम उम्र में ही एक लक्ष्य तय कर, उसी को पक्का कर और उस लक्ष्य को पकड़कर शीर्ष पर पहुंचे व उस शीर्ष पर बने रहने की क्षमता रखने वाले पंडित जसराज ही हो सकते हैं। शास्त्रीय संगीत; आप इतने मधुरता व सरलता से गाते थे कि शास्त्रीय संगीत को ना जानने वाले भी उसके माधुर्य में खोकर स्वयं को भुला दे। ऐसे पंडित जसराज का जन्म 28 जनवरी, 1930 में पिली मंडोरी, जिला हिसार, (अब फतेहाबाद, हरियाणा) में हुआ। आपका जन्म एक ऐसे परिवार में हुआ, जिसे चार पीढ़ियों तक हिंदुस्तानी शास्त्रीय संगीत को एक से बढ़कर एक संगीतकार देने का गौरव प्राप्त है। उनके पिताजी पंडित मोतीराम जी स्वयं मेवाती घराने के एक विशिष्ट संगीतज्ञ थे। पंडित जसराज को संगीत की प्राथमिक शिक्षा पिताजी से ही मिली परन्तु जब वे

मात्र तीन वर्ष के थे, प्रकृति ने उनके सर से पिता का साया छीन लिया। पंडित मोतीराम जी का देहांत उसी दिन हुआ जिस दिन उन्हें हैदराबाद और बैरार के आखरी निज़ाम 'उस्मान अली खान बहादुर' के दरबार में राज संगीतज्ञ घोषित किया जाना था।<sup>1</sup> कहा जाता है, कठोर परिस्थितियाँ ही मनुष्य के व्यक्तित्व को निखारती हैं, शायद प्रकृति की इस क्रूरता ने पंडित जसराज जी के बाल हृदय पर छाप छोड़ी, जिससे वे दृढ़ निश्चयी बने। पंडित मोतीराम जी के देहांत के बाद परिवार के लालन पालन का भार संभाला। पंडित जसराज के अग्रज संगीत महामहोपाध्याय पंडित मणिराम जी भी संगीत के महान कलाकार रहे। प्रसिद्ध संगीतकार जतिन-ललित आपके ही पुत्र हैं और सुलक्षणा पंडित व विजेता पंडित जिन्हे 1980 के दशक में कई हिंदी फिल्मों में देखा गया। सुलक्षणा पंडित के कई फिल्मी गीतों

ने अवार्ड भी अर्जित किए ये आपकी ही पुत्रि हैं। उन्ही पंडित मणिराम जी की छत्रछाया में पंडित जसराज ने संगीत की शिक्षा को आगे बढ़ाया तथा तबला वादन सिखा। पंडित मणिराम जी अपने साथ बालक जसराज को तबला वादक के रूप में ले जाया करते थे। परन्तु उस समय सारंगी वादकों की तरह तबला वादकों को भी क्षुद्र माना जाता था। 14 बरस की उम्र में अपमानित करने वाली एक घटना ने पंडित जी को फिर से गायकी की ओर मोड़ दिया। 1945 में लाहौर में कुमार गंधर्व के साथ में एक कार्यक्रम में तबले के साथ संगत कर रहे थे। कार्यक्रम के अगले दिन कुमार गंधर्व जी ने उन्हें डांटा। जसराज तुम मरा हुआ चमड़ा पीटते हो, तुम्हें रागदारी के बारे में कुछ नहीं पता, बस वही आगाज था, एक महान गायक बनने का। उस दिन के बाद पंडित जी ने तबले को कभी हाथ नहीं लगाया और प्रण लिया कि जब तक वे शास्त्रीय गायन में विशारद प्राप्त नहीं कर लेते, अपने बाल नहीं कटवाएंगे। इसके पश्चात् उन्होंने मेवाती घराने के दिग्गज **महाराणा जयवंत सिंह वाघेला** से तथा आगरा के **स्वामी वल्लभदास जी** से संगीत विशारद प्राप्त किया।<sup>12</sup>

16 साल की उम्र में उन्होंने एक गायक के रूप में अपना प्रशिक्षण शुरू किया और 22 वर्ष की आयु में उन्होंने अपना पहला संगीत कार्यक्रम, नेपाल के राजा त्रिभुवन वीर विक्रम के सामने प्रस्तुत किया।<sup>13</sup> जिसकी अत्यधिक तारीफे उन्हें मिली। आपने रेडियो द्वारा भी अपनी आवाज का जादू श्रोताओं तक पहुंचाया। आपकी आवाज का फैलाव साढ़े तीन सप्तकों तक है। उनके गायन में पाया जाने वाला शुद्ध उच्चारण और स्पष्टता मेवाती घराने की ख्याल शैली की विशेषता को झलकाता है। बीसवीं सदी

के उत्तरार्ध में जिन कलाकारों ने शास्त्रीय संगीत के चरित्र को आधुनिक बनाने का ऐतिहासिक काम किया, उनमें पंडित जसराज जी प्रमुख थे। आपने दमदार आवाज और काकू प्रयोग के जरिए ख्याल गायकी को भावपूर्ण बनाया। शास्त्रीय संगीत के साधक प्रायः भक्ति और अध्यात्म के मुरीद होते हैं। पंडित जसराज भी थे। उन्होंने न केवल भक्ति भाव केंद्रित शब्दावली को चुना बल्कि अपनी अनूठी गायकी में उसे पेश भी इस तरह किया मानो ख्याल गायकी भक्ति के लिए निर्मित हुई हो। दरबार में विकसित कला को भक्ति भाव में इस कदर डुबो देने वाला पूरी शताब्दी में कोई दूसरा उदाहरण नहीं मिलेगा।

पंडित जसराज की गायकी में मींड, गमक का कितना ही दमदार प्रयोग हो, तानों की कैसी ही झड़ी लगी हो, खटका, मुरकी, जमजमा सब कुछ कितने ही बार क्यों ना आते रहते हो, लेकिन जसराज जी बंदिशों में शब्दों की हत्या कभी नहीं होने देते थे। हर लफ्ज उनके मुख से प्रायः इस प्रकार प्रकट होता, जैसे कोई सुगम संगीत गजल या गीत गाता हो। शास्त्रीय संगीत जैसे व्याकरणबद्ध, स्वर-लय-ताल प्रधान कारीगरी से लबालब कला में इस बेहद मुश्किल काम को सफलतापूर्वक साध ले जाने वाले कलाकार में वह अकेले थे। पंडित जसराज जी मेवाती घराने के गायक थे। घराने की पहली प्रतिज्ञा होती है – कंठ धर्म की समानता और सुर-लगाव का निश्चित तरीका। मेवात हरियाणा का इलाका है। वहां की भाषा ऐसी खड़ी बोली वाली। पंडित जसराज ब्रजभाषा के दीवाने थे। उनकी गायकी का स्वरूप और उसमें प्रयुक्त ब्रजभाषा दोनों ही रबर के माफिक लचीले थे। पुष्टिमार्गीय अष्टाछाप कवियों की चुनी रचनाओं को रागों में बांधकर गाने में उनकी

विशेष दिलचस्पी थी। इसके अतिरिक्त आपने हवेली संगीत को फिर से लोकप्रिय बनाने में भी अपना योगदान दिया।<sup>4</sup>

पंडित जसराज जी गायक के साथ-साथ बहुत अच्छे लेखक भी थे, आपने अनेक भजनों की रचनाएं कि। पंडित जी हनुमान व माता काली के बहुत बड़े उपासक थे। उनकी उपासना में गाये गए अनेक भजन यूट्यूब पर उपलब्ध है। इसके अतिरिक्त आपने लगभग 300 रागों की बंदिशें भी लिखी। माना जाता है पंडित जसराज शास्त्रीय, उपशास्त्रीय गायन में जितने पक्के थे, भजनों में उतने ही सरल भी। उनके गले में एक मिठास थी, जो गले की खरज से आती है। श्रोताओं का मानना है, उनके गाते ही ऐसा लगता है, मानो बोलो का एक झरना बह रहा हो। एक साक्षात्कार में पंडित जसराज जी ने कहा – “कई बार ऐसा होता है कि गाते-गाते स्वरों को खोजने लगता हूँ, ढूँढने लगता हूँ कि कहीं से कोई सुर मिल जाए उस दिन लोग कहते हैं कि आपने तो आज ही ईश्वर के दर्शन करा दिए। यह कह पाना बहुत कठिन है कि कितनी सांसे लेनी है, कितने कार्यक्रम करने हैं। मैं नहीं मानता कि संगीत के क्षेत्र में मेरा कोई योगदान है। मैं कहाँ गाता हूँ। मैंने कुछ नहीं किया है। मैं तो केवल माध्यम हूँ। सब ईश्वर और मेरे भाई जी की कृपा और लोगों का प्यार है।”<sup>5</sup> अब आप ही कहिए संगीत जगत की श्रेष्ठता तक पहुंच कर इतना सरल व्यक्तित्व मिलना क्या संभव है ?

पंडित जसराज जी के संगीत शिक्षक रहे – पंडित मणिराम, जयवंत सिंह वाघेला, उस्ताद गुलाम कादर खान (मेवात घराना), स्वामी वल्लभदास (आगरा घराना)।<sup>6</sup> पंडित जी ने एक साक्षात्कार में बताया वर्ष 1960 में एक अस्पताल में उनकी मुलाकात **बड़े**

**गुलाम अली खान** से हुई जिनका शागिर्द बनना बहुत मुश्किल था। उन्ही बड़े गुलाम अली खान ने पंडित जसराज से खुद कहा – “तुम इतना अच्छा गाते हो, मेरे शागिर्द बन जाओ।” पंडित जी ने इंकार कर दिया, कहा – “पंडित मणिराम मेरे गुरु हैं, मैं तो उन्हीं से सीखूँगा।”<sup>7</sup> ऐसे थे पंडित जसराज।

पंडित जसराज जी ने संगीत के क्षेत्र में एक कीर्तिमान बनाया, जिसमें वह उत्तरी और दक्षिणी ध्रुव में प्रदर्शन करने वाले पहले भारतीय थे। पंडित जी ने 82 वर्ष की उम्र में अंटार्कटिका के दक्षिणी ध्रुव पर अपनी प्रस्तुति दी। इसके साथ ही वह सातों महाद्वीपों में कार्यक्रम पेश करने वाले पहले भारतीय बन गए।<sup>8</sup> पंडित जसराज जी ने भारतीय फिल्म संगीत में भी अपना योगदान दिया है। आपने पहली बार सन् 1920 में रिलीज किसी हिंदी फिल्म में एक गीत को अपनी आवाज दी। इसके पश्चात् पंडित जी ने कुछ फिल्म गीतों में अपना योगदान दिया जिनमें से ‘बीरबल माय ब्रदर’ (1975) में साउंडट्रेक, लाइफ ऑफ पाई फिल्म में एक साउंडट्रेक दिया, जो हिंदुस्तानी शास्त्रीय संगीत और पाश्चात्य संगीत का मिश्रण था।<sup>9</sup>

पंडित जसराज जी की पत्नी **मधुरा शांताराम** जो विख्यात फिल्मकार **वी० शांताराम** जी की पुत्री हैं ने वर्ष 2009 में एक फिल्म का शीर्षक **संगीत मार्तण्ड पंडित जसराज** है। जो पंडित जसराज के जीवन पर आधारित है।<sup>10</sup> पंडित जी के संगीत में योगदान को देखते हुए भारतीय सरकार ने आपको अनेकों पुरस्कारों से सम्मानित किया, जिनमें से कुछ इस प्रकार हैं—

- वर्ष 2014 में उन्हें लाइफटाइम अचीवमेंट के लिए **सुमित्रा चरतराम पुरस्कार** से सम्मानित किया गया।
- 1987 में **संगीत नाटक अकादमी**

पुरस्कार से सम्मानित किया गया।

- 1990 में भारत सरकार द्वारा **पद्म भूषण** से सम्मानित किया गया।
- 2008 में **स्वाति संगीता पुरष्कृत पुरस्कार** से सम्मानित किया गया।
- 2010 में **संगीत नाटक अकादमी फेलोशिप** से सम्मानित किया गया।
- इसके अतिरिक्त **संगीत कला रत्न, मास्टर दीनानाथ मंगेशकर पुरस्कार, लता मंगेशकर पुरस्कार** भी आपको प्राप्त हुए।<sup>11</sup>

पंडित जसराज जी ने भारतीय शास्त्रीय संगीत को विदेशों तक पहुंचाया। वहाँ भी शास्त्रीय संगीत को सम्मानित स्थान प्रदान किया। वर्ष 1972 के बाद आप अपने पिता की याद में हर वर्ष भारत, हैदराबाद में पंडित मोतीराम, पंडित मणिराम संगीत समारोह का आयोजन करते आ रहे थे।<sup>12</sup> पंडित जी ने एक राग की रचना भी की जिसका नाम है '**जसरंगी**' इस राग की

महत्ता यह है कि इसे कोई अकेला नहीं गा सकता। इसे दो लोग मिलकर ही गाते हैं, जिनमें भी एक पुरुष व एक महिला हो तो और भी अच्छा। दरअसल यह एक तरह का जुगलबंदी राग है, जो दो रागों **आभोगी** और **कलावती** के मेल से बना है; महिला **आभोगी** और पुरुष **कलावती** गाते हैं। पंडित जी ने सबसे पहले इस राग को अपने दो परम शिष्य बेटी **दुर्गा जसराज** और शिष्य **संजीव अभ्यंकर** से गवाया। बाद में इसे सबसे ज्यादा **संजीव अभ्यंकर** और **अश्वनी भिंडे पांडे** ने गाया।

पंडित जसराज जिन्हे सुर सम्राट भी कहा जाए तो अतिशयोक्ति नहीं होगी। भारतीय शास्त्रीय संगीत में अपना अतुल्य योगदान देते हुए, 17 अगस्त, 2020, न्यू जर्सी में दिल का दौरा पड़ने से सुर सम्राट सुरों में विलीन हो गई। एक कहावत है — कलाकार कभी मरता नहीं। उसी प्रकार पंडित जी की गायी गई अतुल्य धरोहरें आज भी हमारे पास संग्रहित है व रहेंगी।

### संदर्भ ग्रंथ सूची

इस शोध आलेख को लिखने के लिए भिन्न-भिन्न समाचार पत्रों व गूगल का सहारा लिया गया है, जिनमें प्रमुख है —

1. दैनिक भास्कर, 17 अगस्त, 2020
2. दैनिक ट्रिब्यून, 17 अगस्त, 2020
3. Ebiography logo
4. अलविदा पंडित जसराज, (Article), मुकेश गर्ग
5. पंडित जसराज जीवनी (Article) jivni.org



## कर्नाटक संगीत में तालस्वरूप

डॉ. अजय कुमार  
अस्सिस्टेन्ट प्रोफेसर  
संगीत विभाग  
दिल्ली विश्वविद्यालय

**सार—संक्षेप** कर्नाटक संगीत में ताल का अपना विशिष्ट महत्व है। ताल का जितना गणितीय शास्त्र रूप यहाँ देखने को मिलता है उतना किसी अन्य संगीत में दृष्टिगोचर नहीं होता है। कर्नाटक संगीत में तालों की रचना जातियों के आधार पर की गई है जो कि हिन्दुस्तानी ताल पद्धति से सर्वथा भिन्न है। हिन्दुस्तानी संगीत में जहाँ तालों के बोल निश्चित हैं वहीं कर्नाटक ताल में बोल अंगों के अनुसार बदलते रहते हैं। जाति एवं अंग के अनुसार ही सात तालों से 35 तालों की रचना की गई है।

**संकेत शब्द** : कर्नाटक संगीत, ताल, अंग, बोल, जाति।

शास्त्रों में ऐसा बताया गया है कि ओंकार के आकार, उकार और मकार आदि तीन अक्षरों से संगीत की उत्पत्ति हुई है। इनमें आकार विष्णु स्वरूप, उकार ब्रह्म स्वरूप और मकार महेश्वर स्वरूप माना जाता है। प्राचीन ग्रंथों में बताया गया है कि ब्रह्मा ने सामवेद से संगीत की सृष्टि की।

भारत में हिन्दुस्तानी एवं कर्नाटक दो प्रकार की संगीत पद्धतियाँ प्रचलित हैं। हिन्दुस्तानी संगीत का प्रचलन भारत के उत्तर पूर्व एवं पश्चिम भाग में तथा कर्नाटक संगीत भारत के दक्षिण क्षेत्र में विशेष रूप से प्रचलित हुआ। संगीत की अत्यन्त समृद्ध क्रियात्मक परम्परा सूक्ष्म तथा पूर्ण सैद्धान्तिक रूप में प्राचीन काल से ही विकसित रही है। संगीत उतना ही अनादि एवं प्राचीन है जितनी की मानव जाति। जैसे-जैसे सभ्यता का विकास होता गया संगीत भी उसके अनुकूल विकास करता गया। प्रागैतिहासिक काल के संगीत को अनदेखा नहीं किया जा सकता, क्योंकि उस सभ्यता का संगीत इतिहास क्रमागत समय के अध्ययन के लिये विशिष्ट सामग्री प्रदान कराता है, जिनके आधार पर हम विभिन्न कालों का तुलनात्मक अध्ययन कर सकते हैं।

भारत की संस्कृति नानाविध सहस्र परम्पराओं से निर्मित है। संस्कृति के इस विराट निर्माण में उत्तर एवं दक्षिण भारत के दोनों प्रदेशों का अमूल्य योगदान रहा है। आदि महाकाव्य

रामायण एवं महाभारत में दो विभिन्न संस्कृतियों के समन्वय प्रथम बार देखने को मिला। दक्षिण में भारतीय संस्कृति का सर्वप्रथम प्रचार करने का श्रेय अगस्त्य जैसे औत्तरात्य आचार्य को जाता है। उन्होंने द्राविड़ देश जाकर वहाँ की पुरातन भाषा तमिल का संस्कार, पाणिनि के संस्कृत व्याकरण के आधार पर किया।

शास्त्रीय संगीत में व्यवस्था, नियमबद्धता एवं आकर्षण लाने हेतु विभिन्न ताल एवं वाद्यों का प्रयोग अनिवार्य रूप से किया जाता है उसी प्रकार सरल संगीत में भी भावों के उद्दीपन तथा संगीत को सजीव बनाने के लिये ताल वाद्यों की आवश्यकता होती है। लोक संगीत में ताल वाद्यों का महत्व शास्त्रीय संगीत की अपेक्षा अधिक होता है क्योंकि विशिष्ट प्रकार के वातावरण रस एवं भावों की सृष्टि के लिये विशिष्ट प्रकार के अवनद्ध वाद्यों का प्रयोग किया जाता है। मंदिरों में धार्मिक वातावरण के सृजन हेतु घंटा, घड़ियाल आदि वाद्यों का प्रयोग किया जाता है। इनके बजने पर स्वयं ही अभास हो जाता है कि पूजादि धार्मिक कार्य किया जा रहा है। ढोलक पर पड़ती थाप, विवाहादि मांगलिक अवसरों पर गाये जाने वाले मंगल गीत का आभास दिलाती है और भजन कीर्तन एवं मांगलिक अवसरों पर बजने वाला मंजीरा अपूर्व रस घोल देता है। मंजीरा, करताल आदि वाद्यों की ध्वनि बहुत ही आकर्षक होती है। तबला, नाल, ढोलक आदि वाद्यों से उत्पन्न ध्वनि में चंचलता मिश्रित मधुरता

होती है तथा नगाड़ा, धौंसा, मादल आदि की ध्वनि में गांभीर्य होता है। भय, रोष तथा आवेष को उत्पन्न करने वाली ध्वनियाँ भी नागाड़ा, धौंसा, मादल, ढोल, ढाक आदि से उत्पन्न की जा सकती है। इस प्रकार विभिन्न वाद्य अपनी प्रकृति के अनुरूप विभिन्न वातावरण का सृजन करते हैं जिससे मानव मन बरवस उसी रस में सरावोर हो आनन्द सागर में हिलोरे लेने लगता है। यही लोक संगीत में ताल वाद्यों के प्रयोग की सार्थकता है।<sup>1</sup>

भारतीय संगीत में ताल का प्रारम्भ कब से हुआ इस पर सप्रमाण कुछ भी कहना संभव नहीं है। नाट्यशास्त्र में तत्कालीन तालों का इतना विस्तृत विवेचन हुआ है कि नाट्यशास्त्र के पूर्व भी तालशास्त्र पर्याप्त विकसित था यह निःसन्देह कहा जा सकता है।

**ताल शब्द की व्याख्या :** किसी विद्वान ने ठीक ही कहा है कि अनिबद्ध या तालविहीन संगीत आरण्यक संगीत है तथा निबद्ध या तालयुक्त संगीत समाजिक संगीत है। बिना ताल के केवल स्वरों का आनन्द हृदय में उल्लास व उत्तेजना करने में असमर्थ होता है एवं अनिवद्ध संगीत के निरन्तर श्रवण से उदासीनता छा जाती है। ध्रुपद या ख्याल गायकों के विस्तृत तालहीन अलापों में “लीयते परमानन्दे यथात्मा सा पर कला” की अभिवक्ति हेतु ही सम्भवतः पखावज या तबले की थाप पर अनिबद्धता की समाप्ति दर्शाते हैं एवं ज्योंही ताल, शब्द एवं स्वरों का समन्वय होता है, रसिक मन उल्लासित एवं उत्तेजित हो उठता है। काल क्रिया के नाप को ही ताल कहा जाता है जैसा अमरकोष में उल्लिखित है। “तालः काल क्रियामानम्”।

ताल संगीत को निश्चित नियम या समय के बंधन में बाँधता है। जिस प्रकार जीवन में निश्चित समय क्रम का अभाव सुख और समृद्धि का अभाव है उसी प्रकार तालहीन विशृंखल संगीत में सार्थक नहीं। ताल संगीत में विभिन्न सौन्दर्यपूर्ण चलन शैलियों का विकास करता है जिससे संगीत के संयम की रक्षा होती है। ताल

के द्वारा ही प्राचीन एवं वर्तमान संगीत को स्वर एवं बोललिपि द्वारा भविष्य के लिये सुरक्षित रख पाना संभव हो सका है।

निश्चित ताल गति के फलस्वरूप ही संगीत के क्रमिक आरोह, अवरोह, विराम आदि अत्यन्त प्रभावोत्पादक हो जाते हैं। तालों में गति भेद उत्पन्न कर रस निष्पत्ति सम्भव होती है। करुण, श्रृंगार, रौद्र, वीभत्स आदि रसों के लिये तालों की विभिन्न गतियों का बड़ा महत्त्व है। ‘संगीतरत्नाकर’ व ‘नारदार्थ रागमाला’ के निम्न श्लोक के माध्यम से कहा गया है, कि जिस प्रकार देह में प्रधान मुख है, और मुख में नासिका, उसी प्रकार तालविहीन संगीत नासिकाविहीन मुख के समान है—

**मुख प्रधान देहस्य नासिका मुख मध्यके।**

**तालहीनं तथा गीतं नासाहीन मुखं यथा।।**

गीत, वाद्य एवं नृत्य की तुलना मदमत्त हाथी से कर ताल को अंकुश की उपमा दी गई है। ताल शब्द की व्युत्पत्ति में ऐसे अनेक तथ्यों का आधार लिया गया है जिनके लक्षण प्राचीन ग्रंथों में उपलब्ध होते हैं। ता, धित्, थून्ना आदि शब्दों के द्वारा अखण्ड कालगति को छन्द या पदों में विभाजित करने के जो प्रयोग हुये उन्हें ही ताल कहा गया है—

**कालस्य एकद्वित्रयादिमात्रोच्चारण नियमितस्य**

**क्रियायाः परिस्पन्दनाभिकायाः**

**परिच्छेदहेतुस्तालः।**

**(मृदंग मंजरी पृष्ठ 27)**

संगीतार्णव संस्कृत ग्रंथ में ताण्डव (पुरुष) नृत्य से ‘ता’ तथा लास्य (स्त्री) नृत्य से ‘ल’ वर्णों के संयोग से ताल शब्द की व्युत्पत्ति दर्शायी गई है — ताल शास्त्रीय संगीत से तात्पर्य संगीत की उन कलात्मक अभिव्यक्तियों से है जिनका विकास बौद्धिक आधार पर प्राचीनकाल से आधुनिक समय तक हुआ है। कुशल कलाकारों ने अपनी रचनाओं में स्वरों की विलम्बता के साथ ही तालों की जटिलता के भी प्रयोग किये हैं। इसका प्रमाण नाट्यशास्त्र, दत्तिलम, भरतार्णव, संगीतरत्नाकर आदि ग्रंथों में मिलता

<sup>1</sup> संगीत में ताल वाद्यों की उपयोगिता : डॉ. चित्रा गुप्ता, पृ.सं.

है। कला की असाधारण अभिव्यक्ति बौद्धिक आधार पर संभव होती है। प्राचीन कलाकारों की प्रतिस्पर्धा के फलस्वरूप शास्त्रीय संगीत में उन रचनाओं का निर्माण हुआ जिन्हें अधिक मात्रा सम्पन्न तालों में गाया जा सके। ऐसी रचनाएँ विद्वानों की ज्ञान की कसौटी समझी गई तथा जिस प्रकार साहित्य की रीतिकालीन परम्परा में रस, छन्द, अंकारों का प्रयोग हुआ उसी प्रकार संगीत में स्वरों एवं तालों का प्रयोग हुआ।

शारंगदेव ने ताल का स्वरूप बताते हुये 'लध्वादिमितया क्रियया' का प्रयोग किया है। लध्वादि में लघु, गुरु एवं प्लुत का ग्रहण है जो मार्ग तालों में होने वाली क्रिया के मान को सूचित करते हैं। इनमें से लघु एवं गुरु शब्दों का छंद से और प्लुत का सामवेद से ग्रहण हुआ है। छन्द में मात्रा के दो ही नाप हैं — लघु एवं गुरु। लेकिन गेय सामवेद में कर्षण होने के कारण प्लुत का भी प्रचुर प्रयोग होता है। संगीत का मूल साम में माना जाता है इसलिए वहाँ से प्लुत का ग्रहण होना स्वाभाविक है। इन तीनों इकाईयों का अनुपात क्रमशः 1, 2 और 3 तथा चिन्ह I, S, S' हैं।

भारतीय संगीत का प्राण ताल और ताल का प्राण सम है। प्रत्येक ताल में सम के स्थान निश्चित है गायन किसी भी ताल से प्रारम्भ किया जा सकता है परन्तु सम के स्थान में कोई स्वतंत्रता नहीं हो सकती। सम पर आकर मिलना ही पड़ता है। जिस ताल का जिस मात्रे पर आघात है वह उसी मात्रे पर होना आवश्यक है। यद्यपि गायन का आरम्भ किसी भी मात्रे से हो सकता है और अन्त भी किसी मात्रे पर परन्तु सम का स्थान निश्चित रहेगा। ताल भारतीय संगीत को सुव्यवस्थित एवं सुगठित करने का एक सशक्त माध्यम है।<sup>2</sup>

वर्तमान कर्नाटक ताल सप्तसूलादि ताल पद्धति पर आधारित है। कर्नाटक ताल में प्राचीन एवं मध्यकालीन ताल लक्षण एवं तालों में लयात्मक स्वरूप की प्राचीनता परिलक्षित होती है। गणित के सिद्धांतों की सूक्ष्मता यहाँ की

तालों में विशेष रूप से देखने को मिलती है। काल प्रमाण अंग जाति का जितना सूक्ष्म स्वरूप यहाँ कि तालों में दृष्टिगोचर होता है उतना अन्यत्र नहीं।

संगीत विद्वान पुरन्दर दास ने तत्कालीन राजनैतिक दबाव के कारण भारतीय संस्कृति एवं संगीत का अध्ययन कर लोकरुचि के अनुसार लघुतम तालों का प्रयोग किया जो कि सप्त ताल के नाम से प्रचलित हुये। उनके द्वारा किये प्रयोग शास्त्रीय एवं उपशास्त्रीय दोनों प्रकार के संगीत के साथ सफल रहें जिसके कारण सप्तसूलादि ताल पद्धति ने प्राचीन ताल पद्धति का स्थान ग्रहण कर लिया। शास्त्रीय संगीत के लिये अधिक उपयोगी बनाने के लिये इन्हें पंच जाति भेद के अनुसार समृद्ध किया जिसके फलस्वरूप वृहत् तालों का निर्माण संभव हो सका।

ताल के विभिन्न भागों को अंग कहा जाता है, जिसकी रचना मात्राओं के द्वारा होती है। लघु मात्रा विभागों को लघु अंग, गुरु मात्रा विभागों को गुरु अंग आदि कहा जाता है। अनेक शास्त्र ग्रंथों में मात्रा को ही 'अंग' की संज्ञा दी गयी है। आधुनिक तालों में साधारणतः द्विमात्रिक, त्रिमात्रिक, चर्तुमात्रिक अंगों का प्रचलन है किन्तु प्राचीन तालों में इनके अतिरिक्त एक मात्रा और आधी मात्रा के अंगों का उल्लेख मिलता है।

ताल समुद्र तमिल ग्रंथ के आधार पर अंगों के मिश्रण की रीति—

**विराम** — यह अलग नहीं आता दुत या लघु के साथ ही आता है गुरु और प्लुत के साथ नहीं आता।

**काकपद** — काकपद अलग पहले और बीच में गुरु के आगे या पीछे या प्लुत के साथ नहीं आता अपितु किसी ताल के अन्तिम भाग में लघु या दुत के साथ आता है। लघु, गुरु, प्लुत ये तीन अलग अलग या मिलकर और सभी जगह आते हैं।

कर्नाटक ताल पद्धति में प्रयुक्त सप्त अंग

2. भारतीय संगीत में ताल एवं रूप विधान : डॉ. सुभद्रा चौधरी, पृ.सं.-1, 7, 8

**अनुदुत अर्धचन्द्र**

कालमाप : एक अक्षर काल  
क्रिया : बाँयें हाथ पर दायें हाथ से आघात तथा यह सशब्द किया है।

**द्रुत**

कालमाप : पूर्ण चन्द्र  
क्रिया : दो अक्षरकाल  
प्रथम बाँयें हाथ पर दायें हाथ से आघात द्वितीय विसर्जितम्।

**द्रुतविराम**

कालमाप : पूर्णचन्द्र पर अर्धचन्द्र  
क्रिया : तीन अक्षरकाल  
प्रथम बाँयें हाथ पर दायें हाथ से आघात द्वितीय विसर्जितम् तृतीय पुनः प्रथम बायें हाथ पर दायें हाथ से आघात।

**लघु**

कालमाप : खड़ी पाई  
क्रिया : चार अक्षरकाल  
बाँयें हाथ पर दायें हाथ से आघात व कनिष्ठा अंगुलि से आवश्यकतानुसार मात्राओं की गणना।

**गुरु**

कालमाप : सर्पाकृति  
क्रिया : आठ अक्षरकाल  
बाँयें हाथ पर दायें हाथ से आघात व मुठी के द्वारा गोलाकार विधि से मात्राओं को गिनना।

**प्लुत**

कालमाप : सर्पाकृति के उपर पाई  
क्रिया : बारह अक्षरकाल  
बाँयें हाथ पर दायें हाथ से आघात व अंगुलि से 4 मात्राओं की गणना तदुपरान्त कृष्णा व सर्पिणी का क्रम।

**काकपद**

कालमाप : प्लस का चिन्ह  
क्रिया : सोलह अक्षरकाल  
बाँयें हाथ पर दायें हाथ से आघात व अंगुलि से 4 मात्राओं की गणना तदुपरान्त पताका, कृष्णा व सर्पिणी का क्रम।  
प्राचीन मार्गी, देशी एवं वर्तमान तालों में प्रयुक्त अंगों के चिन्ह—

अंग	:	चिन्ह	मात्रा काल
अनुदुत		U	1
द्रुत		O	2
द्रुत विराम	:	0	3
लघु		I	4
लघु विराम	:	1	5
लघुद्रुत	:	2	6
लघुद्रुत विराम	:	3	7
गुरु	:	S	8

गुरु विराम	:	S	9
गुरुद्रुत	:	4	10
गुरुद्रुत विराम	:	5	11
प्लुत	:	6	12
प्लुत विराम	:	7	13
प्लुतद्रुत	:	8	14
प्लुतद्रुत विराम	:	9	15
काकपद	:	+	16

**हस्तक्रिया से अंगों की सूचना**

द्रुत के लिये 4 अंगुलियों की ऊँचाई से हाथ पर आघात ।

लघु के लिये 8 अंगुलियों की ऊँचाई से हाथ पर आघात ।

गुरु के लिये 8 अंगुलियों की ऊँचाई से हाथ पर आघात करके 8 अंगुल नीचे तक ले जाना होता है ।

प्लुत के लिये 8 अंगुलियों की ऊँचाई से हाथ पर आघात करने के पश्चात् एक हाथ को घुमाकर (प्रदक्षिणा करके) 8 अंगुल नीचे ले जाना होता है ।

काकपद के लिये उपर नीचे और दाँयें बाँयें ओर हाथ दिखाना ।

दक्षिण भारतीय ग्रंथों में लघु का अक्षरकाल बदलने के लिये 3-4-5-7-9 सदुश्य चिन्हों का प्रयोग होता है । 3 अक्षर काल के लिये त्रिश्र लघु को स्वर्ग लघु भी कहा जाता है तथा एक घात एवं दो अंगुलियों को गिनकर इसका प्रदर्शन किया जाता है । 4 अक्षर काल के लिये चतुश्र लघु को मनुष्य लघु भी कहा जाता है तथा एक घात एवं तीन अंगुलियों को गिनकर इसका प्रदर्शन किया जाता है । 5 अक्षर काल के लिये खंड लघु को देश्य लघु भी कहा जाता है तथा एक घात एवं चार अंगुलियों गिनकर इसका प्रदर्शन किया जाता है । 7 अक्षर काल के लिये मिश्र लघु को हंस लघु भी कहा जाता है तथा एक घात एवं 6 अंगुलियों गिनकर इसका प्रदर्शन किया जाता है । 9 अक्षर काल के लिये संकीर्ण लघु को चित्र लघु भी कहा जाता है तथा एक घात एवं 8 अंगुलियों गिनकर इसका प्रदर्शन किया जाता है । चार अक्षर काल के कम से केवल समरूप घातों के द्वारा जब किसी गति या बंदिश की गति निर्धारित होती है उसे साधारणतः सर्वलघु कहा जाता है ।

मात्रा के अनुसार उपरोक्त पंच लघु को कमसः ¼, 1, 1½, 11/3, 2¼ की तरह लिखा जाता है ।

लघु के अतिरिक्त पाँच भेद विशेष लघु के नाम से ग्रंथों में वर्णित है । 6 अक्षर काल के लघु को दिव्य संकीर्ण या दिव्य लघु कहते हैं जिसका मान 11/2 मात्रा के बराबर होता है । 8 अक्षर काल के लघु को मिश्र संकीर्ण या सिंह लघु कहते हैं जिसका मान 9 मात्रा के बराबर होता है । 10 अक्षर काल के लघु को देश्य संकीर्ण या वर्ण लघु कहते हैं जिसका मान 2 ½ मात्रा के बराबर होता है । 12 अक्षर काल के लघु को मिश्र देश्य संकीर्ण या वाच लघु कहते हैं जिसका मान 3 मात्रा के बराबर होता है । 16 अक्षर काल के लघु को देश्य शुद्ध संकीर्ण या कर्नाटक लघु कहते हैं जिसका मान 4 मात्रा के बराबर होता है । इन लघुओं की क्रिया भी एक घात के बाद क्रमसः 5, 7, 9, 11 एवं 15 अंगुलियों गिनकर प्रदर्शित की जाती हैं । दक्षिण भारतीय संगीत में घात के बाद अंगुलियों को कनिष्ठा से गिनते हैं एवं अधिक होने पर उसी कम में बिना घात के पुनरावृत्ति की जाती है ।<sup>1</sup>

**कर्नाटक तालों के स्वरूप एवं ताल चिन्ह :** वर्तमान में कर्नाटक संगीत में 7 प्रचलित ताल हैं जिनके नाम इस प्रकार से हैं—ध्रुव, मठ, रूपक, झम्प, त्रिपुट, अठ एवं एक ।

ताल चिन्ह :

ताल चिन्ह :

अंगुलि गणना क्रम

(ताली)

(खाली)

मध्यमा

तर्जनी

अंगुष्ठा

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1. भारतीय तालों का शास्त्रीय विवेचन : डॉ. अरुण कुमार सेन,  
पृ.सं.—269

ताल	चिन्ह	चतुरस्र जाति	तिस्र जाति	मिश्र जाति	खंड जाति	संकीर्ण जाति
ध्रुवताल	IOII	4244	3233	7277	5255	9299
मठ्यताल	IOI	424	323	727	525	929
रूपकताल	OI	24	23	27	25	29
झपताल	I—O	412	312	712	512	912
त्रिपुटताल	IOO	422	322	722	522	922
अठताल	IIOO	4422	3322	7722	5522	9922
एकताल	I	4	3	7	5	9

ध्रुव ताल चतुस्र जाति

लघु				दुतं		लघु				लघु			
1	2	3	4	5	6	7	8	9	10	11	12	13	14
त	क	धि	मि	त	क	त	क	धि	मि	धि	कि	ण	तों
/	क	अ	म	/	0	/	क	अ	म	/	क	ट	म

ध्रुव ताल त्रिश्र जाति

1	2	3	4	5	6	7	8	9	10	11
त	कि	ट	त	क	त	कि	ट	कि	ण	तों
/	क	अ	/	0	/	क	अ	/	क	अ

ध्रुव ताल मिश्र जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
त	कि	ट	त	क	धि	मि	त	क	त	कि	ट	त	क	धि	मि
/	क	अ	म	त	अं	क	/	0	/	क	ट	म	त	अं	क
17	18	19	20	21	22	23									
त	क	त	धि	कि	ण	तों									
/	क	अ	म	त	अं	क									

ध्रुव ताल खंड जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
त	क	त	कि	ट	त	क	त	क	त	कि	ट	त	धि	कि	ण	तों
/	क	अ	म	त	/	0	/	क	अ	म	त	/	क	अ	म	त

ध्रुव ताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
त	क	धि	मि	त	क	त	कि	ट	त	क	त	क	धि	मि	त
/	क	अ	म	त	अं	क	अ	म	/	0	/	क	अ	म	त
17	18	19	20	21	22	23	24	25	26	27	28	29			
क	त	कि	ट	त	क	ति	क	त	धि	कि	ण	तों			
अं	क	अ	म	/	क	अ	म	त	अं	क	अ	म			

मठ्यताल चतुस्र जाति

लघु				दुतं		लघु			
1	2	3	4	5	6	7	8	9	10
त	क	धि	मि	त	क	धि	कि	ण	तों
/	क	अ	म	/	0	/	क	ट	म

मध्यताल त्रिश्र जाति

1	2	3	4	5	6	7	8
त	कि	ट	त	क	कि	ण	तों
/	क	अ	/	0	/	क	अ

मध्यताल मिश्र जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
त	कि	ट	त	क	धि	मि	त	क	त	क	त	धि	कि	ण	तों
/	क	अ	म	त	अं	क	/	0	/	क	अ	म	त	अं	क

मध्यताल खंड जाति

1	2	3	4	5	6	7	8	9	10	11	12
त	क	त	कि	ट	त	क	त	धि	कि	ण	तों
/	क	अ	म	त	/	0	/	क	अ	म	त

मध्यताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
त	क	धि	मि	त	क	त	कि	ट	त	क	त	क	ति	क
/	क	अ	म	त	अं	क	अ	म	/	0	/	क	अ	म
16	17	18	19	20										
त	धि	कि	ण	तों										
त	टं	क	अ	म										

रूपक ताल चतुश्च जाति

1	2	3	4	5	6
त	क	धि	कि	ण	तों
/	0	/	क	अ	म

रूपक ताल त्रिश्र जाति

1	2	3	4	5
त	क	कि	ण	तों
/	0	/	क	अ

रूपक ताल मिश्र जाति

1	2	3	4	5	6	7	8	9
त	क	त	क	त	धि	कि	ण	तों
/	0	/	क	अ	म	त	अ	क

रूपक ताल खंड जाति

1	2	3	4	5	6	7
त	क	त	धि	कि	ण	तों
/	0	/	क	अ	म	त

रूपक ताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11
त	क	त	क	ति	क	त	धि	कि	ण	तों
/	0	क	अ	म	त	अ	क	अ	म	0

झपताल चतुश्च जाति

1	2	3	4	5	6	7
त	क	धि	मि	कि	ण	तों
/	क	अ	म	/	/	0

झंपाल त्रिश्र जाति

1	2	3	4	5	6
त	कि	ट	कि	ण	तों
/	क	अ	/	/	0

झंपताल मिश्र जाति

1	2	3	4	5	6	7	8	9	10
त	कि	ट	त	क	धि	मि	कि	ण	तों
/	क	अ	म	त	अं	क	/	/	0

झंपताल खंड जाति

1	2	3	4	5	6	7	8
त	क	त	कि	ट	कि	ण	तों
/	क	अ	म	त	/	/	0

झंपताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11	12
त	क	धि	मि	त	क	त	कि	ट	कि	ण	तों
/	क	अ	म	त	अं	क	अ	म	/	/	0

त्रिपुटताल चतुश्च्र जाति

1	2	3	4	5	6	7	8
त	क	धि	मि	धिं	कि	ण	तों
/	क	अ	म	/	0	/	0

त्रिपुटताल त्रिश्र जाति

1	2	3	4	5	6	7
त	कि	ट	धि	कि	ण	तों
/	क	अ	/	0	/	0

त्रिपुटताल मिश्र जाति

1	2	3	4	5	6	7	8	9	10	11
त	कि	ट	त	क	धि	मि	धिं	कि	ण	तों
/	क	अ	म	त	अं	क	/	0	/	0

त्रिपुटताल खंड जाति

1	2	3	4	5	6	7	8	9
त	क	त	कि	ट	धिं	कि	ण	तों
/	क	अ	म	त	/	0	/	0

त्रिपुटताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11	12	13
त	क	धि	मि	त	क	त	कि	ट	धिं	कि	ण	तों
/	क	अ	म	त	अं	क	अ	म	/	0	/	0

अटताल चतुश्चर जाति

1	2	3	4	5	6	7	8	9	10	11	12
त	क	धि	मि	त	क	धि	मि	धिं	कि	ण	तों
/	क	अ	म	/	क	अ	म	/	0	/	0

अटताल त्रिश्र जाति

1	2	3	4	5	6	7	8	9	10
त	कि	ट	त	कि	ट	धिं	कि	ण	तों
/	क	अ	/	क	अ	/	0	/	0

अटताल मिश्र जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14
त	कि	ट	त	क	धि	मि	त	कि	ट	त	क	धि	मि
/	क	अ	म	त	अं	क	/	क	अ	म	त	अं	क
15	16	17	18										
धिं	कि	ण	तों										
/	0	/	0										

अटताल खंड जाति

1	2	3	4	5	6	7	8	9	10	11	12	13	14
त	क	त	कि	ट	त	क	त	कि	ट	धिं	कि	ण	तों
/	क	अ	म	त	/	क	अ	म	त	/	0	/	0

अटताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9	10	11	12	13
त	क	धि	मि	त	क	त	कि	ट	त	क	धि	मि
/	क	अ	म	त	अं	क	अ	म	/	क	अ	म
14	15	16	17	18	19	20	21	22				
त	क	त	कि	ट	धि	कि	ण	तों				
त	अं	क	अ	म	/	0	/	0				

एक ताल चतुश्चर जाति

1	2	3	4
धिं	कि	ण	तों
/	क	अ	म

एक ताल त्रिश्र जाति

1	2	3
कि	ण	तों
/	क	अ

एक ताल मिश्र जाति

1	2	3	4	5	6	7
त	क	त	धिं	कि	ण	तों
/	क	अ	म	त	अं	क

एक ताल खंड जाति

1	2	3	4	5
त	धिं	कि	ण	तों
/	क	अ	म	त

एक ताल संकीर्ण जाति

1	2	3	4	5	6	7	8	9
त	क	ति	क	त	धिं	कि	ण	तों
/	क	अ	म	त	अं	क	अ	म

आदिताल चतुश्च जाति 100

1	2	3	4	5	6	7	8
तधिं	धिंना	किटतकधिं	धिंना	नधिं	धिंना	तधिं किटतक	टकतरकिटतक
/	क	अ	म	/	0	/	0

उपर्युक्त 7 ताल जाति के आधार पर 35 तालों का निर्माण कर रही है। इन तालों में लघु द्रुत अनुद्रुत का सूक्ष्म रूप देखने को मिलता है। उपरोक्त ताल में विभिन्न बोल को जाति के अनुरूप दर्शाया गया है। इन्हीं बोलों के आधार

पर विभिन्न प्रकार की बंदिशों का निर्माण जाति के अनुरूप किया जाता है। गणित का जितना सुन्दर समन्वय उपरोक्त ताल पद्धति में देखने को मिलता है उतना अन्यत्र नहीं।

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## Musical Legacy of Travancore

**Dr Aparna Sudheer**

Assistant Professor

Department of Music,

SN College for Women Kollam

**Abstract:** Travancore was the recipient of multifarious elements that flowed into its realm and is well evident of its diverse castes and their cultural traits, which has been blended smoothly into its fabric. Travancore was an integral part of Tamilakam and the migrant population largely from the Tamil Country was engaged in numerous profession in Travancore until the beginning of Twentieth Century ,facilitating shared culture, conventions and social Dynamics. The article picturises the Travancore as one of the Important Seats of Music.

**Key Words:** Travancore, Navaratri ,Music Festivals, Concert Venues

The Kingdom of Travancore also known as the Kingdom of Thiruvithamkoor, was an Indian Kingdom from 1729 until 1949. Travancore was one of the important seats of Music during the past two centuries. Many Musicians have migrated from the war ridden places and have found shelter for themselves in Travancore under the patronage of Travancore rulers. Music flourished here thus making Travancore as one of the seats of musical learning in the 18<sup>th</sup> and 19<sup>th</sup> Centuries. The most important among the rulers who patronised music was Maharaja Swati Tirunal. He was a contemporary of Tyagaraja. He is rightly known as the Prince among the Musicians and also musician among the Princes. He was the great poet, good musician and composer of highest order.

Swati Tirunal started composing Keertanas and Kritis very early in his life. His Songs are mostly addressed to Sri Padmanabhaswamy. He is unique in the fact that he composed all

the different types of Compositions. He has also composed Hindusthani songs and also forms in different languages. Swati Tirunal's Padam and Utsava Prabandhas are sung even now during the ten day festival of Padmanabha Swami Temple. His group Krithies are the Navaratri Kritis and Navavidha Bhakti kirtanas.

### MULLAMOODU

### BHAGAVATHERS

The Musical Legacy Of Travancore will not be Complete by mentioning about the Contributions given by Mullamoodu Bhagavathers and the Contemporary Musicians Of Travancore. Travancore has the famous Mullamoodu tradition which is 175 years old. Only a handful of mullamoodu musicians remain today. Mullamoodu Musicians played a very important role in popularizing the compositions of maharaja Swati Tirunal and they still maintain their rich tradition. These musicians pay their musical offerings at the scheduled time on the days of ulsavam and Navaratri at the

Padmanabha Temple and Navaratri Mandapam respectively.

The origin of Mullamoodu tradition goes like this:

Maharaja Swati Tirunal once happened to listen Palakkad Parameshwara Bhagavathar at the temple. Enthralled, he made enquiries on the spot and appointed him as Court Musician. He provided him a house at Mullamoodu near the Palace. Parameshwaran is the first Musician to represent this great tradition. He later served the Courts of Ayilyam Tirunal, Visakhom Tirunnaal and Sree Mulam Tirunal. Coimbatore Raghavaaiyyer was his Primary disciple. Aashramam Annaswami, Attingal Sankaranarayanan, Elathur Hariharan, Karamana Venkiteswaran, Kalkulam Subramanian, Parakkai Narayanan, Tanjavore Kathir Kamadasan, Kadayam Kasi and Neelakanta Iyyer were the few others to name. They assembled at the rustling Thickets interwind with jasmine shrubs and rendered the Maharaja compositions and hence the name Mullamoodu Bhagavathar.

### **PALAKKAD PRAMESHWARA BHAGAVATHAR**

Parameshwara Bhagavathar who lived one hundred years ago was the Chief Palace Musician of Sri Swati Tirunal and was a composer of his own right. His compositions include many Varnams and Keerthanams of which the Varna “Sarasijanabha” in Natta is very popular. He was an

expert in singing Ragam Tanam Pallavi. His unique style of singing Tanam in Ghana Ragas (Natta, Gowla, Arabhi, Varali, Sri) and alapana of Saveri raga followed by the rendering of “Paripahi Ganadhipa” in the Navaratri Mandapam was spoken high of by the musicians of those day. It is also heard that he used to sing very well the Deekshitar Kriti “Manasaguruguha” in Anandabhairavi Raga.

Parameshwara Bhagavathar had two sons and three daughters. Both his sons, Mahadeva Bhagavathar and Ramakrishna Bhagavathar were court musicians and violinists. Mahadeva Bhagavathar’s Son, Parameshwara Bhagavathar (Chami Bhagavathar) was also a court musician and a great vainika. His grandson N.P. Ramaswami is the only person now known to be carrying on the Bhagavathar’s Tradition.

Parameshwara Bhagavathar had many disciples in Travancore and outside, of whom Coimbatore Raghava Iyyer became famous. Among the others Swarabat Kittu Bhagavathar, Noorani Ayya Bhagavathar and Mukke Ganapathi Bhagavathar also were well known. The Thampura Artist Padmanabhan (Anandapadmanabhan) and his son Hari Shanker (Mridangist) who still Perform at Kuthiramalika during Swati Sangeetolsavam also belong to the Mullamoodu Tradition.

**IRAYIMMAN THAMPI**

Irayimman Thampi who was a Contemporary Musician Of Swati Tirunal was born in the Malayalam Month of Thulam in 1958 at Kottakkakom Kizhake Madom. His mother was Parvathy Pillai Thankachi who was close to the Travancore royal family. His father was Kerala Varma Thamban and was also known as Sastri Thamban.

Irayimman Thampi's Original name was Iravi Varman Thampi. His father was his first guru. He attained his higher studies from the noted Scholar, Moothattu Sankaran Ilayathu. At a young age he could grasp poetry, drama and grammar. Subsequently he became an expert in Sanskrit literature, Vedantam and Music. In the Propagation Of Musical Legacy Of Travancore Irayimman Thampi has made a lot of Contributions.

About Irayimman Thampi who adorned the court of Swati Tirunal, Ulloor commented in Kerala Literary history: "If there is anyone who could be referred to as a great poet that would be Asthanakavi Irayimman Thampi".

Irayimman Thampi proved his literary excellence in Attakatha, Sanskrit Keerthanams, Malayalam songs, Unjal pattukal, Otta slokas and Lullabies. His important works include Utthara Svayamvaram, Keechakavadhom and Dakshayagam. Being close to the Royal Family some of the themes chosen were based on memorable moments he had with the family. Ranging from the Devotional Karuna Cheyvanentu Thamasam Krishna.. to the erotic "Prananathan

enikku nalkiya paramananda rasatthe"...his works is enshrined in the Malayali hearts even to this day. Some of the Contributions of Irayimman Thampi other than the Attakadha are Subhadraharanam Kaikottikalipattu, Murajapapana, Navaratri Prabandham, Omana Thinkal Kidavo, Vasistham Kilippattu and Rasakrida. Some of the popular Krithies Of Irayimman Thampi are "NilavarnaPahimam" in Surutti, Devi girikanyee in Huseni, Atimalarinatanne in Mukhari and Karunacheyvan in Sriraga.

Irayimman Thampi also had the unique distinction of being the fortunate Father of the first Woman composer of Kerala, namely Kuttikunju Thankachi. Her musical compositions include three attakadhas and six excellent keerthanams set to six different ragas and in praise of dieties enshrined in temples in Palkulangara, Neyyattinkara, Malayinkeezhu, Thiruvattar, Guruvayur and Mookambika.

**CONTRIBUTION GIVEN BY TANJORE QUARTTETTE.**

Among the genius of Swati Tirunal's Court were Vadivelu and his three brother's Ponnayya, Chinnaya and Sivanandam known as Tanjore Quartette. Vadivelu is believed to have influenced most of the dance compositions of Swati Tirunal, especially Pada Varnas. Vadivelu's skill as a vocalist, dance expert and violinist immediately caught the attention of Swati Tirunal and was appointed as the Court Musician. Vadivelu is believed to have introduced Violin to Carnatic music. Swati Tirunal was fully convinced of the importance

of Violin to Carnatic music and he ordered that it shall be used in concerts and gifted a rare Violin made of Ivory to Vadivelu, in 1834. In addition to his own composition he is known to have been the reviewer and critic of Swati Tirunal's dance composition. He has composed a Telugu translation for Swati's "Sooma Sayyaka" Varnam in Kappi. Murugan Kavuttuvam in Goula and Sarasijaakshulu in Kaamboji are known to be Quartette's composition in addition to Ponnayya's beautiful Maayaatheetha in Mayamalavagowla.

Vadivelu was responsible along with Baluswami Deekshitar, the brother of Mutthuswami Deekshitar for the introduction of Violin in Carnatic Music. The demonstration of Violin before Swati Tirunal evoked his immediate response. He was convinced of the rich potentialities of this nice instrument in accompanying the vocalists in concerts. In appreciation of Vadivelu's service in the introduction of Violin in Classical Music and his profound skill in handling it, The Maharaja presented him an ivory Violin which was got made by a native craftsman. This beautiful Violin is still cherished as a valuable treasure by the descendants of Vadivelu at Tanjore.

### **TRAVANCORE - A SEAT OF MUSIC**

Travancore is one of the Important Seats of Music and is very rich in Music Festivals and Concert Venues. Some of them are cited below.

The Swati Festival at Kuthiramalika, Soorya Music Fest, Neelakanda Shivan Music Fest and many other organised

by cultural groups continue to make it a city for music buffs.

### **ROLE OF MUSIC FESTIVALS IN PROPOGATING MUSICAL LEGACY**

The Historic Navaratri Mandapam at the Fort Palace Complex in Thiruvananthapuram (*Travancore*) hosts the Prestigious Navaratri Music Festival, a nine day Music Fiesta where music lovers get to view some of the giants of Classical music industry. The main features are the exquisite krithies of Swati Tirunal, legendary Composer and the Former ruler of Travancore. The acoustics at the venue also garner a lot of attention. Earthen Pots, of varying Shapes and sizes are held up on the ceiling using Specialised coir ropes. Their mouths facing the ground, acts as the perfect sound reflectors and ensure the overall audio quality is not ruined by echoes. Oil lamps adorn the Stage and highlight the Performances in a blaze of Splendour.

Among the group Krithis of Swati Tirunal, Navaratri Krithis is a set of Nine Songs, sung during Navaratri Festival. Navaratri Festival is celebrated in Great Pomp in Trivandrum every year. Every year the idol of Goddess Saraswati was brought in Ceremonial Procession from Padmanabhapuram on an Elephant along with the idol of Subhramanya on a Silver Horse from Kumarakovil and another Goddess in a Palanquin and installed in a tastefully decorated Navaratri Mandapam. After the festival they were taken back to where they came from. Daily Music Performances and Dance were held. The Navaratri

Kritis which are a collection of nine Kritis of Swati Tirunal where sung on each of the allotted days of Navaratri Festival with Alapana and Tana. Navaratri thus became a music festival in Trivandrum. The first six pieces are in Praise of Goddess Saraswati and the last three about Goddess Parvathi. The Sahitya of this songs are highly Poetical.

The nine Krithis are the Following.

1. *Devijagadjanani-Sankarabharanam-Adi Tala*
2. *Pahimam Sri Vageeswari-Kalyani - Adi*
3. *Devi Pavane-Saveri-Adi*
4. *Bharathi Mamava-Todi-Adi*
5. *Janani Mamava-Bhairavi-MishraChappu*
6. *Saroruhasanajaye-Pantuvrali-Adi*
7. *Janani Pahi-Suddha Saveri*
8. *Pahijagadjanani-Nattakurinji-MishraChappu*
9. *Pahiparvata Nandini-Arabhi-Adi.*

The description of Goddess Saraswati is general in the rest of the Krithies. In the Kriti “Pahimam” Goddess agrees with the appearance of idol of Saraswati in the Royal Navaratri Mandapa, here she is “Bahulalasitha Pushtakajapa” and “heerabhayavara”, without having the veena in hand and seated not on the Lotus, but on a Pedestal.

In the Navavidha Bhakti Kirthanas the nine Kinds of Bhakti sravanam, Kirtanam, Smaranam, Archanam, Padasevanam, Vandanam, Dasyam, Sakhyam, Atmanivedanam are treated in order. These Kirtanas are

1. *Sravanam-Bhavatiryakatha-Bhairavi-Adi*
2. *Kirthanam-Tavakanamani-Kedaragowla-Jhampa.*
3. *Smaranam-Satatamsamsmaramita-Neelambari-Misrachappu.*
4. *Padasevanam-Pankajakshatavasevam-Todi-Rupakam.*
5. *Archanam-Aradayami-Bilahari-Misrachappu.*
6. *Vandanam-Vandedevadeva-Begada-Jhampa.*
7. *Dasyam-Paramapurushanamu-Ahiri-Misrachappu.*
8. *Sakhyam-Bhavativishwasome-Mukhari-Misrachappu.*
9. *Atmanivedanam-Devadevakalpayami-Nadanamakriya.*

The first piece is “Sravanam” ie, listening to the recitation and exposition of many works which deal with the manifestations of the lord. Then “Kirtanam” or utterance of the name of the Lord and singing of his glory. The “Smaranam” instills in him the desire to meditate on him.”Padasevanam” is the service at places of worship like temples. “Archanam” enables him to perform Puja and ritualistic concentration on him.”Vandanam” makes him feel the presence of God before him and offer salutation in all reverence.”Dasyam” makes him feel more and more of his presence and develops an attitude of absolute surrender.”Sakhyam” turns the relationship of the servant and God to a friendship.”Atmanivedanam” gives

him a feeling of freedom from all worldly bondages. These are also known as Navaratnamalika Kirtanas.

### **POOJAPPURA SARASWATI MANDAPAM**

The Poojappura Saraswati Mandapam is yet another venue of Music Concerts.

Navaratri Celebrations at the Poojappura Saraswati Temple will be marked by the traditional Sangeetha Vidyarambham, an initiation ritual into the world of music. Other rituals on the day include a procession in which the idol of Lord Kumaraswami will be taken from Karamana to the Mandapam.

Another unique feature of the festivities include “Kanakasabha Darshanam”, a ritual held on all festival days at 8.30 pm. In this, priests carry the Moolavigramam (Original idol) of Goddess Saraswati from the temple Sanctum Sanctorum to the Mandapam. After Special Poojas it will be taken back.

During the Navaratri, like the Navaratri Mandapam, Poojappura Saraswati Mandapam also hosts a Nine Day Music Fiesta where eminent musical luminaries increase the ambience.

### **SWATI SANGEETOLSAVAM**

In January the grandpillars of the Kuthiramalika Palace in the capital city of Thiruvananthapuram resonate with the magical compositions sung at the Swati Sangeetholsavam or Swati Music Festival, a grand musical fiesta organised every year to pay tribute to Sri Swati Tirunal, who has composed many brilliant pieces of music which still fascinate music lovers.

As a patron of music and a musician himself, Sri Swati Tirunal Ramavarma, set a new course and direction to the musical tradition of Kerala. This great connoisseur and composer has to his credit more than 400 compositions in Carnatic music as well as Hindustani music. The Swati Sangeetholsavam held in Kuthiramalika Palace, adjoining the famous Sree Padmanabha Swamy Temple, Eastfort, includes musical performances in Hindusthani and Carnatic Styles. The Concerts unite those who love classical music and those who have expertise in it.

Entry to this music festival, attended by eminent musicians from around the country is free.

### **CHEMBAI MUSIC FESTIVAL**

The Chembai Music Festival was started to celebrate the memory of Chembai Vaidyanatha Bhagavathar, an ardent devotee of Lord Sree Guruvayurappan. Sri Chembai Memorial Trust organizes the eleven days long festival at Trivandrum. More than 2000 Carnatic musicians attend this festival and for five nights, the city echoes with the enthralling performances in Indian Classical music.

One of the major attractions of the Chembai Music Festival comprise of the songs of saint Thyagaraja's “Pancharatna Krithis”, sung on the tenth day of the festival. The festival comes to an end with a group concert on the eleventh day. On this day, one can hear the five most favourite songs of Chembai, namely

*“Vatapiganapatim” in raga Hamsa-dhwani, Mamavasadanani, Kanada, Karunacheivanentutamasam - Yadukulakamboji, Rakshamamsaranagatam - Gambhiranatta and Paavanaguru-Hamsanandi.*

Carnatic music is never experimented and enjoyed like it does in Chembai Music Festival. It is a week of joy and celebration of human artistic abilities. Not only does the renowned and masters of Carnatic music display their art but youth of today, the amateurs too get a platform to perform and get a wide exposure. Hence Chembai Music Festival becomes a bag of opportunities for many aspiring musicians and a delightful experience for those who come to enjoy the scintillating performances.

### **NEELAKANDASHIVAN SANGEETHA ARADHANA FESTIVAL**

The Neelakanta Shivan Sangeeta Aradhana Festival conducted under the auspicious of Sri Neelakanda Shivan Sangeetha Sabha of Thiruvananthapuram is an eight day music festival. In these eight days, the rasikas of the capital city will be treated to no less than twelve Carnatic music concerts, aside from renderings of Thiruppukazh and other devotional songs. The festival commemorates the Samadhi of the great Composer Neelakanta Shivan who lived

and died in Karamana, Thiruvananthapuram, though sad to say his greatness has not been sufficiently understood or acknowledged by people at large.

### **MODERN COMPOSERS OF TRAVANCORE**

T.Lakshmanan Pillai, Kuttikunju Tankachi, K.C.Keshava Pillai, K.C.Gopala Pillai, Mahakavi Kuttamatt, G.N. Balasubramanyam, R Ramachandran IAS (Tulaseevanam), Harikeshanallur Muttiah Bhagavather are some of the modern composers of Travancore and contributions made by these eminent personalities are countless.

### **ACADEMIC ACHIEVEMENTS IN THE FIELD OF MUSIC**

Music Teaching in Girl's Schools was quite established in the city by the turn of 19<sup>th</sup> C and the Trivandrum Women's College also started teaching music from 1930. Narasimhan Thampi, Father of Indirabhai Thankachi (Famous dancer and descendent of Irayimman Thampi) had established a Swati Tirunal Music School, a few years before Sri Swati Tirunal Music Academy was founded.

All these Salient Features continue to keep the Musical Legacy of Travancore.

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## Khol- The Divine Musical Instrument of Assam

**Dr. Dimple Saikia,**

Asst. Professor, Department of  
Performing Arts, Majuli University of  
Culture, Majuli, Assam

**Abstract:** India is a hub of multifarious people, religions, cuisines, cultures and traditions. Every day we have festivals and celebrations and each festival is marked off as it is by dances and music which give the land and its people a distinct identity. Dance and Music has always played a significant role in the festivals and it is the musical instruments that provide the rhythmic pattern to the different dance and music. Hence, playing musical instruments enhance the aesthetic musicality. This paper focuses on one of the musical instruments of North-East India, Assam- *Khol*. It is the divine instrument that is played not only in *Ankiya Bhaona*, *Sattriya dance* and music but also in the *Nama Prasanga* of *sattras* and village *namghars*. In this paper the author tries to bring out a descriptive analysis of this percussion instrument- Its origin, design and its applications which will be based on primary sources i.e discussions with exponents of the related field and secondary sources comprises books, journals and internet content.

**Key words:**

**Key Words:-** *Khol, Avanaddha Vadya, Sankaradeva, Ankiya Bhaona, Sattriya dance*

### Introduction

The musical instruments provide the rhythmic beats. ‘Rhythm’ means the movements in orderly succession. “Our ancient sages in their meditation experienced revelation of the truth that the entire universe moved in a rhythmic order without any clash and this rhythmic principle is the basis of divine manifestation” (Gopal 2004, 1). The evidence of instrumental music in various occasions and festivals is clearly mentioned in different periods of time. The musical instruments such as *Vina*, *Venu*, *Dundubhi*, *Panava*, *Puskara*, *Karkari* etc. are found mentioned in Vedic literature that were used in those days. Further, the references

of musical instruments such as *Mridangam*, *Dundubhi*, *Ghanta*, *Bheri*, *Patah*, *Samkha*, *Puskar* etc. are found in the two great epics, the *Ramayana* and the *Mahabharata*.

In Assam, the references of instruments are found in various literature of Pre-Sankari, Sankari and Post-Sankari periods.

- In *charyapada* (written by monks from 8<sup>th</sup> -11<sup>th</sup> century A.D), the references of the four types of instruments along with the names are found, such as:

**“Nari Sakti Dira Dharior khatte  
Anaha Damaru Bajoye Bira  
Nade”**

(Borah 2009, 96)

**“Bhaba Nirvane Paraha Madala  
Mana Pavana Beni Karanda  
Kahala”**

(Borah 2009, 104)

- In Ramayana (Assamese version) of Madhava Kandali provide a list of musical instruments such as *Dhak*, *Dhol*, *Dagar*, *Bheri*, *Mridanga*, *Taval* etc.

**“Sankhapat Harisa Ramadolor  
Jak**

**Nandini Ninad Badya Bawe Bira  
Dhak”**

(Kandali 2004, 92) (Ayoddha Kanda)

**“Bina Dhak Dhol Baje Taval  
Dagar Dandi  
Sabod Suniya Kolahol”**

(Kandali 2004, 227) (*Kiskinda Kanda*)

**“Tokari Kendora Rudra  
Bipanchi Dotara Baje  
Bina Bashi Dosori Muhari”**

(Kandali 2004, 227) (*Kiskinda Kanda*)

- In *Yogini-Tantra* it is found that the sounds of *Vina*, *Venu*, *Mridanga* resonated the place of Hayagriva Madhava.
- There are many musical instruments references found in the *Borgits* written by (Mahapurusha Sankaradeva and his disciple Madhavadeva) and in *Ankiya naats* composed as a

medium to propagate his Vaishnavite faith.

**“Dekhu Sakhi Madhura  
Muruti Hari  
Dhari Adhare Pure  
Muruli”**

-by Sankaradeva (Mahanta 2014, 91)

**“Rudraka Bilasa  
Bipanchi Rabab  
Sarada Swara Mandale  
Madhura Mridanga  
Mandira Upanga  
Bahu Badya Sumangale”**

by Madhavadeva (Mahanta 2014, 197)<sup>8</sup>

- In *Ankiya Naats* the instances about instruments are found as:

*Keligopal Naat:*

**“Vrindabane**

**Benumobadayan Muda”**

(Goswami 2014, 115)

Sutradhar (story teller):

**Sangi Ki Badya Bajoise**

Sangi

(companion): **Aahe Sangi**

**Sakhi Deva Dundubhi**

**Bajota**

(Goswami 2014, 117)

*Ramavijay Naat:*

Sutradhar: **tadanantara Dhol**

**Dhakka Sakha Gomukha Mrdu**

**Mridanga**

**Taal Karatal Kahala Kolahola**

**Mahotsava Suniye Janaki Sakhika**

**Sambodhi Bolala**

(Goswami 2014, 163)

In music literature in India, the musical instruments (*atodya*) are categorised into four categories.

- a. Avanaddha Vadya
- b. Susira Vadya
- c. Ghana Vadya
- d. Tata Vadya

Bharata in *Natyashastra* mentioned,

***“Tatam caivavanaddham ca  
ghanam susirameva ca /  
Caturvidham tu vijneyamatodyam  
laksananvitam //”***

(Unni 2014, 1207)

“In the West in 1880 A.D Mahillon classified the musical instruments into four classes: autophone (ghana), membranophones (avanaddha), chordophone (tata) and aerophone (susira). This scheme was slightly altered by Hornbostel and Sachs. One of the changes was that the term ‘autophone’ was replaced by idiophone” (Sen 2022, 32).

Bharata also tells about the origin of *avanaddha vadya* (means to be covered) in chapter 33 of *Natyashastra*. According to Bharata, once Svati, a great saint went to the lake to fetch water. Indra poured heavy rainfall. The rain water fell on the tender leaves, produced sweet sound and Svati captured his imagination to create Puskaravadya, Panava and Dardara with the assistance of Viswakarma. This is

how the *avanaddha vadya* came into being.

**Origin of Khol:** *Khol* is an inseparable part of Assamese culture and society and regarded as ‘*Deva Vadya*’ (the divine instrument). The sound of *khol* is enhanced in performance when accompanied with cymbals (*taal*).

The *Khol* may be called as the renovative instrument of *Mridanga*. *Mridanga* was prevalent in pre-Sankaradeva period and *khol* was used after the advent of Sankaradeva. It was Sankaradeva, the great multifaceted person who created the instrument *khol* when he tried to rendered music for the play ‘*Cihna Yatra*’. In *Katha Guru Charit*, it is mentioned:

***“Kapili nadir pora kumar anai  
Mati khol gorhailonto Sankar  
guxai***

***Salmara hoite musiyar onailo  
Aage thaki bhaal mote kholok  
suwailo***

***Kor kora bhaat loha guri Mishra  
kori***

***Sankare diyailo ghun khole xur  
dhorii //”*** (Saikia, Sattriya Khol  
Pradip 2017, 19)

It was Sankaradeva who got *Dima*, the body of *khol* made by the potter of kapilimukha, Jaganath Kumar, and asked *Rupai*, the cobbler of Salmara village to covered both the ends of the *khol* with cowhides and the outer

periphery was rounded by goat hides. Sankara prepared a mixture (*Ghun*) made of cold boiled rice and grounded iron and put on both sides of the khol to get a vibrant musical sound.

The *khol* and its different parts have a divine origin in the *Raga Malita* (Barthakur 2003, 90).

“*Aashilek devavadya swargat Indra*  
/

*Prithivika aanilonto Srimanta*  
*Sankara //*

*Bajanaka sarsibe gurur mon bhaile*  
/

*Maha mantre Vishwakarma dimaka*  
*garhile //*

*Digapala sobe baratika bhoila jani /*  
*Nakshatra rupahi hoila basuki*  
*bondhoni //*

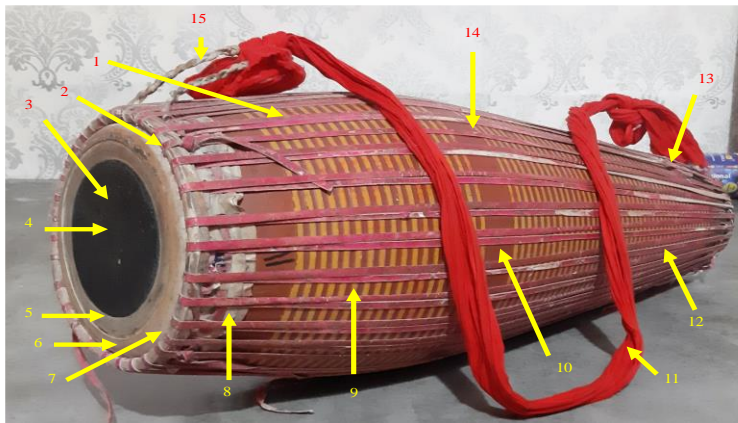
*Ehimote kho guto prithivika aailo /*  
*Maha snehere guru taka haate tuli*  
*loilo //*” (Saikia, Sattriya Khol  
Pradip 2017, 19-20)

(Sankaradeva brought the *deva vadya khol* to earth from heaven god Indra. Viswakarma created the *dima* (body of *khol*). *Barati*’s were Digapala (gods), *Rupahi*’s were Nakshatra and *Bandhani* was Basuki).

### **Design and construction of Khol:**

In early times the *khol* was made up of clay. It is barrel shaped with two sided drumheads, the left side is bigger than the right side. In *Katha Guru Charit* of Ram Charan Thakur, the shape and size was found as 13

fingers the diameter of the face of left hand side (*Baya tera angul*) and the right hand side is 9 fingers (*Daina is na angul*). The shape of a *khol* is generally like a terminalia (*Hilikha*). “In a poem(*malita*) giving a divine interpretation of the khol, received from the Chamaguri-sattra, the following names of the parts of the instrument are found: *dima*, etc, meaning the barrel-shaped body of the khol; *beya*, *daina tala*, the left and right hand drumheads; *baratir gathi*, the knots of the braces; *gapguri* the plastering material; *jari*, the hanging rope; *rupahi*, the coloured concentric stripes on the wall; *maluwa*, the plaited rings on the rims of the drumheads.” (Changkakati 2008, 37-38). The wood best preferred to make the *khol* is the Jack wood which is light in weight and conducive to bring the required sound quality whereas wood from a mango or *cham* tree are mediocre quality. In passage of time the wooden *kholes* are used in place of clay *kholes*. The reasons might be, the sound produced is more melodic in wooden *khol* than the clay *khol*. Another reason might be, the wooden *khol* is not brittle like the clay made *khol*. Another advantage of wooden *khol* is, of doing fine tuning with ease (Saikia, Khol 2023).



**Picture of alamkars**

### **The Alamkars of Khol:**

1. **Baya:** The left hand side of the *Khol* is called *Baya*.
2. **Puli:** The small holes through which the *Barati* passes to adjoined both the *Daina* and *Baya* are called *Puli*. These are generally 32 numbers in one side. Sometimes 24 are also observed in some khols.
3. **Ghun:** The black round portion (paste of boiled rice and iron powder) present in both *daina* and *baya*, when strike with hand produced resonance.
4. **Major Tali:** It is that portion of *daina* and *baya* side where the *ghun* and *maidan* are present.
5. **Maidan:** The white portion that is left exposed in between the *Katani-Cal* and *Ghun*.
6. **Katani-Cal:** The leather adjoining to *moluwa* is known as *Katani-Cal*. It is generally one inch broad where half inch is under the *moluwa* and remaining half is kept outside.
7. **Moluwa or Bandhani:** The leather covering the both sides of the *khol*. It is tied to rings of heavy leather straps (*barati*) that forms a rigid frame around the circumference.
8. **Gajara or Singar:** The one inch broad leather strap where half is laced with *moluwa* and the remaining is under the *barati*.
9. **Rupahi:** Rupahi are the tiny lines that are drawn around the body of the *khol* (*dima*) with Hengul (Red colour) and *Haital* (Yellow colour), conventionally, these colour

were prepared from natural ingredients. They not only enhanced the beauty of the khol but also protect it from breaking.

10. **Garbhamani:** It is the one inch black or red colour line that divides the khol into three divisions. Two parts (3:2) are kept for the *daina* and one part (3:1) is kept for the *baya*. *Garbhamani* is the line that divides the *khol* into *daina* and *baya*.
11. **Rasi or Duwali:** The leather rope or the *gamusa* (piece of cloth representing Assamese culture) that is tied in the *tikani* to hang around the neck for playing the instrument by the player.
12. **Daina:** The right hand side of the *Khol* is known as *Daina*.
13. **Khola or Dima:** The round wooden block is made hollow to create the body of the *khol* is called *Khola* or *Dima*. Originally it was made of clay but today it is made up of both with wood or clay.
14. **Barati:** The pivotal *alamkar* of *khol* are the *Barati*'s. The *tali* of *daina* and *baya* are tightened by the leather straps of red and yellow colour are called *Barati*.
15. **Tikani:** The small straps of ropes in a ring present in both the sides of the khol that help to

pass a leather rope or a *gamusa* to hang around the neck of the player is the *Tikani*.

**Training of disciples:** From ancient days, the training of students in playing *khol* instrument in almost all the *sattras* as well as in *namghars* are found. The training begins with first paying obeisance to the teacher (*guru*) through oral and practical tradition (Gurukul system). There is a saying in Assamese "*Guru loga bidya Pakhi loga kar*", i.e., like without the wing of an arrow it is futile similarly without a guru the learning is not earned.

In Kamalabari Sattri, it is a must to learn the khol by the 10-12 years of boys. In traditional the training imparted in 3 stages in Kamalabari sattri.

1. 1<sup>st</sup> stage is known as *xoru duhoriya*
  2. 2<sup>nd</sup> stage is *maju duhoriya*
  3. 3<sup>rd</sup> stage is *bor duhoriya*
- when the pupil successfully attained *prasangiya dhemali* and *talas*, then taking due permission from *Sattradhikar* (the head of the sattri) and other *adhyapak*s (*guru*), he is allowed to play independently in the *namghar*. This is known as *xoru duhoriya*. It almost take one year to complete the preliminary training and require 4/5 years to complete the entire training to become a *bor duhoriya*. In an interview with Sattriya exponent,

Gobinda Saikia, mentioned that when he started learning the basics of playing *khol* from his *adhyapak*, he was taught in the evening after the completion of prayers to almighty and the training place was the kitchen of his *adhyapak*. He was made to strike his hand in a wooden tool to produce sound. (Saikia, Khol 2023). Earlier only males were being trained to play *khol* whereas today females are seen learning this instrument with great exuberance along with boys in most training centres. The mnemonic syllables (*bols*) to start the basic training, vary from *sattra* to *sattra*. In Kamalabari *sattra* the four basic *bols* to begin learning are *tau*, *tak*, *dhei* and *khit*. Once they completed they slowly move to more complexes one.

**Applications of *khol*:** There are many variations in shapes and sizes of *khol* found in Assam, Manipur, Bengal and Orissa. In Assam it is a significatory part of *Ankiya Bhaona*, *Sattriya dances*, traditional performances like *Khuliya Bhaoriya*, *Devadasi (Nati)* and even in several ritual performances practiced in *sattras* and *namghars*. *Gayan Bayan* (singers and *khol* - cymbal players) a traditional presentation preceding every performances is a treat to the eyes for *rasikas*. In Manipur it is termed as *Pung* and used in *Rasalila*, *Pung Cholan* and in *Sankirtana*. Further

the usage of *Sri khol* in Bengal is found in *Kirtana*, *Pala*, *Baul geets* etc. Besides these places, *Khol* is also being used in the *Kirtana*, *Pala* of Orissa. In all these places the *khol* is accorded with great reverence and considered sacred in the society.

**Conclusion:** There are many instances found regarding the prevalence of *Mridanga* in early Sankaradeva period but with the advent of Sankaradeva the use of *khol* was found. *Khol* is the modification of *Mridanga* by Sankaradeva. The saint with the aim of staging the play *cihna yatra* he made the *khol* to rendered music to the play. This was the first time that *khol* was being used. But it is a topic of concern regarding its first creation, as in Assam, the use of instrument like *khol* is found in *khuliya bhaoriya*, *devadasi (nati nac)* which were prevalent earlier to Sankaradeva's birth. So, the question may arise in art connoisseurs and research scholars that if *khol* was used after the advent of Sankaradeva in Assam then what was that instrument called at that time which was played in *devadasi* dance and still being used in *khuliya bhaoriya*? If Sankaradeva modified the *mridanga* and named it *khol*, and used in his creations to proselytise his Vaishnava faith then, the *avaddha vadya* used in those

traditional art forms, later on take the same nomenclature that Sankaradeva named it as '*khol*'. As no particular name of the percussion instrument used in *khuliya bhaoriya* and *devadasi* dance were found in any ancient manuscripts or books, we may assess that the name was taken only after naming the *khol* by

Sankaradeva. So, we may assume that, Sankaradeva modified the *mridanga* and named it *khol* by instructing the shape and size of the *khol* to the cobbler of Salmara that should be made for rendering music. This god's instrument (*deva vadya*) is an inseparable part in Assamese society's rituals and cultures.

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## Classical Music in Bengal:

(Ancient and Medieval Periods)

**Dr Suranjana Bhattacharyya (Basu)**

Assistant Professor

**Abstract:** Swami Vivekananda is a prophet of the modern age. His multi-faceted genius has created an indelible impact on many different spheres of modern civilisation. Music is one of these. His contribution is comparable to the practitioners of Ancient Indian Music which was deeply religious in nature. This paper tried to find out the musical details mentioned by ancient texts like Chaitanya bhagavata, Rajatarangini, Sangita Damodara, Brihaddarmma Purana, Brihat Bhashyam, Srikrishna Vijaya etc. This paper also discusses about different kinds of classical Dance and Music practiced in undivided Bengal at different Vaishnava and Shaiva temples since pre historic period.

**Key Words:** Samudra Gupta, Chandraketu Garh, Kalhana, Nartteswara, Deccan, Charya Padas.

### Introduction

The history of Classical Music in Bengal is very rich and varied in nature. Here, by Bengal, we mean Undivided Bengal comprising of present-day West Bengal, Bangladesh and adjoining parts of the states of Orissa and Assam. The period under discussion extends between the beginning of the Christian Era and the end of the eighteenth-century CE. Ancient period ends in the twelfth century and the Mediaeval period begins from there.

The culture of Classical Music in Bengal goes back in antiquity. Interestingly, no musicological texts have been discovered in this region until the fifteenth century CE, but that does not necessarily mean that study and practice of a refined form of music were absent. Of course, the existence of musicological texts usually proves the serious perseverance of both theoretical and practical aspects of music in society.

But this is not the only indicator in assessing musical developments.

We have other evidences and from the study of these evidences we shall try to establish the fact that Bengal always had contact with the rest of India, especially the Deccan and also other parts of India. These exchanges had occurred because of military invasions and expansions, army movements, matrimonial alliances among different kingdoms etc. Bengal was aware of the state of the sophisticated forms of music extent among its neighbours and kept pace with them; not only that, they brought about many innovations in this field which reflected unity in diversity.

#### Chandraketugarh

This is a 2,500 years old archaeological site situated about 35 km north-east of Kolkata. Here many artworks in Terracotta have been excavated which are of exceptional quality as far as craftsmanship and

precision are concerned. Among these, is a heavily adorned female figure, maybe a goddess, with a bent knee. Can this be taken to be a hint of a dancing posture? It is difficult to ascertain but the association is quite evident.

### **Gupta Period**

The Gupta age is said to be the golden age of Indian music. Emperor Samudragupta (335-375 CE) was an accomplished musician; gold coins of this period show Samudragupta playing the Vina. Gupta emperors conquered a part of undivided Bengal.

In the first two centuries of the Christian Era, Shaivism was the most popular religion. In the Gupta period, worship of Kartikeya had also caught the imagination of the masses perhaps because of the predilection of the Gupta emperors towards this god. Kalhana (8<sup>th</sup> century CE) writes, that there were a large number of Vishnu, Shiva and Karttikeya temples in Bengal and Devadasis used to dance ritualistic dances to propitiate the gods.

We come to know from Kalhana's Rajtarangini (8<sup>th</sup> century CE) that Jayapida (751-782 CE), a king of Kashmir was well-versed in Muni Bharata's Natyasastra. Once he came to Paundrabardrabardhan situated in the kingdom of Gaud in Bengal. Here he witnessed the dance of devadasi Kamala in a temple

dedicated to Lord Kartikeya. The dance was performed strictly according to the rules and regulations of the Natyasastra and he was very impressed. He took away Kamala to Kashmir with him.

We come to know of two more temples where the devadasi tradition was followed. They are the Pradyumneswar temple erected by King Vijaya Sena (1097-1160 CE) of the Sena dynasty; the other is a temple established by Bhatta Bhavadeva, a minister of king Harivarmana (1085-1131CE) of the Varman dynasty of Bengal.

Lord Shiva was always worshipped in innumerable temples, not only in it's Shivalinga form. Beautifully sculpted Nataraj images have been found in Bangladesh, West Bengal, Assam and Orissa. In undivided Bengal, Shiva, Ganesha and a few Vajrayani deities display dancing postures.

### **Dancing Deities of Undivided Bengal**

#### **1. Nartteswara**

The concept of Nataraja in South India started to evolve around the fifth and sixth centuries and acquired a majestic form in the age of the Imperial Cholas. Nataraja is the depiction of Lord Siva dancing his cosmic dance. This concept reached Bengal; Pala kings frequently established matrimonial alliances with princesses from the

south. There were invasions from the south also.

Images of Nataraja have been found in Bengal but here he was given the name Nartteswar or Natteswara. These images have been dated between the eighth and twelfth centuries CE, and they are distinctive in their iconography. Veenadhara Siva of Bengal holds a Veena in his main pair of hands.

The only bronze image found here is still being worshipped at the Amrtaghateswara Temple in Tamilnadu. This image was probably carried away by the army of Rajendra Chola who invaded Bengal between 1021 and 1023 CE.

## 2. Ganesha

Lord Ganesha is considered to be the god of arts also, apart from his other attributes. He emerged as an important god between the first and second centuries CE and became established by the fourth-fifth centuries CE. He has varied iconic presentations— he is seen sitting, standing and dancing.

Dancing images of Ganesha have been found in Bengal. Nritya Ganapati is a masterly creation of the sculptors of Bengal. They are six or eight armed.

## 3. Vajrayani Deities

Vajrayani Buddhism flourished in Bengal during the Pala rule. The general masses took to this sect

which was highly ritualistic in nature. A large pantheon of gods and goddesses came into existence. Among them, we find a few dancing deities; they are Bajracharchika, Nairatma, Vajravarahi, Padma nartteswar, Heruka etc. Descriptions of all these deities are found in various texts of Vajrayani Buddhism associated with Bengal. Therefore, we do find evidence that gods and goddesses of Bengal had a close connection with dance. Music was an important and indispensable component of temple worship.

Now we shall try to find evidence in the world of literature. Bengali, as an independent language emerged around the tenth century. The general population of Bengal were always music-loving. Bengali authors used poetry as the medium of their poetic expressions from the time of 'Charyapadas' right upto the end of the eighteenth century. These verses were set to ragas and talas and were primarily meant to be sung.

## Charyapadas

As Bengali merged as an independent language around the tenth century CE, the first compositions that we find are lyrics or padas set to ragas and talas. This This compilation of lyrics is known as 'Charyapadas', composed by Siddhacharyas of Vajrayani sect of Buddhism. They were composed in

twilight language (Sandhyabhasha) i.e. these are secret religious instructions, having two meanings — one external and one which is hidden from the uninitiated. The ‘Charyapadas’ give a fair idea of the ragas predominant in Bengal during the late ancient period (tenth-twelfth centuries)

Eminent musicologist Dr. Krishna Bisht writes in her scholarly book, ‘The Sacred Symphony’, “The most striking point about the Siddhacharyas is that they knew music. We do not have any evidence of it in their biographical data available to us. But there are circumstantial evidences to prove it. First, for each giti, a particular raga has been mentioned. Secondly, we come across the image of the stringed instrument, Veena in one song: ....”<sup>1</sup>

The verse she has quoted is set to raga Pathamanjari (a very popular raga of Bengal), composed by Vinapada.

*“Sujhaao sasi lageli tanti  
Anaha dandi eki kioto  
abadhuti.*

*Bajoi alo sahi. dhani bilasai  
runa...”*

Many ragas have been mentioned in the Charyapadas. Among them are — Pathamanjari, Gowda, Aru, Gurjari, Debakri,

Desakh, Bhairavi, Kamod, Ramakri, Baradi, Dhanasi, Malasi, Bangal etc.

We know that Muni Matanga wrote his ‘Brhaddeshi’ sometime between the fifth and seventh centuries. To him goes the credit of defining ragas in a very lucid manner. He enumerated a large number of desi ragas. ‘Charyapadas’ were composed in distant Bengal within a few centuries of ‘Brhaddeshi’. We feel astonished when we find that Matanga mentions ragas which are associated with this region, such as Bangali, Baradi, Kakubha etc<sup>1</sup>.

Sandhakarnandin, the biographer of king Ramapala of the Pala dynasty (1077-1130. CE) writes in his ‘Raamcharita’, that the resplendent capital of Ramapala, Ramavati, always reverberated with music.

## 5. Nanyadeva

Nanyadeva, was the founder of the Karnata dynasty in Mithila. His capital was at Simraungadh, now in Nepal. He established the dynasty in 1097 CE and ruled for fifty years till 1147 CE.

Being from the South, he was expectedly adept in the theory and practice of Hindu music. He wrote a commentary on Muni Bharata’s ‘Natyasastra’, known as

<sup>1</sup> Bisht, Krishna: The Sacred Symphony, pg. 29.

‘Bharatbhasyam’ or ‘Sarasvati Hridayankara’.

We know that Bengal and Mithila were intimate neighbours for many centuries with constant cultural exchanges. So it safe to conjecture that old musicological texts were traditionally studied and the rules laid down therein were followed in Mithila and adjoining areas of Bengal.

### 6. Gitagovinda of Jayadeva

In the twelfth century, poet Jayadeva composed the ‘Gitagovinda’ the most famous compositions of those times and also hugely popular in present times. He was in the court of King Lakshmansena (1178-1206 CE).

The padas of ‘Gitagovinda are set to ragas’, many of which are also found in the ‘Charyapadas’. Among these are Karnata, Gurjari, Gondakiri, Desh-baradi, Deshag, Baradi, Basant, Bibhas, Bhairavi, Malav, Ramkiri. Apart from Karnata and Gondakiri, all the ragas are present in Badu Chandidasa’s ‘Srikrishnakirtana’ (14<sup>th</sup> Century).

In ancient Bengal, the poets and scholars were not averse to cultivation of music and dance. Nata Gangok was among them. There is a story that one day the daughter-in-law of Nata Gangok Bidyutprabha, was singing in the royal court of King Lakshmasena. She was singing raga Suhai. The wife of a

merchant had come to a nearby well to fetch water. She was so mesmerised by her singing that she dropped her son into the well instead of the bucket.

### 7. Brhaddharma Purana

In the thirteenth century, Brhaddharma Purana was written in Bengal. This purana gives us good insight into the music that was prevalent during those times.. Since it was created in Bengal, it is safe to assume that the ragas mentioned here were prevalent in Bengal. The raga names are exquisite and unique. Nada, Srutis are discussed in some detail in this purana.

Six main ragas and thirty-six raginis are mentioned along with a number of associated ragas. The main six ragas are — Kamod, Basant, Malhar, Bibhas, Gandhar and Deepak.

It is written that as Sankara started to elaborate raga Gandhar; Lakhsmi, Saraswati, Brahma, Vishnu, the other gods and Rishi listened to him. As the raga progressed, they witnessed raga Gandhar standing before their eyes. They saw his beautiful body decorated with gold ornaments, yellow cloth tied around his waist, lotus flowers in both hands, complexion like the dark colour of new monsoon clouds.

So, here we find, as early as the thirteenth century, in Bengal, the

exponents of music visualised iconic images of ragas through deep contemplation. Here perhaps lies the seed of development of Dhyanamurtis of ragas in Bengal. This concept was included in the musicological texts written in Bengal, starting with ‘Sangita Damodara’ of Subhankara.

### 8. Srikrishnakirtana

A musical composition in the fourteenth century is ‘Srikrishnakirtana’, by Badu Chandidas. This was probably composed sometime in the fourteenth century. Here too, about thirty ragas are mentioned, based on which the songs were performed. Among them are, — Gujjari, Kedara, Koda, Kodadeshag, Desbaradi, Deshag, Dhanusi, Pathamanjari, Pahadiya, Bangal, Bangal-baradi, Baradi, Basant, Bibhas, Bibhas-kahu, Belabali, Bhatiali, Bhairavi, Malhar, Malava, Malavasri, Sri, Sindhora etc.

### 9. Srikrishnavijaya

In the fifteenth century, Maladhar Basu’s Panchali-Prabandha ‘Srikrishnavijaya’ uses more than thirty ragas. Among the common ragas are — Pathamanjari, Sriraga, Malhar, Belabali, Bibhasa, Ramkeli, Dhanasi, Baradi, Pahida, Koda, Sindhura, Bhairavi, Kamod, Mayuri, Gurjari, Bangal-baradi, Bhupali, Kedara etc.

We find a wide variety of raga names but unfortunately it is impossible to discern the melody of these ragas.

The fifteenth century is a very important period in the history of classical music because musicological texts begin to appear on the scene. First two texts share the same name, — Sangita Damodara.

**Sangita Damodara** by Subhankara

‘Sangita Damodara’ is the most important musicological text of this period. It has influenced the trend of composition of texts in Bengal and it’s adjoining areas in the next two centuries. This is the first recorded musicological text and it belongs to the fifteenth century CE. Subhankara was a devout Vaishnava and this text held a position of authority in Eastern India.

The author has given us the names of the earlier texts from which he collected materials for his book. Among these are, — ‘Sangitakalpavalli’, ‘Sangita-sekhara’, ‘Natyalochana’, ‘Sangita-chudamani’, and of course ‘Sangitaratnakara’. We know that Sarangadeva’s ‘Sangitaratnakara’ is the most important text after Bharata’s *Natyasastra* and was compiled in the thirteenth century CE. Sarangadeva was at the court of

King Simhana (reign 1210- 1247) in Devagiri.

Subhankar has discussed various topics, such as Nada, Gita, Gamaka, Sruti, Murchhana, Grama, Raga etc. as is the convention. But we also discover some unique features and innovative ideas. Names of Srutis differ from those given in the *Natyasastra*; names of Murchhanas are also significant and distinctive. They are, Raudri, Brahmi, Vaishnavi, Vishala and Khechhari.

In Subhankar's opinion, the number of tanas is 5,033 though in North Indian texts the number is 5,040. This can be considered to be a new approach.

The author says that there are six ragas and thirty raginis; here also we notice certain innovations. According to him, the six main ragas are Bhairav, Basant, Malavakaushik, Sriraga, Megh and Natanarayana.

The names of the raginis are very attractive and quite unique. Among them are ragas which find mentioned in earlier musical works. For example, Belabali, Bangali, Andolita, Desakhya, Lola, Prathamamanjari, Gouri, Gondakiri, Baradi, Karnati, Malavasri, Kakubha, Malasi, Abhiri, Kamodi, Gujjari.

Subhankar has given us some guidelines regarding the nature and depiction of some ragas. These

might have assisted in the contemplation of ragas leading to the development of Dhyanamurtis by Vaishnava musicians of later periods. Some of these are found in the 'Padamritasamudra' of Radha Mohan Thakur.

Subhankar describes raga Kamod; he has akshamala in his hands, clad in barks, meditating on the bank of river Ganges.

Appropriate times for singing ragas are given by the author.

Names of some talas in Sangit Damodara — Chacchatput, Chachhatput, Satpitaputrak, Gajalil, Charchari.

### **Sangit Damodara by Damodara Sen**

This text was also penned sometime in the fifteenth century CE. Damodara Sen has described the concept of a raga in a poetic manner; this is no surprise since he was the maternal grandfather of one of the foremost Vaishnava poets, Govindadas Kaviraj. He says, that which delights every heart and lights it up with colour, is a Raga.

According to him, there are six main ragas and thirty six raginis. But, he differs from his namesake in his naming of these ragas. Damodara Sen declares that the six ragas are, — Malava, Malhar, Sriraga, Basanta, Hindola and

Karnata. From this list it appears that Karnata raga, bearing the name of Karnata, a region in south India, had become firmly entrenched in the musical scene of Bengal by this time. Karnata raga probably reached Bengal before the eleventh century CE invasion of the Imperial Cholas.

Some interesting names of raginis are as follows— Dhanushi, Malasi, Ramkiri, Sindhura, Belabali, Gandhari, Kaumari, Bairagi, Marhati, Kamodi, Pathamanjari, Gujjari, Bibhasha, Mayuri, Pahida, Baradi, Kalyani. Most of these ragas were closely associated with Bengal in the ancient and medieval periods.

Among the talas mentioned are Chandrasekhar, Rupak, Dashpahir and Daskoshi (the last two are still used in ‘Padavali Kiratana’).

Damodara Sen has given a picturesque description of Ramkiri, very akin to Dhyanamurtis of later times. Ramkiri is of fair complexion, with Lotus flowers in his ears, holding a bow made of flowers.

Sultan Hussain Shah Sarqi (1458 - 1479) was the last sultan of the Jaunpur Sultanate. This Jaunpur Sultanate was a Persianate Muslim kingdom founded in 1394 CE. It extended over Awadh and a large part of the Ganges-Yamuna Doab with Jaunpur as the center. Hussain Shah Sarqi was an expert

musician; he is considered to be the founder of a new style of khyal. He also invented some ragas, he is associated with raga Jaunpuri.. After his defeat by Bahlul Lodi of the Delhi Sultanate in 1479 CE, Hussain Shah, the then sultan of Bengal gave him refuge. He settled in Kahalgaoon in Bhagalpur district of Bihar near the western border of Bengal, where he spent his last days. But there is no evidence that his Khyal style created any impact on music of Bengal.

### **Sankirtana**

At the beginning of the sixteenth century Sri Chaitanya Deva introduced Sankirtana or mass chanting of Lord’s different names. The ragas used were according to the time of the day.

### **Chaitanya Bhagavata**

‘Chaitanya Bhagavata’ is the first authentic biography of Sri Chaitanya deva. It was written around 1541-1542 CE. The name of the author is Brindavandas, a disciple of Prabhu Nityananda. This work was meant for singing.

We find occasional mention of ragas. Sriraga, Malhar, Pahida, Ramkiri, Bhatiari are some raga names. Pahida and Bhatiari are probably regional melodies of Bengal. They are used profusely through the centuries in different kavyas.

Chaitanya’s Bhakti movement had a strong element of music.

Many devout Vaishnava poets and musicians wrote padas in praise of Sri Radha and Sri Krishna. They were sung in different ragas prevalent in that period. The body of the padas became famous as Mahajan Padavali. There developed a new, highly stylised and elaborate style of music, known as 'Padavali Kirtana'. It has its roots in

Brajadham. Music from Vrindavan was carried to distant eastern India by Vaishnava musicians like Narottam Thakur. Naturally 'Padavali Kirtana' were based on ragas and talas. Of course there were a lot of changes displaying the ingenuity of the Bengali-speaking race.

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## Unveiling the Musical Connotation of Ceremonial Folk Songs: A Case Study of the Hajong Tribe in Assam

*Dr Neepa Choudhury*

*Former Director, IGCC, Dhaka*

**Abstract:** *This article focuses on the ceremonial folk songs of the Hajong tribe in Assam, India, and examines their cultural tapestry. It dissects the melodic components, lyrical themes, and symbolic significance of these songs. The article emphasizes their function in tribal rites, the preservation of tribal culture, and the promotion of communal harmony. The potential effects of modernisation and outside influences on these traditions are also acknowledged.*

**Key words:** *Hajong, Hajong Tribe, Assam, Folk songs, Musical Elements.*

### Introduction

Since the dawn of time, music has been a fundamental component of human civilization, contributing significantly to the expression of emotions, the telling of tales, and the preservation of cultural legacy. Folk music, in particular, holds a special place as it reflects the rich culture of a community's traditions, rituals, and way of life. One such community that treasures its folk music is the Hajong tribe in Assam, India.

The Hajong tribe, also known as Hajung, Hahong, or Hajo, is an indigenous community primarily residing in Assam's Cachar and Karimganj districts, with smaller populations found in neighboring Meghalaya and Bangladesh. They have a unique cultural identity, and their ceremonial folk songs stand as a living testimony to their heritage. We will examine the musical significance of the ceremonial folk songs of the Hajong people in this extensive study. We'll delve into the

songs' cultural significance, antecedents in history, musical components, and functions in numerous rituals and celebrations.

### Historical and Cultural Background of the Hajong Tribe

Before delving into the musical aspect, it is essential to understand the historical and cultural background of the Hajong tribe. The Hajongs are believed to have migrated to the Assam region from the Chittagong Hill Tracts, now in Bangladesh, several centuries ago. Their migration was primarily influenced by territorial disputes and political unrest in their ancestral land.

The Hajong community has managed to preserve its unique cultural identity despite being in proximity to various other ethnic groups in Assam. Their way of life, traditions, and social customs are deeply rooted in their rich oral history and folklore, which is transmitted from one generation to

the next through their folk songs and stories.

### **The Significance of Ceremonial Folk Songs**

Folk songs among the Hajong tribe are an essential aspect of their lives, especially during ceremonial occasions. These songs play a crucial role in various rites of passage, religious ceremonies, and social gatherings. Ceremonial folk songs are performed to celebrate joyous events, seek blessings, express emotions, and commemorate the life of individuals who have passed away.

The musical connotations of these ceremonial songs are intricately linked to the spiritual beliefs and cultural ethos of the Hajong community. Through their music, they pass down the wisdom of their ancestors and keep their customs alive. These songs serve not only as a form of entertainment but also as a medium to pass on knowledge and cultural values to younger generations.

### **Musical Elements of Hajong Ceremonial Folk Songs**

Hajong ceremonial folk songs are characterized by their distinctive musical elements, which set them apart from other forms of folk music in the region. Let's explore some of the key musical features that define these songs:

#### **1. Rhythmic Patterns:**

The rhythmic patterns of Hajong folk songs are often repetitive and captivating. They are accompanied by various traditional percussion instruments like the \*Khol\*, \*dhol\*, \*tasa\*, and \*kham\*. These instruments play a crucial role in creating a vibrant and energetic atmosphere during ceremonies.

Some of the Mnemonics that are used in playing the 'Khol' by the Hazongs are Tā, Khit, Dhina, Dhin, Khita etc.

#### **2. Melodic Structure:**

The melodic structure of Hajong folk songs is typically based on traditional scales, reflecting the indigenous musical roots of the tribe. The use of pentatonic and hexatonic scales is prevalent, contributing to the unique tonal quality of their music.

#### **3. Vocal Style:**

Vocal delivery is an essential aspect of these songs. The lead singer, often accompanied by a chorus, renders the verses with great enthusiasm and emotion. The vocal style may vary depending on the nature of the ceremony, ranging from joyful and celebratory to somber and mournful.

#### **4. Improvisation:**

Although Hajong ceremonial folk songs follow a traditional structure, there is room for improvisation. Singers often add their own

variations to the melody, showcasing their creativity and individuality.

### 5. Lyrics and Themes:

The lyrics of Hajong folk songs revolve around various themes, including love, nature, mythology, historical events, and religious motifs. During ceremonial occasions, the songs are typically tailored to suit the specific purpose of the event.

### Role of Ceremonial Folk Songs in Hajong Rituals

Ceremonial folk songs hold immense significance in various rituals and ceremonies observed by the Hajong tribe. Let's explore some of the key ceremonies where these songs play a central role:

#### 1. Wedding / Marriage Ceremonies:

Weddings are joyous occasions in the Hajong community, and ceremonial folk songs are an essential part of the celebrations. These songs accompany the various rituals, such as the exchange of garlands, the tying of the sacred thread (\*mala bandhan\*), and the blessing of the couple by the elders. While analysing the marriage songs of the Hazong tribes the combination of the following basic notes are observed:-

- i. S, ,R, G, P, D

- ii. S – D [typical glide from the note S (Shadaj) to the note D (mandra Dhaiwat)]

- iii. S ,R, M, P, Ś N [touch note Ś (tar Shadaj) before using N (flat Nishad)]

#### 2. Agricultural / Harvest Festivals:

Harvest festivals are an integral part of the agricultural cycle, and the Hajong tribe celebrates these occasions with great enthusiasm. Ceremonial folk songs are performed during these festivals to express gratitude to nature for a bountiful harvest.

#### 3. Birth and Naming Ceremonies:

The arrival of a new member in the family is celebrated with songs that bless the new born and seek protection for their future. Naming ceremonies are an occasion to introduce the child to the community and are accompanied by traditional music and dance.

#### 4. Funerals and Ancestral Rituals:

In times of grief, ceremonial folk songs are sung to commemorate the life of the deceased and console the bereaved family. These songs play an essential role in ancestral rituals, where the ancestors are remembered and revered.

#### 5. Religious Festivals:

Religious festivals hold a special place in the Hajong community, and the ceremonies are incomplete without the performance of

ceremonial folk songs. These songs are sung to invoke blessings from the deities and seek their protection and guidance.

While analysing the folk songs of the religious ceremonies of the Hazongs, the following combination of notes are observed:-

- i. S, R, M, P, D, N
- ii. S, R, M, P

While analysing the ceremonial folk songs of the Hazong tribes the combination of following notes are found:

- i. S N P M G – Lewātānā songs (Song associate with agricultural ceremony)
- ii. S R G P D – Geetālu songs (Song associate with marriage ceremony)
- iii. S, R, M, P, N – Ghot bohā gāhen (Song associate with religious ceremony)
- iv. S, R, M, P, D – Religious folk songs
- v. S, R, M, P, D, N- Gopini songs and Zakhāmāra songs

### **The Transmission of Folk Songs: An Oral Tradition**

The transmission of Hajong ceremonial folk songs follows a traditional oral tradition, where the songs are passed down from one generation to the next through direct teaching and observation. The elderly members of the community, known as custodians of culture, play

a pivotal role in preserving and transmitting these songs.

In the traditional setup, the younger members of the community gather around the elders during ceremonial occasions. They actively participate in the singing and learn the songs by heart through repeated practice and observation. Over time, they become proficient in performing these songs, and the cycle of transmission continues.

### **Threats to the Continuity of Hajong Ceremonial Folk Songs**

Despite the strong oral tradition, the continuity of Hajong ceremonial folk songs faces various challenges and threats in the modern era. Some of the significant factors contributing to the diminishing prominence of these songs include:

#### **1. Cultural Erosion:**

With the increasing influence of globalization and modernization, younger generations are often exposed to diverse cultural elements from outside their community. This exposure might lead to a gradual erosion of their traditional musical practices.

#### **2. Disintegration of Communal Bonds:**

As the community becomes more dispersed and migrates to urban centers, the traditional communal bonds that were once integral to the preservation of folk

songs may weaken. This disintegration may result in a reduced interest in carrying forward the rich cultural heritage.

This involves recording the performances, transcribing the lyrics, and preserving the musical nuances for future generations.

### **3. Lack of Institutional Support:**

The absence of institutional support for the preservation and promotion of traditional folk music can also hinder its continuity. Educational institutions and cultural bodies should play a more active role in documenting and safeguarding these valuable musical expressions.

### **2. Cultural Exchange Programs:**

Collaborative cultural exchange programs can be organized to bring together the Hajong community members and experts in folk music from other regions. These programs can facilitate the exchange of knowledge, ideas, and experiences related to folk music, encouraging a renewed interest in their own cultural heritage.

### **4. Technological Advancements:**

While technology has made access to music easier, it has also led to a shift in musical preferences. Younger generations may gravitate towards contemporary music, neglecting the traditional folk songs of their community.

### **3. Education and Awareness:**

Educational institutions, both within the community and outside, can play a vital role in promoting the cultural significance of Hajong ceremonial folk songs. Integrating the study of folk music into the curriculum can instill a sense of pride and appreciation for their musical heritage.

## **Reviving and Preserving the Musical Connotation of Hajong Ceremonial Folk Songs**

Efforts to revive and preserve the musical connotation of Hajong ceremonial folk songs are crucial in ensuring the continuity of this unique cultural heritage. Several steps can be taken to achieve this objective:

### **4. Cultural Festivals and Competitions:**

Organizing cultural festivals and competitions centered around ceremonial folk songs can provide a platform for young talents to showcase their skills and celebrate their cultural identity. Such events can foster a sense of belongingness and enthusiasm for the traditional music of the Hajong tribe.

### **1. Documentation and Archiving:**

The first step is to document and archive the ceremonial folk songs of the Hajong tribe systematically.

## 5. Collaboration with Media and Technology:

Harnessing the power of media and technology can help reach a broader audience and generate interest in Hajong ceremonial folk songs. Creating online platforms, radio shows, and documentaries can raise awareness and attract a younger audience to the richness of this musical tradition.

## Challenges in Preserving the Hajong Folk Songs

Due to amalgamation and close neighbours staying together the musical instruments of the various ethnic groups have seen many changes and thus they have lost their true identity like the folk songs. In this way, it has been found that some of the folk musical instruments are on the verge of extinction. The folk songs do not observe stringent rules like Classical music, thus folk songs are likely to be distorted very easily with the change in the society.

This work is a fraction of a step forward in preserving some of the very original folk songs of some of the ethnic groups which are in the verge of cultural adulteration and slow but gradual extinction from their pure forms.

Change in any society is inevitable and with the macro changes, changes in the culture also

happens. Thus, stopping the adulteration in the folk songs is impossible. But it is necessary to do proper documentation and preservation of the folk songs of not only Assam, but all the traditional and folk societies as soon as possible, so that the proper music and culture of any society could be preserved in this fast changing society. Change is inevitable but it should not be at the cost of extinction of any beautiful culture.

## Conclusion

The ceremonial folk songs of the Hajong tribe in Assam are not only a form of musical expression but also a representation of their cultural identity, history, and spiritual beliefs. These songs hold the key to understanding the Hajong community's traditions, rituals, and way of life.

Preserving and reviving the musical connotation of Hajong ceremonial folk songs is vital in safeguarding their cultural heritage for future generations. Through collaborative efforts from the community, educational institutions, and cultural bodies, this invaluable musical tradition can continue to thrive and enrich the lives of the Hajong tribe, allowing them to cherish their identity and heritage for years to come.

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## Aging and Loneliness: Understanding Restorative Effects in the Context of Music Therapy

**Dr Poonam Verma**

*Post-Doctoral Fellow, Department of Sociology,  
Faculty of Social Sciences, Banaras Hindu University,*

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**Abstract:** *Aging is a natural process. Geriatrics is a relatively unexplored area of research in India. Traditionally, the sixtieth year is considered the beginning of old age in India. The 'shastipurti' of completing 60 years is an important milestone in one's life, which not many are lucky enough to reach. People worldwide are living longer. Today most people can expect to live into their sixties and beyond. Every country in the world is experiencing growth in both the size and the proportion of older persons in the population.*

**Key Words:** *Aging, Population, Loneliness, Music, Social, Journey, Old age, Problem, Understand, Diseases etc*

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**Background** - The population of 80 years or older is expected to triple aging is much faster than in the past. between 2020 and 2050 to reach 426 million.<sup>1</sup> In 2020, the number of people aged 60 years and above was more than the number of children below 5 years of age.

Between 2015 and 2050, the proportion of the world population over the age of 60 will almost double from 12% to 22%.

While a shift in the distribution of a country's population towards older ages – known as population aging – began in high-income countries (for example in Japan 30% of the population is already over 60 years old), it is now low- and middle-income countries that are experiencing the greatest change. By 2030, 1 in 6 people in the world will be aged 60 years or over. At this time the share of the population aged 60 years and over will increase from 1 billion in 2020 to 1.4 billion. By 2050, the world's population of people aged 60 years and older will double (2.1 billion). The number of persons aged

The problem of aging has already assumed great prominence in developed countries. The discovery of studies on aging and loneliness has helped to better understand older persons and has been of great importance in making their lives more successful and happy.

Surjit Mongia, Deputy Director of Help Age India, estimates that by 2050, India will have 177 million people in their sixties, when such persons will constitute 14 percent of the country's total population.

Three quarters of these will be in rural areas, 40% below the poverty line, and 55% of them women. There will be 19 million widows.<sup>2</sup>

For a society that is India which loudly declares its respect as Such a display of “MatridevoBhava, PitridevoBhava” is a matter of curiosity, sensitivity. The topic has been debated in a global discussion of

reordering priorities to secure collective social security for the elderly, even at the level of key demographics.

The fastest growing segment of the elderly population is very elderly women. They currently account for 70% of the population aged 85 and above. This group will more than double in the next 30 years. Older men and women are three times more likely to live alone, spend more years and are disabled for a greater percentage of their lifespan.

Elderly are the persons who fall in the age group of 60 years and above. The researcher has considered male and female elders in the age groups of 60-70 years, 70-80 years and more than 80 years.

Aging is universal and irreversible process. The aging process obviously affects all kinds of social groups and indeed every kind of social relationship in all societies.

Aging is a natural process. Aging need not be the primary or single cause. According to Stewart and Senis (1961), "aging is a collective term for all those progressively deteriorating changes that occur in life as it progresses".<sup>3</sup>

In the realm of social life, age not only serves to rank individuals in a hierarchy, but it also serves as a basis for determining or permitting various social roles.

Western ideas about aging between the 16th century and the third quarter of the 20th century underwent a fundamental change with the development of modern society.<sup>4</sup>

The aging process varies greatly within and between cultures. Aging is the result of an interplay of biological, social, psychological and ecological factors.

Modernization of aging has raised many unanswered questions: Does aging have an intrinsic purpose?

Is it really necessary to do anything after raising children, losing a job, completing a career? Is old age the pinnacle of life?

Does it have the potential for self-fulfilment?

What are the paths of spiritual growth in later life?

What are the roles, rights and responsibilities of older people?

What are the special strengths and virtues of old age?

Is there such a thing as good aging?<sup>5</sup>

English author Ronald Blythe in 1979 wrote in the view in winter that "The ordinance of living to be old" was too new to appreciate.

### **Meaning and characteristics of Aged**

Aging in India is a relatively unexplored area of research. With the increasing duration of life in India, a person above 65 years of age can be considered as old.

Havighurst (1972) classified the elderly in two major subgroups – the young aged elderly (65–75) and the older-aged elderly (75 years and over).<sup>6</sup>

Rao (1994) defined the aged by employing various criteria.<sup>7</sup>

Psychological - (the person becomes old when the signs of deterioration of the organs of the body appear) and (a person is old when his various mental abilities such as memory, learning, emotional response, attitude decline with age). According to the oncologist Dr. Premmsandji, meaning of ill is

"I lack love."

Socio-cultural - (a person becomes old when he withdraws himself from the roles and status he was playing as an adult, as the head of the family, etc.)

Socio-economic -(retiring from a job at the age of 55-60 makes a person old). Aging is a natural process and is inevitable, regardless of social status and standard of living.

**Simone de Beauvoir**, a French writer in the 1970s, said "in coming of age". Beauvoir insisted that literature was not interested in older people's life.<sup>8</sup>

In Japan, aged are defined as all those who are 60 years of age and above are referred to as "Wet Leaves". In **ancient** China The sixty first year after birth is called "Kankeri" (return of the calendar

year), and it is used to have a special meaning of life. The year of sixty one is called "Second childhood".<sup>9</sup>

The inner lives of the old, who were finished, set, without hope, looking for no development was not considered.

"In the Fountain of Ages"

1993 Betty Friedan's Validation of the Aging Experience offers a model that combines both independence and caring for others.

New rules for older people in the media, the development of new forms of education, increased productivity and self-help among retirees, increased theological and pastoral concern about aging these are just some of the signs that our aging society is a reality.

What American historian Peters Laslett calls "a new map of life". 1989.<sup>10</sup>

### **Loneliness and Solitude –**

BBC news on January 31<sup>st</sup> 2011 pronounced loneliness as a "hidden killer" of elderly. Loneliness has been defined in a different ways. A common definition is "A state of solitude or being alone". The other definition is loneliness is not necessary about being alone.<sup>11</sup>

Definition of Loneliness - Refers to negative or unpleasant feelings, arising from deficiencies—quantitative or qualitative- in social relationships .Loneliness is a relational concept. The individual experience of

loneliness requires at the very least an awareness of what it means to have meaningful relationships or contact with others, or to be a part of a community.<sup>12</sup>

The meaning of loneliness is 'being alone', 'living alone', 'aleness', 'solitude' and 'feeling lonely'. Being alone does not necessarily lead to loneliness, nor is it necessarily a negative experience. Temporary solitude can be seen as necessary for personal growth and creativity.<sup>13</sup>

Some studies suggest that loneliness is factor associated with depressive symptoms.

Another relevant distinction relates to social loneliness versus emotional loneliness.

Social loneliness, related to the absence of an extensive social network, has also been defined as a lack of place in an accepting community. Loneliness comes from the absence of a reliable outlook and introversion and the emotional loneliness is about dis connectivity of emotional behaviour and communication as well as lack of love.

Loneliness may be categorized into three types according to its causes.

- 1 Situational loneliness-
- 2 Developmental loneliness
- 3 Internal loneliness.<sup>14</sup>

The Holy Mother Teresa's words about loneliness were "Loneliness and the feeling of being unwanted is the most terrible poverty."<sup>15</sup>

"The greatest disease in the West today is not TB or leprosy; it is being unwanted, unloved, and uncared for. We can cure physical diseases with medicine, but the only cure for loneliness, despair, and hopelessness with love. There are many in the world that are dying for a piece of bread but there are many more dying for a little love. The poverty in the West is a different kind of poverty--it is not only poverty of loneliness but also of spirituality. There's a hunger for love, as there is a hunger for God."<sup>16</sup>

There is much suffering in the world - physical, material, mental. The suffering of some can be blamed on the greed of others. The material and physical suffering is suffering from hunger, from homelessness, from all kinds of diseases. But the greatest suffering is being lonely, feeling unloved, having no one. I have come more and more to realize that it is being unwanted that is the worst disease that any human being can ever experience.<sup>17</sup>

On the other hand, psychological approaches often view loneliness as a consequence or reduction in social expenditure. Psychologists have claimed that personal traits or characteristics such as neuroticism,

negative affectivity, low self-disclosure (passive roles), attachment tendencies (through individuals' perceptions of their own behaviour and regress), make them feelings of loneliness.

Solitude and loneliness are two different aspects; the experience of being alone is not always separate but often in a positive, contemplative, meditative form. There are two short works by 20<sup>th</sup>-century British writers.<sup>18</sup>

Thoughts of John Cowper Powys's are - "The Older We Get the Lonelier we get".<sup>19</sup>

Siegfried Sassoon's poem "When I'm Alone" evokes the strangeness that often accompanies the recognition that one is truly alone in the world—physically separated from all beings that include parental figures.

"When I am alone the world tripped off his tongue.

As though to be alone where nothing strange.

When I was young,

He said when I was young.....

I thought of age, and loneliness, and change.

I thought how strange we grow when we are alone.

And how unlike the selves that meet, and talk,

And blow the candles out, and say good night.

Alone ... The word is life endured and known.

It is the stillness where our spirits walk

And all but in most faith is overthrown.

At thirty I established myself (according to ritual)

At the age of forty, I was no longer in trouble.

At fifty I knew the order of heaven.

At sixty I was comfortable with what I heard.

At the age of seventy, I could follow my heart's desire without overstepping the bounds of authority."<sup>20</sup>

### **Theories for the Causes of Aging-**<sup>21</sup>

Several theories have been put forward to explain the causes of aging.

**Biological theories** - Aging are twofold, namely genetic programming theory and variable-rate theory.

**Genetic programming theory-** Describes senescence as the result of the sequential switching on and off of certain genes.

Senescence is the time when age-related deficiencies become more apparent. The endocrine theory is the biological clock acts as a mechanism to regulate aging through hormones.

**Immunological theory** - explains a programmed decline in immune system function that increases susceptibility to infectious disease and thus aging and death.

**Variable rate theory** -Wear theory, free radical theory, life rate theory and autoimmunity theory.

**The wear-and-tear theory** - holds that aging occurs as a result of accumulated damage to the system beyond the body's ability to repair itself.

**Free-radical theory**- Focuses on the harmful effects of free radicals, for example highly unstable oxygen atoms or molecules formed during metabolism can react and damage cell membranes, proteins, fats, carbohydrates and even DNA can cause harm. Free radical damage accumulates with age and is later associated with arthritis, muscular dystrophy, cataracts, cancer, late-onset diabetes, neurological disorders, etc.

**Living rate theory** - Suggest that the body can do so much work. The faster the body works, the faster it wears out, that is, the speed of metabolism determines the length of life.

**The autoimmune theory** - Explains the tendency of an aging body to mistake its own tissues for foreign invaders and attack and destroy them.

**Theories on the Physiological Development of the Elderly**-<sup>22</sup>

**The standard stage theory**- states that successful aging depends on completing the physical tasks of each

stage of life in an emotionally healthy person.

**Disengagement theory**- Suggests that a decline in physical functioning and the awareness of approaching death result in a gradual, inevitable withdrawal from social roles such as worker or husband or parent.

**Activity theory** -Society also stops providing useful roles for the elderly. Suggest finding substitutes for lost roles. Even taking a walk can substitute for a sense of purpose, belonging, social interaction, and social group activity. Engagement in one or the other suggests that adult roles are major sources of satisfaction.

**Continuity theory** - Suggests that those who maintain their earlier activities and lifestyle adjust most successfully.

Dr. Chandra Kumari present living system wise distribution of frequency and percentage on identification of psychological and sociological factors influence ageing experiences.<sup>23</sup>

**Elderly women-**

Eliza W. Farnham, in 19<sup>th</sup> century former American who promulgated the superiority of women.<sup>24</sup> More than a century before contemporary feminist begin writing about menopause applied the idea of progress to the female life course, envisioning the post maternal period as one of great power and generativist. Among the elderly the percentage of

female population is higher than the male population.

Females are considered to age much earlier compared to the males of the same age.

Menopause is one of the landmarks in the aging process of women. Some societies separate the young from the old on the basis of productivity.<sup>25</sup>

Aging inevitably exposes our individual vulnerability as fragile beings, our physical and emotional dependence on others.

**Confucius said-** “At the age of fifteen I set my heart on learning.”<sup>26</sup>

At thirty I established myself (according to ritual)

At the age of forty, I was no longer in trouble.

At fifty I knew the order of heaven.

At sixty I was comfortable with what I heard.

At the age of seventy, I could follow my heart's desire without overstepping the bounds of authority.”

**Music affects emotions-** When people feel distressed or lonely, they often turn to music to feel better. Some listeners say they feel understood, emotionally supported, and less lonely when the song's lyrics apply to their lives. Others describe sad-sounding music as helping them associate their sadness with something positive and making them

feel less alone in their negative experiences.

For still others, listening to mood-matching music, feels like being with a friend who provides understanding and comfort when they are sad and lonely. People experiencing sadness sometimes prefer to listen to happy or calm music and sometimes they prefer sad to defuse sadness and depression.<sup>27</sup>

It is seen that, listening to sad music people become comfortable with their sorrows because they relate their feelings with sad music. For example, elevating mood when feeling depressed through evocative music with a high aesthetic value has been identified as an effective self-regulatory strategy.

Along with this, by listening to our favourite music, we can get rid of many types of psychological problems because it is also a condition of putting one kind of mind in another direction.

Various events can cause a certain emotion. It may arise from the loss of a loved one, for example, due to the breakdown of a relationship, a terminal illness or accident of a close one (interpersonal sadness), when one fails to achieve an important personal goal, being forced to give up a cherished dream of a job or profession or losing one's health, losing sight or being diagnosed with a terminal illness; non-reciprocal sadness.

Thus, the situation that triggers an emotional connectivity, which influences the nature of subsequent mood-repairing behaviours.

Sadness triggered by a social loss increases the desire for social interaction and is associated with responses that promotes social engagement.

When people go through grief because of a broken or lost relationship, they often look for ways to continue their sense of connection with lost person or they seek a surrogate to recapture the bond.

After traumatic social experiences, people typically seek a mood – compatible, empathetic friend with whom they can share their negative feelings who provides emotional validation and support.

By experimental interviews, audience members sometimes describe sad music as a friend who provides understanding and comforts. These find that sad music can work.<sup>28</sup>

Music as a surrogate for an empathic friend in situation of social disadvantage. Sad music provides a sense of emotional sharing, similar to having a conversation with an empathic friend.

### **Music as a virtual friend-**

The idea that listening to personal music can sense the presence of another person.

Personality theory holds that listeners automatically and

unconsciously perceive music as a manifestation of an imagined person who understand their feelings and thoughts.

However, the shared effective movement experience theory claims that music provides company by conveying a sense of another person's presence, actions, and emotional states.<sup>29</sup>

In addition, research on social music cognition suggests that listening alone can function as a form of social encounter.<sup>30</sup>

And listeners can imagine music as a virtual social agent that can associate itself with pieces of music.

Some of these suggestions are based on the emotional processes triggered by music and argue that listeners empathize with the imaginary experiences of a "virtual person" living in the music.

As well as music-related empathy, a sense of identification and connection with the audience has been proposed to be expressed during musical engagement alone. Just connecting with people with their past, success and failure and many other pleasant and unpleasant scenes of life, thus we can say that music is one of the most powerful sensor.

### **Therapeutic and Restorative effects of Music-**

Music therapy is the clinical use of music to meet personal goals such as reducing stress, improving mood, and

self-expression. It is evidence-based medicine well established in the health community. Music therapy experiences may involve listening, singing, playing an instrument, or composing music.

Music and psychology are closely related, the word psychology literally means the science of the mind. Music has a very deep effect on our mind.

Some mental activities related to the mind such as sensation, perception, memory, imagination, learning, attention, interest and more are widely used in music education and music therapy.

Music is a positive medium to express human feelings and emotions beyond the boundaries of the country. The healing elements inherent in Indian classical music were understood long ago by the ancient sages. Through mantras, where astrologers also started telling the story of the future with the help of spiritual practice with the influence of sound and trots, on the other hand, a huge difference can be seen in man going to advanced stage through mantras.

Consciousness is related to natural knowledge and its functioning and cognition which is a part of psychology.

The work of psychology is to establish a connection between physical stimuli and the flow of consciousness.

Whether it is the high and low pitch of the sound (pitch), the small or large of the sound (intensity), or the caste or gun of the sound, (timber).<sup>31</sup>

All affect our mind. In fact, music therapy is a combination of music and psychology.

Music therapy is the science of music that resonates with the resonance of the vocal cords and with the emotional, physical, psychological wellbeing of the individual.

It consists of a collection of selected notes of a raga which has its own mood and emotion and can change a person's mood into happy or violent, violent or peaceful feelings according to the nature of the raga. It consists of a collection of selected notes of a raga which has its own mood and emotion and can change a person's mood into happy or violent, violent or peaceful feelings according to the nature of the raga. Individuals feeling depressed or lonely, they often turn to music to feel better.

Some listeners say that they feel understood, emotionally supported and less lonely when the lyrics of a song apply to their lives.<sup>32</sup>

Another experiment is based on adult mental health problems. Murry cox, a well-known psychiatrist and psychotherapist said in a lecture that something which stops them in their track and enables them to adapt to something new, to move away from old patterns of relating. it is very

useful for long term chronically ill people suffering from mental illness or psychiatric problems.<sup>33</sup>

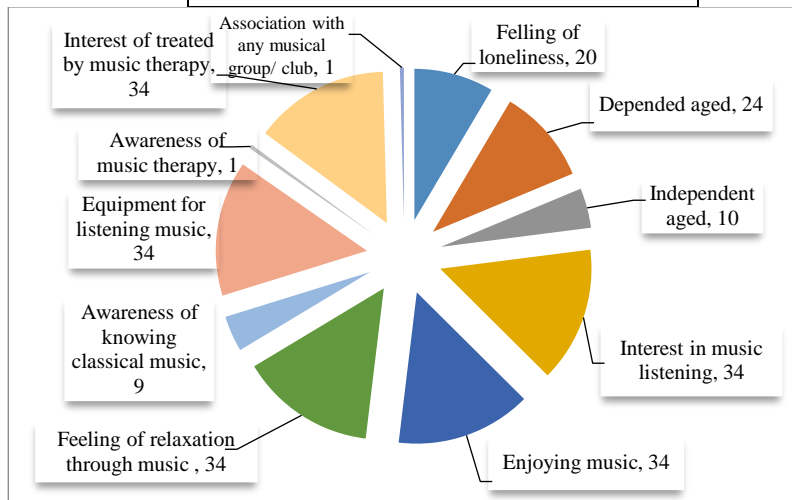
**Analysis and interpretation-** The finding of the present study and their interpretation are presented.

The study covered by 51 respondents aged 60 and above urban

areas of Varanasi. A questionnaire including various questions related to causes of loneliness, dependence, interest in listening and enjoying music, awareness of classical music and treatment through music therapy.

**The results are given below by pie chart.**

Feeling of loneliness	8.5%
Depended aged	10.2%
Independent aged	4.3%
Interest in music listening	14.5%
Enjoying music	14.5%
Feeling of relaxation through music	14.5%
Awareness of knowing classical music	3.8%
Equipment for listening music	14.5%
Awareness of music therapy	0.4%
Interest of treated by music therapy	14.5%
Association with any musical group/ club	0.4%



**Conclusion-** Thus our Era offers new and the spiritual dimensions of latter opportunities for reclaiming the moral life, for bridging the gap between

existential mystery and scientific mastery for reconciling the modern value of individual development with the ancient virtues of accepting natural limits and social responsibilities. Generation gap is attributing to the growing tendency of individualism among the members of society especially in older persons.

In fact retiring from an organization just means that your work there is done. It doesn't mean that you should give up your work. It's the perfect time to focus on things that you are passionate about, you are interested in. It's the time to re-discover and perhaps reinvent

yourself. Treat this as your second innings, and go do things that you may not have had time for in your first innings and you should start working with young and brilliant minds in technology to continue being part of what's new and relevant. Aged should be involved in many other things and also take up singing, learn to play musical instruments, travel more, do stand-up comedy, take up farming, consult, mentor do what it takes to win in your second innings.

In fact, through the power of music and the power of sound we can cure and treat many diseases and loneliness in the elderly.

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## Advancements in Technology: Shaping The Future of Music

**Madhavi C. Mohan**

*Research Scholar,*

**Dr A V Sajini,**

*Assistant Professor,*

*Department of Music,*

*Avinashilingam Institute for*

*Home Science and Higher Education for Women, Coimbatore*

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**Abstract:** *Music recording has undergone a remarkable transformation from being a challenging and costly process to an easy and affordable one. Advancements in technology have made recording music more accessible to musicians of all levels, with home recording studios and mobile devices being just some of the available options. Collaborative recording, including acapella groups, has also grown in popularity, allowing musicians to work together on a musical performance in real-time, regardless of their location. The future of music recording looks promising, and advancements in technology will undoubtedly continue to shape this evolving art form..*

**Key words:** *Music recording, Home recording, Remote recording, Digital Audio Workstation (DAW), Acapella, Recording, Mixing, and Mastering.*

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### Introduction

Music recording has undergone a significant transformation in recent years, as advancements in technology have made it more accessible and affordable. Musicians no longer need to rely on professional studios for recording their music, and the availability of music recording software and tools have made it possible for anyone with a desktop or mobile device to record their music at home. This has allowed independent artists to create and distribute their music without the need for traditional record labels and has empowered musicians to experiment with new sounds and techniques.

Collaborative recording has also become a growing trend in the industry, as technology has made it easier to work with other musicians remotely. Musicians can collaborate on a musical performance in real-time, regardless of their location, which has fostered a sense of community and collaboration in the industry.

This article focuses on the modern trends in music recording, with a particular emphasis on the latest software tools and techniques used in the industry. The Digital Audio Workstation (DAW) software will be explored in depth, as it has revolutionised the music production process by providing a powerful and user-friendly

interface for recording, mixing, and mastering music.

The article will cover the essentials of setting up a home recording studio, including the equipment and preparation required to create a high-quality recording environment. Remote recording and the growing trend of Acapella groups will also be examined, as they allow musicians to collaborate and perform together in real-time, regardless of their location. By the end of this article, will have a comprehensive understanding of the modern music recording industry and the advanced tools and techniques that are shaping its future.

### **Study area**

The focus of this article is the modern music recording industry, with an emphasis on the latest tools and techniques used in music production, specifically the Digital Audio Workstation (DAW) software. The DAW has revolutionised music production, providing musicians with an all-in-one platform for recording, mixing, and mastering their music. The article explores the essential equipment and preparation required for setting up a home recording studio, as well as the growing trend of remote recording and the use of Acapella groups.

### **Methods / Methodologies**

To gather information for this article, extensive research was conducted on the latest trends and technologies in the music recording industry. Various sources were analysed, including industry publications, academic journals, and online forums. In addition, industry experts and sound engineers were interviewed to gain firsthand knowledge of the tools and techniques used in modern music production. The research focused on the following areas:

- Digital Audio Workstation (DAW) software and its various features
- Home recording studio essentials, including equipment and preparation
- Remote recording and the use of Acapella groups in modern music production
- Advanced tools and techniques used in recording, mixing, and mastering music

By combining the research with the expertise of industry professionals, the article aims to provide a comprehensive and insightful overview of the modern music recording industry.

### **Home recording**

Home recording is a contemporary way of producing music that involves recording sound in a private home, rather than in a professional recording studio.

It offers musicians and producers the flexibility and convenience to record music at their own pace, without the time and financial constraints associated with traditional recording studios. A home recording studio can be set up at an affordable cost and can produce high-quality recordings that can rival those of traditional studios. Musicians can record a single instrument, multiple instruments, or vocal parts, all from the comfort of their own homes. Home recording provides the freedom to experiment and do multiple takes until the desired outcome is achieved.

It's essential to capture audio in a form that can be reused in a main production in a professional studio. However, with advancements in technology, modern home studios can complete the entire music performance process, including mixing and mastering, from a single location. A dedicated room within the home is optimal for a home recording studio. It should be acoustically treated and isolated from external noise to ensure the highest quality recording. This setup allows musicians to be creative at any time, providing a flexible recording environment that suits their schedules.

Digital Audio Workstations (DAWs) have revolutionised the

music industry by making it possible to transmit and store everything in the cloud. Cloud-based collaboration and access to music files from anywhere in the world have transformed the way music is produced. The Pro Tools software is slowly innovating new systems as cloud collaboration, making it possible for music sessions to be accessed and shared in the cloud. Home recording is a cost-effective and flexible option for musicians and producers to produce music that rivals professional studio recordings. The advancements in technology have made home recording a realistic and practical solution for those looking to create music at their convenience.

### **Home recording studios essentials**

Home recording studios are essential for any musician or producer who wants to record their music in the comfort of their own home. A dedicated room is important for a home studio as it allows for better acoustic treatments and sound isolation. Good quality studio furniture and room setup also contribute to a more productive recording environment. However, creating an environment that allows for ideal quality recordings of analog instruments can be a challenge in a

home recording studio. Possessing the right recording instruments and equipment is crucial to achieving high-quality recordings.

Home recording studios offer many advantages, such as the convenience of multiple takes during a vocal session and the ability to construct a complete orchestra of various instruments. However, it's important to keep in mind that home recording sessions can always be enhanced to a professional recording studio. It's also a great environment for young artists, music learners, and teachers to experiment with various recording techniques and musical performances.

Setting up a home recording studio is a great investment for any musician or producer who wants to take control of their creative process and have the freedom to record their music in a comfortable and convenient setting.

### **Preparation for a good home recording studio environment**

In terms of preparing a good home recording studio environment, it is essential to consider the acoustics of the recording space. The sound that travels through the room can have a significant impact on the quality of the recording, and the goal is to create an environment that minimises sound reflections and

ensures the actual sound is recorded rather than its reflection.

To achieve this, it is necessary to use sound dampening materials, which are readily available in the market and can be creatively used around the recording room. One option is to use acoustic panels that are designed to absorb sound waves and reduce reflections, or alternatively, one can use other materials such as foam tiles or even thick blankets to dampen sound. Additionally, it is important to position furniture, equipment, and other items in the room in a way that minimises sound reflection and maximises the quality of the recording.

By taking the time to prepare the recording space properly, musicians and producers can achieve high-quality recordings that are on par with professional studio recordings. This preparation also involves selecting the appropriate equipment for recording and ensuring that it is set up correctly. By creating a space that is designed for recording, artists can focus on their creativity and achieve great results from the comfort of their own homes.

### **Recording equipment**

Recording equipment is a crucial aspect of setting up a home recording studio. As mentioned earlier, unlike professional studios

that have expensive hardware equipment, home recording studios require simple and less expensive audio units. These audio units are connected to a computer, which is then connected to a monitor speaker to create the recording environment.

When it comes to inputs, there are two kinds: digital and analog. Audio units in home recording studios are equipped to capture both digital and analog inputs, such as microphones that can be used to record analog instruments or vocals. Digital Audio Workstations are also an essential piece of equipment for home recording studios, as they allow for the creation of multitrack recording sessions by taking multiple tracks from various sources in the audio unit.

It is important to note that while home recording studios may not have the same level of equipment as professional studios, the advancements in technology have made it possible for home recording studios to achieve high-quality recordings at a fraction of the cost. With the right recording equipment and setup, home recording studios can produce professional sound recordings that rival those produced in professional studios.

### **Remote recording**

Remote recording has become increasingly popular in recent years. It allows artists to collaborate with others from anywhere in the world, making it easier to create music without having to be physically present in the same location. There are different approaches to remote recording, including recording in sync within a Digital Audio Workstation (DAW) or recording individual parts of the song and combining them later.

With the availability of high-speed internet, artists can now collaborate in real-time, recording and producing music together. In addition to using DAW (Digital Audio Workstation) like Soundtrap, there are also other platforms like Zoom and Skype that allow for remote recording sessions. This has opened up opportunities for musicians to work with others they may not have been able to collaborate with otherwise, as well as for producers to work with artists from different parts of the world.

Remote recording has become a valuable tool for musicians and producers, providing flexibility and convenience still allowing for creativity and collaboration. It has also given rise to new and innovative ways of creating music and has the potential to further

expand the boundaries of the music industry.

### **Acapella**

Acapella performances have gained popularity in recent years, particularly in the age of the internet and social media. With the help of technology, acapella groups and performers can record their performances and share them with the world. In fact, there are even acapella competitions and festivals held around the world where performers showcase their talents. One notable feature of acapella performances is the use of vocal percussion or beatboxing. This is where performers use their voice to create percussive sounds, mimicking the sound of drums, cymbals and other percussion instruments. Vocal percussion can add a unique and exciting element to acapella performances, creating a fuller and more dynamic sound.

In addition to vocal percussion, acapella groups may also incorporate other vocal techniques such as harmonising, vocal runs and riffs, and vocal layering. The use of these techniques can create a rich and textured sound, making acapella performances a truly unique and captivating musical experience.

In Carnatic music, Acapella is often referred to as "Kannakol,"

which is a vocal percussion technique used to create rhythms and patterns in Indian classical music. Kannakol involves using vocal syllables to create rhythmic patterns that mimic the sounds of traditional percussion instruments. This technique is often used by Carnatic musicians during concerts as a way to create intricate and complex rhythms on the spot.

Kannakol is typically performed by the lead vocalist or percussionist of a Carnatic music ensemble, and it serves as a way for the musicians to communicate with each other and create improvisational patterns. The use of Kannakol has become increasingly popular in recent years, and it is now commonly taught in Carnatic music schools and workshops around the world. Acapella and Kannakol serve as important tools for musicians to express themselves creatively and collaboratively, allowing for the creation of intricate and dynamic musical performances.

### **Advanced modern tools used these days in recording.**

Advanced modern tools have revolutionised the recording industry, providing musicians and producers with unprecedented control and flexibility in the studio. One of the most important tools in modern recording is the Digital

Audio Workstation (DAW), which allows for a wide range of recording, editing, and mixing capabilities on a computer. Along with the DAW, there are a number of advanced plugins available that can enhance the recording process. One popular type of plugin is the virtual instrument, which uses sophisticated software algorithms to emulate the sound of real-world instruments. With virtual instruments, musicians can create realistic-sounding tracks without the need for expensive hardware or studio sessions. In addition to virtual instruments, there are also advanced effects plugins that can add a wide range of sounds and textures to recordings. From classic analog emulation to cutting-edge digital effects, the possibilities are endless.

Another type of plugin that has become increasingly popular is the controller, which allows musicians and producers to control various aspects of the recording process through a physical interface. Whether it's a MIDI (*Musical Instrument Digital Interface*) controller that can be used to trigger virtual instruments or a control surface that provides hands-on control of a mixing console, these tools can greatly enhance the recording workflow and make it easier to create high-quality

recordings. Overall, the advanced tools available today have made it possible for musicians and producers to achieve professional-quality results from the comfort of their own homes.

### **Recording, Mixing and Mastering**

Recording, Mixing and Mastering are the essential steps in producing high-quality music. Recording is the process of capturing the performance of the artist or the ensemble in a digital format. Mixing is the process of blending different tracks and making sure each element can be heard clearly while complementing each other to create a cohesive whole. Mastering is the final stage, where the mixed track is polished, optimised and prepared for distribution.

### **Modern and the future of technology**

The future of music technology seems to be heading towards a fusion of artificial intelligence, software, and hardware. This combination has the potential to provide every musician with access to powerful tools at a nominal price point. With this technology, musicians can create music in new ways and be more creative than ever before.

Despite these advancements, it's important to note that the human

touch will always be an integral part of music creation. Technology can aid in the production process, but it can never replace the nuances and emotions that come from a human performance. As the music industry continues to evolve, it will be crucial for artists to strike a balance between utilising technology and maintaining the authenticity of their art. The future is exciting, but it's important to remember the value of human creativity and expression.

### Conclusion and Findings

In conclusion, the music industry has undergone significant advancements with the advent of modern technology. The availability of Digital Audio Workstation(DAW) and remote recording tools have made it possible for artists to collaborate and create music from anywhere in the world, while advancements in plugins and effects have led to more

natural-sounding recordings and easier access to professional-grade equipment. Additionally, the integration of technology in Indian Classical Music and the emergence of Acapella performances have allowed for new and unique ways to create music. The integration of artificial intelligence and hybrid software and hardware environments may lead to even more transformative changes in the music industry. However, it is important to remember that the human touch in music creation will always be integral, no matter how much technology advances. Ultimately, the future of music production is promising, and we can expect to see even more innovative technologies in the years to come while ensuring that the human element remains the heart of the music industry. .

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## दक्षिण भारतीय ताल वाद्य घटम् का हिंदी सिनेमा में रसमय योगदान

आस्था खरे

शोधार्थी — संगीत एवं ललित कला संकाय  
दिल्ली विश्वविद्यालय

**संक्षिप्त सार—** दक्षिण भारतीय वाद्यों में घटम् का प्रमुख स्थान रहा है। घटम् का प्रयोग दक्षिण भारतीय संगीत के साथ-साथ हिन्दी सिनेमा में भी होता रहा है। घटम् चिकनी मिट्टी व पीतल के मिश्रण से बना बर्तन है। घटम् मूलतः दक्षिण भारतीय व कर्नाटक संगीत में प्रयुक्त होता है। परन्तु देश के विभिन्न हिस्सों में घटम् अपने विभिन्न स्वरूपों से अपनी उपस्थिति दर्शाता रहा है। जैसे राजस्थान में मड़गा तथा सुराही, कश्मीर में नूत। इससे घटम् के वर्चस्व का पता चलता है।

घटम् की विशेष ध्वनि ही इसकी विशेषता रही है। जिसके कारण ये हिन्दी सिनेमा के संगीत निर्देशकों की प्रमुख पसंद रहा। घटम् का प्रयोग हिंदी सिनेमा में संगीत को मधुरता, रोचकता, व्यापकता व प्रयोगधर्मी बनाता है।

**सूचक शब्द—** घटम्, हिन्दी सिनेमा, कर्नाटक संगीत

### य में रस तत्व

भारत के दक्षिणी भाग में प्रचलित संगीत दक्षिण भारतीय संगीत कहलाया। दक्षिण भारतीय संगीत को कर्नाटक संगीत भी कहा जाता है। दक्षिण भारतीय संगीत को कर्नाटक संगीत कहने का एक कारण यह भी है कि इस संगीत का मुख्य क्षेत्र 'कर्नाटक' ही रहा है।

इस संगीत का विकास प्राचीन हिन्दु परंपराओं अर्थात सनातन धर्म से माना जाता है। कर्नाटक अथवा दक्षिण भारतीय संगीत की उत्पत्ति लगभग 2500 वर्ष पूर्व हुई थी। कर्नाटक संगीत न सिर्फ प्राचीन बल्कि सर्वाधिक धनी संगीत है क्योंकि दक्षिण भारतीय संगीत अरब व ईरान की परम्पराओं से उत्तर-भारत की अपेक्षा प्रभावित नहीं था। 13वीं शताब्दी में भारत पर मुगलों का आक्रमण हुआ जिसके कारण उत्तर भारत की मूल शैलियों व परंपराओं पर मुस्लिम संस्कृति का प्रभाव पड़ने लगा। मुस्लिम संस्कृति धीरे-धीरे भारतीय संस्कृति में मिश्रित होने लगी अतः भारतीय प्राचीन गायन शैलियों प्रबन्ध, ध्रुपद, धमार आदि के साथ-साथ ख्याल, ठुमरी, गजल, कव्वाली इत्यादि जो कि मुस्लिम गायन शैलियाँ हैं, आदि भी प्रचलित हो गईं। इन शैलियों का गायन-वादन उत्तर भारत के सभी क्षेत्रों में होने लगा तथा ये सभी शैलियाँ मिलकर 'हिन्दुस्तानी-संगीत-पद्धति' कहलाई। न सिर्फ गायन शैलियों पर मुसलमानों की संस्कृति का

प्रभाव पड़ा बल्कि वाद्यों पर भी इनका प्रभाव पड़ा। भारतीय प्राचीन वाद्य 'वीणा' के मूल रूप को परिवर्तित कर 'सितार' व 'रबाब' जैसे वाद्यों का निर्माण हुआ। अवनद्ध वाद्य में तबला निर्मित हुआ। उत्तर भारत में मुस्लिम संगीतज्ञों ने गायन व वादन के क्षेत्र में अपनी बनाई हुई रागों व तालों को भी भारतीय संगीत में मिला कर प्रचलित किया।

दक्षिण भारत को प्रकृति का संरक्षण मिला जिसके कारण वहाँ मुस्लिम सभ्यता व संस्कृति का प्रभाव नहीं पड़ा। मुसलमानों की संस्कृति का प्रभाव ही उत्तर भारतीय संगीत का मूल आधार था। 14वीं से 15वीं शताब्दी तक भारतीय संगीत की दो धाराएँ बहने लग गईं जो 'हिन्दुस्तानी संगीत पद्धति' तथा 'कर्नाटक संगीत पद्धति' के नाम से प्रचलित हुईं।

दक्षिण भारतीय संगीत दक्षिण के कर्नाटक, आंध्र प्रदेश, तेलंगाना, केरल, मैसूर तथा तमिलनाडु में प्रचलित है। श्रीलंका में भी दक्षिण भारतीय संगीत का प्रचलन है।

'राग' तथा 'ताल' दक्षिण भारतीय संगीत के प्राणतत्व है। दक्षिण भारतीय संगीत का मुख्य उद्देश्य भक्ति है। इनमें भक्ति पद गाये जाते हैं इसीलिये अधिकतर रचनाएँ हिन्दू देवी-देवताओं के सम्बोधन हेतु होती हैं। संगीत सदैव से ही अध्यात्म से जुड़ा रहा है तथा इसे साधना माना गया है। संगीत में तीन विधाएँ गीत, वाद्य तथा

नृत्य अंतर्निहित है तथा तीनों ही विधाएं नवीनात्मक व प्रयोगात्मक विकास की ओर निरंतर अग्रसर रही हैं।

पं० शारंगदेव द्वारा रचित संगीत रत्नाकर में वर्णित है कि गीत, वाद्य तथा नृत्य के सुमेल को संगीत कहते हैं परन्तु स्वतंत्र होकर भी यह तीनों कलाएँ परस्पर पूरक मानी जाती हैं। भावों के उत्पन्न होने पर उसे संगीत के माध्यम से सौन्दर्यपूर्ण तरीके से प्रदर्शित किया जा सकता है। सांगीतिक ध्वनियों द्वारा भावाभिव्यक्ति सौंदर्यतम साधन है तथा विभिन्न सांगीतिक ध्वनियों की आवश्यकता ही संगीत वाद्यों की उत्पत्ति का आधार रही है। भरत ने वाद्यों के चारों वर्ग के वाद्य को श्वातोद्यश् की संज्ञा दी। रामायण व महाभारत जैसे ग्रंथ में भी वाद्यों को श्वातोद्यश् ही कहा गया है।

### आसमन्तात तोद्यत इत्यातोद्य

तोयत आतोद्यते हन्यते वाद्यत इति चतुर्णां।<sup>1</sup>

अर्थात् वाद्यों के चार वर्ग तंत्र, सुषिर, अवनद्ध तथा धन 'आतोद्य' कहलाते हैं।

अपने कंठ द्वारा नाद उत्पन्न न करके मनुष्य जब किसी और वस्तु द्वारा नाद की उत्पत्ति करता है तो वह 'वाद्य' कहलाता है। ऐसी कोई भी वस्तु जिससे संगीतात्मक ध्वनि उत्पन्न हो उसे 'वाद्य' कहा जा सकता है। वाद्य लकड़ी, पत्थर, चमड़ा, धातु, पत्ती आदि से बने हुए तो होते ही हैं, इनके साथ वर्तमान समय में सरलता के लिए विद्युतीय उपकरण के रूप में वाद्यों ने अपना स्थान बना लिया है।

वाद्यों की उत्पत्ति के विषय में अनेक किंवदंतियाँ हैं—

प्राचीन विद्वानों ने वाद्यों की उत्पत्ति देवताओं से मानी। चार वर्गों में से अवनद्ध वाद्यों की उत्पत्ति असुरों से, सुषिर वाद्यों की गंधर्वों से, धन वाद्यों की किन्नरों से तथा तंत्री वाद्यों की देवताओं से मानी गई है।

एक किंवदंती यह भी है कि प्राचीन काल में पृथ्वी पर दस प्रकार के कल्पवृक्ष हुआ करते थे।

इन वृक्षों में एक वृक्ष का नाम 'तूर्यांग' था, इसी वृक्ष ने मानव जाति को चारों प्रकार के वाद्य दिये। शिव—पुराण के अनुसार पार्वती जी को शयनमुद्रा में देखकर शिव जी ने वीणा का निर्माण किया। संगीत विद्वानों के मतानुसार समुद्र मंथन के समय कई रत्न निकले जिनमें से एक रत्न 'वीणा' थी।

### वीणा नाम समुद्रोत्थितं रत्नम्<sup>2</sup>

स्वर और लय सम्पूर्ण सृष्टि में विद्यमान है। प्राकृतिक श्रोत के रूप में पृथ्वी व चन्द्रमा आदि का चलन तथा समय के निरंतर प्रवाह सभी लय में चलते हैं। मनुष्य द्वारा वाद्यों का निर्माण स्वतः ही हुआ होगा क्योंकि पूरी सृष्टि लय से ओत-प्रोत है।

मध्यकाल में जब संगीत की दो पद्धतियाँ विभाजित हुईं तो उत्तर व दक्षिण भारत ने अपनी—अपनी रुचि व परंपरा के अनुकूल वाद्यों को अपने संगीत में शामिल कर लिया। उत्तर भारत में मुगल प्रभाव के कारण उनके द्वारा निर्मित वाद्य प्रचलित हुए तथा दक्षिण में अत्यंत प्राचीन वाद्यों का प्रचार—प्रसार हुआ। उत्तर भारत में तबला मुख्य अवनद्ध वाद्य हो गया तथा दक्षिण भारत में मृदंग सदैव से प्रचलित था। प्रत्येक वर्ग के वाद्य दोनों ही शैलियों में अलग—अलग हैं। उत्तर भारत के अवनद्ध वाद्यों में तबला, पखावज, दुक्कड़, ढोल तथा दक्षिण भारत के अवनद्ध वाद्यों में घटम्, मृदंगम, थविल, उरुमी, पंचमुख वाद्यम्, हलगी, कंजीरा, सूर्य पिरई चन्द्र पिरई, इडक्का, विल्लुकोट्टु आदि प्रचलित हैं। मृदंग प्राचीन कालीन वाद्य है तथा आधुनिक युग में जो स्थान तबला वही स्थान प्राचीन काल में मृदंग का था। उत्तर भारत के तंत्र वाद्यों में सितार, सरोद, सारंगी इत्यादि तथा दक्षिण में वीणा, पुल्लुवन वीणा इत्यादि। सुषिर वाद्यों में उत्तर भारत की बाँसुरी, शहनाई, अलगोजा, रणभेरी इत्यादि तथा दक्षिण भारत में, नादस्वरम्, पुंगी, शंख, इत्यादि प्रचलित हैं। उत्तर भारत के धन वाद्यों में झांझ, झालर, मंजीरा,

<sup>1</sup> नाट्यशास्त्र, 28वां अध्याय (स्वराध्याय), आचार्य बृहस्पति, पृ०—2

<sup>2</sup> निबंध संगीत, डॉ० लक्ष्मी नारायण गर्ग, पृ० 155

जलतरंग इत्यादि तथा दक्षिण भारत में घटम्, मोरसिंग, घंटा इत्यादि मुख्य रूप से प्रसिद्ध है। मानव हमेशा से विकासशील रहा है तथा समय के साथ-साथ भारत के हर भाग के वाद्यों ने प्रसिद्धि प्राप्त की। रागों को भी स्वीकारा गया। कुछ कलाकारों ने उत्तर व दक्षिण दोनों शैलियों की गायन व वादन शैली को सीखा। सम्पूर्ण भारत की कलाओं को प्रचार-प्रसार करने में हिन्दी फिल्म संगीत का भी बहुत बड़ा योगदान है। हिन्दी सिनेमा हिन्दी भाषा प्रधान है इसके बावजूद संगीतकारों ने उत्तर भारत के साथ-साथ दक्षिण भारत के लोक संगीतों व वाद्यों का प्रयोग करके अपनी क्रियात्मकता का परिचय दिया है। हिन्दी फिल्म संगीत ने देश की हर विधा, हर शैली को सम्पूर्ण हृदय से स्वीकार किया है। फिल्म ही संगीत का ऐसा माध्यम है जो किसी भी कलाकार व उसकी कला को देश-विदेश के किसी भी कोने में पहुंचा सकता है। फिल्म संगीत में हर प्रांत की विशेषता को ग्रहण कर संगीत बनाया गया है। मराठी संगीत की विशेषता से भरा संगीत हो या भोजपुरी, कश्मीर का संगीत हो या कन्याकुमारी का संगीत, सभी की विशेषता अपनाकर हिन्दी सिनेमा में संगीत बनाया गया है। प्रत्येक प्रांत की शैली अथवा विधा ही नहीं वाद्यों का भी भरपूर मात्रा में प्रयोग हिन्दी सिनेमा में देखने व सुनने को मिलता है।

हिन्दी गीतों में दक्षिण भारतीय लोक संगीत एवं लोक वाद्यों को लेकर अनेक प्रयोग किये गये हैं वे प्रयोग सम्भवतः मनोरम लगने की दृष्टि से किये गये हैं क्योंकि मनुष्य स्वभावतः एक ही प्रकार के माध्यम से ऊब जाता है अर्थात् एक ही प्रकार का संगीत सुनते सुनते उसे उदासीनता हो जाती है ऐसे में विभिन्ना उसके मनोरंजन के साधन को रूचिकर बनाये रखने का कार्य करती हैं। इसी के फलस्वरूप दक्षिण भारतीय वाद्य व धुनों का हिन्दी सिनेमा में आगमन हुआ।

इण्टरनेट के इस दौर में दुनिया गांव के रूप में सिमटती चली जा रही है। 90 के दशक से जब संचार के बेहतर साधन उपलब्ध हुए तब व्यक्ति का एक स्थान से दूसरे स्थान तक पहुंचना सुगम

हो गया ऐसे में दक्षिण भारतीय संगीतकार हिन्दी सिनेमा में अपनी उपस्थिति दर्ज कराने लगे। हिन्दी सिनेमा में उनके आगमन के साथ-साथ उनकी संस्कृति, उनके वाद्य व धुन भी हिन्दी सिनेमा में प्रचलन में आये।

हिन्दी सिनेमा के कई सारे गीतों पर दक्षिण भारतीय प्रभाव दिखाई देता है। कभी-कभी फिल्म की कहानी में दक्षिण भारतीय किरदार अथवा वहाँ की पृष्ठभूमि होने का कारण रस बढ़ाने के लिए दक्षिण भारतीय धुनों, कलाओं व वाद्यों का प्रयोग किया जाता है। दर्शक व श्रोतागण इससे जुड़ा हुआ महसूस करते हैं तथा इसी के फलस्वरूप आज हिन्दी सिनेमा में सम्पूर्ण भारत की कलाएँ समाहित हैं। हिंदी फिल्म संगीत में प्रयुक्त किये जाने वाले दक्षिण भारतीय वाद्यों में से घटम् ऐसा वाद्य है जिसका बहुतायत मात्रा में प्रयोग किया गया है।

घटम् एक ताल वाद्य तथा वाद्य के चारों वर्गों में से यह अवनद्ध वाद्य के अंतर्गत आता है। यह दक्षिण भारत के प्राचीनतम वाद्यों में से एक है। घटम् मुख्य रूप से तमिलनाडु के मदुरई में बनाया जाता है और यहाँ पर निर्मित घटम् की विशेष ध्वनि होती है। इसके अतिरिक्त चेन्नई तथा बंगलुरु में बने घटम् की भी विशेष ध्वनि होती है। घटम् मूलतः दक्षिण भारत व कर्नाटक संगीत में प्रयोग किया जाता है परन्तु उत्तर के भी कई प्रांतों में भी घटम् से मिलता जुलता वाद्य बजाया जाता है जैसे— राजस्थान में घटम् के अनुरूप मड़गा तथा सुराही नामक वाद्य प्रचलित हैं तथा कश्मीर में भी घटम् वाद्य के अनुरूप एक वाद्य बजाया जाता है जिसे 'नूत' कहा जाता है। घटम् और नूत कि वादन विधि अलग है। घटम् चिकनी मिट्टी व पीतल के मिश्रण से बना बरतन है। इसके नाम से ही स्पष्ट है वह घड़े के आकार का होता है। इसे बजाने के लिए वादक अपनी उँगलियाँ, अंगूठा, हथेली तथा हाथ की एड़ी घटम् की बाहरी सतह पर आघात कर या मारकर बजाते हैं। इसके मुख पर खुले हाथों से आघात कर ध्वनि उत्पन्न की जाती है। इस क्रिया को 'गुमकी' कहा जाता है। घटम् वादक इस वाद्य के मुख को अपने नग्न पेट से दबाते हैं इससे भी गुमकी की ध्वनि

निकलती है। घटम् से भिन्न-भिन्न ध्वनि निकालने के लिए उसके भिन्न-भिन्न भाग पर आघात करना होता है। घटम् दक्षिण भारत के कर्नाटक संगीत में प्रयोग किया जाता है तथा दक्षिण भारत में शास्त्रीय संगीत के समारोहों में इसका वादन खंजीरे के साथ किया जाता है खंजीरा भी चर्मयुक्त अवनद्ध वाद्य है। घटम् दक्षिण भारत के मंदिरों में भी बजाया जाता है। घटम् का प्रयोग सिर्फ शास्त्रीय संगीत तक सीमित रहा बल्कि लोक संगीत सहित फिल्म संगीत में भी प्रयोग में लाया जाने लगा। घटम् का इसकी अनोखी व सुंदर ध्वनि के कारण हिंदी फिल्म संगीत में इसका खूब प्रयोग किया गया है आज के समय में तो हिन्दी फिल्म के ऐसे गीत जिनमें दक्षिण भारत की धुन अथवा वाद्यों का प्रयोग किया जाता है, उन्हें दर्शकों व श्रोताओं द्वारा खासा पसन्द किया जाता है जबकि संगीत प्रेमियों को इन वाद्यों के विषय में जानकारी नहीं रहती है। घटम् का इसकी अनोखी ध्वनि के कारण हिन्दी फिल्म में प्रयोग किया गया।

हिंदी फिल्म जगत की ये खासियत रही है कि उसने संपूर्ण भारत की कलाओं को अपने क्षेत्र में समाहित ही कर न जाने कितनी फिल्मों व गीतों का निर्माण किया है। हिंदी फिल्म जगत का इतना विस्तार है कि यहाँ देश के हर कोने से आये कलाकारों की प्रतिभा का सम्मान होते दिखता है। हिन्दी फिल्म जगत के कई ऐसे संगीत निर्देशक जैसे— ए० आर रहमान, शंकर-एहसान-लॉय, विशाल शेखर आदि हैं जिन्होंने अनेकों दक्षिणी वाद्यों का प्रयोग करके अपनी क्रियात्मकता का परिचय दिया है।

- सन् 1999 में आयी फिल्म 'ताल' सुभाष घई निर्देशन में बनी। इस फिल्म के गीत 'ताल से ताल मिला' में घटम् का प्रयोग सुनने को मिलता है।
- 'पुकार' फिल्म जो कि सन् 2000 में आयी थी, के गीत 'के सेरा सेरा' में घटम् का प्रयोग हुआ है। यह फिल्म 'राजकुमार संतोषी' के निर्देशन में बनी थी तथा इस फिल्म में

संगीतकार ए० आर० रहमान ने संगीत दिया था।

- सन् 2001 में आयी फिल्म 'रहना है तेरे दिल में' के थीम संगीत में घटम् का बेहद खूबसूरती से प्रयोग हुआ है। इस फिल्म में हरीश जयराज, आदेश श्रीवास्तव, आनंद राज आनंद तथा विशाल-शेखर ने संगीत दिया है।
- 'साथिया' फिल्म 2002 में प्रदर्शित हुई। इस फिल्म के सुमधुर गीत 'छलका छलका रे' में भी घटम् का कुशलतापूर्वक प्रयोग सुनने को मिलता है। यह फिल्म शाद अली के निर्देशन में बनी फिल्म है।
- सन् 2004 में आयी फिल्म 'युवा' निर्देशक मणि रत्नम के निर्देशन बनी फिल्म है। इस फिल्म के गीत 'कभी नीम- नीम' में घटम् सुनने को मिलता है। इस फिल्म में संगीतकार ए० आर० रहमान ने संगीत दिया है।
- फिल्म 'झूम बराबर झूम' (2007) का अत्यधिक लोकप्रिय गीत बोल ना हल्के-हल्के में घटम् का बहुतायत प्रयोग हुआ है जो कि सुनने में अत्यंत मधुर व कर्णप्रिय लगता है। इस फिल्म में शंकर-एहसान-लॉय का संगीत निर्देशन हुआ है।
- मणि रत्नम के निर्देशन में बनी फिल्म 'गुरु' सन् 2007 में रिलीज हुई थी। इस फिल्म के गीत 'बरसो रे मेघा मेघा' में घटम् का हल्का सा प्रयोग सुनाई देता है।
- फिल्म जोधा-अकबर जो कि 2008 में रिलीज हुई थी, इस फिल्म के गीत मन- मोहना में घटम् का हल्का प्रयोग सुनाई देता है। इस फिल्म में भी ए० आर० रहमान ने संगीत दिया है।
- सम्पूर्ण भारत में ख्याति प्राप्त फिल्म 'बाहुबली' के गीत 'कान्हा सो जा जरा' में घटम् का अल्प मात्रा में प्रयोग सुनाई देता है। यह फिल्म सन् 2017 में आयी तथा इस फिल्म ने सफलता के नये रिकार्ड बनाये। यह फिल्म दक्षिण भारतीय फिल्म निर्देशक एस.एस. मौली के निर्देशन में बनी तथा इस फिल्म में एम० एम० किरवानी में संगीत दिया है।

- आज के समय में रिमिक्स गानों का भी खूब प्रचलन है। उस्ताद नुसरत फतेह अली खान साहब के गीत 'पिया रे पिया रे' के रिमिक्स में भी घटम् का खूब प्रयोग किया गया है।
- आयुष्मान खुराना द्वारा गाया गया गीत 'चन कित्था' बहुत ही प्रचलित गीत है। इस गीत में घटम् का प्रयोग बखूबी से सुनने को मिलता है। यह गीत सन् 2018 में आयुष्मान खुराना की एल्बम 'एक्सोल्यूटली आयुष्मान' में रिलीज हुआ था।
- सन् 2019 में आयी फिल्म 'भारत' का 'इश्के दी चाशनी' गीत अत्यन्त लोकप्रिय हुआ इस गीत में भी घटम् का प्रयोग हुआ है। इस फिल्म में संगीत निर्देशन विशाल-शेखर ने दिया है।
- सन् 2021 में आयी फिल्म 'अतरंगी रे' के गीत 'चकाचक' में भी घटम् का अच्छी मात्रा में प्रयोग किया गया है। यह फिल्म आनन्द एल. राय के निर्देशन में बनी बेहद खूबसूरत फिल्म है।

ए० आर० रहमान ऐसे निर्देशक जान पड़ते हैं जिनके गीतों में प्रायः दक्षिण भारतीय वाद्यों का प्रयोग सुनने को मिलता है। उपर्युक्त उदाहरण से यह प्रमाणित होता है कि घटम् वाद्य ने अपनी विशेष व रसमय ध्वनि के कारण अत्यन्त लोकप्रियता हासिल की। दक्षिण भारतीय वाद्य होकर भी इसका प्रयोग सिर्फ दक्षिण भारतीय फिल्म व कलाकार तक सीमित नहीं रहा बल्कि हिंदी फिल्म संगीत में भी इसका बहुतायत मात्रा में प्रयोग हुआ है।

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## Gitas in Slow Tempo from Thanjavur Manuscripts

**K Srilatha**

Research Scholar,  
Jain (deemed-to-be) University,  
Bengaluru

**Abstract:** *The Thanjavur Maharaja Serfoji's Saraswati Mahal Library, Thanjavur, contains many notations of compositions of the Alapa, ThAya, gita and prabandha forms. A manuscript B11588-A from this repository contains many gita-s and prabandha-s bearing the signature of Venkatamakhi, several of which have been published in the Sangeet Sampradaya Pradarshini (SSP). This manuscript also contains an undocumented form called a 'Shatkhandam'. The present study analyses the Shatkhandam and shows that it is a rare example of a compositional form from the pre-modern era that is set to a slow tempo (vilamba laya), interspersed with passages in a medium tempo. The manuscript also provides evidence that the Shatkhandam is an example of a tAnIkaraNam, a form merely described in the SSP without any examples.*

**Key words:** *Thanjavur Manuscripts, ChaturdaNDI, GIta, Prabandha, Shatkhandam, Tanikaranam*

### Introduction:

The Thanjavur Maharaja Serfoji's Saraswati Mahal Library, Thanjavur (TMSSML), contains several palm-leaf manuscripts written in Telugu script, containing scores of examples of the musical forms of *Alapa*, *Thaya*, *gita* and *prabandha*. These forms, from the pre-modern era, are collectively known as the '*Chaturdandi*', or four pillars (of music).

During a recent study of prabandha-s of Venkatamakhi in the Thanjavur manuscripts (Srilatha 2019), the author found several gita-s and prabandha-s with the signature of Venkatamakhi in an MS with accession number B11588-A. This manuscript contained many songs called '*trikhanda*'. This term is not seen in any of the early treatises that discuss musical forms. However,

Subbarama Dikshitulu uses it when describing the compositional form of 'gita', details of which will be discussed later in this paper. Along with these, several examples of a hitherto undocumented form, called the *Shatkhandam* (SK), were found.

The aim of the present study is to analyze the examples of SKs and identify their defining features.

### The Gita

Early texts such as the Sangeeta Ratnakara (SR) include all *deshi* musical forms bound by specifications of four *dhatu*-s and six *anga*-s under the category of 'prabandha'. However, by the time of Venkatamakhi's chaturdandi-prakashika (CDP), the *salagasooda* category of prabandha-s described in the SR had come to be commonly known as the 'gita' (Sathyanarayana 2002, 244). Venkatamakhi cements

the distinction between gita and prabandha types by describing the Aalaapa, Thaaya, geeta and prabandha forms as the *chaturdandi* or ‘the four pillars’ of music (Sathyanarayana 2002, 256). In the Thanjavur MSS, the classification of musical forms into the Alaapa, Thaaya, geeta and prabandha forms is unmistakable.

The Sangeeta Sampradaya Pradarshini (SSP, 1904) and the prathamaabhyasaputaskamu are among few publications that include examples of geeta-s. The geeta is a form composed of melodic passages of meaningful lyrics in corrupt (*apabhramsha*) forms of the Sanskrit language, and melodic passages of meaningless syllables of *aiya*, *amvo*, *tiya* (Dikshitulu 1973, 106). In some other MSS in the TMSSML, ‘*prayoga*’ is the name given to passages of these meaningless syllables.<sup>1</sup> The geeta-s in the MS B11588-A indeed display these features and are composed only of pada and prayoga. On the other hand, the prabandha-s are identified by a) a prabandha *mudraa* embedded in the lyrics or by b) the presence of *anga*-s exclusive to prabandha-s, namely the *paata* (rhythmic syllables), *svara* (the enunciation of the seven musical

notes) and *teenaka* (auspicious syllables such as *teena*, *Om tatsat*). The geeta-s in the MS have two, three, or even four sections. These sections are i) an unnamed section at the beginning ii) an optional short section called the ‘*antari*’, followed by iii) a section named ‘*jaavada*’, which is sometimes followed by iv) a section named ‘*mudra*’, where the lyrics include the signature of the composer. If the antari is present, it usually serves as the refrain. If there is no antari, the refrain is indicated at the end of the jaavada and is either the last line of the first section or its first line. All these features are attested by Subbarama Dikshitulu (Dikshitulu 1973, 105). The name ‘*trikhandam*’ suggests the presence of three sections, but in the MS, the geeta-s are called ‘*trikhandam*’-s irrespective of the number of sections recorded in the notation.

### 1. The Shatkhandam

The MS B11588-A in the TMSSML contains around 160 songs, a vast majority of which are gita-s. Around ten prabandha-s are also found here. Compositions bearing the signature of Venkatamakhi, the author of the Chaturdandi Prakashika, are also found, several of which are published in the SSP. Among them are ten songs labelled ‘*Shatkhandam*’, which appears to be

<sup>1</sup> The SR defines the ‘*prayoga*’ as the singing of gamaka-s (shakes) in *Alapti* (tala-free form),

without employing words (Shringy and Sharma 2007, 319)

an undocumented compositional Chaturdandi Prakashika (17<sup>th</sup> c. form (Table 1). It is not described in CE), the Sangeeta Saaraamrita (18<sup>th</sup> c. CE) or in the SSP. as the SR (circa 13<sup>th</sup> c. CE), the

**Table 1 Compositions labelled ‘Shatkhandam’ in the palm-leaf MS B11588-A of TMSSML**

S. No	Starting Words	Raga	Tala	Folio No.
1.	bharati devi	gaula	dhruva	21
2.	sangeeta jogini	shankaraabharanam	dhruva	32b
3.	sangeeta sammadAya	Kaambodi	dhruva	41
4.	tarani ddharaNilE	naadaraamakriya	dhruva	49
5.	ree namda namdana	naadaraamakriya	dhruva	51b
6.	narapati raavu	Bilahari	dhruva	67b
7.	sangeetaamruta	bauli	maṭhya	70
8.	raajanya murdhanya	gaudipanttu	aṭa	117b
9.	varalakShmi	shreeraagam	dhruva	119
10.	ratna simhaasanam	hindolam	jhampa	124

## 2. Features of the Shatkhandam

‘Seetha’s Research Notebooks’ is a collection of hand-written notebooks containing annotated indexes of the songs in the Thanjavur music MSS, where the SKs of B11588-A are documented simply as ‘gita’-s (Seetha 1966, 80, PDF p.412). This is not entirely incorrect. Analysis shows that the SK resembles the gita-s in the following aspects a) it may have two, three or four sections b) is

composed in an *apabhramsha* of Sanskrit, and c) often has a prayoga at the end. However, it differs in a significant aspect, that of its tempo (*laya*). A typical SK, such as the one shown in Figure 1, contains two-sections, each composed with passages labelled ‘vilambam’ (slow tempo) and ‘drutam’ (fast tempo). The trikhandam-gita-s are devoid of such indicators of tempo (Figure 3).

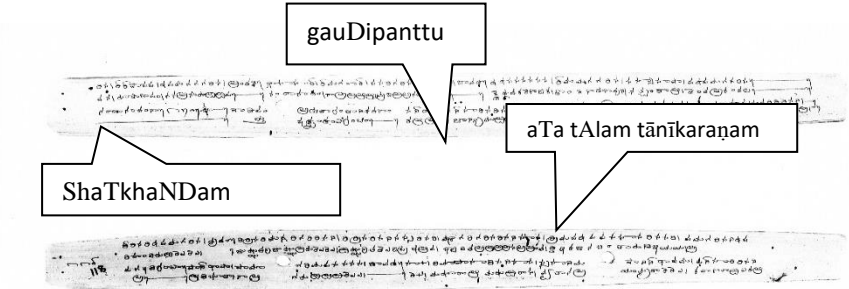


Figure 1 *Shatkhandam ‘raajanya murdhanya’ in raga gaudipanttu.*  
Source: IGNCA, Regional Centre Bengaluru

Figure 2 shows the structure of the two-sectioned SK that has been arrived at based on the notations of

*Sangeeta Ratnamruta, narapati raavu, raajanya murdhanyaA, ree nandanamdam, sangeeta sammadaya and sangeeta jogini.* Figures 2 and 3 are quite similar, except for the occurrences of labels which indicate a change of tempo.

<p><b>Section 1:</b> (vilambam) : Passage 1 (drutam) : Passage 2 (vilambam) : Passage 3 (Acts as the refrain in some examples)</p> <p><b>Section2</b> (jaavada): (vilambam) : Passage 4 (drutam) : Passage 5 + prayoga (vilambam) : Passage 6</p> <p><b>Conclusion:</b> Sing Passage 3 (some cases) then Passage1</p>	<p><b>Section 1:</b> First line... Last line (Acts as the refrain in some examples)</p> <p><b>Section2</b> (javada):Passage2 +prayoga</p> <p><b>Conclusion:</b> Sing last line of Passage 1 (some cases) then first line of Passage 1</p>
<p><i>Figure 2 Structure of a two-sectioned Shatkhandam</i></p>	<p><i>Figure 3 Structure of a two-sectioned trikhandam</i></p>

Though the structure outlined in Figure 2 is dominant, other varieties of SK are also seen. *bharati devi* has Section 1 followed by an antari, both

entirely in slow tempo and the druta passage appears only in the javada. *jagadabhimataare* has three sets of

vilambam and drutam passages in its javada.

### 1.1 The tempo

The SR is silent about the tempo of the Saalagasuda prabandha-s, though it gives specifications of tempo for some other prabandhas such as the Dhenki (Shringy and Sharma 2007, 256) and vartani (Shringy and Sharma 2007, 258). An example of the notation of a typical trikhanda-geeta is given in Figure 4. Here, a short syllable (hrasva akshara) of the lyrics is seen

to correspond to one beat of the fourteen-beat dhruva tala, and a long syllable (deergha akshara) to two beats. In the case of SKs, the notations reflect the tempo based on the ‘spaciousness’ of the lyrics. While the lyrics in the drutam passages appear densely packed and resemble the example in Figure 4, the vilambam passages display more elongation of vowels. An example from the javada of *sangeeta jogini* contrasts the two (Figure 5).

ma	ma	pA		pA		ni	pa	ni	ni	sA		sA		
mi	i	nA		kShi		ja	ya	kA	a	mA		kShi		
ga	ri	sa	sa	ni	pa	ma	pa	ni	ni	sA		sA		
ka	m	ka	ti	i	ka	va	a	ma	a	kṣi		i		

Figure 4 Notation of the Gita ‘meenakshi jaya kaamakshi’ in sri raga and Dhruva tala. Source: prathamabhyasa pustakamu (Dikshitulu, 1905, 26)

Vilambam														
												sA		
												sam		
ma	ma	ma	ma	ga	ri	gA		ga	ma	ri	sa	sA		
gi	i	i	i	ta	a	jO		o	o	gi	i	Ni		
ma	ga	mA		pA		ppA		pA						
pA	a	rva		tti		yA		A						
sA		nni	dha	pA		mA		mA		gA		rI		
shA		mbha	a	vi		A		A		A		di		
gA		mma	ga	ri	sa	sA		sa	sa	sa	ni			
sa		kka	a	ti	i	re		e	e	e	e			
Drutam														
dha	ni	sA		ssa	ni	sa	ri	sA		ssa	ni	dha	pa	
ma	da	na		ppa	ri	da	ma	na		tya	a	a	ce	
pA		ssa	ni	dha	pa	ma	ga	ma	pa	dha	pa	ma	ga	
co		kka	na	a	tha	sa	m	ga	tu	re	e	re	re	

Figure 5 Snippet from the javada of ṣaṭkhandam sangeeta jogini in raga shankaraabharana, tala Dhruva

As per Figure 5, the 14-beat *dhruva tala* is maintained at a constant speed. In the slow passage, a short syllable in the lyrics is set to the duration of two beats of the *tala*, and a long syllable to (at least) four. In contrast, in the faster passages, the short syllable corresponds to one beat of the *tala*, and a long syllable to two beats. The tempo of the ‘*drutam*’ passages are perceived as an increase in tempo (doubling) when compared to the more spacious ‘*vilambam*’ passages. The notations indicate that the change in tempo is from slow to medium (*vilamba* to *madhya laya*) and not from slow to fast (*vilamba* to *druta laya*) since a movement from slow to fast might imply a quadrupling of the tempo.

However, not all notations reflect the changes to tempo clearly. The notation of *varalakshmi* suggests it is entirely in the medium tempo (similar to the example in Figure 4) and was perhaps erroneously categorized as a SK. In the case of *ratnasimhaasanam*, it has two additional sections following Section2, labelled ‘*mudra*’ and ‘*javada*’. The labels of tempo changes are not seen, but the line starting ‘*accuta carana*’ (in the *mudra* section) is preceded by a caption ‘*rendo Adi*’, which seems to be a term used in the manuscripts to indicate a doubling of tempo.

However, the notation does not show any noticeable elongation of vowels characteristic of slow tempo, nor any increase in tempo in the passage ‘*rendo aadi*’. A deficiency in notation cannot be ruled out. However, it is puzzling that this song is published in the SSP with an almost identical notation, but without any overt specification of change in tempo (Dikshitulu 1974, 150).

The SK appears to be a type of *gita* that always commences and concludes in slow tempo, with medium tempo passages appearing in between. The exemplars in the MS may perhaps be considered ‘*gita-s* in the slow tempo’.

### 1.11 Shatkhandam and taanee-karanam

In B11588-A, all of the SKs listed in Table 1, except *ratna simhaasanam*, *varalakshmi* and *tarani ddharanile*, carry an additional label, ‘*taaneekaranam*’. ‘*taaneekaranam*’ is a compositional form first documented by Subbarama Dikshita in the introductory chapter, ‘*sangeeta lakshana sangrahamu*’, of the SSP. According to him, they are compositions containing passages of slow and medium tempo, with some following the *lakshana* of *gita-s* and others the *lakshana* of *prabandha-s* (Dikshitulu 1973, 108). But the SSP does not include examples of this

form. Some examples of taanikaranams have also been noted in a paper MS titled ‘saptasvaraadi lakshanam’ at the ORI, Kariyavottam, Kerala (Premalatha 2014).

The features of the exemplars of Shatkhandam-taaneeakaranam in B11588-A appear to match Subbarama Dikshitulu’s description of ‘taanikaranam-s which follow the lakShaNa of gita-s’. In addition, a few other gita-s were found labelled only as ‘tAnIkaraNam’ in the MS.<sup>1</sup> They also adhere to the form of the SK outlined in Figure 1. It is highly likely that ‘tAnIkaraNam-s of the prabandha form’ may also be found in the TMSSML. They merit a separate study.

## 1.2 Origins

It is not clear if the trikhandam and Shatkhandam forms always coexisted or if the latter was a newer development. It is possible that only some traditions used a different name to uniquely identify those with passages of vilamba and druta laya. In any case, the presence of the Shatkhandam, *sangitaamruta*, bearing the signature of Venkatamakhi, in an MS that contains many of his compositions,

suggests that the form might have been prevalent in the 17<sup>th</sup> century.

## Conclusion

The Shatkhandam appears to be a variation of the traditional gita-s that Subbarama Dikshitulu associates with salagasooda prabandha-s. It is an example of the ‘taanikaranam of gita form’ described in the SSP. The presence of a Shatkhandam with the signature of Venkatamakhi suggests that the form existed in the 17<sup>th</sup> century. However, more primary sources of gita-s must be studied to ascertain its origins, including more than a dozen other MSS of chaturdandi forms at the TMSSML. There is a tantalizing possibility that this form might have been a precursor to the modern era compositions containing ‘madhyamakala’ passages, especially the two-sectioned ‘samashti charanam’ form popularized by Muthuswami Dikshita who belonged to Venkatamakhi’s lineage. This merits a separate study. What is clear is that the Shatkhandam-s in the Thanjavur MSS are rare examples of gita-s in the slow tempo, available with their notations, from the pre-modern era of South Indian music.

<sup>1</sup> *santata mahAdAna* (B11588-A n.d., 25), *angajArAtim* (B11588-A n.d., 33b),

*ranatali yutamita* (B11588-A n.d., 80) and *jitananga sarangi* (B11588-A n.d., 100)

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*Rare Composition*

**Ragam: Saveri Talam: Adi Janva of 15<sup>th</sup> Mela Aro: SRMPDS Avaro: SNDPMGRS Composer: Pallavi Duraiswami Iyer**

Pallavi

|| , , s , r , m p d p d , , ř š | n p d , , p m | p d n d p m g , || , r r g r , s , s n d , , s r | p m g r r , , | s , , , , , ||  
Ma ndu gai , , , , , ko na re , , , ja , , nu , la , , ra , , Ma n du , , , gai , , , ko , na , , re , , , , ,

2. || , , s , r , m p d p d , , ř š | n p d , , m , | p , d n d m g r g r || s d r , r , r g g r s , , , s | r , , , , , , | , , , , , ||  
 , , Ma ndu , gai , , , , , ko na re , , , ja , nu , la , , ra , Ma n , du gai , , , , , ko na re , , , , , , , , , , ,

3. || , , s , r , m p d p d , , ř š | n p d , , š , | n d p m g r g r || s d r s r , g r s n d , , , s | r , , , , , | s , , , , , ||  
 , , Ma ndu , gai , , , , , ko na re , , , ja , nu , la , , ra , , Ma ndu gai , , , , , ko na re , , , , , , , , , , ,

Anupallavi

|| , , p d n d p m g , r , s , r , | r , p m p , , , | d n , p d , d , || , , m , m , p , , , , , , | , , d n , d d n | , p d , , d p ||  
 , , Ma n da , , , ma tu la ku , bha , va , ro , , , ga , ni ki , , , , Ma n du , brah , , , , , , , , , , , ma , , , nan , da , , , su ,

|| p m p , d , š , , , š , š , ř , | n , d , ř , š , | š n d , s , d , || , , ř , š , n d n d p m g , r , | s r m , p d š , | n d p m g r g r || s d  
Kha ma , ndu , , , nan du lo , Ka , , , , , li , , , , yu ga , , , man du da , , , ni , gu na , Me , , , , , man , du , , , , ,

Charanam

|| , , p d , n d , p , , , d d p m | p , , , , , | d d p m p , d , || d n d , p m g , s , r , m , , , | p , , , , , d , | p , d , d , p m ||  
 , , Su ka sa na , ka , , , , du , , , lel , , , , , la nu , ru chi ju , , , chi , na , , , tti , man , du , , , mu , ni , ta , , na , yu

|| d , p , d , š , , , š , d , ř , | š , š n d , p , | d , p m p , d , || n , d , p , m , g , r , d , p m | g , r , r , , , | s , , , , , , ||  
 Na , ku , nu bha ya , mu , deer chi , ni , tya , ya , , vva na m , bo , sa , gi , na , man , du , , , gai , ko , na , , , re , , , , , ,

|| , , s r m , , , g , r , m , , , | p , , , , , d , | p , p d d p p m || m , p , d , š n p , d , , d ř | š , , , , , š n | d , p , n d p m ||  
 , , Aka lin , , , , ka , pu , man , , du , , , , brah ma , , , du , la , ka bba ra , , , ni , , , , man du , , , , , yi , la , , , nu , , , ,

|| d , p , d , š , , , , , š , ř ġ | š , ř , š , n , | d , p , m , , , || p , d , š , , , n , d , , , p , | d , š ř ġ , , | ř š n d p m g r || s d  
 Sa , ka , la , de , , , , , va , tu lel , , , la , po ga da cit , , , sa , bha na , , , di , na , , , man du , , , , , at , , , ti , , , ,



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