

## **PANDIT BHATKHANDE'S OPENING ADDRESS AT LUCKNOW CONFERENCE**

### **The modern Hindustani Raga system and the simplest method of studying the same.**

Your Highness, Your Excellency, Ladies and Gentlemen,

The subject matter of my today's discourse is the modern Hindustani Raga system and the simplest method of studying the same. Before proceeding to that subject, however, I should like to say a few words with regards to the attitude of our society towards the subject of music in general, and have to request you to pardon me the digression.

While the state of musical culture today offers many elements which would justify the hope of all lovers of music as regards its reinstatement into its former position, while we perceive nowadays much activity combined in some cases with promising talent, it has to be regretfully admitted that the right position of music from the cultural point of view has not yet been fully realized and appreciated by even the educated public, to say nothing of the masses at large. Many persons of tolerably reasonable view still consider music as an accessory accomplishment, which they could gladly banish from the curriculum or education, if they did not apprehend that they would be laughed at as old fashioned and unprogressive men. Nay, there would not be much difficulty in coming across men in whose opinion music is an unfit occupation for masculine minds. I regret to say that in the minds of our society, none of the fine arts is so encumbered by undeserved prejudice as that of music. Though accessible to all, though most attractive when once accomplished, and useful beyond measure, its real psychological and aesthetic aspect is entirely overlooked, or not understood at all in the present day.

There are some who say that Music expresses nothing at all. They say that music is at best a combination of agreeable sounds which at best tickles our auditory nerves and pleases the sense of hearing, but there is nothing more in it. It does not elevate, it does not strengthen, it leaves the moral nature quite untouched. It has neither a moral nor intellectual influence. One of the charges brought against music is that it is capable of being made a vehicle of good as also of bad. This last charge,

however, is not worth much, for it may be levied against almost anything under the sun. If music is used for frivolous purposes, the fault is not of music but of the person making the frivolous use. As regards the other allegations, namely about music having no elevating, ennobling and other aesthetic influences, etc., one has to study the history and characteristics of those nations with whom in the present-day music holds a high place in education and in the opinion of society to be convinced of those influences. Eminent writers have expressed unqualified views on the subject and I need only quote one of them who says; " Music, when cultivated as it ought to be, cannot fail to have excellent effect alike on the body and on the mind to promote health, be a means of recreation, to revive the nerves which are deadened by worry and overwork and mental strain. Music produces on the jaded brain the beneficial effect of a re-creative and re-vitalising stimulus, which though most effective is perfectly harmless." " Music has a high educative value. It ennobles the mind and awakens and feeds the aesthetic sense, the artistic taste, which is latent in all, though pronounced in some. It refines the manners, deepens and ennobles the emotional nature, and gives grace." Another author says; "Rhythm and melody find their way direct to the secret recesses of the soul, and divinity excepted, there is no science which can make men milder, gentler, better behaved and more reasonable. Music is the most valuable means of the up-bringing of the young; it eliminates willfulness, impropriety and coarseness from human thought and action. It adds firmness, moderation, and harmony, to the character and leads ultimately to happiness." These are the opinions of European writers, but they are regarding Music as such, and apply to music in every sphere of human life. Our ancient writers appreciated the influence of music equally well. Here is what is found in one of the treatises: -

गीतेन प्रीयते देवः सर्वज्ञः पार्वतीपतिः । .

गोपीपतिरनन्तोऽपि बंशध्वनिवशं गतः ॥

सामगीति-रतो ब्रह्मा वीणा-सक्ता सरस्वती ।

किमन्ये यक्ष-गंधर्व-देव-दानव-मानवाः ॥

Then describing how an Infant, or the dear or the snake feel the influence of music, the author says: –

तस्य गीतस्य माहात्म्यं के प्रशंसितुमीयते ।  
धर्मार्थकाममोक्षाणामिदमेकेव साधनम् ॥

These opinions of learned writers ought to suffice to convince the doubting Thomases on the subject and to dispose of the array of groundless charges brought against the invaluable art of music. While we possess many technical and aesthetical works on architecture, sculpture, painting and poetry, which are within the comprehension of the public, music has yet to struggle in order to find its own place. " As a matter of fact, music is not an isolated art. It forms a most necessary link in the great Faculty of arts. Its origin is to be looked for at the same source as that of the other arts. Its ideal functions are the same." There will be people who will insist on placing music on a higher pedestal than the other arts. Professor Blasserna says:– " Music is the least material or the fine art. There is no question in it of copying from nature, as is the with the other arts. Nature abounds no doubt in musical sounds, but these could not suggest the musical intervals or the theory of simple ratios, without which music could not exist." Ladies and Gentlemen, my object in placing before you these opinions of learned writers, is merely to show you that the time has now arrived when we must no longer remain indifferent or apathetic to the Great cause of our musical art. We have already neglected it too long. Music is necessarily a part of the general culture of a nation, and that being so, we must now proceed to take such steps as may be necessary for elevating the art to its proper position in the social scale.

With these introductory remarks, I shall now turn to the subject proper of today's discourse, namely, "The modern Hindustani Raga system and simplest method of studying the same." I use the expression modern Hindustani system advisedly, because, as is well known, the system in vogue now, is not the same as those which have from time to time been elaborately worked out by our ancestors to suit the music of their times, and is expounded in the treatises now extant. All art is progressive, and

so is music. Our music has undergone changes from time to time according to the tastes of the different ages and according to their temperament and the different influences at work in the progress of years which have left an indelible impression on the character of the nation. We thus find that the Raga system propounded in the Sangeeta Ratnakara of Sharang Deva Pandit is a considerable advance on that described in the Bharata Natya Shastra, being more exhaustive, more scientific, expressive of Greater National culture. It is said that Bharata wrote his work in the fourth or fifth century A. D. and the Ratnakara was written about the 11th century. A mere glance at the works of Lochana, Pundarika, Hrudaya Narayana, Ahobala and Srinivasa, well known writers of the 16th, 17th and 18th centuries will be enough to show us that the system of music propounded in these works mark a still further advance, and that they considerably differ from the systems appearing in the Natya Shastra and Ratnakara. We ourselves are now in the 20th century, and the system of the music now in vogue has left the other systems far behind.

There is, however, one very important circumstance here which must not be lost sight of, namely that, though our current system of music marks a considerable advance on the Shastric works referred to above, it is founded on the same basic principles as those of the older system. These principles, in fact, give the Indian systems their Indian character. In other words, it is these principles or features, which distinguish the Indian from the other systems. The retention of the basic principles serves the purpose besides of establishing a sort of continuity between the old and the new. Whenever owing to change of circumstances, change in the music made their appearance, the learned Shastra writers instead of resenting or opposing the new elements, took due notice of them, and incorporated them into the music, and gave the new melody types or new methods of expression their proper place in the works on the subject, framing new rules and definitions about them. The most eminent Musicians of the Mohomedan period brought in numerous changes into the music system of the ancient writers, as they saw that the changes had come to stay and that it would be inadvisable to discard or neglect them. In doing so, they not only followed the time-honoured principles laid down by their worthy predecessors. Pandit Sharang Deva in the second chapter of the Ratnakara says; -

‘यद्वा लक्ष्य-प्रधानानि शास्त्राप्येतानि मन्वते ।  
तस्माल्लक्ष्य-विरुद्धं यच्छास्त्रं नेयं तदन्यथा ॥’

—वाद्याध्यायः

Translation. " Sciences like these are always supposed to respect the current practice. If, therefore, a discrepancy is likely to arise between the two, the proper procedure is to interpret the Shastra in a way which can be reconciled with the practice."

This was, no doubt, a very sensible rule. In the absence of such a provision, the art would not make any progress at all. Kallinath who wrote his commentary on the great work about two centuries later explains the principle laid down in the above sloka thus ; -

एतानि शास्त्राणि देशीविषयासीत्यर्थः । लक्ष्यप्रधानानि लक्ष्यमेव प्रधानं येषां तानि ।  
मन्वते प्राचार्याः । तस्माल्लक्ष्यविरुद्धं यच्छास्त्रं ( बंगालरागादेर्मध्यमग्रहृत्वाद्यभिधायकं )  
तच्छास्त्रं नेयमन्यथा । यथा लक्ष्यविरोधि न भवति तथा व्याख्येयमिति ।

येषां श्रुति-स्वर-जात्यादिं नियमो न हि ।  
नाना-देश-गतिच्छाया देशी रागास्तु ते स्मृताः ॥’

He then gives his interesting example of changing the traditional "Graha Swara Madhyama" of the Raga Bangala into 'panchama' of the Deshi-Bangala of modern musicians. We need not go into his lengthy arguments on the point here. The whole gist of the matter is that the Shastra must always be ready to go hand in hand with the practice, and if the practice cannot in any way be altered and appears to have laid a firm hold on the society, then the best remedy under the circumstances is to write a new Shastra, following so far as possible the recognised methods of the ancient Shastrakars. That this principle was followed by the writers who followed Kallinath would appear from a perusal of their works. Pandit Pundarika Vittal author of Sadraga chandrodaya, Nartana Nirnaya, Raga Mala and Raga Manjari, a contemporary of the great king Akbar has followed the same principle: -

लक्ष्यप्रधानं खलु शास्त्रमेतत् निःशंकदेवोऽपि तदेव वष्टि ।  
यत्प्रक्षम लक्ष्यप्रतिबंधकं स्यात्, तदन्यथा नेयमिति श्वाणः ॥

—सद्रागचंद्रोदय

In the time of this writer there were numerous innovations, and he was Commissioned by his patron to incorporate these into the shastra of music. The writer says; –

संस्थस्मिन् बहुधा विरोधगतयो लक्ष्ये न लक्ष्मोदिते,  
जानंतीह सुलक्ष्म-पक्षविगतिं केचित् परे लौकिकीम् ।  
तत्कुर्वन्तु सुलक्ष्म-लक्ष्य-सहितं रागप्रकाशं बुधाः,  
इत्युक्ते बुरहानखान-नृपती विद्वत्सभामंडले ।

When he wrote the Chandrodaya he was in the employ of Burhan Khan as appears from the above quotation. When he wrote the Nartana Nirnaya and the Raga Mala he was in the employ of Mansingh and Madhava Singh two of Akbar's feudatories. His task must have been very difficult. He had to write practically a new Shastra for the practice that prevailed in his time. Several entirely new melodies had come into existence, and he had to find place for them in the work to be written by him. In his Raga Manjari he says:-

अन्येऽपि पारसीकेया रागाः परद-नामकाः ।  
संपूर्णाः सर्वगमकाः काकल्यंतरिताः सदा ॥  
रहायी देवगांधारे, कानरे च निष्ठावरः ।  
सारंगे माहुरो नाम, जंगूलाऽथ बंगालके ॥  
देश्यामहंगको नाम, बारा मल्तार-नामके ।  
केदारेऽपि भवेत् सूहा, घनास्यां च इरायिका ॥  
त्रिजावंत्यां च होसेनी, मालवे मुसलीककः ॥  
कल्याणे इमनो गायेत् सर्पर्दाऽथ बिसावले ॥  
देशिकारे बाखरेजः आसावर्यां हिजेजकः ॥  
देवगिर्यां मूक्तकास्य एवमन्येऽपि योजयेत् ॥

It will be observed that the great writer not only enumerates the Persian melodies by name but goes on to compare them with their Indian equivalents, thereby helping his readers to form some idea as to how they were to be sung. It is believed that these Persian melodies were brought into India by the great poet Hazrat Amir Khushroo in the time of the emperor Allauddin. Our different varieties of Kanada, Sarang, Todi, Malhar and Bilawal among other Ragas, are modifications of the ancient melody type under the Mohomedan influence. Those of these modifications which had come into existence at the time of Pundarika, were incorporated by him into his works. Pandit Somnath who wrote the Raga Vibodha, also notes the foreign melodies. Thus : -

“इयं तुरुक्तोद्गी इराक्षपर्यायतया कर्णाटगौडस्य समञ्छायत्वेन परदा इति लोके ।  
 तथा च कैश्चित्तत्तद्राग-समञ्छायाः परदाख्या द्वादश रागा उच्यन्ते । तोड्याः समुद्रया हुसेनी ।  
 भैरवस्य, जुलुफः रामक्रियायाः मूसली । आसावर्या उज्ज्वलः विहंगडस्य नवरोजः । देश-  
 कारस्य बाखरेजः । सैघव्या ह्जिजेजः । कत्याण्यमनस्य पञ्चग्रहः । देवक्रयाः पुष्कः ।  
 वेलाबल्याः सरपदः । कर्णाटस्य इराक्षः । अन्योपरागाणां सुगा दुगा इति ।”

Pandit Bhava Bhatta in his Anupa Sangeeta Ratnakara, Anupankusha and Anupavilasa refers to other Ragas also, which are known as uparagas. He thus refers to the different varieties of the Kanadas

“जो दरबारी सो सुद्ध कहावे, मलार मिलाय के नायकि जानी ।  
 बागेतरी धनासिरि के मिले भेष मिले मडानोहि जानी ॥  
 होत सहानो मिले फरोदस्त के, पूरिया जैतसिरी सुर जानी ।  
 मंगल अष्टक सोहि कहावत भाव कहे षटभेदहि जानी ॥  
 मुद्रिक गारा हुसेनि ओ काफि मिले विधि भेद बखानत हैजू ।  
 सोरटि और खंभावति सो मिले द्वादश भेद यो मानत हैजू ॥  
 गौर कर्णाटि भेद हूँ या मुनि भेद न पावत हैजू ।  
 मूरछना ग्रह अंस ओ न्यासनि भेल मिलोपिनि जानत हैजू ॥

Then the Pandit describes 9 varieties of the Gurjari, 7 of Goud, and so forth. Bhava Bhatta was the son of Janardan Bhatta, a famous musician of the court of Shah Jahan. Bhava Bhatta was in the employ of the King Anupa Singh (1674 - 1709). We all know that our musicians speak of 18 varieties of Kanada, 12 varieties of Malhara, 12 of Todi, 8 of Sarang and 12 of Bilawala. All these come under the class of Uparagas.

Here, I wish to point out to you that although the musicians of the Moghul period introduced numerous varieties or melodies, we need not think that our music was thereby rendered less attractive. I am one of those who hold that our music gained considerably from the contact. It enriched itself considerably. The mixed style of singing was really very charming.

Thus our present music is our ancient music as it has been modified in the course of centuries by contact with foreigners, and by the incorporation of foreign methods of expression and foreign melody types. There is also another notable change in connection with our music. Those of you who have read the Sangeeta Ratnakara know that in Sharang Deva's time the ragas were derived from most complicated system of grama, murchhanas and jatis. That system was found later on quite unsuitable for the various changes music had undergone, and had naturally to make room for a simple method. Then we had the classification according to putra and bharya method, and that was followed in later times by the intelligent and scientific classification of Ragas into Thata or parent Melas. The word Thata may be translated as parent mode or melody type. The Thatas being practically the producers of all Ragas, may well be styled "parent scales". All the different Ragas are under this method classified under a certain number of melody types or Thatas, the number of Thatas, as also the identity of the Thatas being different according to the different writers. This system of classification is still in vogue, and our Hindustani music, therefore, resolves itself into the knowledge of all the different Ragas and of their classification and allotment to different parent melody types. It also includes a knowledge of Talas. It may not be out of place here to describe to you shortly what is meant by a Raga and a Thata as described in our books on music. The term Raga is defined in various ways. Some translate it as a "tune", others as an "air", and others again as a melody. None of these definitions will give an accurate idea of the Indian term "Raga" the Sanskrit writers define a Raga thus ; -

“योऽयं ध्वनि-विशेषः स्यात्स्वर-वर्ण-विभूषितः ।  
रंजको जन-चित्तानाम् स रागः कथ्यते बुधैः ।”

Translation. “A Raga is a peculiar (fixed) combination of sounds known as Swaras, having the Varna and having the property of pleasing the

minds of the listeners." To an Indian student of music this definition presents no difficulty. Indian musicians never sing more than about 150 Ragas. The most popular ragas are about 50 only. Of the remaining 100 many come under the class of Upa-raga or Upanga Ragas (varieties); For instance, the Kanada has eighteen varieties, Malhara has 13, Todi has 13, Saranga has 8, Bilawal has 12 and so forth. The Talas in common use are not more than 20 or 25. Sanskrit books give the names of more than a hundred talas. The best method of studying the Hindustani system of music would be to study the fifty most popular Ragas first. The varieties referred to above will come later.

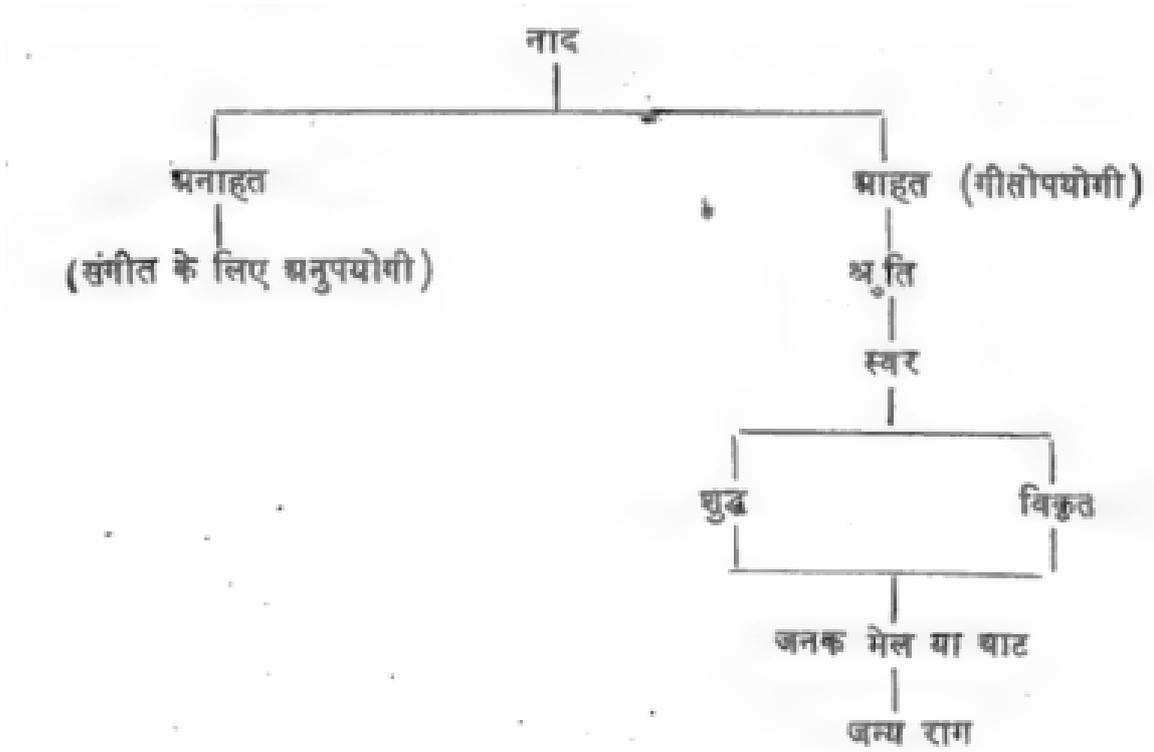
According to the theory of Indian music, a Raga is always produced from a Thata (melody type). Thata is nothing more than a series of seven notes taken in their order beginning from SA the starting note. The notes or Swaras again are founded on a series of twentytwo musical sounds technically known as srutis. The notes sa ma and pa carrying four shrutis each; ri dha carrying 3 each and ga ni carrying two each;

“चतुश्चतुश्चतुश्चैव षडज-मध्यम-पंचमाः ।  
द्वे द्वे निषाद-गांधारी त्रिस्त्री ऋषभ-धैवती ।”

The sruti comes from the root sru to hear, and it's root meaning would be “ any sound that is capable of being heard by the ear.” Indian musicians, however, do not give the word such a wide meaning. They restrict the meaning of the word to say : -

नित्यं गीतोपयोगित्वमभिज्ञेयत्वमप्युत ।  
सक्ष्ये प्रोक्तं सुपर्याप्तं संगीत-श्रुति-लक्षणम् ॥

We can easily understand their object in restricting the meaning of the word sruti to (I) a sound capable of being used for music purposes, and (II) a sound which could be distinctly identified by the ear. It is generally recognized that it is difficult to sing this series of twenty two sounds rising one above the other. The whole arrangement would appear to stand thus ; -



For practical purposes, only 12 swaras are recognized for the formation of the Raga producing Thatas. Swaras are of two kinds Shudha or Prakrta and Vikrta. The Shuddha swaras are seven in number, and they may be sung thus; (S I N G). The Vikrta are five in number (S I N G). The Thata is defined by the ancient writers thus ; -

“मेलः स्वरसमूहः स्याद्रागव्यंजन-शक्तिमान् ।”

Translation. A Thata is a combination of Swaras, capable of producing Ragas.

Having stated the Sanskrit definition of the Thata and the Raga, I shall now state the essential conditions of each of them. As a Raga is produced from the Thata, it will be necessary to give the essential conditions which a Thata must satisfy First. They are: -

- (1) Thata must have all the seven notes of the scale.
- (2) These notes must come in their proper order.
- (3) Two notes of the same denomination may come one after the other in the Thata.
- (4) A Thata need not necessarily please the listener.

I have already mentioned that there are twelve notes from which the Thatas are taken namely the seven shuddha and the five vikrita. There are seventytwo thatas satisfying the four above mentioned conditions possible according to the Indian musicians. Pundit Vyankata Mukhi, in his Chaturdandi Prakashika says: -

यदि कश्चिन्नदुर्नीतो मेलेभ्यस्तद्विसप्ततैः ।  
न्यूनं वाप्यधिकं वापि प्रसिद्धं द्वादशस्वरैः ॥  
कल्पयेन्मेलनं तर्हि ममायासो वृथा भवेत् ।  
नहि तत्कल्पने भासलोचनोऽपि प्रगल्भते ॥

It may be objected here that the Pandit was a writer of the Southern system, and not the Northern, but the objection can be easily answered. It is true that there are two different music systems in the country, namely, the Southern (Karnatik) and the Northern (Hindustani). It is also true that the Raga names, and styles of singing of the two systems differ from each other but it cannot be denied that the basic principles, such as those of Raga and Thata formation are common to both the systems. Vyankata Mukhi's proposition, therefore, which is based on a Mathematical calculation will apply to both the systems equally well. Although the seventytwo Thatas or scales could be obtained from the twelve notes of the octave, it is not to be supposed that in ordinary practice, all these are actually used. The number of Thatas under which almost all the Hindusthani Ragas are conveniently classified is ten. At least I have made use of only ten Thatas in my own works on the Hindustani raga system. These ten Thatas are :-

आदिमः सर्व-मेलानां वेलावली सुमेलकः ।  
मेलः कल्याण-रागस्य, खंमाजस्य ततः परम् ॥  
ततो भैरव-मेलः स्यात् पीरवी-मेलकस्ततः ।  
मारवाह्यो भवेन्मेलः काफी-मेलस्ततः परम् ॥  
आसावरी सुमेलः स्यादष्टमो लक्ष्यविन्मते ।  
नवमो भैरवी स्यात्तो दशमस्तोडिकाह्वयः ॥

It has already been stated that the Thata is the birth place of the Raga. The essential conditions of a Raga are:-

- (1) A Raga must belong to some Thata or parent scale,
- (2) It must have at least five swaras belonging to the scale from which it is produced,
- (3) It must have a fixed aroha and a fixed avaroha,
- (4) It must be pleasing to the listener,
- (5) Two notes of the same denomination (such as ri komala and ri shuddha and ga komala and ga shuddha should not come one after the other as a general rule.
- (6) It must have a fixed Vadi note.
- (7) It must not drop the note ma and pa at the same time.

All these conditions must be taken as important and must be strictly observed. Ragas are odava, shadava, and sampurna, according to the number of notes they use in their formation. Thus, an odava raga has five swaras only; such as Bhupali, Hindola, Malkouns, A shadava raga has six notes, only such as Marva, Lalat, Purya. A sampurna raga has seven notes such as Yaman, Kafi, Zinzoti. There can be no raga with less than five notes.

As regards the third condition mentioned above;-

A Raga always has an Aroha and an Avaroha as a matter of necessity. Each of these could have the odava, shadava or sampurna form. Thus there were nine classes of ragas recognised, namely (1) sampurna sampurna (2) sampurna-Shadava (3) sampurna-odava (4) shadava-sampurna (5) Odava sampurna (6) shadava -shadava (7) shadava- odava (8) odava-shadava and (9) Odava-odava. It will be interesting now to see how many ragas belonging to the same parent scale would be put under each of these sub divisions, The process of determining this number is described in the following slokas ;-

सम्पूर्णस्वर-मेलोत्थो राग एक उदाहृतः ।  
तत्रैक-स्वरत्यागात् षड्विधः षड्वो भवेत् ॥  
पञ्चाधिक-दशत्वं हि स्वरद्वय-वियोगतः ।  
आरोहे चावरोहेऽपि स्वरत्यागः सुसम्मतः ॥

If we go through the calculations suggested in these verses, we shall find that each of the seventy-two parent-scales or melas or thatas is capable of giving rise to some 484 ragas as mentioned above, and the total of ragas derivable from all the 72 scales would be 34848. These ragas are based as you see, on the aroha and avaroha only. Hindustani musicians have some other ways of producing their ragas from the parent scales. Thus:-

हिन्दुस्थानीय-पद्धत्यां मार्गाः स्युरपरास्तथा ।  
लक्ष्यविद्भिः समाद्रिष्टा रागोत्पादन-हेतवः ।  
आरोहणे चालिता ये स्वरा न स्युर्विलोमके ॥  
अथ वैतद्विपर्यासो जनयेद्वाग-भेदकम् ।  
रागोचित-स्वरेष्वेव विशिष्टा वक्रता भवेत् ।  
समान-स्वरपंक्तौ वा वादि-भेदाद्भवेद्भ्रवा ॥

Perhaps I shall make this more clear by singing to you different ragas based on the rules referred to in these verses. Asavari- Gandhari; Piloo; Khat, Hamir, Bilawala, Sarang, Kedar, Malhar, Deshkar, Bhupali, Bhairava, Kalingada etc.

While discussing the second essential condition of a raga, I have already referred to the third namely that a raga must have fixed aroha and avaroha. The two together make up a raga. A mere aroha, or a mere avaroha will not make a raga.

My unqualified statement that a parent scale is capable of producing 484 ragas, by the aroha avaroha process alone will no doubt look frightening. You will be surprised to learn from me after that statement, that the best and most accomplished of our modern experts will not be able to sing more than some 200 ragas all told. The majority of them will hardly sing more than 150. The question will be, why so? The reason; many of these ragas will have to be ruled out as non-musical. Our fourth condition is that the raga must be pleasing to the listeners.

“रन्जकाद्रागता प्रोक्ता”

it is said. I admit this condition will have to take into consideration the tastes of the different listeners. But even then, the condition will

disallow many of the ragas, which otherwise would have come under the definition of a raga. It is therefore, said:-

एवैकमेलतो रागा बहवः संभवंत्युत ।  
तेषामगाधरूपत्वात् संख्यां कर्तुं न शक्यते ॥  
तथापि रंजका नैव सर्व-लोके समंततः ।  
प्रसिद्धाः पुनरेतेषु रागाः कतिचिदेव हि ॥  
रंजनाद्वागता सिद्धा प्रसिद्धो नियमो भवेत् ।  
ततः संख्या सुराणां भवेन्मर्यादिता स्वयम् ॥

Ladies and Gentlemen, we shall pass on now to the remaining conditions which a raga has to satisfy. Condition No. 5 is as follows: Two notes of the same denomination should not come in a raga one after the other consecutively. This condition does not require any very long explanation. I have already said that in the series of 12 notes of the scale there are five notes which undergo Vikrit forms. These are the notes. ri ga ma dha ni. Of these ri ga dha ni sometimes become flat or komala and the ma occasionally becomes tivra. The condition which we are now discussing says that in the raga both the forms or these notes should not appear one after the other. Thus the two ri s, (tivra and komala) the two ga s (komala and tivra) etc. cannot come one after the other consecutively. This is not a shastric rule only. It will be a difficult feat to sing these prohibited notes in the way mentioned. The combination, even if successfully sung will sound very unmusical. There are some exceptions to this rule, I admit, (sing Kedar, Purvi, Lalat, etc.) But the exceptions will only prove the rule.

The next condition which a raga will have to satisfy is this. A raga must have a fixed vadi swara. This is really a very important condition. I may say that this condition is a unique feature of our Hindusthani system of music, The vadi note in a Raga discharges two functions:-

स्वराश्चतुर्विधा ज्ञेया रागोत्पादन-गोचराः ।  
वादी संवाद्यनुवादी विवादी च चतुर्विधाः ॥  
वादी स्वरस्तु राजा स्यान्मन्त्री संवादिसंज्ञितः ।  
स्वरो विवादी वैरी स्यादनुवादो न मृत्यवत् ॥

Translation., There are four kinds of swaras which determine a raga, namely, Vadi, samvadi, anuvadi, and vivadi.

The vadi swara is the Raja or predominant swara in a raga. The samvadi is the minister to the Raja or the swara next in importance to the vadi. The Anuvadi notes are servants of the Raja. The vivadi is the enemy note in the Raga. It produces discord. Here the question will arise. Was the Vivadi note used in a raga at all? If so, why and how? The Sanskrit writers answer the question:-

प्रयोगो बहुधा यस्य स सस्याद्वादी नृपोपमः ।  
ययोर्मवेयुः श्रुतयो द्वादशाष्टायवान्तरे ॥  
मिथः संवादिनौ तौस्तौ राज्ञः सचिव-संनिभौ ।  
विवादी रक्ति-विच्छेदी शत्रु-तुल्यः स कीर्तितः ॥  
अनुवादी तटस्थोयः किकरप्रतिमः स्वरः ।  
यो यद्वागे प्रधानः स्यात् स्वरोऽपि कीर्त्यंते जने ॥

Now here comes the answer to the question I ask:-

विवादी विपरीतत्वाद्दीर्घस्तो रिपूपमः ।  
स्वरूप-मर्दनं तेन प्रयोगे स्याद्विवादिना ॥  
स्वरूप-मर्दनाभावे गीते रक्तिर्न लभ्यते ।  
शत्रूपमर्दने हि स्याद्वाज्ञां लोके प्रकाशनम् ।  
सुप्रमाणयुतो रागे विवादी रक्ति-वर्षकः ।  
यथेषत्कुष्ण-वर्णेन शत्रुस्यातिविचित्रता ॥  
प्रतिरागं भ्रमेद्वादी सर्व-रक्ति-प्रदायकः ।  
निर्णायको राग-नाम्नः समयस्यापि सूचकः ॥

The vadi swara discharges two functions. It determines the name of the raga and also the time when the raga has to be sung, as has been stated above. So far as I know this double function of the vadi note is not fully recognized in the southern or in fact in any other music system in the country. In order to better enable you to understand the double function of the vadi note, I think I shall have to briefly explain to you, the time theory, to which I have referred above. From times immemorial our musicians have assigned specific hours for the singing of specific ragas, Music has undergone numerous changes during the last so many centuries, but the principle of assigning stated times to the singing of stated ragas has always found recognition. I admit the old times assigned to the Ragas are not adhered to now, and we have now different times assigned to the old ragas but the principle of giving a raga its proper time is still continued. The singer is expected to know the times of the ragas he sings. Our ancient writers say : -

यथा काले सभारब्धं गीतं भवति रञ्जकम् ।

But they add a concession : -

दश दण्डात्परं रात्रौ कालदोषो न विद्यते ॥

The reasoning on which the Hindustani musicians appear to have based their Time theory is shortly expressed in the following slokas.

पूर्व-रागास्तथोत्तर-रागा ज्ञाताः संमततः ।

सर्वेभ्य एव मेलेभ्य इति लक्ष्य-विदां मतम् ॥

रागा उत्तर-पूर्वास्ते भवेयुः प्रति-मूर्तयः ।  
 स्व-स्व-पूर्वाद्य-रागाणामिति मर्म-विदो विदुः ।  
 रात्रि-गेयास्तथा दिन-गेया रागा व्यवस्थिताः ।  
 मध्यमेनानुरूपेण यतोऽसावध्वदशंकः ॥  
 स्वर विकृत्यधीनाः स्युस्तयो वर्गा व्यवस्थिताः ।  
 रागाणामिह मर्मज्ञैरानि सौकर्म हेतवे ॥  
 रिगधतीव्रका रागा वर्गेऽग्निमे व्यवस्थिताः ।  
 संधिप्रकाश-नामानः क्षिप्ता वर्गे द्वितीयके ॥  
 तृतीये निहिताः सर्वा गनिकोमलरुंडिताः ।  
 व्यवस्थेयं समीचीना गान-काल-विनिर्णये ॥  
 प्रातर्गेयास्तथा सायंगेया रागाः समंततः ।  
 संधि-प्रकाश-वर्गःस्युरिति सर्वं संमतम् ॥  
 ततः परं समादिष्टं गानं लक्ष्यानुसारतः ।  
 रिगधतीव्रकाणां वै रागाणां भूरिरक्तिदम् ॥  
 गनि-कोमल-संपन्ना रागा गीता विशेषतः ।  
 मध्याह्ने च तथा मध्य-रात्रे संगीतविन्मते ॥

In support of the reasoning contained in these slokas the following extract from the Sangeeta Kalpadruma will be found useful.

प्रात समै में गाइए भैरव प्रबन्ध सुराग ।  
 ललित भैरवी रामकली खटगुन करि अनुराग ॥  
 बेशकार विभास पुनि भटियारी भंखार ।  
 बसंत बहार पंचम हिदोली हिलार ॥  
 बेलावली अल्हायिका सरपरदा कुकूभ ।  
 देवगिरी शुक्ला शुभा प्रहर चढ़े दिन धूप ॥  
 सन्द्दाशालभूशाल पुनि रामताल बेताल ।  
 सुहा सुधरई सुही शुभा बेध गंधारी भाल ॥  
 डेढ़ प्रहर दिन चढ़त ही टोड़ी गुर्जरी गान ।  
 देशी आसावरी जौनपुरी टोड़ि बरारी जान ॥  
 सारंग सुध बिदावनी बडहंसी सामंत ।  
 लंकवहन सुम सूरही दो पहेर मेवन्त ॥  
 मेध मल्लारी चौड पुनि गौडगिरी जलघार ।  
 नट मल्लारी सूर पुनि रामदासि मल्लार ॥  
 मुलतानी अरु धनासिरी भीमपलासी जान ।  
 बरवा धानी अहीरिका तृतीय पहर कर गान ॥

जंगला मंगल पीलु पुनि सिधु तिलंगप्रदीप ।  
दीपक दीपकि काकि पुनि चौथे पहर भरतीप ॥  
जेतथी थी मालसिरी मालथी गौराह ।  
गौडसारंग अरु मारवा पूर्वो अरु पूर्वाह ॥  
त्रिवेणी थी गौरी बहुरी खेती टंकी मान ।  
चौथे प्रहर दिन अन्त में श्रीटंकीकर गान ॥  
प्रथम जाम रजनी समे कल्याणी सुध गान ।  
हेम खेम ऐमन पुनि श्याम हमीर हि जान ॥  
जेत भूपाली पूरिया कामोवी कर गान ।  
प्रहर रजनि जाते गुनी छायानाट बखान ॥  
डेड़ प्रहर निसके समय नायकि बस्त प्रमान ।  
अष्टादश है कानरा कौशिक कानर जान ॥  
जडाना शहाना शोभना सोहन सोहनी मान ।  
केदारा मलुहा पुनि नाट केदार बखान ॥  
बिहंग जिहारी बिहागरा बिहंग पुनि विनोद ।  
भरन अरन संकीर्ण अरु शंकरा आमोद ॥  
सोरट देस सौराष्ट्रिका सिबूरा साबेरी ।  
परज खंवावती सुखावती फालिगरा आभेरी ॥  
भासकौस और कौशिकी कुसुमकास कर्णाटि ।  
ललित कलिंग लिलावती अरुणोदय में बाटि ॥  
सोले-सहस्र और आठ सौ राग रागिनी जान ।  
धृन्वावन हरि रास में गोपिन किए हैं गान ॥  
देश देश के भेद में भिन्न भिन्न है नाम ।  
मारग ब्रह्मादिक कहे देशी दशहं धाम ॥

The Kalpadruma was published about three generations ago. Music must have gone through several changes during this long interval. But here you will ask, what about the significance of the vadi note? Your question is quite fair. These long quotations say nothing about the functions of the vadi note. I shall now explain how the vadi note comes to be connected with the subject matter of these quotations. I think I have read already that the first class music experts never sing more than two hundred ragas. The majority sing much less than that number. These ragas are divided into two main divisions (1) Those that are called purva ragas, Or ragas fit to be sung between mid day and midnight and (2) the uttara ragas, or ragas fit to be sung between midnight and midday.

Now it will be observed that in the case of the ragas falling under the first division (purva ragas) the vadi note will be one of the following notes "sa,ri,ga,ma, pa " invariably. And that in the case of the ragas falling under the second division (uttara ragas) the vadi note will be one of the following notes "ma,pa, dha, ni, sa." The whole scale for this purpose is supposed to be made up of two "anga"s namely the purvanga and the uttaranga. The purvanga extends from sa to pa and the uttaranga from ma to sa. In other words then, in the case or the purva ragas the vadi note always falls within the purvanga and in the case of the uttara ragas, the vadi note always falls within the uttaranga. From this you will see, that the proper location of the vadi note will enable you to determine whether a particular raga is to be sung between mid-day and mid-night or between mid-night and mid-day. But here it will be said this information is not enough. It will be asked, how are the times of purva-ragas among themselves to be determined? For an answer to this question, I must refer you again to the Sanskrit quotations.

रिगधतीवका रागा वर्गेऽग्निमे व्यवस्थितः ।  
संधि-प्रकाशनामानः क्षिप्ता वर्गे द्वितीयके ॥  
तृतीये निहिताः सर्वे मनिकोमल-मंडिताः ।

All Ragas (whether purva or uttara) are roughly divided into three great classes;-

- (1) Those which take ri ga and dha tivra.
- (2) Those which take ri komala, and ga and ni tivra
- (3) Those which take ga, and ni komala

Ragas belonging to the second class are sung between 4 p.m. to 7 p.m. and 4a.m. to 7a.m. (Purva ragas to be sung in the evening and uttara ragas to be sung in the morning.) These ragas are known as Sandhi-prakasha ragas) Ragas belonging to the first class; i.e. ragas which take ri, ga, dha tivra -- are sung between 7 p.m. to mid night and between 7 a.m, and mid day. Ragas belonging to the third class that is, ragas which take ga and ni komala come between the ragas of the first class and the second class.

Thus you will see that the vadi note will determine whether a raga is purva or uttara and the examination of the notes in the light of the three classes mentioned by me just now will determine that quarter of the day or night the raga is fit to be sung in. There is another point too, which will help in the determination of the raga. Most of the ragas taking a tivra ma in their construction are ragas assigned to the period between sunset and sunrise. The note madhyama, therefore, is looked upon as an "Adhwa darshaka" or guiding note.

The importance of note madhyama in changing the character of a raga is referred to in the following verse of Vyankata Mukhi.

कटाह-संभृतं शीरं केवलं दधि-विदुना ।  
यथा संयोज्यमानं तु दधिभावं प्रपद्यते ॥  
तथैव पूर्व-मेलान्ते मध्यमेनाभिसंज्ञिताः ।  
केवलेनापि संयुक्ता भजंत्युत्तर-मेलताम् ॥

Purvi and Bhairava ; Kalyana and Bilawala will be good illustrations on these points. But we shall proceed to our three groups of ragas. I may here mention that the system of our Hindusthani music consists as stated above of defining the musical scales which satisfy the conditions

mentioned above and are capable of being taken as parent modes, of classifying and allotting the different ragas in vogue now sung to the different thatas or melas, and of evolving satisfactory principles for such classification, of determining accurately the differential characteristics which distinguish the different ragas falling under the same thata, and of ascertaining and defining the Time of the day, the "catches" (पकड़), and other peculiarities of each raga, so that the student can have at a glance before him, so to say, a complete chart of the field of music. I have already dealt with the questions of swaras, srutis, ragas, thatas, and also the important question of the time of the day or night to which ragas are to be assigned according to the vadi note used in singing them. I shall, therefore go on to the question of the classification of the ragas under different melas or thatas, as also of the differentiating features of different ragas falling under the same parent scale or mela.

All the Ragas which we sing today can be classified under ten thatas namely ; - Yaman, Bilawal, Khamaj, Bhairav, Purvi, Marwa, Kafi, Asawari, Bhairavi, and Todi. The principle of classification to be adopted is the affinity between the raga and the Mela to which it is to be allotted. Thus, for instance, raga like Hamir, Kedar, Kamod, Shyam etc. and allied ragas showing a distinct affinity with the Yaman that will be allotted to that thata. Likewise, Shree, Jetashri, Tanki, PuriyaDhanashri, Malvi, Gouri, etc. will be allotted to the Purvi Thata, while Kalingda, Gundakri, Jogi, Ramkali etc. will be placed under the Bhairav thata. The whole classification has been skillfully and tersely described in the following slokas of the Kalpadrumankura. The differentiation between the different ragas falling under the same mela is made by clearly setting down in the definition of each raga its essentials. Such as - (1) whether the Raga is odava, shadava or sampurna (2) What is the proper time for singing the same (3) What notes it does not take, and in such cases whether the omission is in the aroha or in the avaroha. (4) What is the vadi or predominant note of the raga and what is its samvadi (5) How are the anuvadi notes to be utilised in the development of the raga (6) whether the beauty of the raga lies in its purvanga or the uttaranga (that is in the lower or the upper tetrachord), and then again, whether in the aroha or in the avaroha (7) What mistakes are to be avoided in the singing of the Ragas (8) Minute shades of difference between closely allied ragas; such as Shree and Gouri, Jetashri and Puriya Dhanashri, Asawari and Jeewanpuri, Deshi and Deva- Gandhara, Triveni and Tanki, Marwa and Puriya, Bhatiara and Bhankara, Bhairava and Ramkali,

Bhimpalasi and Dhanashri, Kafi and Sindhura, Behag and Shankara, Desh and Sorata etc. Besides this, general directions should be given as to the prastara " development" of the Ragas, by pointing out the graha, ansa, nyasa, and vishranti sthana or halting places, as also the pakad or catches (specific combinations of notes which sung by themselves are enough to depict the Raga, such as ni, sa re ma ga, to express the Purvi, or the sa ni dha ni to indicate the Puriya and so forth. The raga as sung in the present day must be recorded and defined accurately and definitely and exhaustively, for the principle underlying system is accuracy. Having so far described the principles according to which the classification and allotment is to be made, I shall illustrate my points by discussing two or three of the ten thatas and the ragas produced by them. Let us take the Kalyan Thata to begin with.

The ragas which are produced by this Thata are thus classified

भूपाली शुद्धकल्याणश्चंद्रकांतो जयंतकः ।  
अस्मिन् षर्गे निधीयंते लक्ष्य लक्षण कोविदैः ॥

These ragas either drop ma altogether or drop it in the aroha.

मालश्रीरिमनास्यातो हिडोलो लोक-विश्रुतः ।  
एक-मध्यम-संपन्ना भवेयुर्धोमतां मते ॥

These ragas take only one ma namely the tivra ma

छायानाट-हमीराह्ल-श्यामकामोद-नामकाः ।  
केदारो गौडसारंगो द्विमध्यम-विभूषिताः ॥

The case of the Ragas with two madhyamas is further simplified by the following rule :-

द्विमध्यमेषु रागेषु नियमो गुणि-संमतः ।  
प्रारोहे स्यान्निकृत्वं गवक्रं चाधरोहणे ।  
सनिधपा मपधपा गमौ रिसावरोहणम् ।  
अनुलोमे प्रधानांगं रागरूपं प्रदर्शयेत् ॥

The pradhan-angas of these two maddhyama ragas are ;- ga ma dha ; sa ma ma pa ; pa re ga ma pa ga ma re sa ; ma re, ni sa; re pa, ga ma pa ga ma re sa; sa re sa ga re ma ga; The avohara with its vakra ga is practically common to all these ragas. As to the a-madhyama and eka- madhyama ragas, the distinguishing features are :- (To sing them).

भूपाल्यां तु मनी नस्तः शुद्धास्ये रोहणे न ती ।  
भूपाली-सुत्यको जैत्रः पंचमांशो मिदांभजेत् ॥

प्रारोहणे मरिक्तः स्याच्चंद्रकांताभियोजते ।  
शुद्धकल्याण-सादृश्यं दधन् रक्ति-प्रदो निशि ॥  
इमनः स्यात् सदा पूर्णो, मालश्रीररिषा ततः ।  
हिंदोले रिपहीनत्वं प्राबल्यमुत्तरांगके ॥  
द्विमध्यमेषु रागेषु नियमो गुणिसंमतः ।  
प्रारोहे स्यान्निकृत्त्वं गवक्रं चावरोहणे ॥  
सनी धपी मपधपा ममी रिसावरोहणम् ।  
घनुलोभे मध्यमांगं रागरूपं प्रदशंयेत् ॥

If this scale sa re ga ma pa dha ni sa be divided into two parts, the notes "sa re ga ma" will be the purvanga and the notes "pa dha ni sa" will be uttaranga. In practice the kshetra (field) of the the purvanga is "sa re ga ma pa", and that of the uttaranga "ma pa dha, ni sa." The following lakshana geet will show the further classification into purvanga vadi ragas and Uttaranga vadi ragas.

प्रथम कल्याण ठाठ । जनक साध मानिए । मध्यमते बरगित कर । सबहु जन्य जानिए ।  
भूपजेत सुध कल्याण । चन्द्रकांत मालसिरी । इमन प्रेस भ्रम एकम । ग्रहनिस पहचानिये ।  
छायानाट हमीर स्याम । कौमुदी केदार जान । गोडकसारंग गुनियत । मध्यम जुग मानिये ।  
बादि होत पूर्व मंग । पूर्व राग उत्तरांग । उत्तरास्य राग नियम । चतुर याको जानिये ।

Each Thata is capable of producing Purvanga Vadi and Uttara Vadi Ragas. The Vadi note and the Vikrit note will settle the time when the Raga is to be sung. Almost all the ragas of the Kalyan Thata (with the exception of हिंडोल and गौडसारंग) are sung at night and their Vadi notes fall within the पूर्वांग of the scale.

Pakad (Catch phrase) of each of the Ragas, which includes characteristic phrases is illustrated in the following Sloka.

गरी निरी सगौ रिगौ पमौ गरी परी च सः ।  
इतीमनो भवेदगांशो रात्र्यां प्रथम-यामके ॥  
गरी सधौ सरी गश्च पगौ घपौ गरी च सः ।  
भूपाली कथ्यते लोके मनिहीना च गांशिका ॥

Now I shall sing a few Lakshana Geetas and show how the rules of the individual Ragas could be fixed upon the memory with the greatest ease and facility.

Ladies and Gentlemen, we shall take another thata and its derivative ragas now. Say the Khamaj thata. I am selecting a thata, the derivative ragas of which you will follow without much difficulty. Under this thata come the following Ragas.

खंमाजश्चापि भिभूटी सोरटी देस नामकः ।  
खंवायती तथा दुर्गा रागेश्वरी तिलंगिका ॥

जयावंती तथा गारा कामोदस्तिलकाद्यकः ।  
एकादश मता एते खंमाजाभिध-मेसने ॥

These eleven ragas can conveniently be divided into two groups according to their vadis वादी भेदे राग भेदः is a well-known rule of the musicians. The same string of notes will produce different notes by the mere change of the vadi note. For example, let us take the following series of notes. sa re ga pa dha sa and then change the vadi note (To sing and show the different ragas by this process). But to go back to our Khamaj thata Ragas. The eleven ragas, are arranged themselves in groups (1) khamaj, Tilang, Khambavati, Durga, Rageshwari Zinzoti and Gara (2) Desh, Sorat, Tilak Kamod and Jayjayvanti which last is a "paramela praveshaka raga" that is a raga which takes the singer from the Khamaj thata ragas into the Kafi thata ragas. The vadi swara of the ragas in the first group is gandhara and the vadi of the ragas in the second group is "rikhabha. Thus ; -

खंमाजी-मेलजा रागा विभज्यंते द्विधा बुधैः ।  
 अंशस्वरानुरोधेन रहस्यं बहुविश्रुतम् ॥  
 खंमाजो ऋभुटी दुर्गा खंबावती तिलंगिका ।  
 रागेश्वरी तथा गारा गांधार-वादिनः ॥  
 सोरटी देशकास्यातो जयावन्ती गुणप्रिया ।  
 तिलकादिक-कामोद एते रागा रिवादिनः ॥  
 — अभिनवरागमंजय्याम्

“ग Vadi” Ragas- 1-खमाज, 2-झिंझोटी, 3-खंबावती, 4-तिलंग, 5-गारा,  
 6- दुर्गा (of Khamaj Thata), 7- रागेश्वरी;  
 “रि Vadi Ragas”- 1-सोरट, 2-देस, 3-तिलककामोद,4-जयजयवंती.

Having arranged them into two groups, we proceed to distinguish them.

अनुलोमे विलोमे च संपूर्णा ऋभुटी मता ।  
 प्रारोहे रिस्वरत्यक्ता खंमाजो लोक-विश्रुतः ॥  
 रिपत्यक्ताऽपरा दुर्गा तैलंगी स्याद्विधोज्ज्वला ।  
 रागेश्वरी स्वयं दुर्गाऽवरोह ऋषभान्विता ॥  
 खंमाज-नियमभ्रष्टा खंबावती समीरिता ।  
 मंद्र-मध्यस्थगा गारा ऋभूद्यंगपरिष्कृता ॥

सौरटी त्वधगारोहा, देसः संपूर्ण ईरितः ।  
 जयावन्ती द्विगांधारा परिसंगमनोहरा ॥  
 बिहंगदेस-संचारी कामोदस्तिस्तकादिकः ।  
 मयैतेषां क्रमात्सकम ब्रूवे लक्ष्यज्ञ-संमतम् ॥  
 —मंजयम्

Thus the Lakshana of each Raga is given in detail.

Explanation. Zinzooti is a sampurna raga: Catch "dha, sa, re ma ga"  
 Khamaj drops ri in the aroha : Catch -"Ni dha, ga ma ga"  
 Tilang drops ri dha in the aroha: Catch - "ri pa, ga ma ga"  
 Durga drops ri pa in the aroha : Catch - "Sa Ni dha ni sa,  
 ma ga ma dha ni dha, ma ga "

Rageshwari drops pa in aroha and takes ri in the avaroha ;  
 Its catch Sa ni dha ni sa ma ga ma ga re sa.

Khambavati takes ri in the aroha; Catch Sa re ma pa dha sa  
 ni dha ma ga ma sa.

Gara is sampurna but takes both the ga's; Catch re ga re sa, ni,  
 pa dha ni ni sa.

To be demonstrated to the audience. (Lakshana Geeta. )

We shall take another thata now, say "Purvi." This thata produces ten  
 popular ragas. Purvi, Puriya Dhanashri, Shri, Gouri, Malvi.

Triveni, Jetashri, Tanki, Vasant, and Paraj.

These ragas can be distinguished one from the other thus ;-

रागा दश प्रसिद्धाः स्यूः पूर्वमेलभवा जने ।

श्रीगौरी मालवी टंकी पूर्वी जेताश्रिका तथा ॥

त्रिवेणी पूरिया पूर्व धनाश्रीः सायमीरिताः ।

वसंती परजाख्याच रात्र्यामंतिमयामके ॥

संपूर्णा ष द्विमा पूर्वा, मध्यमाल्पा तु टंकिका ।  
श्रीरागो ह्यधगो रोहे, त्रिवेणी मस्वरोज्ज्वला ॥  
कलिगांगा भवेद्गौरी, जेताश्रोररिधा मता ।  
माली त्वनिरारोहेऽवरोहेऽपि धदुबंला ॥  
धनाश्रीः पूरियाद्यासो पूर्व्यगा चैक-मध्यमा ।  
द्विमध्यमा तथा तारवङ्जचित्रा वसंतिका ॥  
अपारोह-मगावृत्ता भवेद्भक्तिप्रदा निशि ।  
परजाब्हा भवेत् पूर्णा द्विमोत्तरांग-शोभना ॥

(Explanation and demonstration by Lakshana Geeta.)

Purvi takes two madhyamas and is distinguished from Puriya Dhanashri.

Then again the Northern Musicians use in the Purvi both the dha's tivra in the aroha d komala in the avaroha. That would leave no doubt in the mind of the listeners. The catches of the two ragas which enable us to distinguish between them are;- Ni, sa re, ga, ma ga (Purvi), and Ni re ga ma pa, ma re ga, Ni re sa (Puriya Dhanashri).

SHREE raga drops ga dha in the aroha. Sa, re re, sa is a peculiar combination in it, which attracts attention.

TRIVENI takes no Madahyama at all and is thus distinguishable.

SHI TANKI is like Triveni, but takes ma in the avaroha, sparingly

JYETASHRI drops ri dha in the aroha. The Avaroha is sampurna.

Malvi drops Ni in the aroha,

GOURI is sung like the Kalingda, and is therefore called Dupaharka

Kalingda with both the madhyamas.

All these are evening ragas. The last two Paraj and Vasant are morning ragas. They are both Uttaranga Ragas. Vasant has a *mukta* Maddhyama, and ma ga repeated and omits pa in the avaroha. A slow "meend" of re ni dha pa is enough to mark the distinction. Paraj is wanting in all the aforesaid distinctions and is therefore easily distinguished.

We shall now consider the ragas belonging to the Marva Thata. They are 12 in number and are arranged in two groups;

I Puriya. Marva. Jayta, Goura, Sajgiri, Varari

II Lalat, Panchama, Bhatiar, Bhankar, Sohoni and Bibhas.

The ragas belonging to the first group are all evening ragas, and so are all Purvanga Pradhana. Those belonging to the second group, are morning ragas and are Uttaranga Pradhana. it is said.

भारवा मेलनोत्थास्ते रागा द्वादश विश्रुताः ॥  
सायंगेया भवेयुः षट् प्रातर्गयास्तथैव च ॥  
पूरिया मारवा जेता गौरा साजगिरी तथा ।  
बराटी-सहिता एते साय-गेया मता बुधैः ॥  
सलितः पंचमश्चैव भट्टियारो विभासकः ।  
भस्वारः सोहनी ह्याताः प्रातर्गया विदा मते ॥

The distinguishing feature of these ragas, are clearly stated in the following Verses.

अथैतेषां क्रमाल्लक्ष्म ब्रूमो लक्ष्यानुसारतः ।  
 पूरिया मारवा रागावपौ संगीतविन्मते ॥  
 सायं-गेया सदा पूर्या पूर्वांग प्रबला मता ।  
 सत्युत्तरांग-प्राबल्ये सोहन्यंगं प्रदर्शयेत् ॥  
 हिदोलांगयुता मारवा रिष-संवाद-मंडिता  
 गनि-संवाद-पूर्यायां अवश्यं भेदमादिशेत् ॥  
 साजगिरी मता लक्ष्ये द्विधा द्विमा मनीषिभिः ।  
 प्रतिमूर्ति विभासस्य सायंगेया बराटिका ॥  
 द्विर्धवतस्तथा द्विऋषभो जंगे भवेत् पृथक् ।  
 कल्याणी-मेलजो लक्ष्ये जयत्कल्याणको मतः ॥

#### Morning ragas:

ललितः पंचमश्चैव परित्तौ संमतौ जने ।  
 द्विमध्यमयुतौ तौस्तौ निशीथे भूरिरित्तिदौ ॥  
 ललितांगं स्वतंत्रं तदवश्यं भेद-दर्शकम् ।  
 हिदोलांगसमापन्नः पंचमो द्वंद्वमध्यमः ॥  
 सोहन्यां पचमाभावो घगसंगत्यभीष्टदा ।  
 सपाः पंचम-भस्वार-भट्टियार-विभासकाः ॥

पंचमो ललितांगः स्याद् भस्वारस्तद्भावतः ।  
 भट्टियारस्तु संपूर्णो मध्यमांशो मते विदाम् ॥  
 विभासाख्यः सुसंपूर्णो गपसंगति-शोभनः ।  
 मनिदौर्बल्यतोऽवश्यं प्रातः स्यादतिरक्तिदः ॥

—अभिनवराग-मंजर्याम्

Explanation-The absence of the Panchama distinguishes Puriya, Marva, Sohoni and one type of Raga Panchamas. The first two are evening ragas, and the last two are morning ragas. Puriya has gandhara vadi. Marva has ri vadi. The catches of these ragas are as follows;- Sa ni dha ni, ma ga, ma dha re sa; dha ma ga re, ga ma ga re sa. Sohoni is the counterpart of Puriya. It is sung in the Madhya and the Tara sthanas. Panchama takes two Madhyamas and shows the Hindola-anga, etc.

Ladies and Gentlemen, I do not propose to trouble you with the details and the distinguishing characteristics of the other ragas now. These are sufficiently stated in the various treatises which are available on the subject, and I have quoted from these texts, and orally demonstrated these things with a view to convince you that there exists sufficient literature on the subject, which if availed of is enough to give the conscientious student a clear, defined accurate, and exhaustive delineation of each of the 100 or 150 ragas of our present day Hindustani Music, and to enable him to sing with confidence, that if he observes carefully the various rules which are prescribed regarding the various ragas, he will be committing no Raga-bhanga. As I have already stated above, the aim of all system is accuracy, and the system which I have portrayed during the course of the present discourse has been worked out on an analytic basis, and after careful research with reference to present conditions.

When one advocates the systematic study of our Hindustani music, we find people coming forward with the questions, where are the textbooks, where is the system, how to study, what to study: I have endeavored to convince you that there is no dearth of material available to the sincere student, who wishes to acquire the art of music. In the course of the last fifteen or twenty years, people have awakened to the need of discarding the system of leaving tuition in Music to the Guru-parampara method, according to which the student has to labour for years together and to wait on the whims of the Ustad before he can pick up a few Ragas here and there, and consider himself fortunate if he can declare that he was the shagirda of such and such a khan. Most of what the shagirda sings is his own invention, and what he has picked up accidentally whether from his so called guru or from others, the guru being the father who is ready to acknowledge his chela if occasion arises. People are not satisfied with these methods. The old way besides, it is

not possible to have mass education, and the waste of valuable time taken up in it is unpardonable. Our writers are now up in arms, and intend to place music within the easy reach of the willing. All that is needed, therefore, in a general awakening to the importance of the subject, which will be a fact only when the people at large with one voice demand that music be made a matter of compulsory education in every school. It is true there are music schools all over the country. But there is no co-ordination of effort. There is no standard system followed. And the aim is perhaps more self-aggrandizement than the wholesale dissemination of the subject. We know that in the day gone by, our music had the support of the rulers. It is only the governing power which can with any hope or success establish music on a proper and permanent footing, and the resurrection of music will be complete, when the subject has the whole hearted support of the State, when our Ministers, our Chancellors, and Vice-chancellors, our principals and our representatives in the Council and in the Assembly believe that the question of Music, has a deeper, more reaching and consequential import than the question of fiscal autonomy, or the excise policy, that in giving people music, they will be giving them LIFE, while in giving them free trade or protection they will be only clothing them. Music will reduce the Doctor's Bill and resting of the nerves, the relief from mental tension and worry, will bring that peace and content in the world, which legislation cannot enforce. We will have a healthy nation, and we will have a contented nation.

I shall, therefore, feel happy if I leave this platform with the conviction that I have impressed my audience with two convictions (1) that it is essential to have this education in music and (2) it is possible to have it with the help of text-books which have systematized the subject. If I have come so, I am sure that my convinced audience will work with head and heart combined to get the panacea, and set about to get the needed efficient programme equal in intensity with the propaganda directed towards constructive or destructive political agitation. It is the angle of vision which will have been changed. People will have to come to believe that they have so far missed an important factor in their life, they will have realized that they must bring that factor, with the same greed which impels the potentate to amass power, which impels the miser to amass wealth.

I shall now in a very few words show how the study can be easily made. To begin with, the student starts with the fundamentals of music, the swaras, and grounds his edifice on a perfect swara-dnyana so as to acquire what is known as sight singing. He is able to read off from the black-board any combination of notes written on it. He is then taught the ten thatas or melas, and shown how all the ragas in vogue are to be grouped under the ten heads (Thatas). The whole subject matter has been so critically and carefully set down in some of the text books, that it is easy to acquire a thorough Knowledge of all the ragas now sung within a very short space of time, It is expected that the whole course ought not take more than four or five years in a whole-time music school, and that at the end of that period the student will be equipped with sound knowledge, which practice will perfect. Courses have accordingly been drawn up by, some institutions who are pioneers in the matter, and most satisfactory results are obtained. All Talim ought in future to be given by the Guru with the help of books.

With these words Ladies and Gentlemen, I shall resume my seat.