

# Chapter 4

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### Critical and comparative study of the *Śrīmallakṣyaśaṅgītā* text in the light of available Sanskrit texts on Indian Music

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Introduction:

The detailed study of SLS is given in third chapter. From 11<sup>th</sup> century A.D. to 19<sup>th</sup> century A.D. the treatises which were written in Sanskrit are similar in some matters. They are different, too. Comparison of these treatises considering some major topics, help to understand the theory in an easy way. Hence, the comparison of major points including the references like *Saṅgīta Ratnākara*, *Saṅgīta Pārijāta*, *Saṅgītopaniṣātsaroddhar*, *Saṅgīta Cuḍamaṇi*, *Saṅgīta Makaranda* etc. are given.

### **The purpose of Comparison**

Music is heart of India. All the available arts are also important but music has its own charm. When the topic, ‘musical terms’ is ancient and much important to the people now a days, one should clear his or her mind from all the doubts. Hence, Comparison of the available material is necessary. Some scholars have done their work in an amazing way. So here avoiding the repetition comparisons of main points of श्रीमल्लक्ष्यसंगीतम् is given. They are compared here. The table of available texts is mentioned there in chapter 1.

### **The ancient treatises**

Indian Music is based on the Sanskrit treatises and modern texts of all the languages. When we are talking about the history and the base of music, we must note the opinions of Panditas or authors of Sanskrit – music treatises. Some of them are noteworthy. With the help of available important text, major points are discussed here.

### **Comparison - similarities and differences**

Basic definitions of music given in almost all the treatises are similar or same. Like संगीत, श्रुति, श्रुतिनामानि, स्वर, श्रुतिवीणादण्डे, शुद्धस्वरस्थापनम्, ग्राम, मूर्छनाः, जाति, रागोत्पत्ति, राग, मेल etc. Comparison of them is mentioned here. Rāgas

are the backbone of Indian Music system. Many of them are similar but some are with differences like name of राग, मेल, स्वर, गायनसमय, स्वरूप, प्रकृति, रसप्रस्थापन etc. The terms related to रागs are also discussed here.

1. मङ्गलाचरणम्	
<p><i>Śrīmallakṣyaśaṅgītam</i> (SLS)</p> <p>प्रणम्य शिरसा देवं गौरीपुत्रं विनायकम्    सर्वविघ्नोपशान्त्यर्थं लक्ष्यसङ्गीतमारभे   1.1  </p> <p>श्रीब्रह्माद्यैरर्चिता या सुरेन्द्रैर्भक्तिश्रद्धाभावयुक्तैः सदैव    प्राचीनार्वाचीनसंगीततत्त्वस्फूर्तैः तां श्रीशारदां नौम्यभीष्टाम्    1.2  </p>	<p><i>Saṅgīta Ratnākara</i> (SR)</p> <p>कर्णालम्बितकम्बलाश्वतरयोगीतामृतास्वादना-  दान्दोलीकृतमौलिनिर्झरनदीतारङ्गपाटश्रियः    नृत्यच्चन्द्रकलाकलापरिलसद्ब्रह्माण्डखण्डान्तरं  तं तूर्यत्रयपोषरूपवपुष्वन्दे भवानी पतिम्   1.1  </p>
<p><i>Saṅgīta Pārijāta</i> (SP)</p> <p>सङ्गीतेन वशी करोति वरदं च्माजाघवं राघवम्  यश्चामीकरचारुगात्रसुषुमां विस्तारयत्यद्भूताम्    नाना तालकलाकलापनिपुणो कौशल्यवद्गीयते  सः प्रीणातु प्रशस्तगानरसिकव्यामोदिशाखामृगः    1.1  </p>	<p><i>Saṅgītopaniṣātsaroddhara</i>  (SUS)</p> <p>विश्वस्य संशयमयज्वलनोग्रहेति  निर्वापणाय किल या वहते करेण    प्रौढं कमण्डलुमहो अमृताभिपूर्णं  सा भारती भवतु वः श्रुतदानवीरा   1.2  </p>
<p><i>Saṅgīta Cuḍamaṇi</i> (SC)</p> <p>देवः स द्विरदानोऽस्तु भवतामिश्रार्थसंसिद्धये  निःसाधारणभक्तियुक्तमनसां विघ्नौघशान्तिप्रदः    यस्याऽऽभाति विलोलकर्णयुगलत्रस्ता  कलङ्काणिनी  भृङ्गाली मदडिण्डिमध्वनिरिव व्यापारयन्ती पुरः    1.1  </p>	<p><i>Saṅgīta Makaranda</i> (SM)</p> <p>प्रणम्य शिरसा देवं शङ्करं लोकशङ्करम्    सङ्गीतशास्त्रम् संगृह्य वक्ष्ये लोकमनोहरम्   1.1  </p>

### Observations:

In Sanskrit, almost all the poets and authors follow the tradition of invocation in the beginning of the treatise or text. Sanskrit music texts follow the same. Three or four verses are given.

Verses are given for सरस्वती, गणपति, शिव, विष्णु, मारुत, आदि. The purpose of मङ्गलाचरणम् is different like- making a good treatise, to remove confusion or ignorance or obstacles etc.

2. संगीतम् - देशी मार्गी च	
<p><b>SLS</b></p> <p>गीतं वाद्यं तथा नृत्यं- त्रयं संगीतमुच्यते। मार्गदेशीविभागेन संगीतं द्विविधं मतम् ॥1.10॥</p>	<p><b>SR</b></p> <p>मार्गो देशीति तद्वेधा तत्र मार्गः स उच्यते । यो मार्गितो विरिन्च्याद्यैः प्रयुक्तो भरतादिभिः॥ देवस्य पुरतः शंभोर्नियताभ्युदयप्रदः॥1.1.22॥ देशे देशे जनानां यद्रुच्या हृदयरञ्जकम् । गानं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥1.1.23॥</p>
<p><b>SUS</b></p> <p>देशे देशे च यत्सिद्धं नृपाणामपिमन्दिरे। गीतं वाद्यं च नृत्यं च देशीति प्रोच्यते बुधैः ॥1.9॥</p>	<p><b>SP</b></p> <p>गीतवादित्रनृत्यानां त्रयं संगीतमुच्यते । गानस्यात्रप्रधानत्वात्तत्सङ्गीतमितीरितम् ॥1.20॥ मार्गदेशीयभेदेन द्वेधासंगीतमुच्यते । द्वेधा मार्गाख्यसंगीतं भरतया ब्रवीत्स्वयम् ॥1.21॥</p>
<p><b>SM</b></p> <p>गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते । नारदेन कृतं शास्त्रम् मकरन्दाख्यमुत्तमम् ॥1.3॥</p>	<p><b>SC</b></p> <p>देशेषु देशेषु नरेश्वराणां कुर्याज्जनानामपि वर्तते या । गीतं वाद्यं च तथा च नृत्यं देशीति नाम्ना परिकीर्तिता सा॥1.3॥</p>

### Observations:

Music is threefold. Singing, playing instruments and dancing. मार्ग and देशी, two types are mention in SLS as well as almost all the treatises. देशी is related to general people and मार्गी belongs to proper training. It can be taught from ancient treatises. According to SLS, the former *Ācāryas* or Musicians have established the *Mārgī* music with best rules and regulations. Though its form is extremely pure, it is not seen (used) in present times.

In today's times whatever forms of music are seen in *Lakṣya* and *Mārga*, they can be classified as *Deśī* music. So said the knowers of the *Lakṣya* music. (अधुना लक्ष्यमार्गे यत् स्वरूपं परिदृश्यते | तत्सर्वं देशिसंज्ञं स्यादित्याहुर्लक्ष्यवेदिनः ||1.12|| SLS) According to SR, Singing, Playing Instrument and Dancing, which is for the entertainment of the people of different places as per their tastes, is called *Deśī* Music. Further it says, The Music, (song) which is sung as Deśīred with love by women, children, and the kings at their places, is known as '*Deśī*'.

### 3 लक्ष्यसङ्गीतम्

संगीतं ग्रन्थगं लक्ष्यगं भाविगमिति त्रिधा |

ग्रन्थगेतर्गतं ह्यस्मत्कृतं भाषान्तरं पृथक् ||1.75|| SLS

### Observations:

Pt. Bhatkhande writes that Music is three-fold. ग्रन्थग, लक्ष्यग and भाविग. And the Music available beyond treatise is separately translated by us. Here in SLS one can find all the matters starting from *Nāṭyaśāstra* to till date. The word 'लक्ष्य' is selected for the title श्रीमल्लक्ष्यसंगीतम्, because its meaning is 'Current' according to Pandit V. N. Bhatkhande. SR and all the treatises are available but the contain given in them is of ancient time

or of particularly that time or both. But here Panditji wrote that in present time students and learners want to know ancient treatises about music as well as current music. So, this is not given in all the treatises.

4 गीतप्रशस्ति	
<p><b>SLS</b></p> <p>अखिलस्यास्य शास्त्रस्य नादो हि जीवितोपमः   तस्य द्वाविंशतिर्भेदाः संगीते श्रुतयो मताः   1.83  </p>	<p><b>SR</b></p> <p>अज्ञातविषयास्वादो बालोपर्ययिकिकागतः   रुदन्गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते   1.26   वनेचरस्तृणाहारश्चित्रं मृगशिशुः पशुः   लुब्धो लुब्धकसंगीते गीते त्यजति जीवितम्   1.29   तस्य गीतस्य मामाहात्म्यं के प्रशंसितुमीशते    धर्मार्थकाममोक्षाणामिदमेवैकसाधनम्   1.30  </p>
<p><b>SUS</b></p> <p>तद्गीतं स्तुमहे यस्माद् रावणोऽपि निशाचरः   त्रैलोक्यविजयी जातो हरात् प्राप्य वरं शुभम्   1.5  </p>	<p><b>SP</b></p> <p>दोलायां शायितो बालो रुदन्नास्ते यदा क्वचित्   तदा गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते   1.12   देवस्य मानवो गानं वाद्यं नृत्यमतन्द्रितः   कुर्याद्विष्णोः प्रसादार्थमिति शास्त्रे प्रकीर्तितम्   1.15  </p>
<p><b>SM</b></p> <p>सरस्वत्याश्च वीणायां षड्जादिस्वरसंयुतम्   पाठयामास सर्वेषां हृद्यं श्रुतिमनोहरम्   1.16  </p>	<p><b>SC</b></p> <p>योगध्यानादिकं यस्मात् सर्वलोकानुरञ्जनम्   तस्मादनन्तफलदं गीतं स्याद् भुक्तिमुक्तिदम्   1.11   संसारे सारभूतं यच्छ्रवणामृतमुत्तमम्   न वेत्ति गीतं यो मूढस्तस्य जन्म निरर्थकम्   1.12  </p>

### Observations:

According to the text सङ्गीत-दर्पण, from sound the letter, from letter the word, from word a sentence and from sentence conversation (dialogue)

emerges (origins). Really, the whole world is controlled by sound. A crying child, who is unaware of sensual pleasure and lying-in cradle gets delight on interesting nature like song, said the author of SR. Almost all the Deities, who have musical instruments in their hands, become happy and give blessings by devotional music. Child who is crying, become happy and play with the sound of songs immediately. Animals also like sweet songs or music. Deer, birds, cow, snake etc. are good examples. A path followed by a साधकभक्त is full of happiness and devotion with the help of sound. It is said properly that - कलियुगे कीर्तनम् | it is said by श्रीकृष्ण that नाऽहं वसामि वैकुण्ठे योगिनां हृदये न च | मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारदः || Even, music is the medicine which can cure the diseases of mind as well as body. experiments upon the same is done and still research works are going on.

5. श्रुति	
SLS	SR
तीव्रा कुमुद्वती मंदा छंदोवत्यस्तु षड्जगाः दयावती तुरेर्ज्ञेया रंजनी रक्तिकेत्यमूः   1.90   रौद्री क्रोधीति गान्धारे वज्रिकाथ प्रसारिणी   प्रीतिश्च मार्जनीत्येताः श्रुतयो मध्यमाश्रिताः   1.91   क्षिति रक्ता च संदीपिन्यालापिन्यापि पञ्चमे   मदंती रोहिणी रम्येत्येतास्तिस्त्रस्तु धैवते   उग्रा च क्षोभिणीति द्वे निषादे वसतः श्रुती   1.92	तीव्रा कुमुद्वती मंदा छंदोवत्यस्तु षड्जगाः   दयावती रंजनी च रक्तिका चर्षभे स्थिता   1.3.37   रौद्री क्रोधीति गान्धारे वज्रिकाथ प्रसारिणी   प्रीतिश्च मार्जनीत्येताः श्रुतयो मध्यमाश्रिताः  1.3.38   क्षिति रक्ता च संदीपिन्यालापिन्यापि पञ्चमे   मदंती रोहिणी रम्येत्येतास्तिस्त्रस्तु धैवते   उग्रा च क्षोभिणीति द्वे निषादे वसतः श्रुती   1.3.39



<p style="text-align: center;"><b>SUS</b></p> <p>नादान्ता निष्कला गूढा सकला मधुरा तथा    कामन्गा मधुरा श्यामा तारा चन्द्रानना शुभा    1.67    असंपूर्णा वरा पूर्णा रञ्जिका वातिका परा    प्रसन्नमदना वामा बाला मधुमती तथा   68    द्वाविंशतिश्च श्रुतय एता ज्ञेयाः स्वरानुगाः    श्रुतिभिः कियतीभिस्तु युक्तास्ते च स्वराः क्रमात्    1.69  </p>	<p style="text-align: center;"><b>SM 1.78 TO 84</b></p> <p>सिद्धा प्रभावती कान्ता सुप्रभा च मनोहरा    साधयन्ति श्रुतिः ? षड्जे प्रजापतिमुखोद्भवाः     शिखा दीप्तिमति चैव उग्रा चाग्निसमुद्भवा    श्रुतयः साधयन्त्येनमृषभं नामतः स्वरम्     ह्लाद्रीच निर्विरी चैव श्रुती व्याहृतिसम्भवे    गान्धारं च साधयतः यथार्थे गुणसंश्रये     दिरा सर्पसहा क्षान्तिर्विभूति स्तदनन्तरम्    मध्यमं साधयन्त्येताः श्रुतयः पृथिवीभवाः     मालिनी चपला बाला सर्वरत्ना प्रभावती    श्रुतयः सोमपुत्रस्तु साधयिष्यन्ति पञ्चमम्     शान्ता विकलिनी चैव हृदयोन्मलिनी तथा    धैवतं साधयन्त्येता यक्षराजविनिर्मिताः     विसारिणी प्रसूना च निषादेन समुत्थितम्    श्रुतिः साध्यते नित्यं यमराजमुखोद्भवा   1.84  </p>
<p style="text-align: center;"><b>RK</b></p> <p>तीव्रा कुमुद्वती मंदा छंदोवत्यपि षड्जगाः  दयावती रञ्जिनी च रक्तिका ऋषभाश्रिता    1.43    रौद्री क्रोधा तु गान्धारे वज्रिका च प्रसारिणी    प्रीतिश्च मार्जनी चैव श्रुतयो मध्यमाश्रिताः    1.44    क्षिति रक्ता च संदीपिन्यालापिन्यथ पञ्चमे    मदन्ती रोहिणी रम्या धैवतस्वरसंश्रया  </p>	<p style="text-align: center;"><b>SP</b></p> <p>Same as SLS and SR 1.43 to 1.45</p>

उग्रा च क्षोभिणीति धरिनिषादे परिकीर्तिते	
॥1.45॥	

### Observations:

श्रुति - ‘श्रु’ धातु(considering meaning - to listen) by applying ‘स्त्रियाक्तिन्’ सूत्र, makes ‘क्ति’ प्रत्यय, The sounds which one like to hear is श्रुति and the major seven स्वरः are the part of it. Here SLS, SR, SP, RK etc. have given the names of *Śrutis* similarly but some treatises have given it differently like SUS, SM etc. All the treatises giving the same theory for *Śrutis* and *Svaras*. Among the ancients Pt. Bhatkhande found Bharatamuni’s NS. as the most categorical and elaborate. In fact, the principal writer on music in the ancient period was Bharatamuni who wrote NS. In about A.D.200. like his predecessors he divided the gamut into 22 - minute audible sound division called *Śrutis* and placed the *Svaras* on them. It is interesting to note the method of Bharata’s determining the sound gap between the *Śrutis*. In HSP (Part 2) Bhatkhande went at length to explain how with the help of *Vīṇā* Bharatamuni fixed his 22 *Śruti* and divided them on the seven principal notes. In this process he extensively quoted Sanskrit couplets from NS. One can understand that Bharatamuni four *Vīṇās* identical in shape and size, which he tuned uniformly. There were nine strings on वीणा at that time. He turned seven strings to the seven principal notes and the other two strings were tuned to अन्तरगान्धार and काकलीनिषाद. Two displaced notes prevalent at his time. He divided the entire gamut into 22 *Śrutis* and placed the *Svaras* on them in the manner indicated below:

6. श्रुतिविभाजनम्	
<p><b>SLS</b></p> <p>चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः    द्वे द्वे निषादगांधारौ त्रिस्त्री रिषभधैवतौ   1.89  </p>	<p><b>SR</b></p> <p>ब्रूमस्तुर्यातृतीयादिः श्रुतिः पूर्वाभिकाङ्क्षया    निर्धार्यतेऽतः श्रुतयः पूर्वा अप्यत्र हेतवः    1.3.28   -</p>
<p><b>RV</b></p> <p>चतुः श्रुतिसमायुक्ताः स्वराः स्युः स-म-पा भिधाः     गनीश्रुतिद्वयोपेतौ रिधौ त्रिश्रुतिकौ मतौ   31  </p>	<p><b>SM</b></p> <p>चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः    द्वे द्वे निषादगांधारौ त्रिस्त्री रिषभधैवतौ   1.85  </p>

### Observations:

The rule for *Śruti* distribution is mentioned similarly in all the treatises. It is practically difficult to use the 22 *Śruti*, therefore 22 of them are mainly put in one Saptaka.

स्वर	श्रुति
षड्ज	4 <sup>th</sup>
ऋषभ	7 <sup>th</sup>
गान्धार	9 <sup>th</sup>
मध्यम	13 <sup>th</sup>
पञ्चम	17 <sup>th</sup>
धैवत	20 <sup>th</sup>
निषाद	22 <sup>nd</sup>

This pattern on deriving *Svaras* from 22 *Śrutis* were later followed by all other scholars of Indian ancient and middle period. One of the *Vīṇās*, tuned in the above-mentioned method, was called अचल or ध्रुववीणा of

षड्जग्राम. It contained strings tuned to the seven notes, which were left undisturbed. The other three *Vīṇās* which were also tuned in the same way were called चलवीणाs. Now the string tuned to the पञ्चम of one of the three चलवीणाs was lowered by one *Śruti* while the strings tuned to the other notes, viz. सा रे ग म ध and नि remained undisturbed. The *Vīṇā* with the lowered Pa was now to be called as मध्यमग्रामवीणा.

The sound of the पञ्चम of अचलवीणा or ध्रुववीणा and of षड्जग्राम and the sound of the पञ्चम of the disturbed चलवीणा would be different. According to Bharatamuni this was the sound gap between the two *Śrutis*. He further instructed that all other notes of the second चलवीणा might be lowered down by one *Śruti* each as follows:

स्वर	श्रुति
षड्ज	3
ऋषभ	6
गान्धार	8
मध्यम	12
पञ्चम	16
धैवत	19
निषाद	21

The पाञ्चाल of the third चलवीणा should again be lowered down compared to the second चलवीणा mentioned above by another *Śruti* and in the same way the other six notes should also be lowered down by one *Śruti*, so that the notes would be placed as follows:

स्वर	श्रुति
षड्ज	2
ऋषभ	5
गान्धार	7
मध्यम	11
पञ्चम	15
धैवत	18
निषाद	20

The गान्धार and निषाद of last-mentioned चलवीणा which are placed on 7<sup>th</sup> and 20<sup>th</sup> *Śrutis* would coincide with रे, ध of ध्रुववीणा which are placed on 7<sup>th</sup> and 20<sup>th</sup> *Śrutis* respectively. The process of deriving the notes of the three चलवीणाs from those of the अचलवीणा described above, is named as सारणाचतुष्टयी.

Thus,

1. The gaps between the *Śrutis* were taken as uniform so that the notes coincide with one another when their pitch was lowered by one *Śruti*.
2. The definition of *Śruti* did not have any mathematical measurement. The measurement of the sound gap of *Śruti* depended on the establishment of the two पञ्चमs of षड्जग्राम and मध्यम on the two Vīṇās.
3. The theory of ‘चतुश्चतु...’ was obtained by this method of lowering and coinciding the *Śrutis*.
4. One had to depend largely on one's power of hearing to ascertain the fine gap between the two above mentioned *Śrutis*. The capacity, however, differed from individual to individual. It is assumed that the people's ear was trained to catch the differences of the two *Pañcamas* of the two ग्रामs in the period of Bharata. This is not possible in the present day. Perhaps it

would not be wrong to surmise that firstly the *Svaras* were established and the imaginary division into *Śrutis* was done later.

Bharata's *Svaras* on ध्रुववीणा, which were called षड्जग्राम, depended on the hearing association of सा and प and सा and म relationship. Again, in the absence of definition, it was left to the human power of hearing, which could have been faulty. However, we arrive at the assumed relationship of the प/सा which is 3/2, म/सा which is 4/3, and ग/सा which is 5/4. The language of NS was such that the meaning could be stretched to opposite sides also, which made its theory more complicated. Therefore, the confusion remained and, one can find that the scholars, although having accepted the theory of Bharata in general, put a question mark regarding the difference in sound gap between the two *Śrutis*.

बृहद्देशी of मतङ्ग, a work of A.D. 5<sup>th</sup> century is an important book as in it the world of music come across the word 'राग' which was slowly coming into vogue. The technical definition of *Śrutis* was necessary to be deciphered properly on which depended the success of establishing षड्जग्राम and मध्यमग्राम. It appears that the gap between the *Śrutis* was even then confusing. This fact was apparent from his writings (Commentary is made by Shingabhupala). Matanga discussed in detail about the Grāma Rāgas. When he came to the subject of *Śrutis* he put the question: What is the measurement of *Śrutis* Then, in answer to that, he said: Everybody recognises the Pañcama of Śaḍja Grāma and Madhyama Grāma. The gap obtained by the difference of the two Pañcamas of these two above-mentioned *Grāmas* is the sound measurement of a *Śrutis*."

From this statement again it is apparent that the ear-training and capacity for differentiating the two *Śrutis*, viz., Pañcama of Śaḍja Grāma and the Pañcama of Madhyama Grāma, were very common in those days.

After Bharata till the 10th century very few worthwhile books were written. Pt. Bhatkhande mentioned about नारदीयशिक्षा and SM written in this period. These books, while they were largely influenced by Bharata's writing, were also full of

fanciful descriptions of Rāgas depicting them as husband and wife, and having a family of Rāgas. However, descriptions might be considered as the precursor of the classification of Rāgas of later age.

In the 11<sup>th</sup> century the Muslim invaders conquered and settled in North India. The ancient music was subjected to gradual change from that period due to its fusion with the music of the invaders. The treatises, as the Muslims were unable to understand Sanskrit. However, under Muslim rule the practical art of music thrived and musicians were provided with the patronage of the rulers. The onslaught of the Muslim invaders did not reach South India at that time. Devagiri of the South was flourishing kingdom in the 13<sup>th</sup> century where शाईगदेव lived as a Court Musician. He wrote a treatise named SR which is regarded as an important book on theory by the scholars of all times. According to Pt. Bhatkhande, शाईगदेव's writings were more accurate. In placing the notes on the gamut, he followed the method of Bharata and accepted the two facts: 1) The gamut was divided into 22 Śrutis. In place of Bharata's सारणाचतुष्टय, शाईगदेव introduced two Vīṇās with 22 strings tuned to 22 Śrutis respectively.

Practically to give shape to this process he further instructed that out of the twenty-two wires in the Vīṇā the first wire should be tuned to the lowest pitch, then the second should be slightly higher and the third and the fourth will also be higher in pitch in the same way and in the same ratio. He also observed that this process of obtaining slightly higher pitch in geometrical progression was established in three registers -*Mandra*, *Madhya* and *Tāra*.' He has discussed this in detail in *Bhatkhande Sangīta Śāstra* (4th part) In SR the *svaras* were placed on them after Bharata; namely, *Ṣaḍja*, *Rṣabha*, *Gāndhāra*, *Madhyam*; on the 4<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup>, 3<sup>rd</sup> Śruti respectively and so on. The gap between two Śrutis was accepted as uniform in ascension and descension. The *Śuddha svaras* he placed on the last Śruti like Bharata's. His *Sudha Svaras* presumably consisted of *Komala Ga* and

*Ni* resembling our काफ़ीथाट. The point of his deviation from *Bharata* was the number of *Vikṛta* notes obtained from one gamut.

After ascertaining the *Svaras* and *Śrutis* of the ancients, Bhatkhande tried to explore the type of songs existing at that time.

At the time of *Bharata*, *Grāma Rāgas* were prevalent. But at the time of शाईगदेव, जातिगायन was the principal classical type of Songs. Pt. Bhatkhande observed that in the seventh chapter of the *Svarādhyaya* of the SR, two varieties of *Jātis* were described, *Śuddha* and *Vikṛta*. Under the title *Upāṅga*, many *Rāgas*, whose names we are now acquainted with, were mentioned. शाईगदेव recognised the number of his *Śuddha Jātis* as seven. He named them according to the names of the principal seven notes: षड्जी, आर्ष्वी, गान्धारी etc. He further described the rules and signs of *Śuddha Jāti* as follows: “It should have *Nyāsa*, *Apanyāsa*, *Aṁśa* and *Graha Svara*, and it should always be *Sampūrṇa*, or employ seven notes in ascension and descension and will never perform *Nyāsa* in *Tāra Saptak*” If the *Nyāsa* rule is observed but the other rules are changed then it would change into *Vikṛta Jāti*. In this way *Ṣāḍji Jāti* could have fifteen *Vikṛta Jātis* and आर्ष्वी, गान्धारी and other six *Śuddha Jātis* have Twenty three *Vikṛta Jātis* each. In all, one hundred fifty-three *Vikṛta Jātis* were described. Bhatkhande realised that in the context of today's music he *Jātis* have no practical use as even now it could not be ascertained what was the exact note pattern of *Jāti*. Nor is it clear as to what was the *Śuddha* scale of शाईगदेव, or how many strings he used to attach to his *Vīṇā* and in which notes he used to tune them. During *Bhatkhande's* study tour no scholar or musician could throw light on these points.

At the time of the Authors of the Middle Period, there was a lot of change in the existing music. which commences from the 15th century. The mode of practical music changed inevitably in this century and the scholars experimented with the number of *Svaras* both *Śuddha* and *Vikṛta*, obtained from the gamut of the *Saptaka*. The scholars of this age did not bother much about the gap of the *Śrutis*,



which remained somewhat vague and imaginary, but attempted to pinpoint the *Svaras* on the gamut. In this regard a revolutionary step was taken by *Ahobal* in the 17th century. His book SP was an important step forward for scientific and categorical fixture of *Svaras*. In this book he introduced the method of placing the notes (*Svaras*) on the wire by measuring the length in a very clear manner. His notes were twelve in number on the gamut. His *Śuddha* scale was equivalent to the present day kafi scale. Although like his predecessors he divided the gamut into 22 *Śrutis* and placed his *Svaras* on the last *Śruti*, he minimised the importance of *Śruti* by comparing the *Svaras* and *Śrutis* with snake and his coil which indicated that they were really one but appeared different in their outward forms only, depending on the hearing capacity of a human being.

श्रुतयः स्युः स्वरः भिन्नाः श्रावणत्वेन हेतुना |

अहि कुण्डलवत् भेदोक्तिः शास्त्रसम्मताः ||1.38||

*Ahobal*'s method had a great impact on posterity. On this हृदयनारायणदेव Wrote two books on theory — हृदयकौतुक and हृदयप्रकाश. Another important writer *Bhavabhatta* wrote अनुपसङ्गीतविलास, अनुपाङ्कुश and अनुपसङ्गीतरत्नाकर. Coming down to the 18<sup>th</sup> century we find that श्रीनिवास' s RTV was the most important work. He followed the theory of अहोबल and accepted twelve notes in a gamut and काफी *Mela* as the *Śuddha Mela*. It is interesting to note from some of his Sanskrit couplets the position of the notes on the wire. To establish the Sa of Madhya *Saptaka* and Tāra *Saptaka*, *Shrinivas* said: तत्र स्वरविबोधार्थं स्थानलक्षणमुच्यते | पूर्वान्त्ययोश्च मेर्वोश्च मध्ये तारकसंस्थितिः ||1.36|| तदर्धेनातितारस्य सस्वरस्य स्थितिर्भवेत् | मध्यस्थानादिमषड्जमारभ्यातारषड्जगम् ||1.37|| RTV

It is but natural that after discovery of obtaining from the measurement of the string of the *Vīṇā*, utility of *Śrutis* for this purpose became less important, the division the *Śrutis* and their numbers existed in theory and their division among the *Svaras* remained also merely theoretical.

7 स्वराः	
SLS	SR
उपर्युक्तस्वराणां च संज्ञा लक्ष्ये प्रकीर्तिताः   सरिगमपधनीति ह्यपराः सर्वसंमताः   १५	श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः   पञ्चमो धैवतश्चात्थ निषाद इति सप्त ते   1.3.24

### Observations:

The main seven (12) of the 22 Śrutis are called ‘Svara’, which are named - षड्ज, ऋषभ, गान्धार, मध्यम, पञ्चम, धैवत, निषाद. to make it practically easy they are called सारे ग म प ध नि.

8 विकृतस्वरनिर्णयः	
SLS	RTV
स्वरस्तु प्रच्युतः श्रुत्या नियताया यदा भवेत्   तदा तस्य विकृतत्वमंगीकुर्वन्ति पण्डिताः   ११०   रिगमधनयोलक्ष्ये विकृताः संभवन्ति यत्   अथ तेषां विकारांस्तान् वर्णयामि सविस्तरम्   १११	भागत्रयोदिते मध्ये मेरोः ऋषभसंज्ञिनः   भागद्वयोत्तरं मेरोः कुर्यात्कोमलरिस्वरम्   1.42

### Observations:

When the Svara slips away from its position by fixed Śrutis, the experts accept that change of state. In *Lakṣya Sāṅgīta* Re, Ga, Ma, Dha and Ni are likely to get changed. Therefore, Pandit Bhatkhande writes that he describes their changes in detail. Between *Ṣaḍja* and *Ṛṣabha* there is *Komala Re* and *Komala Dha* is also there between *Pa* and *Dha*; between *Re* and *Ga* there is *Komala Ga* whereas between *Dha* and *Ni* there is *Komala Ni*. Between *Ma* and *Pa* is called *Tīvra Madhyama* and it is the main base of all type’s varieties of Music.

In उत्तरहिन्दुस्तानीसंगीतपद्धति, *Ga* which is *Komala*, is considered as *Śuddha* in कर्णाटकी पद्धति whereas here which is *Tīvra Ga* is described there distinctly. Our *Tīvra Ni* is known as *Kakali Ni*, whereas that which is *Komala Ni* in familiar treatises is known as *Kaiśikī*, *Tīvra Ma*. In *Kaiśikī Vṛtti Varālī Ma* and *Prati Ma* are Soft (*Komala*) in the fifth position.

In SR *Vikṛta Svaras* are explained in two ways: When a *Svara* leaves its own original *Śruti* and either steps down or steps up by one *Śruti* from either the preceding or the succeeding *Svara* respectively. When a *Svara* remains steady in its original position, but as a result of the stepping up or stepping down of the immediate neighbouring *Svara* the displacement takes place, it is also called a *Vikṛta Svara*.

According to शाईगदेव *Vikṛta Svaras* are those which when displaced to the higher side or lower side, from their original position, number of *Śrutis* between the two-time era is very different from the terminology of presentday music, *Śuddha* notes the scholars of the ancient and middle periods experimented with the number of displaced or *Vikṛta* notes and their positions. शाईगदेव evolved as many as twelve *Vikṛta* notes from the gamut apart from the seven *Śuddha* notes obtained by the same method as of *Bharata*. According to him even सा and प could be displaced from their original *Śruti* which is confirmed as अचलस्वर or steady note in current Music. His predecessor *Bharata* mentioned only two *Vikṛta Svara*, *Antar Gāndhāra* and *Kakli Niṣāda*, which were related by *Śrutis* of *Madhyama* and *Ṣaḍja* respectively. Pandit शाईगदेव has recognized twelve *Vikṛta Svras* of which there are seven *Vikṛta* places while 4 of the rest are placed with *Śuddha Svras* and one is placed with another *Vikṛta Svara*.

9 मूर्छनाः	
SLS	SR

क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम्   मूर्छनेत्युच्यते लक्ष्ये सैव स्याद्रागजन्मभूः   1.243   ग्रन्थेषु मूर्छनाः सप्त वर्णिताः   प्रतिग्रामसमासक्ता यामी रागाः समुत्थिताः   1.254   त्रैविध्यं स्वीकृतं तत्र मूर्छनाया मनीषिभिः   संपूर्णत्वं षडवत्वमोडवत्वं तथैव च   1.259	क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम्   मूर्छनेत्युच्यते ग्रामद्वये ताः सप्त सप्त च   1.4.9   -
RTV मूर्च्छिताः स्युः क्रमात्तेषां षड्जग्रामत्वयोग्यता   आरोहश्चावरोहश्च स्वराणां जायते यदा   1.60	SP आरोहश्चावरोहश्च स्वराणां जायते सदा   तां मूर्च्छनां तदा लोके आहुर्ग्रामाश्रयं बुधाः   मूर्छना प्र.103

### Observations:

Gradual ascending and descending order of seven *Svaras* is called *Mūrccchanā* and that only may be the origin of *Rāga*. Seven *Mūrccchanā* in both the *Grāmas*

षड्जग्राम – उत्तरमन्द्रा, रजनी, उत्तरायता, शुद्धषड्जा, मत्सरीकृता, अश्वक्रान्ता, अभिरुद्रता

मध्यमग्राम – सौवीरी, हारिणश्वा, कलोपनता, शुद्धमध्या, मार्गी, पौरवी, हृष्यका

All *Rāgas* are seen to be residing on *Mūrccchanā*, the three types of *Rāgas* are nicely indicated in *Śāstras*. The scholars following *Lakṣya Sangīta* are of the opinion that in music– seven *Svaras* are cause of *Mela* which is another name of *Mūrccchanā*, we know them as the word ‘*Jāti*’ in current music.

72 types of *Mūrccchanā*, and from each of them these nine types are formed. Scholars also have accepted three types – *Sampūrṇa*, *Śāḍava* and *Oḍava* of

*Murcchanā*. Hence, all *Rāgas* are seen to be residing on *Murcchanā*, the three types of *Rāgas* are nicely indicated in *Śāstras*. The scholars following *Lakṣya Saṅgīta* are of the opinion that in music सारे ग म प ध नि - seven *Svaras* are cause of *Mela* which is another name of *Murcchanā*.

10 ग्राम	
<p><b>SLS</b></p> <p>विशिष्टश्रुतिविन्यासो ग्राम इत्यभिधीयते    तद्गौरवं पुरा चासीन्न तावदृश्यतेऽधुना   1.221    षड्जमध्यमगान्धारसंज्ञाभिस्तैः समन्विताः   पुराणैस्तत्र  चांत्यस्य लोप्यत्वं परिकल्पितम्   1.222    “भरतेनोदिते शास्त्रे ग्रामौ द्वौ षड्जमध्यमौ    षड्जग्रामः पंचमे तु सप्तदश्यां श्रुतौ स्थिते   1.227    स्वरेऽस्मिन् पंचमे किंतु षोडशीं श्रुतिमास्थिते    तदैव मध्यमग्रामः सोऽत्र लक्ष्ये न दृश्यते   1.228  </p>	<p><b>SP</b></p> <p>अथ ग्रामास्त्रयः प्रोक्ताः स्वरसन्दोहरूपिणः    षड्जमध्यमगान्धारसंज्ञाभिस्तैः समन्विताः    ग्राम  प्र. 67  </p>
<p><b>SR</b></p> <p>ग्रामः स्वरसमूहः स्यान्मूर्च्छनादेः समाश्रयः    तौ द्वौ धरातले तत्र स्यात्षड्जग्राम आदिमः    5.1    षड्जः प्रधान आद्यत्वादमात्याधिक्यस्तथा    ग्रामे स्यादविलोपित्वान्मध्यमास्तु पुरःसरः   5.6  </p>	<p><b>RTV</b></p> <p>गान्धारमध्यमग्रामौ न तौ लक्षणगोचरो    आरोहणावरोहाभ्यां स्वरा ये सरिगादयः   </p>

### Observations:

The arrangement of *Śrutis* in a special way is named as *Grāma*. In olden days it had great importance but now a days it is not seen. In *Purānas* the three *Grāmas* namely *Ṣaḍja*, *Madhyama* and *Gāndhāra* are narrated. It is believed that the last one is lost. With the rise of *Bharata NS*, there were two

*Grāmas*, - *Ṣaḍja* and *Madhyama*. Where *Ṣaḍja Grāma* is resorted on seventeenth *Śruti* of *Pañcama*. But the Same resorted in the sixteenth *Śrutis* is only *Madhyama Grāma* but it is not seen in *Lakṣya Sāṅgīta*. The arrangement of *Śrutis* in a special way is named as *Grāma*. In olden days it had great importance but now a days it is not seen. The three *Grāmas* namely *Ṣaḍja*, *Madhyama* and *Gāndhāra* are narrated. It is believed that the last one is lost. Previously *Mela* of every *Rāga* was based on *Murcchanā*. Indeed *Grāma* was the base of *Murcchanā*. Grama defined अन्तरस्वर.

11 रागः	
<p style="text-align: center;"><b>SLS</b></p> <p>योऽयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।  रंजको जनचित्तानां स रागः कथ्यते बुधैः ॥२॥  औडवः पंचभिः प्रोक्तः स्वरैः षड्भिश्च षाडवः ।  संपूर्णं सप्तभिर्ज्ञेयं एवं रागस्त्रिधा मतः ॥३॥</p>	<p style="text-align: center;"><b>SM</b></p> <p>श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः ।  स्वरो रञ्जयति श्रोतृचित्तं स स्वर उच्यते ॥३.१॥</p>
<p style="text-align: center;"><b>SC</b></p> <p>रम्यध्वनिविशेषस्तु स्वरवर्णविराजितः ।  स रागो गीयते तज्ज्ञैर्जगन्मानसरञ्जकः ॥२.५॥</p>	<p style="text-align: center;"><b>RTV</b></p> <p>रागा अथ मिताः प्रोक्ता लक्ष्यलक्षणकोविदैः ।  युगपद्धृत्यविश्लिष्टाः स्वरयोरौडवा यदि ॥</p>

### Observations:

ध्वनि adorned by *Svaras* and which delights the minds of people is called ‘*Rāga*’ by the learned – said Pandit Bhatakhande. Some particular type of ध्वनि adorned by *Svaras* and letters, which delights the minds of people, is called ‘*Rāga*’ by the scholars.

These *Rāgas* are of three types - 1. Having five *Svaras* is known as *Oḍava*. 2. Having six *Svaras* is known as *Śāḍava*. 3. *Rāga* with seven *Svaras* is known as *Sampūrṇa*.

Five types of *Gītis* are mentioned. 30 *Rāgas* emerged from these *Gītis*. They are called *Grāma Rāgas*.

शुद्धा - 7      भिन्ना - 5      गौडी - 3      वेसरा - 8      साधारणी - 7

*Uparāgas* are 8. *Rāgas* are 20. The *Rāgas* emerged from *Rāgāṅga*, *Bhāśāṅga*, *Kriyāṅga* and *Upāṅga*, which are basically from *Gīti*, *Mūrccchanā* and *Mūrccchanā Prastāra*.

जनकमेल → जन्यराग | The method of classifying *Rāgas* under distinct *melas* must have been popular in the age of अहोबल and श्रीनिवास. According to some writers, the *Rāgas* are classified as *Janya-janaka* species, or as *Rāga – Rāgini* and their sons. Other writers, adopted the method of classifying *Rāgas* according to *Melas* or *Thātas* to which they belonged. The varieties of these *Melas* or *Thātas* are however not named in our text, but the principal of *Oḍava*, *Śāḍava* and *Sampūrṇa Jātis* is applied to them. अहोबल describes only 122 *Rāgas*, while श्रीनिवास describes only 104 *Rāgas*.

In ancient treatises it is said that *Rāgas* which delight the mind are having ten characteristics. Now I narrate those characteristics. According to *Lakṣya Sangīta*, *Rāgas* emerged from the *Melas*. Pt. Bhatkhande accepts the opinion of Pt.

Vyankateshvar, the founder of 72 *Melas*. Pt. Bhatkhande divided the *Svaras* in 10 major *Melas*.

➤ ***Rāgas arranged by Pandit शार्ङ्गदेव -***

According to SR five *Gītis* are mentioned in *Rāgādhyāya* – शुद्धा, भिन्ना, गौडी, ओहाटी, वेसरा, साधारणी. In the second *Prakaraṇa* of *Rāgādhyāya*, eight ancient *Rāgāṅgas* and thirteen modern *Rāgāṅgas* are given. शार्ङ्गदेव mentioned ancient *Grāma Rāgas* –

शुद्धराग, भिन्नराग, गौडराग, वेसराराग, साधारणराग. षड्जग्राम, शुद्धकैशिक, भिन्नकैशिकमध्यम, भिन्नतान, भिन्नकैशिक, गौडमध्यमकैशिक, गौडपञ्चम, गौडकैशिक, वेसरषाडव, बोट्ट, मालवपञ्चम, रूपसाधारण, शक, भंम्माणपञ्चम, नर्त, षड्जकैशिक – these all *Grāma Rāgas* are mentioned and description of them are also given in SR.

*Uparāgas* are eight. Viz. - शक्तिलक, टककसैन्धव, कोकिलापञ्चम, रेवगुप्त, पञ्चमषाडव, भावनापञ्चम, नागगान्धार, and नागपञ्चम. *Rāgas* are twenty viz. - श्रीराग, नट्ट, two types of बङ्गाल, भास, मध्यमषाडव, रक्तहंस, कोल्हहास, प्रसव, भैरव, ध्वनि, मेघराग, सोमराग, two types of कामोद, आम्रपञ्चम, कन्दर्प, देशाख्य, कैशिकककुभ and नट्टनारायण. ‘भाषाजनक’ *Rāgas* are fifteen viz. - सौवीर, ककुभ, टक्क, पञ्चम, भिन्नपञ्चम, टक्ककैशिक, हिन्दोल, बोट्ट, मालवकैशिक, गान्धारपञ्चम, भिन्नषड्ज, वेसरषाडव, मालवपञ्चम, तान and पञ्चमषाडव.

Modern *Rāgāṅgas* are also given- मध्यमग्राम, मालवकैशिक, मालवश्री, षाडव, तोडी, बङ्गाल, भिन्नषड्ज, भैरव, भिन्नपञ्चम, वराटी, पञ्चमषाडव, गुर्जरी, टक्क, गौड, कोलाहल, हिन्दोल, वसन्त, शुद्धकैशिकमध्यम, धन्नासी, रेवगुप्त, देशी, गन्धारपञ्चम and देशाख्या. *Bhāṣāṅgas* are mentioned as – त्रवणा, डोम्बकृति, ककुभ, रगन्ती, सावरी, भोगवर्धनी, वेलावली, प्रथममञ्जरी, बाङ्गाली, आडिकामोदिका, वेगरंजी, नागध्वानि, सौवीर, सौवीरी, वराटी, पिञ्जरी, नट्टा, and कर्णाटबङ्गाल. रामकृति, गौडकृति and देवकृति are mentioned as *Kriyāṅgas*. वराटी, तोडी, गुर्जरी, वेलावली, भैरवी, सिंहली कामोदा, छायाणट्टा, कोलाहला, रामकृति, छेवाटी, वल्लाता, शुद्धपञ्चम, दाक्षिणात्या, आन्धालिका, मल्हारी, मल्हार and गौडराग are given as *Upāṅga*. Pandit शार्ङ्गदेव has also given *Deśī Rāgas* – श्रीराग, प्रथमबङ्गाल, द्वितीयबङ्गाल, मध्यमषाडव, शुद्धभैरव, मेघराग, सोमराग, प्रथम कामोद, द्वितीयकामोद and आम्रपञ्चम.

### ➤ *Rāgas arranged in ten Melas by Chatur Pandit*

द्विसप्ततिमेलकेषु त्यक्त्वा ताननवश्यकान् ।



दिङ्गात्रानेव स्वीकुर्मो लक्ष्यमार्गोपयोगिनः ॥४॥(S.L.S.)

Out of 12 *Melas*, narrated in *Śāstras*, *Catur Pandit* considered the famous or well reputed ten *Melas* in *Lakṣya Sangīta* leaving behind those which are not important/useful.

In this treatise, these ten *Melas* are used only with the purpose to provide Musical facility.

कल्याणीमेलकस्त्वाद्यो बिलावल्या द्वितीयकः ।

खंमाजाख्यस्तृतीयः स्याद्भैरवस्य चतुर्थकः ॥१९॥

पंचमो भैरवीनामा षष्ठस्त्वासावरीरितः ।

सप्तमस्तोडिकाह्वोऽपि पूर्व्यभिधोऽष्टमः स्मृतः ॥२०॥

नवमो मारवाभिज्ञो दशमः काफिसंज्ञितः ।

इत्येते दश मेलास्ते रागोत्पादनहेतवः ॥२१॥<sup>47</sup>

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शुद्धस्वरसमुद्भूतो वेलावलस्य मेलकः ।

शंकराभरणाख्योऽसौ पूर्वसूरिविनिश्चितः ॥१०॥

The *Rāga* which is produced from *Śuddha Svaras* is known as *Bīlavala*. The previous learned are used to call it *Śaṅkarābharaṇa*. In the same *Mela* if ‘*Ma*’ is understood / imagined as *Tīvra Svāra* and the remaining are *Śuddha*, then it becomes *Kalyāṇi Mela*. The *Mela* in which *Re* and *Dha* are *Komala*, *Ga* and *Ni* are *Tīvra* and *Ma* is also *Tīvra* is known by name *Pūrvī* which is sung in the evening time. In the above mentioned (*Pūrvī*) *Mela* if *Madhyama* becomes *Śuddha* then it will be called *Bhairava Mela* which is sung in the first *Prahara*. In famous *Bhairavī Mela* *Re*, *Ga*, *Dha* and *Ni* are *Komala*. All have agreed that this *Mela* is be sung after sunrise. In the *Melas* which are popular in *Lakṣya Sangīta*, the *Mela* which has *Komala Re*, *Ga*, and *Dha* and *Tīvra Ma* and *Ni* is

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<sup>47</sup> Chatur Pandit, SrimallakṣyaSaṅgītam, Nirnay Sagar Press, Mumbai, First Edition, 1910, pp. 55

called *Todī*. The scholars of *Lakṣya Sangīta* have named the *Mela*, which has *Komala Ni*, *Dha* and *Ga Svara* and remaining *Svaras* are *Śuddha*, as *Āsāvārī Mela*. According to the *Lakṣya* scholars, in *Kambhojī Mela*, *Svaras Sā, Re, Ga, Ma, Pa* and *Dha* are *Śuddha* and *Svara Ni* is *Komala*.

12 जाति	
SP	SR
शुद्धाः स्युर्जातयः सप्त ताः षड्जादिस्वराभिधाः   आद्या षड्जा तु विज्ञेया द्वितीया चार्षभी स्मृता    जाति प्रकरण 267	शुद्धाः स्युः जातयः सप्त ताः षड्जादिस्वराभिधाः   षाडज्यार्षभी च गान्धारी मध्यमा पञ्चमी तथा  7.1   धैवती चाथ नैषादी शुद्धतालक्ष्म कथ्यते

### Observations:

*Jātīgāyana* is not mentioned in SLS because the era of *Jātīgāyana* was not popular at the time of SLS. There are seven *Jātis* with the names षड्जा, ऋषभी, गान्धारी, मध्यमा, पञ्चमी, धैवती, नैषादी. In SP the *Jātis* are called अंश of the राग.

शुद्धजाति — षाड्जी, आर्षभि, गान्धारी, मध्यमा, पञ्चमी, धैवती, नैषादी

११ विकृतजाति — षड्जकैशिकी, षड्जोदीच्यवा, षड्जमध्यमा, गान्धारोदीच्यवा, रक्तगान्धारी, कैशिकी, मध्यमोदीच्यवा, कामारवी, गान्धारपञ्चमी, आन्धी, नन्दयन्ती

Some Common factors in both the treatises

13 रागलक्षणम् —
SLS रंजयंति मनांसीति रागास्ते दशलक्षणाः   कीर्तिताः पूर्वग्रन्थेषु लक्षणानि ब्रुवेऽधुना   1.320  (चतुर्दण्डीप्रकाशिका)

ग्रह अंश न्यास अपन्यास विन्यास वादी संवादी विवादी अनुवादी अल्पत्व बहुत्व तान अलंकार इत्यादि:

### Observations:

Here, ten characteristics are narrated right from beginning. Authors of *Śāstras* have mentioned ten characteristics as *Graha*, *Aṃśa*, *Mandra*, *Tara*, *Nyāsa*, *Apanyāsa*, *Sananyāsa*, *Vinnyāsa*, *Bahutva* and *Alpatva*. The *Svara* with which the song starts is known as *Graha*. The *Svara* which is used to end the song, is known as *Aṃśa*. The *Svara* which repeated again and again is known as अंश. The same अंश *Svara* is known as *Jīva Svara*. The song which is sung with low pitch is known as *Mandra Svara*. The song which is sung with high pitch is known as *Tāra Svara*. *Nyāsa Svara* is that with which the song ends or stops. The *Svara* on which the song ends in the middle portion (अवान्तर) is known as *Apanyāsa* and the other nearer to it ends the song. The *Svara* which ends with the first *Charaṇa* of the song is known as *Sananyāsa*. The last *Svara* of each *Charaṇa* in a song is known as *Vinnyāsa*. There are two types of *Bahutva* – *Alamghanam Bahutva* and *Abhyāsa Bahutva*. *Alamghanam* is that where one *Svara* is touched or not entirely and constantly. *Abhyasa* is that where the *Svara* is sung repeatedly due to intervention. Thus, it is of two types.

14 वादी, संवादी, विवादी, अनुवादीस्वर	
SLS	SR
<p>प्रतिरागे लक्षितव्याश्चतुर्विधाः स्वराः बुधैः    वादिसंवाद्यनुवादिविवादिनश्च नित्यशः    1.342  वादीस्वरस्त्वेक एव संवाद्यपि तथैव च    शेषाणामनुवादित्वं विवादी वर्जितस्वरः   1.343  </p>	<p>चतुर्विधाः स्वरा वादी संवादी च विवाद्यपि    अनुवादी च वादी तु प्रयोगे बहुलः स्वरः   ३४४    संवादी त्वनुसारित्वाद्स्या मात्योऽभिधीयते    विवादी विपरीतत्वाद्धैरुक्तो रिपूपमः    नृपामात्यानुसारित्वादननुवादी तु भृत्यवत्   ३४७  </p>

## SSS

“सप्तस्वराणां मध्येऽपि स्वरे यस्मिन्सुरागता |  
स जीवस्वरइत्युक्तो ह्यंशो वादीति कथ्यते ||  
जीवस्वरस्य सदृशः संवादीस्वर उच्यते |  
विवादी स्याद्विसदृशः सोऽनुवादी त्रयात्मकः ||  
अनुवादिनि संवादिनि जीवस्वरके सदा कलाविद्धिः |  
बहुतमबहुतरबहवः कार्या रागा विलोमेन ||  
सुप्रयोगे विवादि सः स्वल्पः कार्योऽथवा पुनः |  
प्रच्छादनीयो लोप्यो वा मनाक् स्पर्शः स्वरस्य यः ||

### Observations:

In every *Rāga* there are four types of *Svaras* found by the learned – *Vādī*, *Samvādī*, *Anuvādī* and *Vivādī*. *Vādī Svara* is only one. *Samvādī* is also one. The remaining are *Anuvādī*. The *Vivādī Svaras* are called *Varjita Svaras*. According to SR, there are four types of *Svaras* – *Vādī*, *Samvādī*, *Vivādī* and *Anuvādī*. Among these abundant uses of *Vādī* is seen. The two *Svaras* *Ni* and *Ga*, whose twelfth or eighth *Śruti* are internally influenced. They become *Samvādī* to each other and elsewhere they are *Vivādī*. Similarly, *Re* or *Dha* also become *Vādī* and *Samvādī* and the remain are *Anuvādī*. Here *Vādī* is said to be a King.

### 15 मेलाः

दशमेलनामनिर्देशः

कल्याणीमेलकस्त्वाद्यो बिलावल्या द्वितीयकः | खंमाजाख्यस्तृतीयः स्याद्भैरवस्य चतुर्थकः ||2.19||

पंचमो भैरवीनामा षष्ठस्त्वासावरीरितः | सप्तमस्तोडिकाहोऽपि पूर्व्यभिधोऽष्टमः स्मृतः ||2.20|| नवमो मारवाभिज्ञो दशमः

काफिसंज्ञितः | इत्येते दश मेलास्ते रागोत्पादनहेतवः ||2.21||

<b>16. Ten main <i>Melas</i> with the <i>Rāgas</i> according to Pt. Bhatkhande</b>		
	मेला:	रागा:
१	कल्याण	यमन, शुद्धकल्याण, भूपाली, हमीर, केदार, छायानट, कामोद, श्याम, हिन्दोल, गौडसारङ्ग, मालश्री, यमनी, चन्द्रकान्ता
२	बिलावल	बिलावल, बिहाग, देशीकार, पाहाडिका, ककुभा, शङ्करा, नट्ट, माड, देवगिरि, सर्पदा, गुणकली, नटबिलावली, शुक्लबिलावली, हंसध्वनि, लच्छाशाख, गुणिप्रिया, कल्याण, हेमपूर्वा, दुर्गा, मलुहाकेदार, हेमकल्याण
३	खमाज	झिन्झोटि, खमाज, तिलनिका, खम्बावती, दुर्गा, रागेश्वरी, सोरटी, तिलककामोद, जयावन्ति, गौडमल्हार, गारा, बडहंस, नारायणी, प्रतापवराळी, नागस्वरावलि
४	भैरव	भैरव, मेघरञ्जनी, गुणक्री, जोगिया, प्रभात, कालिङ्गडा, सौराष्ट्र, रामकली, विभास, गौरी, ललितापञ्चम, सावेरी, बङ्गाल, शिवमतभैरव, आनन्दभैरव, हिजेज, आहीर
५	भैरवी	भैरवी, मालकौन्स, भूपाल, आसावरी, धनाश्री, झिलफ, मोटकी, शुद्धसामन्त, वसन्तमुखारी
६	आसावरी	आसावरी, जौनपुरी, देवगान्धार, सिन्धभैरवी, देशी, दरबार, अड्डाण, कौशिक, खट, झिल
७	तोडिका	तोडी, गुर्जरीतोडी, मियातोडी, मुलतानी
८	पूर्वी	पूर्वी, श्रीराग, गौरी, दीपक, रेवा, विभास, मालवी, त्रिवेणी, टङ्किरा, जेतश्री, पूरियाधनाश्री, परज, वसन्त
९	मारवा	मारवा, पूरिया, वराटी, ललिता, जेत, भट्टिहार, भङ्खार, पञ्चम, सोहनी, मालीगौरा, साजगिरि

१०	काफी	काफी, धानी, सैन्धवी, धनाश्री, भीमपलासी, हंसकङ्कणी, पटमञ्जरी, प्रदीपकी, बहारा, नीलाम्बरी, पीलू, कर्नाट, , वागीशवरी, अडाणा, सहाना, हुसैनी, नायकीकानड, कौशिककानड, सुहा, सुधराई, देश, मेघमल्हार, सुरमल्हार, मियामल्हार, मध्यमावती, शुद्धसारङ्ग
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### Observations:

Out of the शुद्ध and विकृतस्वरस were produced the मेल or थाट as they were properly called then, and out of these *Melas*, by suitable permutation and combination of the *Svaras* comprising them, were produced the different *Rāgas*. मेल or थाट, as defined by authors, means only a series of notes capable of producing *Rāgas*.

*Pt. Vyankatamukhi* classified his *Rāgas* under his nineteen *Thāṭas*:

मुखारी, सामवराली, भूपाल, वसन्तभैरवी, गौळ, आहरी, भैरवी, श्री, हेज्जुजी, काम्भोजी, शङ्कराभरण, सामन्त, देशाक्षी, नाट, शुद्धवराली, पन्तुवराली, शुद्धरामक्रिया, सिंहराव, कल्याणी

The author of the SS, gives 21 *Thāṭas*

श्री, शुद्धनाट, मालवगौड, वेलावली, वराली, रामक्री, शङ्कराभरण, काम्भोजी, भैरवी, मुखारी, वेगवाहिनी, सिन्धुरामक्री, हेजिज्जि, सामवराली, वसन्तभैरवी, भिन्नषड्ज, देशाक्षी, छायाणट, सारङ्ग, तोडी, कल्याणी

*Lochana Pandita* gives following twelve *Thāṭas*:

भैरवी, तोडी, गौरी, कर्णाट, केदार, इमन, सारङ्ग, मेघ, धनाश्री, पूर्वा, मुखारी, दीपक

### Comparison of *Rāgas* with different treatises and SLS

*Melas* are ten in number. SLS and RTV and many treatises are having different characteristics. In this thesis the popular ten *Rāgas* according to their ten *Thāṭas* are given. Comparison between popular 10 *Rāgas*, their similarities and dissimilarities are given here:

Selected <i>Rāgas</i>	
कल्याण - भूपाली	
SLS	RTV
कल्याणीमेलसंजाता भूपाली बुधसंमता   आरोहे चावरोहेऽपि मनिहीना भवेत् सदा   २६	मनिवर्जा तु भूपाली रिधौ यत्र च कोमलौ   गान्धारोद्ग्राह संयुक्ता रिन्यासा गांशशोभिता

### Observations:

SLS - भूपाली - The *Rāga* which is produced from *Kalyāni Mela* and in whose *Āroha* and *Avaroha*, *Ma* and *Ni* are always *Varjita*, is said to be *Bhūpālī* by learned. The *Vādī Svara* of *Bhūpālī* is *Gāndhāra* and *Samvādī* is *Niṣāda*. Its formation is like that of *Śuddha Kalyāna*.

As majority *Svaras* are of *Purvāṅga*, this *Rāga* is sung in the evening. *Kalyāna* is different than this because of *Sampūrṇa Svaras* in *Avaroha*. Instead, if the *Svaras* of *Uttarāṅga* are majority, then it became *Deśikāra*. As *Dhaivata* is *Vādī* here, it is different from *Bhūpālī*.

The *Svaras Ni* and *Ma* are *Varjita* i.e. excluded. The harmony of *Svara Ga* and *Pa* becomes the carrier of pleasantness. This *Rāga (Bhūpālī)* which is known as *Mohana* in which *Ma* is *Varjita* and which is sung at the evening time, is known by the same name in *Karnātaki Paddhati* then today. Somewhere *Bhūpālī* having *Gāndhāra* as *Vādī* and which is sung in the morning, is also narrated. Elsewhere other type of *Bhūpālī* is also shown which has *Komala Re*, *Ga* and *Dha* but I think they are not found in *Lakṣya*. The *Ālāpa* of this *Rāga* which possesses the *Svaras* beginning with *Gāndhāra* in different *Sthāna* (place) if properly sung pleases the mind. Similar description is given in RTV.

RK – *Bhūpālī* is produced from *Vasanta mela*. It is said to be *Ma* and *Ni Varjit Rāga*. Some says that it is having *Re* and *Pa Varjita* just like RS. It is used for *Shānta Rasa*.

Selected Rāgas	
बिलावल – देवगिरि	
<p>SLS</p> <p>शुद्धस्वरसमायोगाज्जातो देवगिरिस्तथा  </p> <p>बिलावलप्रभेदोऽयं कल्याणांगेन मंडितः   ३२  </p>	<p>RTV</p> <p>अवरोहे गधौ नासतो धास्तु तीव्रतरो भवेत्  </p> <p>देवगिरौ गनी तीव्रौ यत्र स्यात् षड्जमूर्च्छना   </p>

### Observations:

According to SLS *Devagiri* is one type of *Bilaval Rāga* which is originated from the *Śuddha Svaras* i. e. *Bilāval Thātas*. And is possessed of *Kalyāna Anga*. Its *Vādī Svara* is *Ṣaḍja* and the use of *Dha* and *Ga* is very less in *Avaroha*. In *Lakṣya Sangīta*, *Tīvra Ma* is never used for a long time. In the types of *Bilāval* there is a nice principle that its formation is always presented by the *Svaras* in descending order. In this type of *Bilāval*, *Komala Niṣāda* is used with *Dhaivata* in *Avaroha*, it undoubtedly makes the formation of *Bilavala* clear. Just as the formation of *Rāgas* sung at night becomes clear in *Āroha*, similarly the formation of *Rāgas* sung during the day becomes clear in *Avaroha*. According to Some, *Pa* is *Varjita* optionally, but it is difficult to agree with this, as it is not found in *Lakṣya Sangīta*. According to RTV, *Ga* and *Dha* are *Varjit* in *Avaroha*. *Ga*, *Dha* and *Ni* are said to be *Tīvra*.



Selected Rāgas	
खमाज – खम्बावती	
SLS	RTV
खंमाजीमेलके प्रोक्ता खंभावत्याह्वया शुभा   खंमाजनियमानां सा भवेन्नूनं विपर्ययात्   १५	खम्बावती पहीना स्यात्कोमलीकृतधैवता   गान्धारमूर्च्छनायुक्ता रिणात्यक्ताऽवरोहिका   17

### Observations:

The auspicious *Khambāvati* is said to be originated from *Khammāji Mela*. Indeed, it is reverse (opposite) than the principle of *Khamāja*. The touch of *Rṣabha* in *Āroha*, the absence of *Rṣabha* in *Avaroha* and the touch of *Ṣaḍja* with *Madhyama* is melodious in every way. Here, there is the harmony of *Ma* and *Dha*, in *Avaroha*, *Pa* is *Vakra*. By the *Svaras* used in *Uttarārdha* it can be the *Anga* of *Vageśvari*. How can it be the *Anga* of *Khamāja* as plenty use of *Re* and *Dha* is there. It is sung in the second *Prahara* of night. Some of the treatises, it is said that *Dha* is *Komala* and *Pa* is *Varjita*. But it is not acceptable in *Lakṣya Mārga*. According to RTV खम्बावती is having *Pa Varjita* and *Dha Tivra*. It is from *Gāndhāra Mūrccchanā*. *Re* and *Ni* are said to be *Varjita* in *Avaroha*. Some says षम्बावती in stead of खम्बावती.

Selected Rāgas	
भैरव - रामकेली	
SLS	RTV
मेले मालवगौडीये रागो जातः सुमंगलः   रामकेलीति विख्यातः प्रातर्गेयो बुधप्रियः   39	रि-कोमला ग-तीव्रा वा म-तीव्रतरसंयुता   ध-कोमला नि-तीव्रा च ख्याता रामकरीति सा   21   आरोहे म-नि-वज्र्या स्यात्पांशा धैवतमूर्च्छना

### Observations:

A very well-known *Rāga* named *Rāmakali* sung in the morning, and lived by musicians is originated from *Bhairav Mela*. Its *Vādī Svara* is *Dhaivat* and *Rṣabha* is *Samvādī*. In *Āroha Ma* and *Ni* are *Varjit*. Whereas *Sampūrṇa* in *Avaroha*. Some learned people here point out two types of *Madhyama*. According to them expelling (*vyastatvam*) of *Śuddha Ma* is not censurable. Sometimes both types of *Niṣāda* are also used. Even then many have agreed with the supremacy of formation of *Bhairav*. As *Ramakali* is sung in the morning so in the evening *Ramakriya* is sung. The first one is associated with *Śuddha Ma* whereas second is with *Tīvra Ma*. According to RTV this *Rāga* is having *Re, Dha, Komala* and *Ga/Ma* and *Ni Tīvra*. *Pa* is *Aṃśa* here. It is from *Dhaivata Mūrcchanā*. *Ma* and *Ni* are *Varjit* in *Āroha*.

Selected Rāgas	
भैरवी - भैरवी	
SLS	RTV
आरोहेऽप्यवरोहे सा संपूर्णैव सदा मता   उत्तरांगप्रधानत्वे प्रातःकालोचिता भवेत्   २	षड्जादिमूर्च्छनायुक्ता भैरवी स्याद्धकोमला   रागप्रकरणः/१२

### Observations:

The *Mela* which is known as *Todika* in ancient treatise is known as *Bhairavi* in *Lakṣya Sangīta*. From this *Mela* the well-known *Rāgini Bhairavi* is originated. This *Rāga* is always said to be *Sampūrṇa* in *Āroha* and *Avaroha*. As *Uttarāṅga* is supreme here, it is a *Rāga* which is sung in the morning. It is said in RTV that it is originated from *Ṣaḍja Mūrcchanā*, it has *Komala Dha*. Some scholar considers *Sa* and *Ma* as *Samvādī Svara*, some other consider *Dha* and *Ga*. One must consider whatever is appropriate or suitable, said by *Pt. Bhatkhande*. Some

also believe that *Bhairavi* is said to be originated from *Āsāvāri Mela*. There is no doubt that in *Lakṣya*, *Komala Re* is used here. Sometimes *Tīvra Re* is also used in *Āroha* in *Lakṣya Sangīta*. Scholars do not find any fault in it.

Selected Rāgas	
तोडी – तोडी	
SLS	RTV
मेले पंतुवराळ्याख्ये लक्ष्ये तोडी प्रकीर्तिता   धैवतांशा सुसंपूर्णा गंभीरप्रकृतिर्मता   १	षड्जपूर्वा तु तोडी स्याद्यत्रोक्तौ कोमलौ रिधौ   धैवताख्यः स्वरो न्यासो गान्धारोऽशः इतीरितः   रागप्रकरणः/12

### Observations:

According to *Lakṣya Sangīta*, the *Mela* which is narrated known as *Varāli Todī* in ancient treatises is known as *Todī Mela* which has *Dhaivata* as *Aṃśa*, which is *Sampūrṇa* and having steady characteristics. *Re* is weak in *Āroha* and it indicates morning time. According to scholars it is sung in the second *Prahara* of the day. As *Dhaivata* is *Vādī* here, it is made sure that it is sung during the day. But some *Lakṣya* scholars consider here *Gāndhāra* as *Vādī*. Though use of *Tīvra Ma* is never suitable in *Rāgas* sung in the morning yet due to its excessive popularity, this *Rāga* is accepted as an exception.

Similarly, in RTV *Todī* has *Ṣaḍja Mūrchanā*. *Re* and *Dha* are *Komala*. *Dha* is said to be *Nyāsa Svāra*. *Gāndhāra* is *Aṃśa Svāra*.

Selected Rāgas	
पूर्वी - पूर्वी	
SLS	RTV
आरोहे गधहीनत्वं रागेऽत्र बहुसंमतम्   पूर्णत्वमवरोहे स्यान्नियमेनातिरक्तिदम्   २१	रित्रयोद्ग्राहसंयुक्तः षड्जोद्ग्राहोऽथवा मतः   श्रीरागस्तीव्रगान्धार आरोहे ग-धवर्जितः   रागप्रकरणः/54

### Observations:

Similarly, in both the treatises, *Ga* and *Dha* are *Varjita* in *Āroha* and it is *Sampūrṇa* in *Avaroha* so it is very delightful. *Rṣabha* of this *Rāga* is *Vādī* and *Pañcama* is *Samvādī*. According to some scholars it is opposite that is *Pañcama* is *Vādī* and *Rṣabha* is *Samvādī*. There is no contradiction. *Ṣaḍja* is *Udgrāha* *Svara*. *Śrī Rāga* which is originated from *Pūrvi Mela* is accepted in *Lakṣya Sangīta*. Ancient writers have narrated this *Rāga* in *Harapriya Mela*. This *Rāga* is said to be ‘*Ādi Rāga*’, it is Similar to *Janaka*. Hence scholars should think about this statement and it is of *Oḍava Jāti*. In *Lakṣya Sangīta* it is well-known that these six *Purāgas* of *Oḍava Jāti* are very popular, they themselves are the *Janaka* and perfect.

Selected Rāgas	
मारवा – ललिता	
SLS	RTV
मारवामेलने गीता रागिणी ललिताऽधुना   आरोहे चावरोहेऽपि पञ्चमेन विवर्जिता   ३७	या गौरीरागसम्भूता ललिता पञ्चमोज्झिता   सांशोद्ग्राहा तथा मानता गीतान्ते सा सुशोभना   रागप्रकरण/33

### Observations:

The *Rāgini* named *Lalita*, having *Pañcama Varjita* in *Āroha* and *Avaroha* is originated from *Mārava Mela*. *Śuddha Madhyama* as *Vādī* and *Ṣaḍja* is *Samvādī* according to rules and regulations of *Śāstras*. It is sung in the last *Prahara* of night is independent. The *Rāgas* which start with *Pañcama* are their *Aṅgas* as accepted by the learned. In *Svaramelakalānidhi* of *Rama Amātya*, this *Rāga* is having *Komala Re* and *Dha* and *Tīvra Ga* and *Ni*. In *Caturdanḍī Prakāshikā* this

*Rāga* is narrated in the same way. And according to *Somanātha* it is originated from *Śuddha Rāmakriya Mela*.

Selected <i>Rāgas</i>	
काफी— पटमञ्जरी	
SLS	RTV
हरप्रियाद्वये मेले मंजरी पटपूर्विका	पञ्चमांशग्रहन्यासा मालवस्वरसम्भवा
रागिणी श्रूयते गीता विरला गुणिसंमता   ५४	अवरोहे ग — वर्जास्यात्सादिकापटमञ्जरी
आरोहे धगदौर्बल्यं भवेत्सारंगसंनिभम्	रागप्रकरणः/31
सारंगे लंघनं प्रोक्तं समूलं स्वरयोस्तयोः   ५५	

### Observations:

*Rāgini Paṭamanjari* is originated from *Harapriya Mela*, (*Kaḥi*). It is believed by scholar that this *Rāgini* is rarely sung. As *Dha* and *Ga* are weak in *Āroha*, there glitters the *Aṅga* of *Sāranga*. But in *Sāranga* both the *Svaras* - *Dha* and *Ga* are totally *Varjita*. In this *Rāga*, *Ṣaḍja* is *Vādī* and *Pañcama* is *Samvādī*. Its singing after *Sāranga* is agreed by all. This type of *Rāga* formation is indeed very rare. In *Lakṣya* style there are different of opinions regarding this *Rāga*. So wise should practice it and taking their own decision. According to RTV it is related to *Ṣaḍja Mūrchanā* and *Pa* is predominant in it. *Ga* is *Varjita* according to both the treatises.

### Conclusion:

SR is huge ocean where SLS is a sweet river. SR is the treatise or an encyclopedia with all the subjects or topics related to music i.e., singing, dancing and instruments while SLS covers only Vocal music. The period of *Śārṅgadeva* is 1175-1247, and SLS belongs to current music of 19<sup>th</sup> century so the main difference is the time period. Music is an art which can

change their formation day by day. The *Rāgas* are the product of *Mūrcchanā*, *Grāma* and *Jātigāyan* in the period of SR but after this Mela system has developed and it is classified by *Pandit Bhatkhande* into 10 *Melas* first time for the sake of Music learners. SLS is the book where classification of Major six ancient *Rāgas* according to *Gītī*, *Bhaśa*, *Rāgāṅga*, *Purāga-Rāga*-family and *Janya-Janaka Mela* system, all we can find in it. It is a complete book with the definition of *Svara*, *Śruti* as well as *Rāga* of the ancient and current music.

*Pandit Bhatkhande* has precisely defined and clearly described the characteristics of *Thātas*, with reference to ancient treatises which are easy to learn. He also describes virtue and quality of a good listener of music. At the summing up of SLS *Chatur Pandit- Vishnu Narayan Bhatkhande* says this book is for the curious readers and people who loved Music. *Pandit Bhatkhande* has formulated easily understandable systematic theory and notation of current practice of music.

Almost all the masters and authors of Music related book follow the definitions that are given in SR. Hence this is the authentic work or *Pramāna*. SLS is the guide in Modern times for students, teachers, and Gurus. All the treatises are very important for students of music as well as they are helpful to understand music for the Sanskrit scholars. Other texts – NS, RTV, SUS, SP, SC, SM are also appreciated.

It is a matter of pride that our cultural heritage contains these important works on Music written in Sanskrit Language.

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