A HISTORY OF INDIAN MUSIC
BY THE SAME AUTHOR

*On Music*:

1. Historical Development of Indian Music *(Awarded the Rabindra Prize in 1960).*
2. Bhāratīya Sangiter Itihāsa *(Sangita O Samskriti)*, Vols. I & II. *(Awarded the Sisir Memorial Prize in 1958).*
3. Rāga O Rupa *(Melody and Form)*, Vols. I & II.
4. Dhrupada-mālā *(with Notations).*
5. Sangīte Rabindranāth.
6. Sangita-sārasamgraha by Ghanashyāma Narahari *(edited).*
7. Historical Study of Indian Music *(....in the press).*

*On Philosophy*:

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Prehistoric Bridge of the Bow-type Musical Instrument of 2000 B.C.
(from the Lothal Excavation, Gujrat)

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A
HISTORY OF INDIAN MUSIC
by
SWAMI PRAJNANANANDA

VOLUME ONE
(Ancient Period)

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SWAMI VIVEKANANDA
AND HIS SPIRITUAL BROTHER
SWAMI ABHEDANANDA
PREFACE

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

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

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

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

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

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

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

Swámi Prajñánánanda.

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19B, Raja Rajkrishna Street,
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May, 1963
FOREWORD

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

I believe the book fulfils its purpose.

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

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

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

NIHARRANJAN RAY
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PRELUDE

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

The history of India from 1526 A.D. to 1556
A.D. is mainly the story of the Mughul-Afghán
contest for supremacy on the Indian soil. Akbar
the Great ascended the throne in February, 1556
A.D. and ruled up to October 1605 A.D. During
this period, music, architecture, painting and other
fine arts, together with literary culture attained
high watermark of development. During the
time of Jáhángir and Sháh Jáhán (1605-1657
A.D.), fine arts, including dance and music fully
received Imperial patronage. During the reign of
Aurangzeb (1658 to 1707 A.D.), the tempo of
culture of classical music became slow to some
extent, and during that of his successors, it became
more and more slothful and stagnant, and at last it
entirely ceased to receive support from the Mughul court during the reign of Sháh Alám II (1759-1806 A.D.). But strange enough the reign of Muham-mad Sháh (1719-1748 A.D.) became a landmark in the domain of Indian classical music. A new type of vocal music, *vilambat* or slow *kheyál* on the model of the traditional *dhruvapada* became in vogue, through the expert medium of Ustád Niyámát Khán, *sadárang*, and at the same time the culture of *dhruvapada* was raised to its pristine glory.

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

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

Similarly the materials of history of Indian music of the mediaeval and modern periods can also be collected from the records of political and social happenings of those two periods. The epochs of Baijubáorá, Náyaka Gopála, Rájá Mán Singh Tomar, Baksu, Macchu, and others, together with that of Swámi Krishnadása, Swámi Haridása, Mián Tánasena and others must be considered to
be important landmarks in the history of North Indian music of the mediæval period. In the South, we had Tyágarája, Mutchusvámi Dikshitar, Shyámá-shástri, Sváti Tirunal and others, who put a mark upon the mediæval history of Karnátic music. Again, the music works like the Gita-prakásha of Swámi Krishnadása, the Rága-ta-rangini of Lochana-kavi as well as some of the Persian books like Mánakutuhala of Fakir-ullá, the Toft-ul-hind of Mirzá Khán, the Ma’danul-moosiquí of Hákim Mohammed Karam İmám of the court of Wájíd Ali Sháh of Lucknow and the Nágmat-e-asaphí of Md. Rezzá Khán are the landmarks of Indian music of the mediæval period of North India. In this connection, mention may be made of the main works like Samgraha-chudámani of Govinda Dikshit and the Chatudandiprákáshiká of Venkatamakhi, which have constituted the mediæval history of South Indian music. The Rágadarpana (Hindi translation), the Sangitadarpana of Dámodara (Sanskrit), the Sangitataranga of Rádhámohan Sen of Bengal, the Rádhágovinda-sangitasára (Hindi) of Pratáp Singh Deo of Jaipur, etc., contain important materials for history of music of the Mohammedan period. The contributions of Pandit Achrekar, Prof. Deval, Pandit Bhátkhande of Maharástra, and Sir Sauríndra Mohan Tagore of Calcutta, Bengal, are essential for the history of Indian music of the modern period.
A HISTORY OF INDIAN MUSIC

Mere heresies and stories, unsupported by reliable facts, arguments and reasoning, must not be regarded as authentic materials for the construction of the history of music. Although they might have been collected and preserved with care, they must always be weighed upon the scale of verification of facts and traditional records, aided by arguments and reasoning. Some are inclined to believe dogmatically that old Ustáds and the upholders of the gharánás are the only persons capable of supplying records and materials for construction of a reliable history of music, but that is merely a blind faith, having no tradition and argument. True historians are rather merciless in this respect, because they do not believe in anything which is not based upon traditional facts and reasoning. So the history of music must always be built upon the solid rock of traditional as well as textual materials, supported by reasoning and sound proofs. From the statements of Captain Willard and some of the Western writers on Indian music, we come to know that from time to time conferences used to be called upon to ascertain the real and genuine system and standard scale of Indian music, and stalwart Hindu and Muslim musicians used to be invited at those conferences, and as such the system used to undergo many changes from time to time.

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

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

I. What is History:

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

II. *What do We mean by History of Music:*

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

III. *How to construct History of Music:*

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

IV. Importance and Utility of History of Music:

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

V. Music: Sacred and Profane:

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

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VI. Division of Ages:

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

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

the former divisions, as mentioned above, can be safely accepted for many reasons.

VII. *Origin of Music:*

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

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

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

Historical Evolution of Different Music-Materials:

Before dealing with the regular chronological history of Indian music, we would like to trace out the nature of origin as well as historical evolution of the music-materials like microtone, tone, murcchanā, varna, alamkāra, tána, stháya, pra-bandha, rāga, scale or tháta, rágagiti, rhythm and tempo, veená, venu and drum, dance and hand-pose (mudrā), together with their philosophical concept, which are the most essential things to be studied for the history of Indian music. It should be taken into account that history like any other subject rests upon the universal process of evolution, and, therefore, history of Indian music should be studied from the viewpoint of dialectical method of historical evolution:

I. Evolution of Microtones (shrutis):

The microtones (shrutis) are the minute perceptible (“shravanayogya”) tones or musical sound-units that constitute the structures of seven tones like shadja, rishabha, gándhára, madhyama, panchama, dhaivata and nisháda (corresponding Vedic tones, chaturtha, mandra, atisvárya, krusta, prathama, dvitiya, tritiya). The Shástrakárás
(authors on Indian music) have defined ‘shruti’ as,
Prathamah shravanát shabdah shruyate
hrasvamátrakah |
Sa shrutih sampařijnéya svarávayava-
lakshamanam ||

In the primitive, prehistoric and Vedic periods,
we do not come across the use of the microtones.
But their existence cannot be denied even in those
times, and it can be said that in those periods men
did not feel it necessary to determine them in their
musical systems. So the use of microtones may
properly be assigned to the beginning of the
classical period in the 600-500 B.C., when the Vedic
music, sámagána was falling out of practice and
the lauikika gándharva type of systematic-cum-
scientific music gaining ascendency over it. In
Greece, the microtones were devised in the begin-
nning of the classical period by the Greek
philosopher, Pythagoras, and the system was
developed by the Pythagorians. In India, it is said
that the microtones were devised by Brahmó or
Brahmabharata, the first promulgator of the
gándharva type of music, and afterwards it was
made perfect by Nárada of the Shiksá (1st century,
A. D.) and Bharata of the Nátyasástra in the
2nd century A. D. Nárada has mentioned about 5
basic minute tones—diptá, áyatá, karuná, mridu
and madhyá, and he has called them ‘shrutis’. The
names of those basic minute tones were very signi-
EVOLUTION OF MICROTONES

significant with their specific meanings. Bharata has systematically determined and arranged 22 microtones (shrutis) on the basis of those 5 basic minute tones, and has termed them as 'jātis' or the ādhāras of the 22 microtones. Thus we get in the 2nd century A. D. the jāti-vyakti or sāmānya-vishesa (janaka-janya) relation between the series of microtones, diptā, āyatā, karunā, etc. and tivra, kumudavati, mandā, etc. Bharata has also determined the exact bases of the seven tones, shadja, etc. (svarasthānas) in the ratio of 4 : 3 : 2, making experiment upon two veenās of equal size, chala and āchala (i.e., one veenā with shiftable frets and other with fixed frets). He has determined the 22 microtones in relation to 5 jātis (diptā, etc.) thus:

<table>
<thead>
<tr>
<th>nos. of the shrutis</th>
<th>names of the shrutis</th>
<th>jātis and their names</th>
<th>svaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>tivrā................diptā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>kumudvati.............āyatā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>mandā..................mridu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>chandovati...........madhyā</td>
<td>Sa</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>dayāvati...............karunā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ranjani...............madhyā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ratikā................mridu...............Ri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>raudri...............diptā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>krodhā..............āyatā........Ga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>vajrikā...............diptā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>prasārini..............āyatā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>priti................mridu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>mārjani..............madhyā.........Ma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>kshiti...............mridu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shrutis. nos. of the shrutis.</td>
<td>names of the shrutis.</td>
<td>jātis and their names.</td>
<td>svaras.</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------</td>
<td>----------------------</td>
<td>--------</td>
</tr>
<tr>
<td>15.</td>
<td>raktā..................</td>
<td>madhyā..................</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>sandipani................</td>
<td>āyatā..................</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>ālāpini..................</td>
<td>karunā..................</td>
<td>Pa</td>
</tr>
<tr>
<td>18.</td>
<td>madanti..................</td>
<td>karunā..................</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>rohini..................</td>
<td>āyatā..................</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>ramyā..................</td>
<td>madhyā..................</td>
<td>Dha</td>
</tr>
<tr>
<td>21.</td>
<td>ugrā..................</td>
<td>diptā..................</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>kshobhini................</td>
<td>madhyā..................</td>
<td>Ni</td>
</tr>
</tbody>
</table>

This division of the shrutis, according to the jātis, is also accepted by the authors on music of the Karnātic system. It should be remembered that all the names of the shrutis bear full significances of their own, and these significances are given according to eight aesthetic sentiments and moods (rāsa and bhāva). On the basis of aesthetic sentiments and moods of the 5 jātis i.e. jāti-shrutis of Nārada, the 22 shrutis of Bharata are classified thus:

<table>
<thead>
<tr>
<th>Nārada</th>
<th>Bharata</th>
</tr>
</thead>
<tbody>
<tr>
<td>diptā = excited, bright, radiant.</td>
<td>tīvrā.</td>
</tr>
<tr>
<td>āyatā = extended, broad, wide.</td>
<td>kumudavati.</td>
</tr>
<tr>
<td>mridu = soft, tender, mild, gentle.</td>
<td>mandā.</td>
</tr>
<tr>
<td>madhyā = central, proper tolerable, middling.</td>
<td>chandovati.</td>
</tr>
<tr>
<td>karunā = sympathetic, compassionate, tenderness, merciful.</td>
<td>dayāvati.</td>
</tr>
</tbody>
</table>
II. *Evolution of Tones* (*svaras*):

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

The Vedic music, *sámágána* was the earliest scientific method of singing in India. It became systematic when three base tones like *anudáttta, svarita* and *udáttta* evolved. The *svarita* was the harmonizing (*sámáhára*) or balancing middle tone that was a combination of the partial tones of the *anudáttta* and *udáttta*. Well has it been said by Prof. Sámbamoorthy: “The Rigveda was recited to the three notes, *udáttta, anudáttta* and *svarita*, corresponding to *ri, ni* and *sa* of frequencies 10/9, 8/9 and 1 respectively, the *nisháda* being a note belonging to the lower octave”. The nucleus of the scale (*tháta, mela* or *melakartá*) was formed in the arrangement of the three basic tones, *anudáttta, svarita* and *udáttta*.

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The emergence of the solfa syllables, sa, ri, ga, ma, pa, dha, ni of the post-Vedic period, says Prof. Sāmbamoorthy, "is the earliest landmark in the history of music. * * The European solfa system, doh, ray, mi, fadh, soh, la, si originated only with Guido d' Areezzo (10th century A.D.) The solfa syllables sa, ri, ga, ma, pa, dha, ni laid the foundation for the development of Indian musicography (notation)". But it should be remembered that the seven Vedic tones, prathama, dvitiya, tritiya, chaturtha, mandra (panchama), atisvārya (sastha) and krūsta (saṣṭama) evolved earlier in the Vedic society, and they are, therefore, anterior to the post-Vedic laukika solfa syllables like sa, ri, ga, etc. There were some subsidiary tones like játya, abhinihita, kshaipra, praslista, tairovanjana, páda-vritta and tathābhāvyā. Besides these, there evolved some other subsidiary tones like vinardi, anirukta, etc. The Vedic music, sāmagāna used to be sung with different tones, which evolved in a gradual process from one to seven, thus creating different strata like árchika, gáthika, sámika, svarántara, audava, shádava and sampurna. When the Vedic music became more systematised, they were used to be sung with four, five, six and seven tones. The Vedic tones evolved in downward process (avarohana-krama) thus:

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

Svarita..........tritiya (ri) Vide the Taittiriya-
(medium) prâtishâkhyâ:

chaturtha (ca) “tesham diptijno-

mândra (ni) (da) palabdhih”.

Anudâtta........atîsvârya (da) (ni) (low)

According to the Yâjñavalkya, Nâradi and other
Shikshás, the laukika (gândharva and desi) tones
or solfa syllables evolved thus:

anudâtta svarita udâtta

/ ri, dha, sa, ma, pa, ni, ga

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

All the tones of music before the Christian era
were pure and not displaced (vikrita). In the
Nâtyasâstra of the 2nd century A. D., we find two
tones as displaced (vikrita) and they were gán-
dhara and nishâda (i.e., antara-gândhara and
kákali-nishâda). So in the beginning of the
Christian era, the tones were divided into two,
shuddha and vikrita, sharp and flat. The displace-
ment in the tones were due to the shifting of the
A HISTORY OF INDIAN MUSIC

subtle microtonal units (shrutis) of the tones. During the time of Shárangdeva i.e., in the early 13th century A. D., we find the use of a number of displaced (vikrita) tones in classical music, and their numbers were 19 i.e., 7 sharp and 12 flat = 19 tones in all. During Pandit Rámámatya’s time (1150 A.D.), their numbers were minimised and only 7 displaced tones were used, which meant that 7 sharp and 7 displaced = 14 tones were used in the North Indian system of music. During Venkata-makhi (1620 A.D.) and Tulajá’s time (1729-1735 A.D.), the displaced or flat tones were limited to five, and the total number of tones used were 12 (7 sharp and 5 flat = 12), and these numbers are still in practice in the North Indian system of music. But in the South Indian system, the pure (shuddha) and displaced (vikrita) tones are 12, and they are set forth in the following two tables:

Table I.

<table>
<thead>
<tr>
<th></th>
<th>ri¹</th>
<th>shuddha-rishabha</th>
<th>ri²</th>
<th>chatushruti-rishabha</th>
<th>ri³</th>
<th>shat-shruti-rishabha</th>
<th>ga²</th>
<th>shuddha-gándhára</th>
<th>gi³</th>
<th>antara-gándhára</th>
<th>dha⁴</th>
<th>shuddha-dhaivata</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
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<td>11.</td>
<td></td>
<td>12.</td>
<td></td>
</tr>
<tr>
<td>ri²</td>
<td>ri³</td>
<td>g²</td>
<td>sádháraṇa-gándhára</td>
<td>g³</td>
<td>antara-gándhára</td>
<td>d²</td>
<td>chatushruti-dhaivata</td>
<td>d³</td>
<td>shat-shruti-dhaivata</td>
<td>n¹</td>
<td>shuddha-nisháda</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>shuddha-gándhára</td>
<td></td>
<td></td>
<td></td>
<td>shuddha-gándhára</td>
<td></td>
<td>chatushruti-dhaivata</td>
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<td>shuddha-nisháda</td>
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22
## Table II.

<table>
<thead>
<tr>
<th>South Indian</th>
<th>North Indian</th>
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</thead>
<tbody>
<tr>
<td>S sa r ri (flat)</td>
<td>1. shadja = shadja</td>
</tr>
<tr>
<td>g or R ra</td>
<td>2. shuddha-shadja = vikrita-rishabha.</td>
</tr>
<tr>
<td>R² or g ga (flat)</td>
<td>3. shuddha-gändhåra = chatushruti-rishabha = tivra-rishabha.</td>
</tr>
<tr>
<td>G¹ ga m ma (flat)</td>
<td>4. sādhårana-gändhåra = shatshruti-rishabha = vikrita or komala gändhara</td>
</tr>
<tr>
<td>M ma</td>
<td>5. antara-gändhåra = tivra-gändhåra</td>
</tr>
<tr>
<td>P pa d da (flat)</td>
<td>6. shuddha-madhyama = shuddha-madhyama</td>
</tr>
<tr>
<td>n or D dha</td>
<td>7. prati-madhyama = tivra-madhyama</td>
</tr>
<tr>
<td>D¹ or n ni (flat)</td>
<td>8. panchama = panchama</td>
</tr>
<tr>
<td>N² na</td>
<td>9. shuddha-dhaivata = komala-dhaivata</td>
</tr>
<tr>
<td>S sa (tāra)</td>
<td>10. chatushruti-dhaivata</td>
</tr>
<tr>
<td></td>
<td>11. kaishika-nishåda = satshruti-dhaivata</td>
</tr>
<tr>
<td></td>
<td>12. kåkali-nishåda = komala-nishåda</td>
</tr>
<tr>
<td></td>
<td>= tivra-nishåda</td>
</tr>
</tbody>
</table>

### III. Evolution of Murcchaná, Varna, Alamkāra, Tāna and Sthāya:

We find the practice of murcchaná, varna, alamkāra, tāna, sthāya and other music-materials prevailing in India in the pre-Christian era. In the
Great Epic like the Rāmāyana of the 400 B.C., it has been mentioned: “sthāna-mucchana-kovidau” i.e., the wandering Bards like Lava and Kusha were well-versed in the art and science of the gândharva type of music: (a) “tāu tu gândharva-tattvajñau” (b) “bhrātarān svarā-sampannau gadhurvaviva-rupinam” (vide IV canto). From these it is evident that in the gándharva type of music, songs were sung with the seven shuddha jātirágas, having seven tones, mucchana, sthāna or register, rhythm and tempo, and aesthetic sentiment and mood (rasa and bhāva): “jātibhih saptabhir-yuktam tantrī-laya-samanvitam, * * rasair-yuktam kāvyametadgāyatām” (vide IV canto). The alamkāras were also in practice, along with the songs, and it has been mentioned in the Rāmāyana, while it states: “páthye geye cha madhuram”. Abhinavagupta has stated in the commentary Abhinava-bhárati that when any composition (sáhitya) possesses six alamkāras and sweet tones, it is known as a páthya. These six alamkāras are, according to Abhinavagupta, svarā or tone, sthāna or register, varna, kāku, alamkāra and anga. So the kāvyā or sáhitya of a song is called the páthya, when it is embellished by those six alamkāras. Bharata has also explained páthya in the Nátyasástra (XVII. 102), and has said: “páthyaṃ prayunjītam sadānām kāprasSTam”. Abhinavagupta has followed Bharata in this respect. Bharata has divided páthya into two,
EVOLUTION OF MURCCHANA

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

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

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

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

Yojaniyo vudhair-nityam kramo
lakshanusāratātah|
Samsthāpya murcchanā jātirāga-
bhāshādi-siddhyaye||

26
And Nandikeshvara has said,

Dvádasha-svara-sampanna jñátyavya
murccchaná vudhaih|
Játi-bháshádi-siddhyartham tára-
mandrádi-siddhaye||

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

(c) It has already been said that the tánas evolved during the pre-Christian era, and there were many tánas, which were named after different sacred sacrifices ("yajñanámáni tánáni"—vide the Váyu-purána, Matanga’s Brihaddeshi, Nárada’s Sangita-makaranda, etc.). In the beginning of the Christian era, 49 tánas evolved (vide the Náradishikshá, III. 8). Nárada has said in the Shikshá that 20 tánas evolved from the madhyamagráma, 14 from the shadjagráma and 15 from the gándháragráma (=49 tánas). But, during Bharata’s time (2nd century A.D.), 84 tánas
evolved ("chaturashiti", NS. 28.33). Bharata has said that there are 49 tánas with six tones and 35 with five tones (=84), and besides these, there exist tánas with 7 tones (sampurna-tána). Bharata has further said about the tánas, applicable to musical instruments (veená, etc.), and they were divided into pravesha (low or soft) and nigraha (touch). Dattila has said that besides the simple tánas, there evolved gradually thousands of intricate or kutatánas (5033) in the later period, from different methods of plucking the strings of the musical instruments like veená, etc.: "krama-mutsrijya tantrinám".

(d) Similarly different gamakas and kákus evolved during the pre-Christian era. The gamakas like tiripa, sphurita, kampita, lina, ándolita, vali, tri-bhinna, kurula, áhata, ullasita, plávita, gumphita, mudrita, namita, and mishrita, and kákus like svara-káku, rága-kaku, anya-kaku, desha-kaku, kshetra-káku and yontra-káku, etc. evolved in a gradual process. In the Rámáyana, we find that Lava and Kusha used to sing rámáyana-gána with the application of káku:

Tam sa shushráva kákusthah pursváchárya-
vinirmitam |

Apurvam páthyajáitim cha geyena
samalamkritam || etc.

(e) The kákus are the variations of the vocal sound for expressing different ideas. Abhinava-
EVOLUTION OF TEN ESSENTIALS

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

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

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

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

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

Bharata has said,

Grahamsahau tara-mandrau cha
nyasopanyasa eva cha|
Alpatvam cha vahutvam cha
shadavauduvite tathah||
EVOLUTION OF TEN ESSENTIALS

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

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

Grahastu sarva-jātinámamsha eva hi kiritah
Yat pravrittam bhaved-gánam so‘msho graha
   vikalpithah

That is, where-from a song or a part of song takes its start ("yat pravrittam bhaved gánam"), it is known as a graha, whereas when a rāga fully manifests itself from its starting point ("tatra
amsho náma* * yasmin vasati rá gastu yasmác-
chaiva pravartate"), it is known as amsha. But
Matanga's statement or definition in this respect
appears to be more clear, when he has said that the
starting tone of a rága is the initial or graha ("ap-
radhánabhuttah"), and the dominant tone is the
amsha ("pradhánabhuttah"). In fact, the signi-
ficance of the term graha used to be altogether
different from that of amsha, during Matanga's
time, in the 5th-7th centuries A.D. Matanga has
stated that the sonant (amsha or vádi), being uni-
versal and cause of the manifestation of the rága,
is prominent or predominant: "rága-janakatvád
vyápakatvácccha amshasya prádhányam". Again,
during Bharata's time (2nd century A.D.), both
the terms, amsha and vádi came to be used for
determining a rága with different significances to
some extent, whereas during Shárangdeva's time,
in the early 13th century, these two terms came to
be used in the identical sense. The commentator,
Kallináth has stated: "sa vádi yogyatávashát amsha
syá t rakti-vyáñjakatvát", i.e. both amsha and vádi
used to convey the idea of creating the pleasing
sensations of the rágas.

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

Besides these essentials, we find the practice of tones, sonant (vādi), consonant (samvādi), assonant (anuvādi) and dissonant (vivādi). All these determining categories evolved in relation to the dominant tone sonant (amsha or vādi). The tones, consonant and dissonant ones are subordinate to the sonant, whereas the dissonant or vivādi brings disharmony and want of raktibhāva (pleasing quality) in the rāgas.

V. Evolution of the Concept of Rāga:

A rāga is the product of permutation and combination of tones which creates sweet and soothing impressions (samskāra) in the mind. This definition we get from Matanga’s Brihaddeshi of
the 5th-7th centuries A.D. It is said that in the beginning of the classical period, when Brahmá or Brahmabhárata innovated the new system of the gánḍhárva or márga type of music, incorporating most of the materials of the Vedic music, seven pure (shuddha) játis were used in the songs (gánas). In the Rámáyana (400 B.C.), we find that seven shuddha játis (játirágas) were used in the rámáyana-gána. In the Mahábhárata (300 B.C.) and the Harivamsha (200 B.C.), we find mention of six grámarágas. Bharata has said in the Nátyasástra that not only the grámarágas, but also the rágas, gánḍhárva and desi, evolved from the játis i.e. játirágas. Bharata has not only described in the Nátyasástra (2nd century A.D.) the seven shuddha játis, but also 11 more mixed játis (7+11=18 játis). He has mentioned their specific ten characteristic (dasha-lakshmanas) so as to determine them as rágas. But he has not given any definition of the word 'rága', whereas Matanga has defined it in his Brihaddeśi. Some are of opinion that the rágas of the regional or desi type of music, being the product of an admixture of different rágas, were more pleasing to the heart (hridaya-ranjaka) than those of the gánḍhárva or márga types. Prof. Sámbhamoorthy has said that the hridaya-ranjaka character was the tie of the desi music and possessed more vigour and attractive feature, and so Matanga has significantly
styled his musical work as Brihaddeshi. But whatever may be the controversy regarding the pleasing character or ties of gāndharva and desi music, we may arrive at the conclusion from a close scrutiny of the ancient treatises on music that the evolution of the clear concept of rāga was at work in the beginning of the classical period in the 600-500 B.C., though it is believed to have existed in a nucleus form in the Vedic period.

VI. Evolution of the Rāga:

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

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

The periods, raging from the 5th to 7th centuries, are very important in the history of Indian music, because during this time, numerous regional
tunes were incorporated in the fold of the classical tunes or rāgas. The bhāshārāgas (subordinate melodic types) evolved from the grāmarāgas. The bhāshārāgas were divided into four classes, and they were: mula (original), samkirna (mixed), deshaja (regional) and chāyāshraya (dependent). Now let us show how the mārga and formalised desi rāgas evolved in a gradual process:

(a) Evolution of the Jātirāgas:

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

From the shadjagrāma—shādji, árshabhi, dhaivati and nishadavati,

From the madhyamagrāma—gāndhāri, madhyamá and panchami.

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

1. Shadja-kaishiki......from the admixture of shādji and gāndhāri,
2. Shadja-madhamā...; shādji and madhyamā;
3. Gandhara-panchami; gāndhāri and panchami;
4. Andhri..............; gāndhāri and ārshabhi;
5. Shadjodichayavatī...; shādji, gāndhāri and dhaivati;
6. Karmāravi..........; ārshabhi, panchami, and naishādi;
7. Nandayanti.......; ārshabhi, gāndhāri and panchami.
8. Gandharodichyavā...; gāndhāri, dhaivati, shādji and madhyama,
9. Madhyomodichyavā...; madhyama, panchami, gāndhāri and dhaivati,
10. Raktagandhāri......; gāndhāri, madhyamā, panchami and naishādi,
11. Kaishiki............; shādji, gāndhāri, madhyamā, panchami, dhaivati and naishādi.

(b) Evolution of the Grāmarāgas:

The six (those that have been mentioned in the Hariyamsha-purāṇa) or seven (those that have been described in the Nāradishīksā and Kudumi-
EVOLUTION OF THE GRAMARAGAS

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

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

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

II. Bhinná..5
(a) evolved from the shadjagráma:
  1. bhinna-shadja,
2. kaishika-madhyama,
(b) evolved from the *madhyamagrāma*:
3. kaishika,
4. tána,
5. bhinna-panchama.

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

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

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

(b) evolved from the madhyamagrāma:

4. narta,
5. gandhāra-pañchama,
6. shadja-kaishika,
7. kakubha.

(b) Evolution of the Bhāshārāgas or Angarāgas:

Again from these grāmarāgas, emerged different kinds of subordinate or bhāshā or anga rāgas, and Shārangdeva has said that 268 rāgas evolved from the grāmarāgas:

Sarveshāmiti ragānām militānām shata-dvayam
Chatu’shashtyadhikam vrute shrāngi
shrikaranāgrani||

which means,

<table>
<thead>
<tr>
<th>Type of Rāgas</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>grāmarāgas</td>
<td>30</td>
</tr>
<tr>
<td>uparāgas</td>
<td>8</td>
</tr>
<tr>
<td>rāgas</td>
<td>20</td>
</tr>
<tr>
<td>rāgāngarāgas (those were ancient)</td>
<td>5</td>
</tr>
<tr>
<td>ancient bhāshāngarāgas</td>
<td>11</td>
</tr>
<tr>
<td>&quot; kriānga-rāgas</td>
<td>12</td>
</tr>
<tr>
<td>&quot; upānga-rāgas</td>
<td>3</td>
</tr>
<tr>
<td>bhāshārāgas</td>
<td>96</td>
</tr>
<tr>
<td>vibhāshā-rāgas</td>
<td>20</td>
</tr>
<tr>
<td>antarabhāshā-rāgas</td>
<td>4</td>
</tr>
<tr>
<td>rāgānga-rāgas (those were practised during)</td>
<td>13</td>
</tr>
<tr>
<td>Shṛāngadeva)</td>
<td>13</td>
</tr>
<tr>
<td>bhāshānga-rāgas</td>
<td>9</td>
</tr>
<tr>
<td>kriānga-rāgas</td>
<td>3</td>
</tr>
<tr>
<td>upānga-rāgas</td>
<td>27</td>
</tr>
</tbody>
</table>

Total rāgas = 264

41
It should be remembered that the evolution of the rāgas was in a gradual process. As for example, the grāmarāgas evolved from the jātis or causal jātirāgas, the bhāshārāgas from the grāmarāgas, the vibhāshārāgas from the bhāshārāgas, and the antarabhāshā-rāgas from the vibhāshārāgas. The bhāshā, vibhāshā and antarabhāshā rāgas were all anga or subordinate rāgas. The rāgānga, bhāshānga, kriyānga and upānga rāgas all came out from the grāmarāgas which may be considered as their fountainhead. As regard the evolution of the mediaeval and modern rāgas and rāginis, it can be said that all of them owe their origin to the grāmarāgas or jātirāgas. The janya-janaka system of the rāgas evolved later on, and so we get the janaka rāgas as six or more than that and janya rāgas as thirty or thirty-six or more.

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

VII. Evolution of the Scales:

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

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

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

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

A clear-cut definition of the mela we came across for the first time in Pandit Somanáth’s Rága-vibodha of the early 17th century A.D., and there we find the name tháta of Persian origin. The name, melakartá was given by the music authors of the Karnátic system. But it should be remembered that the definite form of mela evolved long before Pt. Somanáth. As we find that Mádhavácharya-Vidyáranya (14th century A.D.) formulated 19 melas in his Sangitasára, Pandit Rámámatyá (1550 A.D.) formulated 20 melas in his Svaramelakalámidhi and Pt. Pundarika Vitthala (1590 A.D.), 19 melas in his Sadrágachandrodaya. Pt. Vitthala lived during the time of Emperor Akbar (1556-1605 A.D.). Somanáth has said that as the series or arrangements of tones unify the melody-types or rágas they are called ‘mela’. Sometimes they are known as ‘tháta’ ("milanti vargi bhavanti rága yatreti tādáshráyah svarasamthána-
vishesá meláh, 'tháta' iti bhásháyam, te kathyante *  *""). Pt. Somanáth has further said that by different arrangements of sharp (shuddha) and flat (vikrita) tones, 960 melas could be evolved. After Pt. Somanáth, we find different numbers of melas in the works of different authors on music of different times. In the 1620 A.D., Pandit Venkatamakhi formulated 72 melakartás, though most of them were out of practice during his lifetime. In the middle of the 17th century A.D., we find 12 melas or samsthánas in Kavi Lochana’s Rágatorangini, and it seems that on that basis, Pandit V. N. Bhátkhande devised 10 melas to determine all kinds of rágas. The melas, as selected by Bhátkhandeji, are: (1) vilavala, (2) kalyána, (3) khámbáj, (4) bhairava, (5) purvi, (6) maravá, (7) káphi, (8) ásávari, (9) bhairavi and (10) todi. Again some have devised 32 melas of shuddha-ma and tivra-ma, with the admixture of the first and last parts (4+4) of these 10 melas of Bhátkhandeji. These 32 melas are known as the purva-mela and the uttara-mela.

VIII. Evolution of the Gitis and the Prabandhas:

The evolution of different types of giti and prabandha are required to be studied from the theoretical, practical and historical viewpoints. Well has it been said by Prof. Sámbamoorthy that the enternal law of music is the survival of the beautiful in the realm of lakshya or musical com-
positions and the survival of the useful in the realm of lakshana or musicology. The ancient musical form was the sāmagāna, which was known as the Vedic music. In the classical period, different kinds of gitis, composed for the purpose of dramatic performances (abhinaya) evolved, and they are in evidence in Bharata's Nātyasāstra and also in different Sanskrit dramas and poetics. Those gitis possessed some determining characteristics like varna, alamkāra, sthāna, dhātu, vṛitti, jāti, rasa and bhāva, etc.

The songs, which were used to be sung either with seven shuddha or both shuddha and vikrita jātis (jātirāgas), were known as the jātigāna. In the Rāmāyana (400 B.C.), we find that Lava and Kusha used to sing the jātigāna with the sāhitya as the episode of Rāmchandra. In the Nātyasāstra, Bharata has mentioned about ‘dhruvāvidhana kartavyā jātigāne prayatnatah’ (vide 29th Chapt. Kāshi ed.). The jātigānas were surcharged with aesthetic sentiments (rasa) and moods (bhāva). He has also mentioned about the brahma-gitis which were no other than madraka, aparāntaka, ullopya, prakari, robindaka and utoara (=7) + chandaka, āsārita, vārdhamānaka, pānika, richa, gāthā and sāma (=7) = 14 types of gitis. It is certain that those types of songs (gitis) were practised even before the Nātyasāstra (2nd century A.D.). The compositions (sāhitya) of the brahmagitās were panegyrics of Lord Siva (‘sivastuti’). Besides
Bharata (vide the Nátyasástra, XXXII, 416), Matanga, Párvadeva and specially Sháragdeva have elaborately dealt with those classical gitis (vide the Sangita-Ratnákara, Chap. V, táladhyava) describing their specific forms and giving precise definitions. The kapála and kambala types of the gitis were also current in ancient times, and Sháragdeva has described those types in the Sangita-Ratnákara.

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

Atah urdhm prabakshámi gitánámapi
lakshanam ||
Prathama mágadhi jñéya dvitiya
chárdha-mágadhi|
Sambhávitá tritiya cha chaturthi
prithulá smrita ||

—NS. XXXI. 76-77.

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

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

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

Now, simultaneously with the gītis, mentioned in the preceding paragraph, different kinds of prabandha-gītis evolved to enrich the coffer of Indian music. In the 5th-7th century A.D., we find emergence and use of many desi (classico-regional) prabandhas (‘deshikāra-prabandha’) like kānda, vṛitta, gadya, dandaka, varnaka, áryā-pidhāyaka, karshita-gāthā, dvipathaka, vardhāti, kaivāta, dvipadi, varṇa ti, dhenki, ekatāli, etc. (vide details in Matanga’s Brihaddeshi). In the 9th-11th century A.D., Párvashvadeva has given full description of different kinds of prabandhas in the Sangita-samayasyāra, and Shárangdeva in a more systematic and detailed manner in the Sangita-Ratnākara. During Párvashvadeva’s time (9th—11th A.D.), we find that the prabandhas were divided.
into three classes, prabandha, rupaka and vastu. He has defined prabandha as “chaturbhirdhátubhiḥ. shadbhishcha-angairyah syāt prabandhate tasmāt prabandhah,” i.e. the gītras, which were formed of four or six music parts (dhātus), were known as prabandha. Or it can be said that the prabandhas possessed three, four, five or six dhātus, though Pārśhvadeva has divided the prabandhas into only three classes: “dvidhāturvā tridhāturvā chaturdhāturathapi vā, prabandha-strīvidhāk”. The prabandhas were again subdivided into two classes, niryuktā or nibaddha and aniryuktā or anibaddha. The niryuktā or nibaddha prabandha used to be measured by time-beats or tālas, whereas aniryuktā or anibaddha was without tāla. The anibaddha was like the álāpa or elaboration of the tones of a rāga.

The prabandhas further possessed six limbs (āngas) like pāta, tena or tenaka, viruda pada, tāla and svara. The padas (sātītya) of the prabandhas were composed in Sanskrit, Prākrit and Apabhramśa languages. The prabandhas were determined by 5 jātis like medini, anandini, dipani, bhāvinī and tārāvali.

During the 9th-11th century A.D., the prabandhas came to be divided into three categories, suḍā, áli and viprakirna. Shārangdeva has followed Pārśhvadeva in this matter. The suḍā was again divided into two parts, shuddha (pure) and
sálaga (mixed). (a) The suddha-suda-prabandha again was divided into 8 parts, and they were elá, karana, dhenukâ vartani, jhombada, lombâ, rása and ekatâli. (b) The sálaga-suda-prabandha was divided into 7 parts, and they were dhruva, mantha, pratimantha, nissåruka, adda, rása, and ekatâli. (c) The áli-prabandha was divided into 25 parts and they were varna, varnasvara, gadya, kaivâda, angachárini, danda, turangalîla, gajalîla, dvipadi, etc. (vide Sangita-Ratnâkara, prabandha chapter). (d) the viprakirna-prabandha was divided into shiriranga, tripadi, chatushpadi, shatpadi, vastu, vijaya, etc. (e) other prabandhas were virashrîngara, chaturanga, sharabhalîla, suryaprakasha, chandraprakasha, ranaranga, nandana, and navarâna. There were also other prabandhas with different parts. Some of the musical compositions (prabandhas) evolved under the head of different elás like gana, mátrâ, varna, varnamálâ, deshâkhya, etc. and these have elaborately been described by Párvâdeva and Sháragdeva. These elá type of musical compositions possessed chhanda, alamkâra, rasa, etc. (vide Matanga’s Brihaddeshi, p. 147).

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

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

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

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

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

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

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

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

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

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

In the Vedic period, we find the use of veenás like vanaspati, vána, audumvari, kshoni, picchorá or piccholó, etc. The vána-veená contained hundred strings, made of munjá grass or entrails (antiri) of the animals. The vána seemed to appear like
the modern Káshmerian veená santour (santir of Persia). The references to the veená, vána are generally found in the Rigveda, and during the Bráhmana and Kalpasutra periods, the kátyáyani-veená, with hundred strings of grass or entrail, were shaped out after the pattern of the Vedic vána. Gradually different veenás of different designs evolved according to the taste and temperament of the society. The veenás like ghoshaká, kinnari, bráhmi, nakuli, mahásvi dáravi, gátra, chitrá, vipańchi, sarasvati, kubjiká, rávami, parivádini, jayá, kurmi, pínáki, álápany, etc. evolved gradually from the beginning of the Christian era upto the 15th-17th century A.D. In the Náradishikshá (1st century A.D.), we find the method of playing the veená, and from it we imagine how the method traditionally came down from the beginning of the classical period (600-500 B.C.), nay, from the Vedic time. Besides those we find references to the veenás like kailása, ákásha, kurma, gauri, sayambhu, bhoja, kálavyati, vallaki, missára, etc. In the treatises like Veenántantra, Sangita-Ratnákara, Sangitasudhákara, Sangitamakaranda, Svaramelakatánidhi, Rágavivodha, Chaturdandi-prakáshiká, Sangitasudhá, Sangitasárámrita, different types of veenás have been described (Cf. also Prof. Sámbomoorthy's History of Indian Music, Madras, Chap. XV, and Swámi Prajñánánanda's Historical Development of Indian Music, Calcutta, Chap. X).
In the Vedic time, we find the use of the *sushira* class of musical instruments, made of bamboo and wood. From the prehistoric Indus Valley mounds, crude type of flutes of bone have been excavated, which go to prove the antiquity of the flute class of musical instruments. In the Vedic literature, we get references about flutes like *kándaveená* or *ágháti*, etc. From the excavation of Ruper, a representation of a *veená* with four strings has been unearthed. It has been said before that it has been stated in the Archæological Report that there are some terracotta figurines of the Sunga and Kushan styles, which also include a seated figure of a lady, playing on lyre, reminiscent of Sumudragupta’s figure in likewise position on the coins. The date of the Ruper terracotta figurines has been estimated to be *circa* 200 B.C. to 600 A.D. The *avanaddha* or drum class of musical instruments like *bhumí-dundubhi, dundubhi, patáha, karkari, panava*, etc. were in use in the Vedic society. During the classical period, we find references as to the use of drums like *pushkara, bhánda, mridanga*, etc. The crude form of drums have also been excavated from the prehistoric Indus Valley mounds.

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

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

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

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

Bhāvābhinaya-hinam tu nritta-
mityabhidhyate |
Rasabhāva-vyañjanādiyuktam nritya-
mityuchyate ||

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

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

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

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

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

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

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

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

(a) Angusthasyottame krushtohyagushthe prathamah svarah

Prádeshyam tu gánadhára-

rishabhastadanantaram|

Anámikáyám shadjastu kanishthi-

káyám cha dhaivatam|

Tasyádhastáccha yonyástu nishádam
tatra vinyaset|

Here Nárada has mentioned about the \textit{laukika} or \textit{desi} tones, and it should be remembered that madhyama=prathama, gánadhára,=dvi\text{ti}ya, rishabhá=tritiya, shadja=chaturtha, dhaiva\text{ta}=manda, nisháda=atishvárya, and panchama=krusta.

(b) Krustasya murdhani sthánam laláte prathamasya tu

Bhruvormadhye dvitiyasya tritiyasya

cha karnayo|
EVOLUTION OF THE HAND-POSES (MUDRAS)

Kanthasthānam chaturthasya mandrasya syorasituchyate
Atisvārasya nichasya hridisthānam
vidhiyate||

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

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

Chaturvidhaschaiva bhavennātyabhinayo
dvijáh|
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Aneka-bheda-váhulyam nátyam hyasmin
pratishthitam||
Anagiko vāchikaschaiva áháryah
sáttvikastathá|

—N.S. VII. 8-9.

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

Numerous hand-poses (mudrás) evolved before the Christian era. Bharata, Nandikeshvara and others have divided them into two main categories, single (asamyuta) and double or combined (samyuta). According to Bharata, the asamyuta mudrás were 24 in number, and they were: patáka, tripatáka, kartarimukha, ardhachandra, arála, shukatunda, mushti, shikhara, kapittha, kataka-mukha, suchi, padmakosha, sarpashirsha, mrigashirsha, lángula, útpalapadma or álpadma, chótura, bhramara, hamsasya, hamsapaksha,
sandamsha, mukula, urnanábha and vámrarachuda: (vide NS. 9. 4-7). According to Nandikesvara, they were 28. Again, according to Bharata, the samyuta mudrás were 23 in number, and they were: anjali, kapota, karkata, svastika, dota, puspaputa, utsanga, shivalinga, katakavardhana, kartari, shakata, shankha, chakra, sampūta, pásha, kilaka, matsya, kurma, varáha, garuda, nágavandha, khatva, bherunda. (vide NS. 9. 11-17, 184-209). Nandikesvara has supported Bharata regarding this number. It should be mentioned in this connection that the numbers of the hand-poses differed according to different schools. For detailed information about the hand-poses, one may consult Bharata’s Nátyasástra, Nandikesvara’s Bhara-tárnava, Nandikesvara-samhitá (MS), Abhinaya-darpana, and Dr. A. K. Coomárasvámi’s Mirror of Gestures (London).

XI. Evolution of Rhythm and Tempo:

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

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

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

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sa-shabda as pāta. From those sakti-units evolved eight tālas as,

From the nis-shabda.

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

From the sa-shabda.

1. Dhruvā i.e. the sound for producing rāgamārga.
2. Shampā i.e. to produce sound by the right-hand.
3. Tāla i.e. to produce sound by striking with raised left-hand.
4. Sannipāta i.e. to produce sound by both the hands in a straight way.

The tālas were again divided into two main jātis, tryashra, consisting three mātrās and chaturashra, consisting four mātrās. Besides, there were three other jatis like khanda, mishra and samkirna, consisting five, seven and nine mātrās respectively. The tāla, chachatputa belonged to tryashrajāti, consisting the angas like guru+laghu+laghu+guru=S | | S, and the chachatputa belonged to the
chaturshrajāti, consisting the angas like guru+ gurus+laghu+pluta=S S | S S. The mishrajāti evolved from a combination of tryashra and chaturashra-jātis. The shatpitāputraka-tāla belonged to the mishrajati=S S | S S | S S. It will be interesting to note that 35 tālas of the Karnātic system evolved from these five jātis.

Different grahas also evolved in the sphere of rhythm. The term 'graha' connotes the idea of 'beginning of something' (ārambha). The names of different grahas were samagraha, atitagraha, anágatagraha and vishamagraha. They were also known as samapāni, avapāni, upariṇāni and vishamapāni (=pāni means ghāta or pāta), or as tāla, vitāla, anuttāla, and pratitāla.

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

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

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

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

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

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

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

$$Dhruva = 'O' = laghu, druta, laghu and laghu = 3 \frac{1}{2} matras.$$  
tryashra contains $3 + 2 + 3 + 3 = 11$ letters (aksharas).

Chaturashra ,, $4 + 2 + 4 + 4 = 14$ ,,  
Khanda ,, $5 + 2 + 5 + 5 = 17$ ,,  
Mishra ,, $7 + 2 + 7 + 7 = 23$ ,,  
Samkirna ,, $9 + 2 + 9 + 9 = 29$ ,,  
The mátrás were in the form of letters or aksharas.

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

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

XII. Historical Evolution of Philosophical Concept in Music:

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

Tattraika-guna ákáshah shabda
ityeva sa smритah |
tasya shabdasya vakşhyámi
vistárena vahun gunán ||
Shadjarshabhah gándháro
madhyamah pañchamah smritah|
Atah-param tu vijñeyo nishádo
dhaivatastathá||

* * shabda

ákásha-sambhavah ||

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

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

Idánim sampravyakshyámi náda-
lakshanamuttamam |
Na nádena viná gitam na nádena

viná svarah ||
Na nádena viná nrittam
tasmánnádatmakam jagat |
Here we notice two kinds of idea, one, Vaishnavaite and the other, Tántric. As for example,
Nádarupah smrito brahmá
nádarupo janárdanah |
Nádarupá paráshaktir-nádarupo
meshavarah ||

Again the Tántric idea, regarding the origin of the causal sound or náda, also evolved in this period. As for example,
Yaduktam brahmanáh sthánam
brahmagranthischa yah smritah ||
Tanmadhye samsthitah pránah
pránát vahni-samudgamah |
Vahni-máruta-samyogannádah samupajáyate ||
Nádádutpadyate víndur-nádát
sarovam cha vángmayam ||

Here the idea of origin of the causal sound of music grew in this way: the vital air or práná resides in the brahmagranthi (naval base), and from the vital air, the fire or heat-energy evolved, and with the admixture of the vital air and the fire or heat-energy, the causal musical sound, náda evolved.

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

Nādo’yam nadaterdhātoḥ sa cha
pañcha-vidho bhavet

Sukshma-chaivātisukshmascha
vyakto ‘vyaktascha kritrimah ||

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

In the 9th-11th century A.D., this philosophical concept of the causal sound (nāḍa) was expressed in a clearer way. In the Sangitasamayasāra, we find that the causal sound (nāḍa) has been defined as Brahmā, Vishnu and Maheshvara: “nādātmā-
nastrayo devā brahmā-vishnu-maheshvarah”. In this period, we find also five different grades of it. As for example, Pārshvadeva has said:

Sa cha pañcha-vidho nādo
matanga-muni-sammatah|
ati-sukshma-sukshmascha pushto

‘pushtascha kritrimah ||

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

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

I. Music in the Primitive Time:

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

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

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

II. Music in the Prehistoric Time:

The crude and undeveloped dance and music of the primitive time were gradually developed in the prehistoric time. Many remnants of their musical instruments have been discovered from the mounds of Mohenjo-dáro, Channu-dáro, Harappā, etc., the dates of which have approximately been fixed by the archaeologists and historians as 4500 to 5000 B.C. In 1922, Rákháldās Banerji first discovered 'the mound of the Dead' on the lower Indus, twenty-five miles south of Lárkánā. Sir John Márhál, Nani Gopál Mazumder, Rái Báhádur Dayáráma 'Sháháni, Earnst Mackey, Rái Báhádur Ramáprasád Chandra, Rái Báhádur K. N. Dikshit, Wheeler and others excavated the mounds and came to the finding that they were most ancient and civilized cities, inhabited by different classes of people, most of which were the merchants or Panis. They had ships with masts and went by the seas and oceans to different distant countries like Egypt, Greece, Mesopotemia and other foreign countries for trade and commerce. There were also land routes through kháibár-pass and bolán-pass over Central Asia and other places of the Middle East. Rái Báhádur Dikshit, Dr. Laksman-svarup, Dayárám Sháháni and others have said that the earliest
string instruments and drums are to be traced to the Indus Valley civilization. “In one of the terracotta figures, a kind of drum is to be seen hanging from the neck, and on two seals we find a precursor of the modern mridanga with skins at either ends. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern veená, while similar to castanets, like the modern karatála, have been found”. Besides them, a bronze statuette of dancing girl was discovered by Rāi Bámádúr Dáyárám Sháháni. It is nude with a large number of bangles on one arm. It is in a dancing posture.

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

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

Music in the Vedic Time:

We find that in the Vedic time, a definite and systematic form of music used to be practised before the sacrificial alters and different religious functions as well. From the four Samhitās, Brāhmaṇas, Sikṣās and Prātishākhyas and other Vedic literature we come to know that the Vedic music, sāmagāna was sung with a definite scale, having three registers, different meters and aesthetic sentiments, accompanied by different musical instruments like veenā, venu, and mridanga. The stobhas or syllables like ḍhau, háu, him, huve, haya, hovā, iha, etc. were used along with the songs or Vedic gánas. The stobhas were, therefore, classified according to varṇā, pada and vāksya. Different numbers of Vedic tone were used in the songs (gánas) according to the traditions of different Vedic recensions (shākhās). The names of the recensions have been mentioned in the Puspa-sutra, the Prātishākhyā of the Sāmaveda and the Nāradishiksa. Generally four or five tones were used in the sāmagāna. Sometimes six and seven tones were used.
The women would devote much of their time each day to dancing, singing and playing the musical instruments. The girls were first taught to prepare the Soma juice; next, they were instructed in dancing, and after that they were trained in the procedure of the sacrificial ceremonies. In the Vedic period, the dancing was so common among the girls, even the servant-girls would attain a high stage of proficiency in the art. In the Krishna-Yajurveda (7.5.10), it has been mentioned that where the marjaliya fire used to burn, all the servant-girls used to rhythmically dance around the fire, carrying the water pitchers. Songs (gána) accompanied the dance. In the Kaushitaki-bráhmana (29.5), it has been stated that the arts of dancing, singing and playing the musical instruments formed an important part of certain Vedic rites. Well has it been said by Amulya Charan Vidyabhushan: “It was incumbent on all at that period (Vedic), to conduct their sacrifices strictly according to the Vedic rites, and music played an important part in the ceremonies. In the conduct of the Ashvamedha-yajña (Horse Sacrifice), two veená-players were required to play their instruments. One of these was to be a Bráhmin, who would play by day, and the other a Kshatriya, who performed at night. For the Purushamedha-yajña (Human Sacrificial Ceremony), the veená and a great many other musical instruments were played. There would also be songs and dances. In the
MUSIC IN THE VEDIC TIME

Mahāvratā ceremony, there was a large variety of both songs and dances. While this ceremony was in progress, young girls would dance all around the sacrificial grounds. Before their dance was completed, married women too would join in a dance”. In the Rigveda, a musical instrument like mandirā was in use in dancing, and it is said that this musical instrument was known at that time as ághāti. In the Purushamedha-yajña, the drummers were engaged, and they were known as ‘adambaraghāt’.

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

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

Sāmaveda

Samhitā:  Gāna (sāmagāna)
(a) Purvārchika,  (a) Grāmegeya,
(b) Aranyaka,    (b) Aranygeya,
(c) Uttarārchika. (c) Uha,
              (d) Uhya.

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

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

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

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

<table>
<thead>
<tr>
<th>Anudatāta</th>
<th>Svarita</th>
<th>Udatāta</th>
</tr>
</thead>
<tbody>
<tr>
<td>tritiya, mandra</td>
<td>chaturtha, prathamam, and atsvarya, dvitiya</td>
<td>krusta</td>
</tr>
<tr>
<td>3 5</td>
<td>4 1 7</td>
<td>6 2</td>
</tr>
</tbody>
</table>

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

There were various modes of singing in different recensions (shákhás) of the Vedas: “sárváhá shákháhá prithak prithak”. Specially the priests of the Kauthuma recension used to sing the sámagánas with seven tones. It should be remembered that the methods of presentation of the sámagánas used to differ from one another according to the six variations (ucchárana-vikára) like vikára, vishleshna, vikarshana, abhyása, viráma and stobha. Shavara Swámi has said in this connection: “sámadeva sahasram gityupáyah. áha ka ime gityupáyá náma? uchyate, gitijáma kriyá hyabhantara - prayatna - janíva - svara - visheshá námabhivyajiká, sáma - shavdábhilapyá. sá niyata pramáná; richi giyate. tatsampádanáartho’yanri
gaksharavikáro vishlesho vikarshanamabhyáso virámah stobha ityevamádayah sarve sámadeva samámnáyante”. Achárya Sáyana has said in the introduction of the Sámadeva: “sáma-shabadasya gánasya svarupam rigakshareshu krustádi bhih suptabhih svarai - rakshara - vikárádibhischa. nishpádyate”. (Cf. also the Pushpasutra 8.87, 6.153, and 7.1). The term ‘stobha’ signifies the inclusion of different words, syllables and sometimes entire sentence or stanza. Regarding stobha, Sáyana says: “kálakshepamátrahetum shabdarádhisthun stobha ityáchakshate”, i.e., the stobha is no
other than the words (sometimes meaningless words) used as a pause.

Again four kinds of sāmagāṇa were practised in the Vedic society, and they were, as has been said before, prakriti-gāṇa or grāmegeyagāṇa, aranyegeyagāṇa uhagāṇa and uhya or rahasya gāṇa. The tones of the gāṇas used to be indicated by the figures, 1, 2 and 3.

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

Music in the Classical and Epic Times.

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

The gándharva type of music possessed seven pure (shuddha) jātis. These jātis were the rāgas by themselves, as they used to create a pleasing and soothing sensations in the hearts of living beings. The jātis were known as the játirágas and the musical compositions, added with the játirágas, were known as játigána (vide the Nātya-
sástra). The játis or játirágas were the cause or matrix or norm of all kinds of rágas (melodies). It has been said in Bharata's Nátyasástra: 'játi-sambhutatvát grámarágánámiti. Yat kinchidetat giyate loke tat sarva játishu sthitamiti', i.e., the grámarágas evolved from the játis or játirágas and all the gitis (i.e., rágagítis and rágas), which were sung by the people, had their origin in the játis (vide also Brihaddeshi, p. 87).

The real Significance of the Word Rága.

Rága has been defined as: "rañjayati iti rágah," i.e., that, which produces pleasing and soothing impressions in the mind, is a rága. It is like a colour that tinges the hearts. According to musicology, a rága is a product of combination and permutation of tones, and as they produce sweet and pleasing impressions (samskáras) in the minds of men and animals, they are known as 'samgita' or music.

Music in the Works of Pánini and Patañjali:

In Pánini's Astádhyáyi, we find aphorisms, composed in connection with the bhikshus and natas (monks and dramatic players), and from them it is understood that the culture of music, dance and drama was prevalent during Pánini's time (500 B.C.). Pánini has described the practice of musical instruments as a part and parcel of art (shilpa). Bhattají Dikshit has mentioned about the names of
some musical instruments like madduka, jharjhara, etc. The madduka was a kind of drum, covered with skin, and jharjhara was commonly known as jhānjhara, made of brass.

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

Music in the Buddhist Period.

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

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

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

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

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

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

Music in Sculptures and Bas-reliefs.

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

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

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

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

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

Setback and Reconstruction in Indian Music:
There was a time when music, together with dancing and drama were not looked upon with favour. In some of the Dharmsutras, Smritis viz., Manu, Gautama, Vishnu, Parashara, Aparastamba, etc., the culture of music has been discouraged, and musicians, dancers and players (natas) have been ascribed a lower position in the society. As for example, Manu has said; "na nrityedathvā gāyen na vāditram vādayet. But Yājñavalkya has encouraged the arts of music and dancing as a part of culture. Yājñavalkya has said,

Veenā-vādana-tattvajñāh shruti-jāti-

. vishāradah|

Tālajñāscháprayāsena mokshamārgam

niyacchati||

Gitajño yādi gitena nāpnoti paramam

padam|

Rudrasyānucharo bhutvā tenaiva saha

modate|

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

Music coming into definite Form:

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

In the Mahábhárata and the Harivamsa, six grámarágas (‘shad grámarágáni’) have been mentioned, and they have fully been described in the
Nāradishikshā of the 1st century A.D. as well as in the Kudumiāmálāi Rock-Inscription of the 7th century A.D., caused to be inscribed by Rāja Mahendra Varman of the Pādukotāi State, South India. It seems that during the time of the Hari-vamsha (200 B.C.), the practice of the gándhárā-gramā was in vogue, because the Purānakāra has said that the grāmarāgas used to be sung upto the gándhārāgrāma. The mention of the gándhārāgrāma is also found in the classical Sanskrit literature and dramas. Different kinds of musical instruments of percussion and string also accompanied the songs in the Epic period.

Contact of India with Other Countries:

In the beginning of the classical period (600-500 B.C.), Indian music travelled to other ancient countries like Mesopotemia, Greece Egypt, Assyria, Chaldia, etc. Specially the music of Greece was indebted to Indian music, which was introduced to Greece by Pythagoras and the Pythagoreans. It is said that Pythagoras visited India and returned to Greece, carrying with him the cultural, religious and philosophical ideas of India. Some scholars are of opinion that Indian music was greatly influenced by the music of Greece in the classical period. But it still remains a disputable subject. Because it is a fact that most of the historians, both of the East and the West, have admitted that India is the motherland of world
CONTACT OF INDIA WITH OTHER COUNTRIES

civilization and culture. There was cultural and commercial intercourse between ancient India and other ancient civilized countries, both by land and sea routes, and so it will not be wise to think that India alone was influenced by ancient Greece and other countries in the field of music and art, while others were not.

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

**Different Schools of Dance, Drama and Music:**

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

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

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

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

Nárada of the Shikshá (Nárada I) has described about the seven tones, both vaidika and laukika, three grāmas, shadja, madhyama and gándhára.
twenty-one murcchanás, and forty-nine tánas which formed the svaramandala. Náráda has said,

Sapta-svarastrayo gráma

murcchanástekavimshatih |

Tána ekonapañcháshadityetat

svaramandalam||

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

Nárada has mentioned about the ten gunavrítis like raktam, purnam, alamkritam, prasannam,
vyaktam, vikrṣtām, shlaknam, samam, sukumāram and madhuram, which used to embellish the compositions (sāhitya) as well as the melodies (rāga) of the songs, both vaidika and laukika. He has rendered a valuable service to the music world, by discovering a connecting link between the tonal pitches of seven tones of both vaidika and laukika music. He has said that the pitch-value of the tone, prathama of the Vedic music is equal to that of the tone, madhyama of the laukika music, and in this way it can be shown that the tones, prathama, dvitiya, tritiya, chaturthha, paṇchama, shastha or atisvārya and saptama or krusta are equivalent in their sound values to those of the tones, madhyama, gāndhāra, rishabha, shadja, dhaivata, nishāda and paṇchama of the laukika music. They can be shown by the help of the chart thus:

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Nārada has described about the veenaś like dāravi and gātra, which were used in the sāmagāna

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and gándharva-gána. Nárada has said regarding these veenás,

Dáravi gátra-veená cha dve veene
gána-játisu |

Sāmiki gátra-veená tu tasyáh shrinuta
lakshanam ||

Gátra-veená tu sá proktá yasyám
gáyanti sámagáh|

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

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

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

In fact, Muni Bharata brought a renaissance in the domain of dance, drama and music, and scientifically devised laws and principles of twenty-two microtones (shrutis) or subtle tones on the basis of five microtones (játi-shruti), as promulgated by Nárada of the Shikshá. Bharata was perhaps the founder of the tone-relationship of the octave (sáptaka), the fifth (S-P) and the fourth (S-M) i.e. the shadja-paňchama and shadiamadhyama bhávas, which were similarly devised by the Greek philosopher, Pythágoras, who lived about 582-507 B.C. Pythágoras devised these relationships for a diatonic scale, following the series of fifths=F+C+G+D+A+E+B. Edward Macdowell is of opinion: “It was said of Pythágoras that he had studied 12 years with the Magi in the temples of Babylon; had lived among the Druids of Gaul and the Indian Bráhmans; had gone among the priests of Egypt, and witnessed their most secret temple rites”. Some are of opinion that Pythágoras came to India and learned the arrangement of scales, microtones and tones from the Indian experts, and after returning to Greece, applied them in his own system. But most of the scholars do not believe this fact. They say that the two systems of the two most ancient countries
independently developed in a parallel line and sur-
prising enough they consider that there remains
no question of borrowing from either side.
In fact, in ancient Greece, there were in use over
15 different modes (scales), each one common to
that part of the country in which it originated. At
the time of Pythagoras there were 7 modes in
general, and each mode was composed of two sets
of 4 tones = 4 + 4 = 8. Pythagoras found that the
tone-relationships of the octave, the fifth and the
fourth, correspond to the numerical relationships of
2 : 1, 3 : 2, 4 : 2. He supposed that the three-
simple ratios were the basis of a principle which
could be extended to define the intervals of the
third, the sixth and the second. Again the struc-
ture, which the Greek musicians developed from
Pythagoras’s fundamental discoveries, was based
on a grouping of sounds, called the tetrachord.
Probably the first step was the discovery that a
seven-tone scale could be explained as being two
joined tetrachords. This took place in connection
with a large kithará which had seven strings with
two tetrachords, upper and lower. Again an eight-
strainged kithará made necessary the theory for a
scale of eight tones. So we find that the Greater
Perfect System and the Lesser Perfect System
summed up the theory, underlying most of the
aspects of Greek music. Although we find some
similarities between the two systems, Greekian and
Indian, yet there remains a sea of difference.
Bharata's Method of Determining the Twenty-two Shrutis:

It is true that Bharata has determined the 22 shrutis on the basis of the 5 játi-shrutos, as expounded by Nárada of the Shikshá, but his method of determining the shrutis was unique, and he determined them by means of two veenás of equal size, chala (the frets of which were shiftable) and achala or dhruva, (the frets of which were fixed) in the two grámas, shadja and madhyama. One of the two veenás was set to the madhyamagráma (:middle cleft), by lowering pańchama one shruti only, and then again the madhyamagráma-veená was changed into the shadjagráma-veená, by restoring the lowered pańchama to its original pitch i.e. by taking it as a real shadjagrámic pańchama, consisted of four shrutis. Bharata has said: "Yathá dve veene tulya-parmána-tantrayupavádana-danda-nurcchite shadjagrámáshrite kárye. Tayorekata rasayám madhyamagrámikim krityá pańchama-syápakarshe shrutim. Támeva pańchamavashát shadjagrámikim kuryát," etc. To make Bharata's statements clear, let us quote Pandit V. N. Bhátkhandeji. He says: "To begin with, Bharata says that the two veenás are first to be tuned to the shadjagráma scale. We will say that there are only seven wires to represent the seven notes of the scale on each of the two veenás. Evidently then, seven wires are to be tuned to the seven correct notes of
the *shadja-gráma* scale. I have already said that Bharata pre-supposes in his reader a perfect knowledge of the *pañchama* of the two *grámas* and an ability to tune the *veenás* according to the directions he proposes to give. When one of the *veenás* is to be made *madhyamagrámímic*, all that he means is that the wire representing the *pañchama* in the *shadja-gráma* is to be slightly loosened so as to make it produce the *pañchama* of the *modhýama*, all other notes remaining in their original positions. The second direction of the author is most important. He directs that the *madhyamagrámímic veená* to be converted again into a *shadja-grámímic veená*, but he wants this to be done not by restoring the *pañchama* to its original pitch, but by accepting the changed *pañchama* as a proper *pañchama* for the new *shadja-grámímic veená*. Now we know that this can be accomplished only by lowering all the other notes of the *veená* by one *shruti* and that is what Bharata says will be the result. He says: *evam sá veená shrutíyapakrishtá bhavati*. That is when the *chala-veená* is thus made *shadja-grámímic*, the pitch of 'sa' will be three *shrutis*, that of 'ri' will be six *shrutis*, of 'ga' eight *shrutis* and so forth. By repeating this process, another series of *shrutis*, namely, two, five, seven, fifteen, eighteen, twenty will be discovered. But the 'ga' and 'ni' of the *chala-veená* will now coincide with the 'ri' and 'dha' of the *achala-veená*. On another repetition of the same process, the *svaras* 'sa ma pa' of the *chala-
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veená will coincide with the ‘ni, ga’ and ‘ma’ of the achala or dhruva-veená”.

A Short Survey of Bharata’s Nátyasástra:

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

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

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

Muni Bharata has admitted that he has collected most of the materials of his Nátyasástra from the Nátyaveda, written by the prime-author, Brahmá or Brahmábharata (‘bharata’ being the
title of Brahmá): “shruyatām nātyavedasya saṃbhabo brahmā-nirmitah” (I. 7.). The Nātyasāstra is divided into 36 chapters (=Kāshi edition, whereas the Kāvyamālā edition, Bombay contains 37 chapters). The 1st chapter deals with the topics of primary functions like mangalācharanam, particulars of the stage (nātyamañcha), the characteristics of the drama (nātaka), the method of worship of the presiding deity of the stage (mancha-devatā), etc. The 2nd chapter deals with the topics of three kinds of auditorium (prekshāgriha) and their measurements, descriptions of different kinds of parts of the stage and the auditorium, etc. The 3rd chapter deals with the topics of sacred functions, regarding the drama, together with its materials, etc. The 4th chapter deals with definitions and descriptions of 108 karanas, 32 angahāras, 4 rechakas like pada, kati, hasta and gribā; the dances like tāndava and lāsya, together with the dance-types like vardhamānakā, āsārita, etc. The 5th chapter deals with principles (vidhi) and limbs (anga) of the purvaranga and their divisions, etc. The 6th chapter deals with 8 kinds of aesthetic sentiments (rasas), their divisions and subdivisions, the proper application of them in the dramatic functions (abhinaya), together with 2 dharmas, 4 vrittis, 4 pravrittis, 2 kinds of siddhi, 2 kinds of svara, 4 kinds of átodya, 5 kinds of gána, etc. The 7th chapter deals with different kinds of
emotive feeling or bháva and their application in the dramatic functions. The 8th chapter deals with the materials of dramatic performances (abhinaya-vastu) like the movements of the head, eyes (sight), the face and the neck, in accordance with different aesthetic sentiments (rasas), etc. The 9th chapter deals with the hand-poses (hastábhinaya or mudrá), their definitions and applications in abhinaya and nritiya, together with 4 kinds of karana of the hands, etc. The 10th chapter deals with movements of the body (different limbs of the body). The 11th chapter deals with principles and applications of different chári and their two main divisions, according to bhumi (earth) and ákásha (sky), etc. The 12th chapter deals with mandalas, pertaining to bhumi and ákásha, together with their methods of application. The 13th chapter deals with the gatiprachára or nature of movements of the legs and other limbs of men, women and napumsakas, in accordance with emotional sentiments (rasas), etc. The 14th chapter deals with the pravrittis like avanti, dákhinátya, páñcháli and mágaðhi, etc. two divisions of abhinaya, lokadharmi and nátyadharmi, etc. The 15th chapter deals with váchikábhinaya, two kinds of páthya like Sanskrit and Prákrit, two nibandhas, and different kinds of gána, etc. The 16th chapter deals with the vrittis and their examples. The 17th chapter deals with vágbhínaya (performance of speech) and.
their 36 characteristics, 4 kinds of alamkāra, 
defects or demerits of kāvyya and their 10 
divisions, merits of kāvyya, application of 
alamkāras as well as mātrās, etc. The 
18th chapter deals with the languages of the 
characters of the drama, different kinds of language 
like māgadhi, ardha-māgadhi, prāchya, shauraseni, 
dákshinātya, shabara, valhika, shakara, etc. The 
19th chapter deals with the application of 7 svaras, 
according to aesthetic sentiments, 3 thānas (re-
gisters), 4 varnas (gāna-kriyās), 2 kākus, 6 alam-
kāras, 6 angas and páthyas, adorned with 
svaras and alamkāras, etc. The 20th chapter deals 
with ten kinds of rupakam and their angas. The 
21st chapter deals with different characteristics of 
the itivṛtta, 5 sandhis like mukha, prattimukha, 
garbha, vimarsha and nirvahana, together with 
their angas and specific natures. The 22nd 
chapter deals with different kinds of vrittis like 
bhārati, sāttvati, kaishiki, ārabhati, etc. and their 
divisions. The 23rd chapter deals with āhāryābhi-
naya, its characteristics and divisions, etc. The 24th 
chapter deals with sāmānyābhinaya and its 
different alamkāras, gestures and postures, different 
mental preparations, 8 nāyikās like vāsakasajjā, 
preshṭabhatrikā, etc. The 25th chapter deals with 
the external upachāras. The 26th chapter deals 
with ṇīṭrābhinaya i.e. the performances of differ-
ent aspects of the day (morning, midday, evening), 
the three aspects of the sun, the moon, the seasons,
etc. The 27th chapter deals with different kinds of siddhi in different times. The 28th chapter deals with 4 kinds of musical instruments, like tata, avanaddha, ghana, and sushira, the definition of kutapa, the definition of gandharva music and its three main divisions, seven swaras, the vadi, samvadi, anuvadi and vivadi tones, shrutis and their determination with the help of two veenás of equal size, chala and achala or dhruva, murcchanás, tánas, sádháranas (jāti and svara), 7 shuddha+11 vikrita jātis (=18 jātirágas) and their characteristics, ten essentials (dasha lakşhanas) and their definitions, 2 kinds of anyatva like langhana and abhyása, 3 kinds of mandragati (amshapara, nyásapara and āpanyásapara), etc. The 29th chapter deals with the jātis or jātirágas and their respective sentiments (rasas), 4 kinds of the varnálamkáras like prasannádi, prasannaánta, prasannádyanta and prasannamadhyá, 4 kinds of gitis like mágadhi, ardhamágadhi, sambhávitá and prithulá, the characteristics of vádyá and their divisions like vistára, karana, áviddha and vyañjana, 4 kinds of dhátus of the vádyá like samghátaja, samaváyaja, vistáraja and anvandha, 10 kinds of dhátus as applicable to the veená, the chitravritti and the dakshinavritti (of vádyá), veenás like chitrá with 7 strings and vipañchi with 9 strings (the chitrá was used to be played with the help of the finger, and vipanchi with the plectrum (kona), the vahigíta.
and their characteristics like áshrávana, árambhā, vakrapáni, etc. The 30th chapter deals with the sushira and the produced svaras. The 31st chapter deals with the topics of rhythm or tála and tempo or laya, 3 kalás like chitra, vártika and dakshina, the tálas like chatchatpūta and cháchatpūta, etc. the brahmagītis, vidāri, 3 kinds of vivadha, 7 kinds of gītis like madrāka, etc., the conception of vastu of the giti, 2 kinds of prakriti like kulaka and chedaka, niryukta and aniryukta pādas, the characteristics of the brahmagītis like ric, gāthā, pānika, etc. the characteristics of the mātrās of the gītis like māgadhī, etc. the dances, tándava and lásya, the layas like samā, srotogatā and gopucchā, etc. The 32nd chapter deals with 64 dhruvās and their characteristics, the definition of the term 'gāndharva', 3 kinds of vṛtta of the dhruvās, 5 kinds of gāna like prāveshiki, ākśhepiki, prāsādiki, etc. for the drama, 6 special dhruvās like shirshaka, uddhata, anuvandha, vilamvita, addita, and apakrishta, the grāmarāgas like madhyamgrāma, sādhārita, kaishika-madhyama, kaishika, etc., the characteristic of the veena-player, merits and demerits of nātas and nātis, etc. The 33rd chapter deals with the origin of avanaddha type of musical instruments, their divisions and methods of playing. The 34th chapter deals with characteristic of prakriti. The 35th chapter deals with different parts, played by nātas and nātis. The 36th chapter, an
epilogue, deals with different Rishis, interested in
the art and science of drama, etc.

Bharata has described mainly two veenás, chitrá
and vipañchi, and he has said,
Saptatantri bhavecchitrá
vipañchi nava-tantriká |
Vipañchi kona-vádyá syāt
chitrá chángulivádanā|| NS. 29.114.

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

*Evolution of the Tuning-method (márjaná):*

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

Máyuri hyrdha-máyuri tathá karmáravi punah
Tisrastu márjaná jñeýáh pushkareshu

svaráshrayáh || etc.

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

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

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

Nandikeshvara and His Works:

Nandikeshvara or Nandi was also an authority on music and dance, and it has already been said that he created a new novel school (sampradāya), as Bharata of the Natyasāstra fame did. He appeared sometime in the
2nd-3rd century A.D. Matanga has mentioned about him, in connection with the murccchaná, possessing twelve tones ("dvádasha-svara-murccchaná") in the Brihaddeshi. Shárangdeva has also mentioned about him in some of the chapters of the Sangita-Ratnákara. It is said that Nandikeshvara composed a Samhitá (Nandikeshvara-samhitá, together with the Avinayadarpana, the Káishikávritti and the Bharatárnava. "Five works of Nandikeshvara", says Vásudeva Shástri, "find mention in our texts. Nandikeshvara-samhitá, quoted by Simhabhupála in his commentary on Sangita-Ratnákara, is one. Bharatárnava, said to be consist of 4,000 shlokas, is the second. Bharatárnava-samgraha, said to be an abridgement of the second, is the third. Guhesha-bharatárnava, being the version of Bharatárnava, as redacted by Guha or Skanda, is the fourth. * *

It is possible that the contents of Guhesha-bharatárnava are on the same lines as the ancient treatises on Nátya and Nartana in the Támil country, whose tradition of Sangita and Nátya goes far back into some millenniums. There is a Támil work, called 'Bharata-senápatiyam', which, by its Sanskrit name, suggests that it may be a Támil version of a Sanskrit work solely created by Senápati or Skanda. There is a work in Támil, mentioned as an ancient work by the name Pañcha-bharatam which is ascribed to Nárada. It is just possible that Nárada, the authority on music, made a digest
of five redactions of works on Nartana and Nātya and called it Pañcha-bharatam”.

But there lie different opinions whether Nandikeshvara of the Nandikeshvara-samhitā and Nandikeshvara of the Abhinayadarpana, the Vṛtti and the Bharatārnava were one and the same person. MM. Rāmakrishna Kavi, Pandit Vásudeva Shāstri and others have identified Nandikeshvara with Tandu, the inventor of the masculine and heroic dance-type, tāndava. Vásudeva Shāstri has said: “In the treatise of Kohala, quoted by Kallināth in his commentary on the Sangita-Ratnākara, an author by the name Bhatta Tandu is referred to as an authority. It is just possible that Tandu referred to here is no other than Nandikeshvara, though the word Bhatta suggests that the author may be some Brāhmin of that name”. Like Bharata, Nandikeshvara introduced different kinds of dances, hand-poses (hastābhinaya or mudrā), cháris, mahácháris, etc. for the dramatic performances (abhinaya). Bharata has introduced five kinds of dhruvāgīti, known as prāveshiki, naishkrāmiki, prásādiki, ákshepiki and antard in the abhinaya, for the characters entering, at the beginning, at the end, and in between the acts (vide the Nātyasāstra), and though Nandikeshvara did not mention them, yet, as has been said before, he defined and introduced karanas, angaháras, etc. for the ángikābhinaya.

To give a short analysis of the celebrated work,
Bharatárnava, it can be said that it has been described in the Bharatárnava-samgraha that the Bharatárnava consists of 4000 stanzas. In the Bharatárnava, published from the Sarawati Mahal Library, Tánjore, we find three kinds of colophones (1) “Nandikeswara-virachite bharatárnave”, (2) “Nandikeswara-virachite bharatárnave sumati-bodhake”, and (3) “Nandikeswara-virachite bharatárnave párvati-prayuktā bharatachandrikāyām kāhita nānārtha hasta-prakarānām”. “The title-page calls the work ‘Bharatárnavagranthāh Nandikeswara-virachitāh’. The first page, however, gives two names ‘Bharatárnavah nandikeswara-virachitah’ and ‘Guhesha-bharata-lakshmanam’. It is clear that this work, though mainly consisting of the original Bharatárnava, has been added to form other sources namely ‘Guhesha-bharata-lakshanam’, ‘Sumatibodhaka-bharatárnava’ and ‘Párvati-prayuktā-bharatártha-chandrikā’. The chapters in the book deal with padabhédas, sthánakas, their uses, sankara-hastas, 108 tālas, chāris, angahāras, nānārtha-hastas, shringa-nātya, sapta-lāsya and puspānjali”.

Age of New Awakening:

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

In the Náradishikshá of the 1st century A.D., we find discussions about both vaidika and laukika types of music. Nárada has discussed about the svaramandala, composed of seven tones, three grámas like shadja, madhyama and gándhára, twenty-one murcchanás, and forty-nine tánas, different methods of singing according to different Vedic recensions, ten kinds of quality of the gítis ("dasha-vidha gunavrityi"), definitions of six or seven grámarágas like shadjagráma, madhyamagraéma, sódháríta, shádava, pańchama, kaishika and kaishika- madhyama, which have also been depicted on the Kudumiámálai Rock-inscriptions in South India, the tonality of seven tones of both vaidika and gándharva types of music, descriptions of the dárávi and gátra veenás, together with methods of their playing, etc. It has been said before that Nárada also dealt with five microtonal units (shrutis) like diiptá, áyatá, karuná, mridu and madhyá, which were known as the kárana (cause) or játi-shrutis. during the time of Bharata.
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Bharata has classified the twenty-two microtones (*shrutis*) on the basis of those above-mentioned causal microtones, as described by Nárada.

*Aryan and Non-Aryan Elements in Indian Music:*

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

The Age of Renaissance:

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

It has already been said before that the 28th to 36th chapters of the Nátyasástra have mainly been devoted to the discussions on music in relation to drama. We find eleven more mixed játis (játi-rágas) in Bharata's time, and they have been scientifically defined and determined with the help of ten essentials like graha, amsha, tára, manédra, nyása, upanyása, alpatva, vahutva, shádava, and áudava. The eighteen játis or játi-rágas were all that time practised with murcchánás, tánas, lakshánas, rasas and bhávas, and those eighteen játi-rágas were: shádjí, ārsabhí, gándhári, madhyamá, panchamí, dhaivati and naisháda or nishádavati (=pure or suddha) + shadjodichyavati, shadjokaishiki, shadjomadhyamá, raktagándhári, gándhárodichyavá, madhyamodichyavá, gándhára-panchamí, āndhri, nandayanti, karmáravi and kaishiki (—mixed or vikrita).

Bharata has determined two kinds of common tones, which were known as 'sádhárana'. Those two common tones were the svara-sádhárana and the játi-sádhárana, as one was concerned with the tone or svara and the other with the melody or rága. The svara-sádháranas were the tones like kákali (nisháda) and antara (gándhára). The játi-sádhárana was essentially known by one of the tones in a gráma or basic scale: "eka-grámángshánám", and thus we get the tone, shadja as shadja-
sádhårana (játi-sádhårana) in the shadžagráma, and the tone, madhyama as madhyama-sádhårana (játi-sádhårana) in the madhyamagráma.

Again the ałamkáras like prasanna, prasannánta, prasannamadhyá and prasannádyánta, and varnas like árohi, avarohi, stháyi and sañchári, etc. were in use in music. The gítis like mágadhi, ardhamágadhi, sambhávitá and prithulá; dhávus (for várda) like vistára, karana, áviddha and vañjana, and their varieties; prakritis like kulaka and cchedaka; vrittis (of the gítis) like chitra and dakshina were in use in the songs. The veenás like chitrá (with seven strings) and vipañchi (with nine strings); kalás, yatis, tálas, the seven gítis like madraka, aparánta, etc. vástu, prabandhás like niryukta (nivadáda) and aniryukta (anivadáda), the brahmagítis like kapála, kambala, etc. shiva-stutis; the dances like tándava and lásyá; the grámarágas like madhyamagráma, sádháríta, etc. were also prevalent.

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

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

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

Culture of Music in the Gupta and Maurya Periods:

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

We also get copious references of culture of classical type of music, as sanctioned by Bharata’s *Nátyasástra*, from the classical Sanskrit literature of that time. Kálidása, Bhavabhuti, Sri-Harsha, Bánábhatta, Shruderaka, Vishnu-sharmá, Māgha, Bhárávi and others have described more or less about the arts of music and dance, in connection with their dramas, fables and moral tales. In Kálidása’s works (1st century B.C.—400 or 450 A.D.?), we find mention of the word ‘sangita’, which meant a combination of the art of singing, dancing and drumming. He has dealt with the subjects like *murcchanás* of the three grámas, and specially with those of the *gándháragráma* (vide Meghadutam, *uttaramegha*), the practice of which had already become obsolete at that time. The *prabandhagitis* (geya) like mangala, charchari (cháñchara),
jambhaliká, dvipadiká etc, musical instruments like vallaki (veená), venu, mridanga, etc. have also been mentioned by him. In his Meghadutam, Kálidása has made reference to dance in the temple of Mahákáli at Ujjainí, by way of a request to the cloud to visit (Ujjainí). He has also referred to the daily evening dance, performed by Siva-Pashupati in the same book. In the Málavikágñimitram, Kálidása has given reference to Siva’s nátya. “Kálidása ascribes through Ganadása, one of the royal dance-masters, to the Ardhanári-nátesvara form of Siva or Rudra, the two-fold dance, continued by Siva in this particular form of his, half the body representing Umá or Párvati”. The two-fold dance is evidently ‘tándava’ and ‘lásya’.

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

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

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

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

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(aesthetic sentiments), forty bhāvas (emotive feelings), hundred and eighty-five gitāngas, etc. Bānabhatta has also described about music in his Kādamvari.

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

Indian Music in the post-Bharata Period:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

During Matanga’s time, the word ‘*rágas*’ for
tune or melody was properly defined in its true
significance, as Matanga said: “*rága-márgasya
yad rupam yannoktam bharatádibhih, nirupyate
tadasmábhidh-lakshyá-lakshana-samyuktam*” (Sl.
279), i.e. ‘the definition of a *rága*, which was not
determined by Bharata, Kohala, Dattila and other
ancient authors, is now defined by us in its true
significance.’ From this it is understood that the
credit of defining a *rága* does not only go to
Matanga alone, but also to his contemporaries.
Some of the foreign tunes i.e. *rágas* like *turuska-
todi, todi, shaka, shaka-tilaka, khámáich* or *khámáj,
bhasmána-pañchama or hármána-pañchama, botta, etc. were included in the Indian classical stock. The names 'turuska' and 'shaka' have been used for Turky and Scythia, and the name 'botta' for bhotadesa (Tibet, Sikkim and their adjacent places). Similarly the formalised desi rágas like málava, saindhavi, sairashtra, savari or sáveri, áraví, pulindiká, gauda or gaudi, sálaváhániká, ándhri, gurjari, dákshinátya, maháráshtri, bhairava, bhairavi, áhírī etc. were the regional and tribal tunes, and they were allotted a place of great honour in the domain of shástric classical music. Some of the rágas were named after seasons, deities, etc.

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

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

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

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

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

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

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

(20) King Nānyadeva, also known as Nānyabhupāla, was supposed to be the prince of a later branch of the Rāstrakūta or Karmātaka dynasty in Mithilā between 1097-1133 A.D. His capital was at Simarampur (modern Simraon), situated on the border of Nepal. He wrote a commentary on Bharata's Nātyasāstra, which is known as the Sarasvatī-hridayālankāra (commonly known as the Bharatabhāṣhyam. He followed Bharata as well as differed much from him. While explaining different materials and problems
of *giti*, *ragas*, *prabandhas*, etc., he described about the *jatis* or *jatiragas*, *gramaragas* and other subordinate *ragas*, depicted in Matanga's *Brihaddesi*. He elaborately dealt with the forms and characteristics of the *ragas* both *gandharva* and *desi*. Prof. O. C. Gangoly has said that Nányadeva derived most of his materials from Nárada of the *Shikshá*, Yáshtika, Kásyapa and Matanga. The *mukhya-ragas* have played a prominent part in his discussions on the *ragas*, because, he said that 'they possess extremely soothing qualities'. He used a new term *'svarákhyaragas'* i.e. the melodies which took the names, according to the initial letter of the tones, such as *shádji*, *ársabhi*, *gándhári*, etc. A similar term has been used in *desákhya rágas* i.e. melodies which borrowed their names from the countries, provinces or regions of their origins. They are five in number, and are classed as *uparága*, *dákshinátya*, *saurástri*, *gurjari*, *bángáli* and *sáindhavi*. We come across some new names of the *ragas* like *stambha-patriká* and *tumburupriyá* in his commentary. An interesting information has been cited by the author as to the authorship of the well-known *rága*, *revagupta*. It is said that a person, called Samgrámagupta was the inventor of this melody (vide Prof. Gangoly: *Rágas and Ráginis* pp. 30-31).

Nányadeva dealt with the *rágagitás* like *shuddhá*, *bhinná*, *gauda*, *veshará* and *sádhárana*
etc., as have been described in Matanga's *Brihad-deshi*. He mentioned about 8 principal bhāshā rāgas, 10 vibhāshā rāgas and different antara-bhāshā-rāgas and kriyānga-rāgas. Some of the peculiar names of rāgas, as mentioned by Nānyadeva, are: protakhya, bhasali mádhuri, sālavahani, kumudakriti, hanukriti, sivakriti, nāmakriti, tri-netrakriti, bhāvakriti etc.

(21) Someshvara was an authority on science of drama and music. Sāradātanaya mentioned about him, along with King Bhoja of Dhára in the *Bhāvaprakāśaṇa*. Pārshvadeva also mentioned about him, along with Dattila (“Someshvara - Dattila-prabhritibhistála - svarupam purá proktam”) in the *Sangitasamayasára* (vide chapt. IX). Someshvara was also recognised as the promulgator of a separate school (*sampradáya*) of music. But there is a controversy as to who was the real authority on music of two Someshvaras. We know that of the two Someshvaras, (1) one was the Chálukya King; Someshvara III, who composed the encyclopaedic work, *Mánosollása* or *Abhilásásartha-chintāmani*, and (2) the other, known as the author of the work, *Sangita-Ratnávali*. It seems that Someshvara, the Chálukya King and the author of the *Mánosollása* has been profusely quoted by most of the authors on music. Someshvara lived in the 12th century A.D.
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Someshvara dealt with the systems of márga and desi music, as described in Matanga's Brihaddeshi. But still he dealt with numbers and names of rāgas current in his time, in a different way. He said that five shuddha rāgas were in practice in his time, and they were: shuddha-shádava, shuddha-pańchama, shuddha-sádhárita, shuddha-kaishika-madhyaṇa and shuddha-kaishika. But it should be remembered that Nárada of the Shiksha, Matanga and other ancient musicologists described them as the grámarāgas, and their numbers were six or seven. The names of the seven grámarāgas are still evident from the Kudumiámálāi Rock-Inscription of South India. However Someshvara also mentioned about five bhinna-rāgas and they were tāna, kaishika-madhyaṇa, pańchama, kaishika and shájda. Besides, he described the varieties of the rest of the rāgagītis. In his list of the rāgas, we get the names of botto of the bhotadesa, vākka, narta, shaka, gándhára-pańchama, soma, harshapuri, saveri, karnāṭa-bāṅgāla, etc. and different varieties of the varāvi, kriti or kri, todi, etc. Well has it been said by Prof. O. C. Gángoly: "This is an interesting list and helps us to realise that many of the melodies has come into existence of a century before Shárangdeva wrote his treatise. * * The original form of the name, velá-ulli, apparently an aboriginal melody, later sanskritized into velávali, also deserves notice". It is also inter-
esting to note that the name velá-uli or velá-uli is found in most of the ancient Bengali literature.

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

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

Besides them, we find references with regard to the authors on music as well as the commentators
like Káshyapa, Brihat-Káshyapa, Añjaneya or Máruti (who has been quoted by Sáradátanaya in the Bhávaprakáshan, Shárangdeva in the Sangita-Katnálkara, Pandit Ahobala in the Párijáta and Rájá Raghunáth Náyaka of Tanjore in the Sangita-sudhá. According to Añjaneya, the main rágas are 6 and upárágas are 30 in number. Pandit Dámodara discussed about the rágas and ráginis in the Sangitadarpana, according to the Añjaneya school. Shri-Harsha, (it is said that Shri-Harsha wrote a Vártika on Bharata’s Nátyasástra in both prose and poetry. He has been quoted by Sáradátanaya, Abhinavagupta and others), Ghantaka, Bhattayantra, Rudratá, Surya, Parvata, Raibhya, and the Paramara King Bjoja, (who lived about the time of Abhinavagupta, and ruled at Dhára, was a great Patron and prolific writer, A.D. 1010-1055). But we do not know whether he wrote any work on music and dance. We also find the names of Bhatta Somacharana, Digamvara, Vyása, Agasta, Vásuki, Yogamálá and others in this context.
CHAPTER XI

Role of Bengal in the Domain of Music.

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

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

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

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

During the 7th to the middle of the 12th century A.D., the culture of music, architecture,
sculpture and folk arts reached its zenith. During the time of Mahipála (978-1030 A.D.) the practice of Tántric magic and mysticism were in full swing. During this time, the mystic poets composed the Baudhha Gán-o-Dohá, which are known as the charyá and vajra gitis. The Siddhácháryas and Yogis like Sarah, Lui-pá, Savari-pá Darika-pá, and others composed many Buddhist songs in Bengali code language (sandhyā-bhāshā), and tuned them to different rāgas. The earliest Siddháchárya Lui-pá (Pag-Sam-Jon Zan in Tibetan) composed the ‘Song Book’ namely Luipád-gitika and introduced his songs both to Bengal and Uddiyána or Assam. The name of the veená, as an important musical instrument, is also found in some charyágitis. The veená along with cymbal and drum accompanied the prabandha-gitis of the Vajrayáni Acháryas. The songs, composed by an Achárya Veená-pá, are also found in the list of the charyágiti. It is said that Archárya Veená-pá was born in a Kshatriya family in Gahur or Gauda, and he was an accomplished veená-player. The Tántric Shánti-pá also composed some gitis. Different universities like Uddandapura (Odantapura) and Vikramasilá were constructed and the artists like Dhimána and Vitapála, the missionaries, Pandit Dharmapála and Atisha Dipankara and the scholars like Chakrapáni and Sandhyákara flourished during the Pála period. It is said that during
Rámapála, music of Bengal was purely in its shástric form.

Rámapála was a very powerful king. He defeated Bhim, the Kaivarta King, with the assistance of the neighbouring Rulers, and established there a beautiful city, named Rámávati, which became culturally famous for its fine arts and specially for classical and folk music. It should be remembered in this connection that during the Pála rule, many of the regional tunes like shavari (sráveri), gán-dhári, kámboja, nálava, karnótá, gurjari, dhánasri, etc. were introduced in Bengal. There were current also some specific tunes like bángál, tirotá-dhána-shri, gáddá, gaurí or gaudí, etc. Some special type of music like bául, náchádi or láchádi, gambhirá, etc. were also current at that time.

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

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the padas and vishamadhruvā, with the repetition of the dhruva-anga or music-part of dhruva only.

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

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

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

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

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

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

Role of South India in the Field of Music:

It is a historical fact that the Sāmaveda was the fountain-head and the common source of music both of North and South India. Again both the systems, Northern and Southern, have drawn their inspirations and borrowed raw materials from Bharata’s Nātyasastra, which was compiled from the ancient authoritative books, composed by both Brāhma or Brahmābharata and Siva or Sadāsivabharata in the 600-500 B.C. Music has been discussed in the Nātyasastra, in connection with drama, hand-poses (mudrās) and dances. The musicologists of the South unanimously admit the Samhitās, Brāhmanas, Shikshās and Pravīṣhākhyas and other Vedic literature to be the main source of the South Indian music.

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

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trated in the night time, and (3) podup-pan i.e. the rāgas which were sung at all times.

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

Popley has mentioned about the book Paripadal. The Paripadal was composed in the beginning of the Christian era, and the book also discussed about some Tāmil music. Regarding other ancient Tāmil works, those dealt on music, dance and drama, Dr. Rāghavan has said: "We may just note the names of these Tāmil music and dance works and their authors: the work of Seyirriyanar, Perunarai, Perumkuruku, Panchabharatiya, of Devarshi Nārada, Bharata, Agattiya, a work ascribed to the Sage Agastya, the eponymous author of all branches of Tāmil literature, Muruval, Jayantam, Gunanul. These works, Adiyarkkunallar mentions as the basis for Ilango’s musico-dramatic epic itself, and as basis for Ilango’s own gloss, Adiyarkkunallar mentions the treatises, Isainunukkam of Sikhandi, Pupil of Agastya, written for the education of Sara Kumaran or Jayantan, the son of the half-divine Pandya of the Second Sangam, named Anakula and Apsara Tillottama whom he met while riding in the air, Indra-Kāliya of Yāmalendra, a Parasava sage, Pañchamarabu of Arivan-
anar, Bharata Senapatiya of Adivayilar, and Natakattamil-nul of Mativanananar, a Panduan King of the Last Sangam”.

The *Silappadikaram* has described about twenty-two *alaku* or *mattirai*, which means *shrutis* (microtones), the consonances (*svara-samvāda*) and other materials. The microtones were divided as 4, 4, 3, 2, 4, 2, which are not similar to those, as ascertained by Muni Bharata. The epic drama is divided into three classes, *lyal*, *isai*, and *nātakam*. The *lyal* is the composition proper. The *isai* means songs or words set to music, which are also called *uru* and *vari*, and music as such is called *pan*. The *nātakam* is the compositions fit to be danced or enacted. The *pan* is also the basic melody, and is given as four, *palai*, *kurinji*, *marudam* and *sevoali*. The *pan* has been divided into five parts, *palai*, *kurinji*, *mullai*, *marudam* and *neythal* according to the five-fold classification of the Tāmilnād or Tāmilland. From these four or five *pans* or basic melody-moulds have emanated seven *palais*, which may be considered as rāgas. The *pans* are all heptatonic or *sampurna* i.e. made of all the seven notes. The names of the seven notes are *kural*, *tuttam*, *kaikkilai*, *ulai*, *ili*, *vilari* and *taram*. The names of the main essentials like *vādi*, *samavādi*, *anuvādi* and *vivādi* are *inai, kilai, natpu* and *pahai*. The musical compositions or *praban- dhus* have been divided into nine classes. The

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álatti (álapti) has also been defined in the Silappadikaram. It is said that the ancient Támil standard (shuddha) scale was similar to modern harikamboji-mela. Some are of opinion that shuddha scale of the ancient Támil music was somewhat like sankarábharana-mela. However, there are differences of opinions about the standard scale of the ancient music of the Támilland. It is said that the Támil writers worked out about 12,000 pans or rágas.

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

Music as Developed during the Pallava Rulers:

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

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

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

kaishika................bhairavi,
nattarága..............pantuvaráli,
pañchamam............āhiri,
takkési...............kāmbodi or kamboj,
palam................sankarábharanam,
sevvali.................yadukula-kámbodhi,
senturutti...............madhyamávati, etc.

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

**Music in the Chola period:**

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

**Music in the Cháluukya Period:**

The early Cháluukyas rose to power in Karnátaka or the Kánárese-speaking country in the 6th century A.D., and they were naturally the enemy of the Pallavas. The early Cháluukyas had their first capital at Vátápi or Bálámi in the Bijápur district of the Bombay Presidency. It is said that they had connection with the champas and the foreign Gurjara tribes of the north, who were cultured as well as art-loving peoples. The later Cháluukyas were the descendants of Talia, the founder of the Cháluukya dynasty of Kalyáná or Kalyáni. King Someshvara III was the reputed ruler of Kalyáná, who was a great patron of classical music and the compiler of the work *Abhilásárthachintämání* or *Mánasollása* as well. His encyclopaedic work was written in 1131 A.D. He was the son of Vikramáditya of the Western Cháluukya dynasty. It is said that he also wrote the
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_Sangita-ratnāvali_ which is extremely rare at present, but many references of this book are found in different books on music. The book _Abhilāsārtha-chintāmāni_ deals with various subjects, including painting, architecture, sculpture, drama, dancing and music, etc. "It is this work of Someshvara", said Dr. Rāghavan, "which Kaladi Bāsava uses for his treatise, _Sivatattva-ratnākara_ and Sri Kumāra, for his _Silparatna_ and various music writers like Shārangdeva and Pārshvadeva refer to in their works".

The discussions on rāgas, tālas and prabandhas have formed the important chapters in Someshvara's _Abhilāsārtha-chintāmāni_. Someshvara has divided the rāgas according to the rāpagitis, shuddhā, bhinnā, sādhārani, etc. as have been given in Matanga's _Brihaddeshi_. The regional or desi tunes (melodies) have also been discussed by Someshvara. He has mentioned about the formalised desi rāgas like the karnāta and drāvida varieties of varāli, together with reference to turushka-todi. The prabandhas like tripadi, dhevala, charchari, rāhadi, mangala, etc. have also been discussed in the book. On the topic on vádyā, Someshvara has treated briefly on different kinds of rhythm or tāla, together with some musical instruments. His son Jagade-kamalla Pratāpachakravurtin has also written a book on music, known as the _Sangita-sudhākara_, in the Chālukya period. King Haripāla has discussed about different materials of music, which have
also been discussed by Shārangdeva in the Sangita-Ratnākara of the early 13th century A.D.

In conclusion, it can be said that ancient period is the most important, nay, the golden age in the history of Indian music. The cultural history of this period is glorious and eventful, and the age has undoubtedly a charm, beauty and value of its own for the historians as well as for the students of the history of music. The most remarkable aspect of this period is this that most of the valuable and essential materials of music evolved during this period. The shrutis, svaras, murcchanás, varnas, tánas, gamakas, kákus, stháyas, prabandhas, rāgas, melas, dasha-lakshmanas, etc. all evolved to enrich the treasury of Indian music. The mediaeval period can be said to be an age of elaboration-cum-repetition of the ancient period, undergoing some new changes like additions and alterations, the outcome of repeated observations and experiments. So the ancient period of history of Indian music must be given special attention and be studied with proper care. The ancient period really paves the way for the study of history of Indian music not only of the mediaeval but also of the modern period as well.
APPENDIX

SAMAVEDA AND MUSIC

Dr. V. Rághavan

Our music tradition in the North as well as in the South, remembers and cherishes its origin in the Sâmaveda—‘sâmavedádidam gitaṃ samjagráha pitámahah’: say the music treatises. ‘sáma-nigámaja-sudhámaya-gána’ sings Tyágarája. The science of music, Gândharva-veda, is an Upaveda of the Sâmaveda. The Sâmaveda is, therefore, of interest to music scholars as well as to Vedic scholars.

The Sâmaveda is the musical version of the Rigveda. It is the hymns of the Rigveda which are used as libretto or Sáhitya, or Yoni as they are called, for the melodies which are called Sâmans—‘gitishu sámâkhyá’: Only a very small number, seventy-five of the hymns not found in the Sâmave-veda, are mostly in Gâyatri metre, with some in Pragáthas, in which the Jagati is added to the Gâyatri. It may be noted that both the metrical names, Gâyatri and Pragátha have a musical significance.

The arrangement of the Sâmaveda may be briefly indicated, as the titles of its sections which the Sâmansingers mention, have a bearing on the music and may be understood. The hymns are in two primary sections, called Samhitá or árcika and gána. The former is in two sub-divisions, Purvárcika and Uttarárcika; the latter part of Purvárcika is called Aranyaka-Samhitá. The Gána-part has the sub-divisions of Grámageya and Arányageya, and Uha and Uhya Gánas. The Purvárcika is arranged by the deities sung of and the Uttarárcika, by the order of the sacrifices where they are sung.
In propitiating deities, singing the praises is more moving and effective. In the sacrifices, therefore, there were special singers called Udgaṭris who sang the hymns of the Rigveda. When they are thus being sung, Riks, from two to seven, were strung together in the same melody, and each such group is called a Stotra. The difference between the Purva- and the Uttarārācikas is that in the former the first Rik alone is given to enable a learner of the Sāman to pick up and practice the melody, and in the latter the further Riks forming a whole Stotra, to be sung in that melody are given. It is just like our modern musical practice in publishing songs in notation, where we give the Sāhitya of the Pallavi, Anupallavi and first Charana with text and śvaras, and the further Charanas which have the same notation, we leave off with the indication—‘the others are to be sung like the above’.

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

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

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

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

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

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

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

Rīk:  Agna āyāhi vītaye grīnāno havyadātaye
     Ni hotā satṣi varhishī
dSāman: Orgāe āyāhi bōe toye āe| toyāee| grīnāno ha| vyadā to yāee| toyāee| nāee ho tā| sā| tat-sā vá o ho vā| hi shi| Om|

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

"Atra padāvrittyā punaruktidosham padārtha-bhāgena (-bhāgena?) anarthakatvam v'āshankya matan-

1. See my article on Music in Ancient Indian Drama, J. of the Music Academy, Madras, XXV, 89.
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genā parihrītam, yathā—sāmavede gitapradhāne
āvrittishvarthā nådriyante iti | * * pada-khandana-
darthabhango bhavatītyāpiti | atah sāmaveda-
prakritike samgīte gānavashāt kvanchit padānām
punarukti-rardhoktischa na doshāyeti mantavyam |


As already stated, there were special signers whose duty it was to sing the Sāmans in the sacrifices. Not only was this singing done to the Veenā, of which some varieties are already mentioned in the Veda, but as is common in our classical music, there were additional singers to assist the main Udgātā. The participation was systematised with each part of the singing done by a separate singer. Sāman-singing comprises, as the Chāndogya Upanishad of this Veda, which expatiates on the esoteric significance of Sāman-singing, tells us, sections called Bhaktis, counted as five: Prastāva, Udgītha, Pratihāra, Upadrava and Nidhāna, or as seven with addition of Omkāra and Himkāra. These divisions bear resemblance to the parts of a composition in our classical music: Sthāyi, Udgrāha, Antarā and Abhoga. The additional singers helping the Udgātā, are called after these parts assigned to them eg. Prastotā and Prathitā.

In the Mahābhāṣya, the Sāmaveda is said to have had a thousand schools or styles (sahasravaritāmā); but in course of time the Shākhās of Sāmaveda began to decay and disappear. The ancient texts speak of thirteen Sāmaghāryas. The schools came to be reduced to fifteen, but today, there are only three schools, the Rānāyaniya, the Jaiminya and Kauthuma. [Of these I have spoken in the brochure on the present position of Vedic Recitation and Vedic Shākhās,

2. It is interesting to note that as in our music performances, some members of the audience exclaim "shābāsh" etc. and encourage the musician, in the ancient sacrifices too, when a Hotā has sung a Sāstra, the Adhvaryu utters what is called a Pratigāra which is of the form 'Oh! I am delighted'—O'tha modaiva. See Pānini I. iv. 41 and Bhattoji and Bālamanorāmā thereon.

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

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

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

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

The seven notes as they occur in Sāman music are called Prathama, Doṣṭīya, Trīṭīya, Caturthā, Mandra, Atśvārya and Kṛṣṭā; according to the Nārādiya-shikshā, these correspond to the following notes on the flute: Ma-Ga-Ri-Sa-Dha-Ni-Pa, which gives not a straight progression but a vakra-gati. It is also important to note that the Sāman-singing, as contrasted with classical Indian music, shows notes in a descending series, avarohakrama, which is referred to in ancient treatises as Nīndhāṇa-prakriti. Old Greek music was also in a descending series. The Music Academy, Madras, conducted some years back a seminar on Sāmagāṇa, with Kauthuma and Jaiminiya singers, and among the facts

₃. See J. of the Music Academy, Madras, XXV. 109-111.

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

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

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(By the permission of the Archaeological Department, Govt. of India, Delhi)
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