CHAPTER 4

BHARATA'S MUSICAL THEORIES
The world for music now used in India is the word Saṅgīta. Saṅgīta’s original or more traditional usage did not mean music, but a comprehensive performing art of singing playing of instruments and dancing. More over the art was generally a part of Drama. Bharata focus in Nāṭyaśāstra is chiefly on the music that is applied in the field of Nāṭya. He describes four levels of music applied based on the different specified contexts of the staging of drama. They are - 1. The ordering and organizing of the instruments and the singers and the modulations of the different instruments in connections with the primary rituals related to the stage and the commencing of functions. 2. In the contexts of the absence of dialogue on the stage, the use of specific instruments in the background. 3. The use of Dhruvāgīta in particular fusion contexts of the story and sentiments. 4. The use of Svaras depending on the specific sentiments applied in contexts. Bharata referred music on Nāṭyaśāstra in whole Six chapters and termed Gāndharva.

i. Gāndharva

Bharata defines Gāndharva twice-

'यतु तन्त्रीकृतं प्रोक्तं नानातोद्वसमाध्रयम्।
गान्धर्वैमिति तत्त्वं स्वरतालुपदात्मकम्।।

and

गान्धर्वं त्रिविधं विद्यात् स्वरतालुपदात्मकम्। ॥

Playing of Lute with the accompaniment of different instruments and
consisting of Svara(note), Tāla(time mesure) and Pada(verbal theme) may be known as Gandharva. It is called Gāndharva as the Gods liked it and Gandharvas were pleased to listen to it. The Gāndharva is born or generated from Gāna (songs), Vīnā(lute) and Vamsā(flute). The second definition express the meaning - Svara, Tāla and Pada are the three modes or varities of Gāndharva. Whereas in the truth, Gāndharva was formed by the fusion or conjugation of the three.

It is in the sixth chapter of Nātyasastra in Nātyasaṅgraha that the author begins his comments on the theories of music. Mentions on instruments and songs are specially made in the verse-

रसा भावान्विनय: धर्मी वृत्तिप्रवृत्तय:।
सिद्धं स्वरसत्यातोत्तथे गानं रक्ष्यं संग्रहः।।

ii. Svara

There are seven Svaras viz. Ṣaḍja, Ṛṣbha, Gāndhāra, Madhyama, Paṅcama, Dhaivata and Niṣāda. Lute and the body is the sources of these seven Svaras. They are of four kinds in accordance with their relation to an interval of Śrutis as-

Vādī(sonant), Saṃvādī(consonant), Vīvādī(Dissonant) and Anuvādī (assonant). The first Vādī forms an important part in musical note. When the sound is in consonance with another, those two Svaras between an interval of nine or thirteen Śrutis are called Saṃvādins. For instance Ṣaḍja-Madhyama, Ṣaḍja-Paṅcama, Ṛṣabha-Dhaivata and Gāndhāra-
Niṣādas are Saṃvādins in Śadjagrāma. Similarly all the above are Saṃvādins in the Madhyamagrāma excepting Ṣaḍja- Pañcama. There is Saṃvāda between Pañcama-Ṛṣabhā. Those Svaras having just two Śrutis as interval between them are Vivādins. Ṛṣabha- Dhaivata and Dhaivata-Niṣāda are Vivādins. The rest of them are Anuvādins. The ones produced from the Viṇā made of wood are spoken of as Svaras, two Grāmas, Mūrchanās, Tānas, Sthānas, Vṛttīs, Śādhāranasvaras, Varṇās, Alaṅkāras, Dhātus, Śrutis, Yatis, and Svarāśrayavidhī. Svaras, two Grāmas, Alaṅkāras, Varṇās, Sthānas, Jātis and Śādhāraṇasvaras originated from the throat.

iii. Grāmas

There are two Grāmas called Śadjagrāma and Madhyamagrāma and each has twenty two Śrutis to accomplish Svaramaṇḍalas. In Śadjagrāma, the Śrutis regarding Svaras are fixed such as four Śrutis for Ṣaḍja, three for Ṛṣabha, two for Gāndhāra, four Śrutis for Madhyama, four for Pañcama, three for Dhaivata and two Śrutis for Niṣāda. In Madhyamagrāma Śruti of Pañcama should be lesser than Śadjagrāma. The arrangement of Śrutis in Madhyamagrāma is four Śrutis for Madhyama, three for Dhaivata, two for Niṣāda, four for Ṣaḍja, three four Ṛṣabha and two Śrutis for Gāndhāra.

iv. Śrutis

The measure of a Śruti is the interval taken for the identification of Svara, when the Viṇā-string is loosened or tightened resulting in low or
high notes. Bharata enumerated the ways to identify Śrūtis. First two lutes of same size to be prepared with equal number of strings and similar Mūrchanās befitting the Ṣadja-grāma. In one Śrutī of the Paṇcama is to be reduced and adjust with three Śrūtis of the Paṇcama in the Madhyamagrāma. By increasing one Śrutī in that, it would reach the Paṇcama-Śrūti of the Ṣadja-grāma. Thus the reduction of a single Śrutī is made evident. By further reduction of a Śrutī, the Gāndhāra and Niṣāda of the second lute will turn into the Rṣabha and Dhaivata of the first lute. For there is an increase of two Śrūtis to be found commonly between Rṣabha-Gāndhāra and Dhaivata- Niṣāda. Similarly by a further decrease of a Śrutī the Dhaivata and Rṣabha of the second lute will turn into the Paṇcama and Ṣadja of the first lute. For between Paṇcama and Dhaivata as well as Ṣadja and Rṣabha there is an increase of three Śrūtis each. Again by decreasing the same Paṇcama, Madhyama and Ṣadja-svārās will transform into the Madhyama, Gāndhāra and Niṣāda of the first lute. For there is an increase of four Śrūtis each between Madhyama- Gāndhāra- Niṣāda and Paṇcama- Madhyama- Ṣadja. By effecting these experiments one should find out the twenty two Śrūtis of the Ṣadja-grāma and Madhyamagrāma.

(Graph attached in the appendix)

v. Mūrchanās and Tānas

The use of the seven Svārās in sequence in the ascending or
descending order is named as Mūrcchanās. There are fourteen Mūrcchanas pertaining to these two Grāmas with seven Svaras. Thus combining of fourteen Mūrcchanas and seven Svaras named as Sampūrṇamūrcchanas (heptatonic) are formed.

### i. *Seven Mūrcchanās in Sadjagrāma*

<table>
<thead>
<tr>
<th>No.</th>
<th>Murcchana</th>
<th>Svaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Uttaramandrā -</td>
<td>Sa Ri Ga Ma Pa Dha Ni</td>
</tr>
<tr>
<td>2.</td>
<td>Rajani -</td>
<td>Ni Sa Ri Ga Ma Pa Dha</td>
</tr>
<tr>
<td>3.</td>
<td>Uttarāyata -</td>
<td>Dha Ni Sa Ri Ga Ma Pa</td>
</tr>
<tr>
<td>4.</td>
<td>Śuddhaśadja -</td>
<td>Pa Dha Ni Sa Ri Ga Ma</td>
</tr>
<tr>
<td>5.</td>
<td>Matsarikṛta -</td>
<td>Ma Pa Dha Ni Sa Ri Ga</td>
</tr>
<tr>
<td>6.</td>
<td>Aśvākrānta -</td>
<td>Ga Ma Pa Dha Ni Sa Ri</td>
</tr>
<tr>
<td>7.</td>
<td>Abhirudgata -</td>
<td>Ri Ga Ma Pa Dha Ni Sa</td>
</tr>
</tbody>
</table>

### ii. *Seven Mūrcchanās in Madhyamagrāma*

<table>
<thead>
<tr>
<th>No.</th>
<th>Murcchana</th>
<th>Svaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sauvīrī -</td>
<td>Ma Pa Dha Ni Sa Ri Ga</td>
</tr>
<tr>
<td>2.</td>
<td>Hariṇāśvā -</td>
<td>Ga Ma Pa Dha Ni Sa Ri</td>
</tr>
<tr>
<td>3.</td>
<td>Kalōpanatā -</td>
<td>Ri Ga Ma Pa Dha Ni Sa</td>
</tr>
<tr>
<td>4.</td>
<td>Śuddhamadhyā -</td>
<td>Sa Ri Ga Ma Pa Dha Ni</td>
</tr>
<tr>
<td>5.</td>
<td>Mārgī -</td>
<td>Ni Sa Ri Ga Ma Pa Dha</td>
</tr>
<tr>
<td>6.</td>
<td>Pauravī -</td>
<td>Dha Ni Sa Ri Ga Ma Pa</td>
</tr>
<tr>
<td>7.</td>
<td>Hṛṣyakā -</td>
<td>Pa Dha Ni Sa Ri Ga Ma</td>
</tr>
</tbody>
</table>
vi. Tānas

When a Mūrcchanā became only six Svaras are called as Śaḍavamūrcchanās (hexatonic). One of the Tānamūrcchana with five Svaras only is called Auḍavita Mūrcchana (pentatonic).

The Śaḍavamūrcchanā and Audavamūrcchanā are also called Tānas. Variety of Tānas and Mūrcchanas gives enjoyment to the producer as well as the listener. The Kākaliniśāda and Antaragandhāra belong to the Sādhāraṇīkṛta Category. The Uttaramandṛā, Rajānī, Uttarāyata, Śuddhaśāḍja, Matsuṛikṛtā, Āsvākrāntā and Abhirudgatā are the seven Mūrcchanās in Śādjagrāma. The initial svaras of Śādjagrāma are Śaḍja, Niśāda, Dhaivata, Paṇcama, Madhyama Gāndhāra and Rṣabha. Uttaramandṛā begins with Śaḍja, Abhirudgatā from Gāndhāra, Matsuṛikṛtā with Madhyama, Śuddhaśāḍja begins from Paṇcama, Uttarāyata from dhaivata and Niśāda from Rajānī respectively. The initial Svaras of Madhyamagrāma are Madhyama, Gāndhāra, Rṣabha, Śaḍja, Niśāda, Dhaivata and Paṇcama. Sauvṛi begins with Madhyama, Haraiṇāśvā with Gāndhāra, Kalōpanata with Rṣabha, Śuddhamadhyama with Śaḍja, Mārgī with Dhaivata and Hṛṣyaka with Paṇcama, these are seven Mūrcchanas in the Madhyamagrāma.

The Śaḍavamūrcchanas are of seven kinds. In the Śādjagrāma there are four with the omission of Śaḍja, Rṣabha, Niśāda and Paṇcama.
In Madhyamagrāma there are three with the omission of Śaḍja, Rśabha and Gāndhāra. These seven types of Tānas or Śaḍavamūrcchanas computed with the seven varites of Mūrcchanās produce a total of fortynine Tānas.

### i. Śaḍavamūrcchanās in Śaḍjagrāma

#### i. Uttaṇamandṛā

| 1. | 0 | Ri | Ga | Ma | Pa | Dha | Ni |
| 2. | Sa | 0 | Ga | Ma | Pa | Dha | Ni |
| 3. | Sa | Ri | Ga | Ma | 0  | Dha | Ni |
| 4. | Sa | Ri | Ga | Ma | Pa | Dha | 0  |

#### ii. Rajañī

| 1. | Ni | 0 | Ri | Ga | Ma | Pa | Dha |
| 2. | Ni | Sa | 0 | Ga | Ma | Pa | Dha |
| 3. | Ni | Sa | Ri | Ga | Ma | 0  | Dha |
| 4. | 0  | Sa | Ri | Ga | Ma | Pa | Dha |

#### iii. Uttarāyata

| 1. | Dha | Ni | 0 | Ri | Ga | Ma | Pa |
| 2. | Dha | Ni | Sa | 0 | Ga | Ma | Pa |
| 3. | Dha | Ni | Sa | Ri | Ga | Ma | 0  |
| 4. | Dha | 0  | Sa | Ri | Ga | Ma | Pa |
iv. Śuddhaśadja

1. Pa Dha Ni 0 Ri Ga Ma
2. Pa Dha Ni Sa 0 Ga Ma
3. 0 Dha Ni Sa Ri Ga Ma
4. Pa Dha 0 Sa Ri Ga Ma

v. Matsaṅkṛtā

1. Ma Pa Dha Ni 0 Ri Ga
2. Ma Pa Dha Ni Sa 0 Ga
3. Ma 0 Dha Ni Sa Ri Ga
4. Ma Pa Dha 0 Sa Ri Ga

vi. Aśvākrāntā

1. Ga Ma Pa Dha Ni 0 Ri
2. Ga Ma Pa Dha Ni Sa 0
3. Ga Ma Pa 0 Ni Sa Ri
4. Ga Ma Pa Dha 0 Sa Ri

vii. Abhirudgatā

1. Ri Ga Ma Pa Dha Ni 0
2. 0 Ga Ma Pa Dha Ni Sa
3. Ri Ga Ma 0 Dha Ni Sa
4. Ri Ga Ma Pa Dha 0 Sa
ii. Śādavamūrcchanās in Madhyamagrāma

i. Sauvīrī
1. Ma Pa Dha Ni 0 Ri Ga
2. Ma Pa Dha Ni Sa 0 Ga
3. Ma Pa Dha Ni Sa Ri 0

ii. Hariṇāśvā
4. Ga Ma Pa Dha Ni 0 Ri
5. Ga Ma Pa Dha Ni Sa 0
6. 0 Ma Pa Dha Ni Sa Ri

iii. Kalōpanatā
7. Ri Ga Ma Pa Dha Ni Sa
8. 0 Ga Ma Pa Dha Ni Sa
9. Ri 0 Ma Pa Dha Ni Sa

iv. Śuddhamadhyā
10. 0 Ri Ga Ma Pa Dha Ni
11. Sa 0 Ga Ma Pa Dha Ni
12. Sa Ri 0 Ma Pa Dha Ni
v. Mārgī
13. Ni 0 Ri Ga Ma Pa Dha
14. Ni Sa 0 Ga Ma Pa Dha
15. Ni Sa Ri 0 Ma Pa Dha

vi. Pauravī
16. Dha Ni 0 Ri Ga Ma Pa
17. Dha Ni Sa 0 Ga Ma Pa
18. Dha Ni Sa Ri 0 Ma

vii. Hṛṣyakā
t9. Pa Dha Ni 0 Ri Ga Ma
20. Pa Dha Ni Sa 0 Ga Ma
21. Pa Dha Ni Sa Ri 0 Ma

The Auḍavamūrcchanās are only five kinds, three in Saḍjagrāma with the omission of Saḍja and Paṅcama, Rṣabha and Paṅcama, and the Niṣāda and Gandhāra. The remaining two are in Madhyamagrāma exclusively Gandhāra and Niṣāda, as well as Rṣabha and Dhaivata.
iii. Audava Mūrcchanās or Tānas in Saḍja-grāma

i. Uttaramandrā

0 Ri Ga Ma 0 Dha Ni
Sa 0 Ga Ma 0 Dha Ni
Sa Ri 0 Ma Pa Dha 0

ii. Rajanī

Ni 0 Ri Ga Ma 0 Dha
Ni Sa 0 Ga Ma 0 Dha
0 Sa Ri 0 Ma Pa Dha

iii. Uttarāyata

Dha Ni 0 Ri Ga Ma 0
Dha Ni Sa 0 Ga Ma 0
Dha 0 Sa Ri 0 Ma Pa

iv. Śuddhaśadjā

0 Dha Ni 0 Ri Ga Ma
0 Dha Ni Sa 0 Ga Ma
Pa Dha 0 Sa Ri 0 Ma
v. Matsarīkṛta
Ma o Dha Ni o Ri Ga
Ma o Dha Ni Sa o Ga
Ma Pa Dha o Sa Ri o

vi. Aśvākrānta
Ga Ma o Dha Ni o Ri
Ga Ma o Dha Ni Sa o
0 Ma Pa Dha o Sa Ri

vii. Abhirudgatā
Ri Ga Ma o Dha Ni o
0 Ga Ma o Dha Ni Sa
Ri 0 Ma Pa Dha 0 Sa

iv. Auḍava Mūrcchanās or Tanas in Madhyamagrāma

i. Sauvīrī
Ma Pa Dha o Sa Ri 0
Ma Pa 0 Ni Sa 0 Ga

ii. Hariṇāśvā
0 Ma Pa Dha 0 Sa Ri
Ga Ma Pa 0 Ni Sa 0
Production of Mūrcchanas

One and the same Mūrcchana gets in two different ways from the two Grāma. If Gāndhāra of the Ṣadjarāma having only two Śrutis and two more...
added it makes Dhaivata, then the Mūrcchana and the Grāma are changed, it means Śādjagrāmamūrccchanā becomes Madhyamagrāma Mūrccchanā and Śādjagrāma changes to Madhyamagrāma. Then Madhyama etc; becomes Niṣāda etc; which are including the Madhyamagrāma. Similarly if the Dhaivata of the Madhyamagrāma having four Śrūtis is made Gāndhāra by reducing two Śrūtis, the nature of the Mūrccchanā and Grāma undergoes change. It means the interval of Śrūtis in both are same, so Madhyamagrāma becomes Śādjagrāma. There are two ways of working Tāna in the strings of a lute viz; Pravēśa(entrance) and Nigraha(arrest). The Pravēśa can be effected by sharpening the preceding note or by softening the succeeding note. Nigraha means non-touching of the middle note. The Mūrccchanā is produced by a lute with its middle note. Pravēśa and Nigraha function smoothly by the expansion of middle note.

Sādhāraṇas

Sādhāraṇa means overlapping notes or common notes, those occurring between two consecutive notes. They are produced in between two notes as in the transition of a season. There are two kinds Jātisādhāraṇa and Svarasādhāraṇa. Kākali and Antarasvaras are Svarasādhāraṇas. By increasing two Śrūtis to Niṣāda, one of them is often called Kākaliniṣāda different from Śādja. Similarly by adding two Śrūtis in Gāndhāra is often called Antaragāndhāra. Svarasādhāraṇas are two types each belonging to the two Grāmas Śādja and Madhyama.
In the Sadjagraama it is the overlapping of Sadja, in the Madhyamagrāma it is the overlapping of Madhyama. Sādharaṇa is of a special nature of the notes, and gets the other two names Kaiśikī and Kākalī. Its production is so minute just like a strand of Kēśa, and it is called Kaiśikī and due to Kalātva which means sweetness, it is also called Kākalī. It is a Vikṛtasvara and so it could not be an Aṃśasvara. But it is includes Saptasvara.

According to authorities it is only Niṣāda becoming Kākalī (Kakali Niṣāda) and Gāṅdhāra becoming Antaragāndhāra. The employment of Antarasvara should always be on the Ārōha scale (ascending). While it is employed in descending order it will spoil the Jātirāga and Śruti.13

Jātisādharaṇa depends on Antaragāndhāra and Kakali Niṣāda. There are three numbers named as Madhyama, Paṃcama and Śaḍjamadhyā. Madhyama, Paṃcama and Śaḍja are their constituent parts, of which the Paṃcama will be distinct though it is weaker than the rest.

Jātis

Bharata gives a brief description of Jātis with Lakṣaṇa (characteristics).


16

Ten characteristics of the Jātis are- Graha, Aṃśa, Tāra, Mandra, Nyāsa, Apanyāsa, Alpatva, Bahutva, Śaḍavita and Audavita. Graha is enumerated as Amśasvara to all the Jātis. A song form begins with the Grahasvara. Amśasvara is an important part of Rāga, which means Rāga resides in it.
and Rāga is generated from it. Amśasvara forms the basis of the variation into low and high pitches and depending on the first five notes. This combination gives rise to many notes are abundantly. These create Saṃvādī and Anuvādī notes. These are related to Graha, Apanyāsa, Vinyāsa, Sannyāsa and Nyāsa notes and finally permeates throughout the song. Tāra means the high pitch movement depending on the five initial notes. It's movement is restricted to the high pitch up to fourth note or five, but not in any case more than seven. Low pitch named as Mandra is of three kinds—depending on Aṃśa, on the Nyāsa and on Apanyāsa. There could be no pitch lower than that of the Aṃśasvara. The Nyāsa refers to the last two notes of Nīṣāda whether of Madhyamagrāma or Saḍjagrāma. Nyāsas are twenty one in number and they occur at the last concluding note of a song. Apanyāsa are fifty six in number occurring at the conclusion of each division of a song. Sanyāsa and Vinyāsa also occur in between the divisions of a song. Sannyāsa is the closing note of first division of a song. It should be either Saṃvādī or Anuvādī or Vādī, but not be a Vivādī. Vinyāsa is the vowel placed at the end of a word in the division of a song.

Eighteen number of Jātis are explained in it with their divisions of Grahasvara and Aṃśasvara. There are seven Jātis in Saḍjagrāma and eleven in Madhyamagrāma. For each one of them are there special Svaras, Aṃśasvaras and Apanyāsasvaras. Saḍī, Āṛṣabhī, Dhaivatī, Niṣādī, Saḍjādīcyavatī, Saḍjakaiśikī and Saḍjamadhyāma are the seven Jātis in the
Sadjagrama. Gandhārī, Madhyamā, Gandhārodiçyava, Pañcamī, Raktagandhārī, Gandhārapañcamī, Madhyamodiçyava, Nandayantī, Karmāravi, Ādhārī and Kāśikī are the eleven numbers of Jātis in the Madhyamagrāma.

Divisions of Jātis

Svarajāti has two divisions—Śuddha (pure) and Vikṛta (modified).” The Śuddha ones are Sādjī, Ārṣabhī, Dhaivatī and Niṣādinī in Sadjagrāma. In the Madhyamagrāma, Gandhārī, Madhyama and Pañcamī are Śuddhas.

i. Śuddhajātis

Śuddhajātis have their own special Svaras, Arṇasvaras, Grahasvaras and Apanyāsasvaras. Sādjī, Ārṣabhī, Dhaivatī and Niṣādinī are the Śuddhajātis in Sadjagrāma. In the Madhyamagrāma, Gandhārī, Madhyama and Pañcamī are Śuddhas.

ii. Vikṛtjātis

A Jāti has two or more features of the other Jātis that are called Vikṛtajātis. But Nyāsasvara is never modified. For Nyāsa is concerned the note should be regularly Mandra in Śuddhajāti, but no such rules applicable to Vikṛtajātis. All the Vikṛtajātis are born out of the combination of Śuddhajātis. They belong to the two Grāmās and Svarās, in addition to being endowed with separate characteristics.

Because of the combination of the Śuddha varieties eleven Vikṛtajātis are formed. Śaḍja and madhyama combine together to produce the Jāti
called Ṣaḍjamadhyama. Ṣaḍjī and Gāndhārī combine to form Ṣaḍjakaiśikī. Ṣaḍjōḍīcyava is produced by the combination of Ṣaḍjī, Gāndhāra and Dhaivatī. Gāndhārōḍīcyava is the combination of four Jātis called Ṣaḍjī, Gāndhārī, Madhyamā and Dhaivatī. Madhyamōḍīcyava is also produced by the combination of four Šuddhajātīs called Gāndhārī, Pañcamī, Madhyamā and Dhaivatī, while the combination of Gāndhārī, Pañcamī and Niṣādī generates Raktagāndhārī. Āndhṛī is produced by the combination of Gāndhārī and Ārṣabhī. Nandayantī originates from the combination of Ārṣabhī and Pañcamī. Gāndhārapañcamī is born out of two Jātis, Gāndhāra and Pañcamī. Karmāravī is produced out of Niṣādī, Ārṣabhī and Pañcamī. Kaiśikī is formed from the combination of five Šuddhajātīs-Niṣāda, Gāndhārī, Pañcamī, Ṣaḍjī and Madhyamā.

**Jātī divisions on the basis of Svara’s number**

Four Jātīs consisting of Seven Svaras four out of eighteen are called Sampūrṇajātīs which are Madhyamōḍīcyava, Ṣaḍjakaiśikī, Karmāravī and Gāndhārapañcamī. Ṣaḍjagrāma has only one complete Jātī remaining three are in Madhyarnagrāma. Ṣaḍjakaiśikī is the complete Jātī in Ṣaḍjagrāma. With the addition of Gāndhāra Svara the complete Ṣaḍjī sometimes works as having only six Svaras.

Four Jātīs Ṣaḍjī, Āndhṛī, Nandayantī and Gāndhārōḍīcyava contain six Svaras each. Rest of the ten have five Svaras only. They are equally
divided into five in two Grāmas. Five Jātis with five svaras in Śaḍja-grāma are Naiśādī, Ārṣabhī, Dhaivatī, Śaḍjamadhyama and Śaḍjōdīcyava. Gāndhārī, Raktagāndhārī, Madhyamā, Pañcamī and Kaiśikī are the five Jātis in Madhyamagrāma and these Jātis have five Svaras each. All Svaras may be fade away except Madhyama which is supreme among all the notes.

**Gaṇas**

Among the many Jātis there is an arrangement called Gaṇa consisting of three of the Jātis. There are seven such Gaṇas on the basis of the number of Aṃśasvara.

1. Jātis having a single Aṃśa are Nandayantī, Madhyamōdīcyava and Gāndhārarpaṃcamī.
2. Jātis with two Aṃśasvaras are- Dhaivatī, Gāndhārōdīcyava and Pañcamī.
3. Jātis having three Aṃśas are- Naiśādī, Ārṣabhī and Śaḍjakaiśikī.
4. Jātis with four Aṃśasvaras are- Āndhī, Karmāravī and Śaḍjōdīcyava.
5. Jātis with five Aṃśasvaras are- Gāndhārī, Raktagāndhārī, Madhyamā and Śaḍjī
6. Jāti with six Svaras is known as Kaiśikī
7. Jāti with seven Svaras is called Śaḍjamadhyama.
Graha, Aṃśa, Nyāsa and Apanyāsa notes of Jātis

Description of Graha, Aṃśa, Nyāsa and Apanyāsa is specially notable in Bharata's musical theories. There are sixty-three Aṃśasvaras in the two Grāmas. They may it become Grahasvaras.

1. Śādjī

Dhaivata, Gāndhāra, Śaḍja, Madhyama and Paṅcama function like Aṃśa and Graha in the Śādjījāti and then acts as Vikṛtajāti by the notes from other Jātis. Gāndhāra and Paṅcama are Apanyāsasvaras while Śaḍja is Nyāsasvara. Niśāda could be omitted. Saṅcāra in Śaḍja to Gāndhāra and Śaḍja to Dhaivata are 'Sa- Ga, Ga- Sa' and 'Sa- Dha, Dha- Sa'. By omitting Niśāda it could be included in Śaḍavajāti. Niśāda and Rṣabha can be reduced and so are named Alpasvaras. Gāndhāra is capable to Bahutva which means it may be amplified.

2. Ārṣabhī

Rṣabha, Niśāda and Dhaivata are Aṃśasvaras in the Ārṣabhījāti. They also form the Apanyāsa Svaras. Rṣabha is the Nyāsasvara. With out Śaḍja it could be made a Śaḍavajāti having only six Svaras. By omitting Śaḍja it could be reduced to an Auḍavajāti having only five Svaras."

3. Dhaivati

Dhaivata and Rṣabha are the Aṃśa and Grahasvara in Dhaivatījāti. Dhaivata, Rṣabha and Madhyamā are the Apanyāsasvara. "The Nyāsa is Dhaivata in it. By omitting Paṅcama it could be a Śaḍavajāti. It can be made
an Auḍavajāti by excluding Saḍḍja and Paṅcama. Saḍḍja and Paṅcama are
used in Ārohaṇa and their reduction is to be employed in Avarōhaṇa.
Niṣāda, Rṣabha and Gāndhāra are strong notes in Dhaiवatijāti.
4. Niṣādinī

Niṣāda, Gāndhāra and Rṣabha are the Aṃśa and Grahasvara in
Niṣādinī. They also form the Apanyāsasvaras. The Nyāsasvara is Niṣāda.21
With out Paṅcama it could be made Saḍḍava and by omitting Paṅcama and
Dhaivata it could be Auḍavajāti, just like Dhaiवatijāti. The skipping of Saḍḍja
and Paṅcama should be effected in the Ārohaṇa. Niṣāda, Rṣabha and
Gāndhāra are strong notes in Niṣādinī.
5. Saḍḍakaiśikī

Saḍḍja, Gāndhāra and Paṅcama are the Aṃśa-Grahasvaras Paṅcama
and Niṣāda are Apanyāsas. Gāndhāra may be its Nyāsasvara.22 It is a
Sampūrṇajāti since no note is to be omitted from it. Dhaiवata and Rṣabha
can be reduced.
6. Saḍḍjodicyavatī

Saḍḍja, Madhyama, Niṣāda and Dhaiवata are the Aṃśa and Graha in
Saḍḍjodicyavatī. Saḍḍja and Dhaiवata are the Apanyāsas, and Madhyama is
the Nyāsa. With out Rṣabha it can be Saḍḍava and by the omission of
Rṣabha and Paṅcama it could be Auḍavajāti. Saḍḍja, Rṣabha and Gāndhāra
are strong notes in Saḍḍjodicyavatī. Gāndhāra has to be gradually and
gently amplified in the state of low pitch.23
7. Śaṭjamadhyamā

All Svaras are Aṃśas as well as Apanyāsas in the Śaṭjamadhyamā. Śaṭja or Madhyama may be the Nyāsa. By discarding Niṣāda it is made Śāḍava and by the omission of Gāndhāra and Niṣāda it could be Auḍava. The facility of movements is there for all the Svaras in it. 24

8. Gāndhārī

Gāndhārī belongs to Madhyamagrāma. Śaṭja, Gāndhāra, Madhyama, Paṇcama and Niṣāda are the five Aṃśasvaras in it. Śaṭja and Paṇcama are Apanyāsas and Gāndhāra is the Nyāsa. By discarding Rṣabha it could be made Śāḍava and by omitting Rṣabha and Dhaivata it is made Auḍavajāti. Rṣabha and Dhaivata could be skipped in this, though it is possible to move from Rṣabha to Dhaivata. 25

9. Raktagāndhārī

The characteristics of Gāndhārī and Raktagāndhārī are almost similar in the case of Aṃśa and Nyāsasvaras. Madhyama is the Apanyāsasvara. Dhaivata is a strong note and it could be reduced if needed. It is possible to move from Śaṭja to Gāndhāra by excluding Rṣabha. 27

10. Gāndhārōdīcyava

Śaṭja and Madhyama are the Aṃśasvara in Gāndhārōdīcyavatī. It is never used as Auḍavajāti but can be Śāḍava with six Svaras by omitting Rṣabha. Gāndhāra should be prominently amplified in low pitch. Śaṭja and Dhaivata are the Apanyāsasvaras, and Madhyama is the Nyāsasvara. 28
11. Madhyamā

Ṣaḍja, Ṛṣabha, Madhyaama, Pañcama and Dhaivata are the five Aṃśasvaras as well as Apanyāsasvarasa in Madhyamājāti. Madhyama is the Nyāsasvara. By omitting Gāndhāra and Niṣāda it should be Auḍava and by the discarding of Gāndhāra it is made as Śāḍava. Amplification is very important for Ṣaḍja and Madhyaama. Skipping Gāndhāra there could be movement becomes graceful."

12. Madhyamōḍīcyavā

Madhyamōḍīcyavā is a Sampūrṇajāti in all its aspects. Pañcama alone is the Aṃśasvara in it. It is never used as Śāḍavajāti or Auḍavajāti. Ṣaḍja and Dhaivata are the Apanyāsasvaras, and Madhyama is the Nyāsasvara."

13. Pañcamī

Ṛṣabha and Pañcama are the Aṃśas and Ṛṣabha, Pañcama and Niṣāda are the Apanyāsas; while Pañcama is the Nyāsa. By omitting Gāndhāra and Niṣāda it should be Auḍava and by the discarding of Gāndhāra it is made Śāḍava. Ṣaḍja, Gāndhāra and Madhyama are the weak notes in this. There can be movements between Pañcama and Ṛṣabha, though from Niṣāda to Gāndhāra it should be low or weakened."
14. Gāndhārapañcamī

Pañcama is Aṃśasvara for Gāndhārapañcamī. Rṣabha and Pañcama are Apanyāsas. Gāndhāra is the Nyāsasvara. There are seven notes to be employed in it. There can be movements between Pañcama and Rṣabha, though from Niśāda to Gāndhāra it should be low or weakened like Pañcamī and Rṣabha and Dhaivata could be skipped in this, though it is possible to move from Rṣabha to Dhaivata like Gāndhārijāṭī."

15. Āndhrī

There are four Aṃśasvaras as Pañcama, Rṣabha, Gāndhāra and Niśāda. They themselves form the Apanyāsasvaras and Gāndhāra is the Nyāsasvara. By omitting Saḍja it could be made Saḍava. The movement between the pairs is Gāndhāra-Rṣabha and Niśāda-Dhaivata. The Nyāsasvara is to be used in accordance with the movement of the Aṃśasvaras. It is never used as Auḍava, and Saḍja could be skipped over."

16. Nandayantī

Pañcama is the Aṃśasvara and Madhyama is Apanyāsa while Gāndhāra is the Nyāsasvara in it. Saḍja can be omitted to make it a Saḍava and skipped over. Movement between Rṣabha and Gāndhāra is prohibited. Rṣabha also can be skipped over in the low pitch. and Saḍja should be in the high pitch in the ascending order. There is no objection in making Gāndhāra as its Grahasvara and Aṃśasvara regularly. ""
17. Karmāravī

Ṛṣabha, Pañcama, Dhaivata and Niṣāda are Aṃśas,Grahas as well as Apanyāsas. Pañcama is the Nyāsasvara. It is a complete Jāti. Gāndhāra could have movements towards all Aṃśasvaras."

18. Kaiśikī

There are six Svaras as Aṃśa-Grahavas except Ṛṣabha. They themselves are the Apanyāsvaras. Two Nyāsasvaras are Gāndhāra and Niṣāda. Sometimes Ṛṣabha too could be made Apanyāsa. By discarding Ṛṣabha it becomes Śāḍava and by omitting Dhaivata and Ṛṣabha it is made Auḍava. Niṣāda and Pañcama are strong notes in it but Ṛṣabha is a weak one, it could be skipped over too. According to some authorities, if it is made Śāḍava, Niṣāda and Dhaivata could be Aṃśasvaras as well as Nyāsasvara. The movement of Svaras in it is similar to that of the Śadjamadhyamajāti."

Usage of Jātis in the different Rasas

Śadjodīcyavatī and Śadjamadhyama should be employed in Śṛṇgāra and Hāsya because Śaḍja and Madhyama notes are surplusly used in it. Śaḍjī and Āṛṣabhī are suitable for Vīra, Raudra and Adbhuta since these have Śaḍja and Ṛṣabha as Aṃśasvaras. Niṣāda and Gāndhāra are Aṃśasvarsas of Naiśādī and Śadjakaiśikī. So these two are employed in Karuṇārasa. Dhaivatījāti is to be used in the Dhruvā songs and employed with Bībhsatsā and Bhayānaka.
Gāndhārī and Raktagāndhārī have two Aṃśasvaras namely Gāndhāra and Niśāda and they are used in Karuṇa. The three Jātīs of Madhyamā, Pañcama and Nandayantī are commonly used in Śṛṅgāra and Hāsya because Madhyamā and Pañcama notes are Aṃśasvaras in these two. Madhyamādīcyava and Gāndhārōdīcyavatī are suitable for Vīra and Raudra, they have Śāṇja and Rṣabha as Aṃśasvara. Karmāravī and Āndhrī should be used in Adbhuta by singers because of the prominence of Niśādasvara in it. Kaisikī and Gāndhārapañcamī should be employed with Bībhatṣa and Bhayānaka due to the prominence of Dhaivata as Aṃśasvara.

When a particular Svara is strong in a Jātī, the producers of music should employ the appropriate sentiments suggested by that note. The song used in Śṛṅgāra and Hāsya sentiments should have a prominence of Madhyama and Pañcama notes. All notes become Aṃśasvara for Śādjamadhyamājāti, so it is freely used in all Rasas. But only the specific usage of Aṃśasvaras will be able to evoke sentiments in the proper way. When Kākaliniśāda and Antaragāndhāra are used as Aṃśās, the sentiments suggested by them will have a strong impact.

Characteristics of Varṇās

पद स्मृतश्चरोऽत्मश्च सल्लोकायुपा यदा वर्णोऽति कर्यत। ३७

यदा वर्णस्व निर्षितत्तज्ञोऽयम् स्वरसमुवद्व।।

Varṇa is born out of notes when a well-defined word lifts the Varṇas then these Varṇas conforming to definite characteristics depend on the
qualities of the three places of origin such as chest, throat and head. There are four Varṇas named Ārōhī, Avarōhī, Sthāyī and Sāncārī. Ārōhī is called so since the Varṇas are in the ascending order. When the above Varṇas are in the descending order they are termed as Avarōhī. Where the Varṇas are constant, same and equal in pitch they get the name of Sthāyī and when they are on the move and get mixed they are known as Sāncārī. All the Alāṅkārās depend on the Varṇas.

**Alāṅkārās**

Alāṅkārās based on Varṇas, are employed in Gītīs like ornaments on women. Without Varṇa Gītīs lose their liveliness like a night without moon, a river without water and a creeper without flowers. There are thirteen Alāṅkārās depending upon Ārōhī Varṇa such as Niṣkāṛa, Ābhyuccaya, Hasita, Bindurecita, Prīnkhiḷita, Ākṣipta, Visthīrṇa, Üdghaṭṭita, Hlādamāṇa, Sampradāna, Sandhi, Pracchādāna and Prasannādiprasannānta.

There are seven Alāṅkārās dependent on Sthāyī Varṇas as Prasannādi, Prasannānta, Prasannādyantya, Prasannamadhyā, Kramarēcita, Prastāra and Prasadā. There are fourteen Alāṅkārās depending upon Saṅcāris. They are Mandratārasannā, Prīnkhiṭa, Binḍu, Sannivṛttta, Pravṛttta, Rēcita, Kampita, Sama, Kuhara, Vēṇu, Raṅcita, Avalaokita, Āvṛttta and Pāvṛttta.

These Alāṅkārās are related to seven old types of songs named - Madraka, Īvēṇaka, Aparāntaka, Prakarī, Ullōpyaka, Rōvindaka and Uttara.
The use of syllables at long intervals is not proper in a Dhruvā songs. So the above mentioned Alaṅkārās, are not to be used for Dhruvā songs, except Ārōhī groups. Dhruvā songs are used to conform to the meaning concerned. It must be having some meaning and hence the Alaṅkārās should be shortened to suit the size of the word which means Pada.

Prasannādi, Prasannāntā, Prasannādyantā, Prasannamadhyā, Bindu, Kampita, Rēcitā, Tāra, Mandra, Tāratara, Prēnkhōlīta, Tāramandra, Mandratāra, Sama, Sannīvṛtta, Pravṛtta, Prasāda, Apaṅga, Üṛmī, Prēṅkha and Avalaṅkīta are employed in all Varnaṣ. The Alaṅkāras in three Varṇa with the exception of the Sthāyīvarṇas, are used in a song.

**Characteristics of Alaṅkārās**

Characteristics of all the Alaṅkārās are not mentioned in Nāṭyaśāstra or the complete form of the text is not available. Commentators and translators have noted that different manuscripts give divergent names and definitions of Alaṅkārās. The number and types of Alaṅkārās are differently described by the authorities like Mataṅga.

There are seven Alaṅkārās dependent on Sthāyīvarṇas as Prasannādi, Prasannānta, Prasannādyantā, Prasannamadhyā, and Prasāda. Which are (except two) Prastāra and Kramarēcita, for which proper explanations are not found in Nāṭyaśāstra.
1. Prasannādi

The note arises gradually from the low pitch in the ascending order and becoming brilliant in Prasannādi "ie. Sa Ri Ga Ma Pa.

2. Prasannānta

The same note from high to low pitch in the descending is called Prasannānta." ie. Ga, Ri, Sa.

3. Prasannādyanta

When the middle note is in high pitch and the beginning and ending note notes are in low pitch like Sa, Pa, Sa... in the Prasannādyanta.

4. Prasannamadhya

When the beginning and ending notes are in high pitch and the middle one is in low pitch it is called Prasannamadhya." ie. Ri, Sa, Ri, etc.

5. Prasāda

A note gradually descends in a Kalā, by one note it is called Prasāda "just like Sa Ri Sa - Ri Ga Ri.

6. Sama

When the note or notes are repeated in the same pitch and are equal in all parts it is called sama applied like Sa, Ri, Ga, Ri, Ga, Ma, Ma, Ga, Ri, Ga, Ri, Sa or Sa Sa Sa Ri Ri Ri. It depends on Sañcārīvarṇa.

7. Bindu

The note of one Kalā of low pitch, named Bindu and it comes back to the original pitch after touching a high pitch. It is depends Sañcārīvarṇa."
8. Preńghōlīta

In the Preńghōlīta, the note moves from Bindu to Kampita and back. It is depending on Āhōhīvarṇa.

9. Kampita

Characteristics of Kampita enumerated by Bharata are two types. First in the place a note has the duration of two Kalās which is known as Kampita. In the second place time he refers to the same as the pronunciation of the note with three Mātras. It depends on Sañcārīvarṇa.

10. Tāra

The note staying at a medium pitch of throat is Tāra.

11. Mandra

When the note remains in the chest it is called Mandra.

12. Tāratara

When the note remains in the head it is Tāratara.

13. Tāramandraprasannā

In the Tāramandraprasannā, singing goes to fourth or fifth note and gradually falls from a high pitch to starting note like Sa Ri Ga Ma Pa Sa Ri Ga Ma Pa Dha -Sa Ri.

14. Mandratāraprasannā

Mandratāraprasanna depends on Sañcārīvarṇa, where four or five notes gradually rise up to a high pitch from low pitch, passing over the low notes. Eg: Sa Pa Ma Ga Ri Sa - Ri Dha Pa Ma Ga Ri, Sa Dha Pa Ma Ga Ri.
15. Apāṅga

Notes moving freely in many ways with ascending or descending order are called Apāṅga.53

16. Rēcita

Rēcita is the trembling of notes in the head with high pitch depending on Saṅcārivarṇa.54

17. Kuhara

The note is pronounced with stoppage in the vocal passage, in the medium pitch.55

_Śītis_

Māgadhī, Ardhamāgadhī, Sambhāvitā and Pr̥thulā56 are four Śītis used in dramatic performances. A word is sung thrice in different tempos, called Māgadhī, and if only half of the word is repeated it is Ardhamāgadhī. All syllables of a song are long in Sambhāvitā. In the case of Pr̥thulā all of the syllables are short. These Śītis can be employed by musicians in performances with out the use of Dhruvāsongs.57

_Vṛtti_

Vṛttis are three in number, namely Cîtrā Vṛtti, Dakṣiṇa Vṛttis and Vṛtti Vṛttis. These three get importance for Gīta, Vādyā and for both Gīta-Vādyā.58 Gīta is very important in the Citra but Vādyā is treated as
unimportant. The instrumental music is reduced to a limited form Māgadhī Gīti, time measures like Kalā, Druta-Laya, (fast tempo), Sama-Yati (pause) and Mārga are indicated in Citrā Vṛtti. In the second Dakṣiṇa Vṛtti, playing of instruments are important and Gīta is unimportant. Pṛthula Gīti, Tala having four Mātras, Vilambitalaya (slow tempo), Gōpuccha- Yati and importance of Atītāmārgagrahas are in Dakṣiṇa Vṛtti. Sambhāvita Gīti, playing of instruments Tāla having two Mātras, Madhya-Laya (middle tempo), Srōtōgata-Yati and Samamārgagraha are important in Vṛtti Vṛtti. Udātta, Lalita, Ribhita and Ghana Jātis are arise from these Vṛttis, with the combination of Dhātus. And these Jātis are of high quality. Udātta Jāti is formed from the combination of Vistārara Dhātu. ‘Udātta’, the name itself suggests its greatness. Lalitā-Jāti originates from the combination of Vyañjana- Dhātu, named so for its simplicity. By the combination of inter disciplinary of Aviddhā- Dhātu, Ribhitajāti takes its birth. Short notes are practised in it and so the above name. Ghana Jāti originates by the combination of Karaṇa-Dhātu.

Three kinds of Vīṇā recital

Bharata describes the procedure in relation to the Vīṇā music of in the 29th chapter. The recital of Vīṇā produces three kinds of music with the combination of different types of Karaṇas. They are:

1. Tatva- Laya, Tala, Varṇa, Pada, Yati, Gīti and Akṣara are properly expressed in Tatva and it is practised with vilambita-Laya.
2. Anugata- The recital of Vīṇā closely follows the song in Anugata.

3. Ogha- Ogha is the music recital of Vīṇā, with various types of Āviddha Karaṇas employing without any pause, and no care given for meaning of songs. Ogha is to be used fast.

Nirgīta or Bahirgīta

Nirgīta means instrumental music without the accompaniment of audible songs. Seating arrangements of artists, tuning of instruments and sounding of drums are practised with Nirgīta before starting the play. There are seven types - Asrāvaṇa, Ārambha, Vaktrapāṇi, Saṅghōtana, Parighaṭṭana, Mārgāsārita Lālīkīṭa, and three types of Āsāritas- Jyeṣṭha, Madhya and Kaniṣṭha.

1. Asrāvaṇa

Eight kinds of Samavāya, four kinds of Saṅghāta, one Vistāraṇa and one Anubandhakṛta- total fourteen kinds of Viṣṭāradhātus are employed twice at first in Asrāvaṇa and then five varieties of Karaṇadhrātus- Ribhita, Uccaya, Nibhirita Hṛādyā, Anubandha are used twice in sequence. First two the fourteenth, and the twenty fourth syllables are Gurus. They are used twice in opening of the Asrāvaṇa. The practice like- two Laghus, one Gura, four Laghu, eighth syllable Guru in the middle part. Six Laghus, with the ending syllable in Guru are used at the end in the Asrāvaṇa. Catcatpuṭatāla should be used in it. Uparipāṇī- three Āsāyas and three
Tālas; Samapāṇī- two Šamyās and two Tālas; and Avapāṇī-one Šamyā and one Tāla are used in Aśrāvaṇā.

2. Ārambhā

In the first section of Ārambhā these sequences for the arrangement of syllables are explained. Eight Gurus at the beginning followed by twelve Laghus and concluded with a Guru. Four Gurus, Eight Laghus, four Laghus, one Laghu are respectively used in the second section. In the last part it is four Gurus, eight Laghus and one Guru at the end.

Performance of Ārambha is employed in three stages, in ascending and descending order. Tāla, Ribhita, Hrāda and Vistārakaṇānas should be used in this. Use of Vistārakaṇa is very important among them. First a Tāla of three Kalās is used and it is played with left hand. Again Tāla of two Kalās with the right hand, and a Šamyā of two Kalas with the left hand are played. Then Tāla in one Kalā with the right hand and at the end it is Sannipāta of three Kalās. Both left and right hands are used for Sannipāta. Śaṭpitāputraka and Caṇcatputa Tālas are arranged in the Ārambha.

3. Vakṭrapāṇī

Music for the Vaktrapāṇī should be used with Āviddha and Karaṇa Dhātus. Two Aṅgās have to be included in it. Dhātu named Vyaṅjana should be lesser or limited. Four Gurus, six Laghus, two Gurus, two Laghus, four Gurus, four Laghus, three Gurus, eight Laghus and one Guru are the arrangement of syllables in Vakṭrapāṇī.
Hastakriyas like Śamya, Madraka song, having two Kalas, should be used with eight Kalas. Hastakriyas for these eight Kalas are- Śamya, Tāla, Śamya, Tāla, Śamya, Tāla and Sannipāta. Pañcapāṇi (Ṣaḍpitāputrakatāla) should be employed four times after the above mentioned eight Kalas.

4. Saṅghōṭṭanā

The arrangement of syllables for Saṅghōṭṭanā is as, two Gurus, eight Laghus, two Gurus, one Guru- four plus eight a total of twelve Laghus and one Guru at the end.” Two thumbs of both the hands, and fingers of one hand have to be used in Saṅghōṭṭanā. Music should be produced with sonant and consonant with strong Aṃśasvaras. Some times assonant also is used. Karanās of Vistāradhātu are used in this Nirgīta, and raising slowly and gradually higher and higher just like Citra and Vṛtti. Śaḍpitāputraka (Pañcapāṇi) variety is made use of in it.”

5. Parighaṭṭanā

Eight Gurus at the beginning then eight Laghus, eight Laghus, four Laghus, four Laghus a total twenty four Laghus consecutively one Guru, sixteen Laghus, one Guru- the above order is followed in the arrangement of the syllables for the Parighaṭṭanā. “The Parighaṭṭanā music is mainly of an ascending order with the use of skilful hands beginning from and ending with the various divisions of Karanā-Dhātu. The Tāla named Vyaṅjana.
Dhātu Sampakvēśṭāka is adopted in it. Sampakvēśṭāka is having twelve Matās.75

6. Mārgāsārita

Vistāra, Āviddha and Kāraṇa Dhātus are employed in the Mārgāsārita. Kalā and Tāla, the divisions of Vyañjana Dhātu should be employed in it. There, the arrangement of Guru and Laghu should be seen profusely. The arrangement of syllables begins with four Gurus, then eight Laghus consisting of four and four and ending with two Gurus. They are employed under three divisions.76

7. Lālīkṛta

There are certain Āsāritas employed to different sentiments. They are designated as Lālīkṛta because of their grace and sweetness. These should be employed by the skilful producers in the place of Mārgāsārita.77

8. Āsāritas

There are three types of Āsāritas- Jyēṣṭhā, Madhyā and Kaniṣṭha are described according to the variations in Kāla.

Karanas of Vipaṇci

Vīṇā having nine strings is called Vipaṇci(Lute) and Kōṇa(plectum) is used for its play.78 Use of Kōṇa is enjoined to produce the respective notes in the respective locations. So Kōṇa should be used while playing Dhruvā song. Seven stringed Vīṇā is named Citra. Six types of lute- plays
are described in Nātyaśāstra as - Rūpa, Kṛtapratikṛta, Pratibhēda, Rūpaśēṣa, Ōgha and Pratiśuṣka. Use of Double numbers of laghus and gurus played before Citra is known as Rūpa. Same repetition of Viṇā playing (syllables and Mātras) in Vipāncī is called Kṛtapratikṛta. A simultaneous performance of gurus and laghus in the Vipāncī is named Pratibhēda. In Rūpaśēṣa the performance in Vipāncī is continued even after it is stopped in Viṇā. Ōgha is the performance in Vipāncī employing the Āviddha and Karaṇa Dhātus and in the mode of Uparipāṇī. The performance on a single string of the Vipāncī is termed as Pratiśuṣka.

Dhātus

Dhātus are four types, which are based on Karaṇas relating to the tuning of instruments. They are- Vistāra (expansion), Karaṇa (production), Āviddha (breaking up) and Vyaṇjana (indication).”

Saṅghātaja, Samavāyaja, Vistāraja and Anubandhaja are the four divisions of Vistāra. The first division of Vistāra is formed by a single stroke. Saṅghātaja is formed by two strokes. Saṅghātaja divided into four level-two in high, two in low, low-high and high-low. Samavāyaja formed by three strokes. Eight kinds of Samavāyaja are there. 1. three high 2. three low 3. two low - one high 4. two high - one low 5. one low - two high 6. one high - two low 7. one high - one low - one high 8. one low - one high - one low. Anubandhaja is generated from the combination of fourteen kinds of Vistāradhātus.
Ribhita, Uccaya, Niribhita, Hradya and Anubandha are the five kinds of Karanadhatus. Three strokes are used in Ribhita, five strokes in Uccaya, Seven in Hradya and nine strokes in Anubandha (the combination of all kinds of Karanadhatus). It is formed out of the remaining five.

Āviddha Dhatus are of five kinds as Kṣēpa, Pluta, Atipāta, Atikīṛṇa and Anubandha. Two strokes for Kṣēpa, three for Pluta, four for Atipāta, nine for Atikīṛṇa are formed respectively. Anubandha is formed out of the remaining four.

Vyanjana Dhatus are ten kinds. They are Kalā, Tāla, Niskōṭīta, Unmīṣṭa, Rēpha, Avamīṣṭa, Puṣpa, Anusvanita, Bindu and Anubandha. Kalā consists of the touching of string simultaneously with the two thumbs.

Tāla is the pressing with thumb of the left hand and stroking with thumb of the right hand. Niṣkōṭīta is the striking with the left thumb only. Striking with the left index finger named Unmīṣṭa. Pressing of the string with all fingers is Repha. Avamīṣṭa includes three strokes on the string (pressing down). Little finger and thumb are employed at same time in Puṣpa. Anusvanita is the pressing of the string into palm. Bindu is heavy stroke in a single string and Anubandha the last one in this group, it is irregular combination and it relates to all the Dhātus.

Rules of hollow instruments

Bharata gives a brief discussion on flute, made of bamboo, grouped as Suṣira. The notes from the instruments having two Śrutiś may be
produced by the trembling action of the fingers, as well as by leaving the various holes half-open or full-open by the shifting of fingers. The sound of Varna can be heard differently and higher than the note from the throat just like Vīṇā. The rules for Svara and Grāma are the same as that of Suṣira and Vīṇā. Use of fingers denotes the Śrutis used in flute. The Śruti can then be discerned. Full removal of the fingers make four Śrutis. When the finger is half removed the Svara produces only two Śrutis. Whereas those produced by the shaking of the fingers shall be of three Śrutis.

Saḍja, madhyama and Paṇcama have four Śrutis and they are to be produced with the full removal of the fingers. Rṣbha and Dhaivata are to be produced by the trembling of the fingers for they have three Śrutis each. Gāndhāra and Niṣāda having two Śrutis each, are to be produced by the half-removal of the fingers. Kākali-Niṣāda and Antarasvara are commonly found in Niṣāda-Gāndhāra if applied and in the case of Saḍjagrāma flute work in the same form.

If the holes of the flute are closer the Śruti-number increases. If the notes of the flute are mingled with the notes of lute, and of the throat (Vocal) then it can be decided that the Svara in all the three is the same.

After Svara performance of the singer, the Svaras should be produced by the flute also. The notes of the Vīṇā, flute and the vocal should be one and the same. The flute has to be played without omitting the Varṇas and Alṅkāras. The notes should be bright, sweet and soothing.
Rules for solid instruments

'Ghana Vādyas' which is made out of metals and it is also a set of special instruments in music. Kāla, Pāta and Laya are applied in Ghana. Ghana is employed on the basis of Tāla. In the case of popular parlance Kalā is closely related to Kāṣṭha and Nimēṣa, but Kalā of Tāla is quite different. Mātra forms out of five Nimēṣas, and Kalā is made up of Mātras. While singing five Nimēṣas may be reckoned as a Kalā.

The Kāla of Kalā is named Laya. Druta, Madhya and Vilambita are the three kinds of Layas. Madhyalaya is the basis of Kalā, and Tāla originates on the basis of Kāla. Kalā is of three kinds and they are determined by the three Mārgas. A Kalā has two Mātras in Citramārga. In the Vṛttimārga four Mātras are included in a Kalā. Dakṣiṇamārga is formed out of eight Mātras. Tālas are classified into four Tryaśra, Caturaśra, Miśra and Saṅkīrṇa. The first two are the same in the case of Laghu, Guru and Pluta. The Caturaśra group has four corners and Tryaśra, the second has three corners. Caturaśratālas have three varieties: 1. having four Kalās 2. having eight Kalās and 3. having sixteen Kalās. Tryaśratāla has six varieties based on the number of Kalās like three, six, twelve, twenty four, forty eight and ninety six.

Tāla

Tāla is the rhythmical groupings of beats. Bharata mentions that Tāla has two sources of origin as Caṅcatpuṭa and Cācapuṭa. Tālas originate from these two. Tryaśra, Caturaśra, Miśra and Saṅkīrṇa are the four types of
Tālas. Cācapuṭa, Cāṅcatpuṭa, Saḍpitāputraka or Paṅcapāṇī, Sampakvēśṭāka and Udghaṭṭa are the main kinds of Tālas.

1. Cāṅcatpuṭa

Cāṅcatpuṭa commences with two Gurus, then a Laghu and finally a Pluta. The name Cāṅcatpuṭa also follows the rule of its Mātras. There are four Hastakriyas (action of the hand in strikings) used for Cāṅcatpuṭa. They are Sannipāta, Śamya, Tāla (Palate) and Śamya, and four Kalās are also used in these Hastakriyas. By repeating Śamya-Tāla and Tāla-Śamya there can be two more types of Cāṅcatpuṭa- Śamya-Tāla, Śamya-Tāla and Tāla-Śamya, Tāla-Śamya. Three kinds of Cāṅcatpuṭatāla are- 1. Begins with Sannipāta. 2. beginning with Śamya. 3. commencing with Tāla. The second type is used in Pūrvarāṅga and the third one in Pāṇavika and other types of instruments.

2. Cācapuṭa

Cācapuṭa commences with Guru and is followed by two Laghus. Cācapuṭa the name also follows the rules of its Mātras. According to the other rules Cācapuṭa and Cāṅcatpuṭa are the same.

3. Saḍpitāputraka or Paṅcapāṇī

Saḍpitāputraka is grouped under Tryaśra. There are six striking hand-actions in it - Sannipāta-Śamya, Tāla-Śamya and Śamya-Tāla. The Saḍpitāputraka commences with a pluta, then a Laghu, two Gurus, a Laghu, and concludes with a Pluta which means there are six Pātas and six syllables in it.
4. Sampakvēṣṭāka

Sampakvēṣṭāka is another three-cornered Tāla. There are five syllables—first and last are Gurus, and these change to Pluta. There are twelve Mātras numbered three, two, two, three.

5. Udghaṭṭa

All of the syllables are Gurus in this Tāla named Udghaṭṭa. The word Udghaṭṭa itself is the example of the same. Niṣkrāma and two Śamyas are the striking of hands in this Udghaṭṭa. This Tāla is included in the Miśra category.

Saṅkīrṇatālas have five, seven, nine, ten, and eleven Kalās respectively. Miśratālas and Saṅkīrṇatālas are used in seven Gītis, except Dhruvāgīti.

Hastakriyas (action of the hand in striking)

Hastakriyas have two divisions Saṣabda(audible) and Niśśabda(silent). The Niśabda type of Hastakriya are of four types—Āvāpa, Niṣkrāma, Vikṣēpa and Pravēśa. The fingers of the open palm are curved and folded in the Āvāpa. The palm is turned down wards, and the fingers are spread out in the Niṣkrāma. A swift movement of the palm to the right, then turned downwards and then moved to the left is Vikṣēpa. The silent types of movements are to be used only on the occasion of they have four Kalās. If they have only two Kalās, Niṣkrāma and Pravēśa only are needed.
The Saśabda category is classified into four types: Śamyā, Tāla, Dhruvā, and Sannipāta. Śamyā is the striking of the left hand with the right palm. Striking of the right hand with the left palm is known as Tāla. Striking both palms simultaneously is called Sannipāta. The Tālas having six Kalās and eight Kalās originated from the arrangements like Sannipāta. Hastakriyākrama, the order of hand-action beginning with Sannipāta is stronger than the other two.

Dhruvā is the Pāta which is audible relating to each of the three Tālas. If the Pāta occurs leaving each of the Guru syllables then it becomes Dvikala means two Kalās in a Pāta. When four Guru letters are followed by an interval for a Pāta is converted to as Catuṣkalatāla. Dhruvā Gītīs have their Tālas and these Tālas have eight Kalās each.

1. The little fingers are to be straightened,
2. To be followed by Śamyā,
3. The little to be straightened, with the ring finger
4. To be followed by Tāla

Śamyā should be the fifth, and sixth to close the middle finger and the seventh to straighten the point finger. Dhruvā song concludes with eighth named Sannipāta. A Tāla is called Dvikalā and Catuṣkalā because for each Pāda there are two or four Kalās.
Tālas in the Āsāritas

There are three divisions for Āsāritis - Kaniṣṭha, Madhyama and Jyēṣṭha. These are the elements of a Purvarāṅga. The rules regarding Kaniṣṭhāsārita begin with breaking up the Caṅcatpuṭatāla into two Gurus, one laghu and one Pluta. The next is breaking up the Šaḍpitāputrakatāla based on syllables and doubling them. Then to arrange Śamya etc in the order of letters in the Caṅcatpuṭatāla arrangement. Šaḍpitāputrakatāla has Sannipāta in the first letter. For the next five letters Tāla, Śamya, Tāla, Śamya, Tāla respectively are in order. The second sequence also has the same arrangement. In the last letter of the Šaḍpitāputrakatāla sometimes Sannipāta is used for the Pluta section. For the Yathākṣaratāla Śamya in the first -Ca, Tāla in the second -Ca, Śamya in the third -Pu, and Tāla in -Ṭa is the arrangement for Cācapuṭa with audible Tālas. For the Šaḍpitāputrakatāla there is Sannipāta in Ṣat, Tāla in Pi, Śamya in Tā, Tāla in Pu, Śamya in Tra and Tāla in ka. The same is repeated in the second section also.

Madhyamāsārita should be employed by reducing the Gurus of the Yathākṣaratāla in to Laghus. When this is attempted the Kalā born out of the bifurcation should be properly produced in an audible sequence at the end.

By the doubling of the Madhyāsārita Jyēṣṭhāsārita is formed and the term appropriate because of the doubling. The form of Āsārita is
determined by Sannipātas and Nipātas. There are eight Tālas, six Śamyās, and three Sannipātas in Caṅcatpuṭa, and also in the repetition of Śaḍpitāputraka. Caturaśratāla contains four Gaṇas, Pañcapāṇī has six Gaṇas, the third repeated Pañcapāṇī has six and a half. At the end of all Āsāritas there should be a Sannipāta.

**Varddhamānākas**

The combination of Āsāritas is called Varddhamānaka. It is called Varddhamānaka since it enhances the embellishment of the syllables, i.e. Tālas, Layas, instrumental music and characters. There are two kinds of Varddhamānaka employed in the Mārgas of Viṭṭi, Dakṣiṇā and Citrā, with their proper time-measure. It is said to be Atala and Satāla(without the Tāla and with the Tāla). There are four Kaṇḍikas Yathākṣaramadragāti the Tāla of Yathākṣara Śaḍpitāputraka may be used as Śīrṣaka.

**Seven Śītās**

1. **Madraka**

Madraka song having three Vastus, three Prāmāṇas, Tryaśratāla, and thirteen Hastakriyas of audible variety. "Uḍōhana in the first two Gurus, Pratyupōhana in the third, Śamyā in the fourth Tāla in the sixth and seventh Guru and Śamyā in the eighth Guru. Thereafter Pāta in half Kālā in each of the Guru of the Tāla. Then in the eight Laghus may be employed respectively Śamyā, Tāla, Tāla, Śamyā, Tāla and Sannipāta."
2. Aparāntaka

Rules for Aparāntaka of Yathākṣara commence with four Gurus, then four Laghus, Śamyā and Tāla on third and fourth Gurus. Then in the four Laghus Tāla, Śamyā, Tāla and Sannipāta in that sequence. There is Saśabdakriya for a Kalā each in the Laghu. The Dvikalā type of Aparāntaka by doubling the first Kalās of Upōhana one gets a second type. There are two Upōhanas, the fist with one Kalā and the second with two Kalās. It means one Kalā for Upōhana, one for Pratyupohana and two each in other divisions. When doubling the two Kalās, gets four Kalās. The last Kalā may be taken for audible by doubling the second Laghu. śākha as well as Pratiśākhā is located in the second half with changes in Pāta. A Mātra forms a Kalā, when the earlier portion that performed by Pañcapāṇī. After four Vastus it repeats in the Vārttikamārga. Both śākhā and Pratiśākhā have some speciality towards its end. Each of the six Kalās must have Pātas and two Tālikā. The last part of the Kāṇḍa of śākhā and Pratiśākhā having Pāta in each Kalā. Upāvartana may be made with Pañcapāṇī. Upōhana is upto the half of the first Vastu. pratyupōhana by making to Kalās into one. In both Dakṣiṇa and Vārttika Margas may have Pratyupōhana with four Kalās.

3. Ullopyaka

Ullopyaka consists of two Gurus, two Laghus and final in Guru. Śamyā, Tāla and Tāla with five Pātas according to the number of syllables.
In the Ullōpyaka, the Vastu is initiated from Yathākṣaratāla of Caturaśra.

4. Prakārī

There are six Mātras included in the Vastu of the Prakārī songs and have nineteen Pātas. The Prakari has only a Vastu, it having four Kalās.

5. Īvēṇaka

First Pāda of the Īvēṇaka is to be made similar to that of Aparāntakaśākha and the second be made equal to its own Prātisākha. Tālas not essential in the Śīrṣaka. Then after the Śīrṣaka Māsāghāta should be used. There are twelve Kalās and six Pātas as Śamyā then Tāla having two each, then once more Tāla, having two Kalās followed by Śamyā in two Kalās. Then Tāla only have single Kalā to be made and concludes with Sannipāta have three Kalās.

6. Rāvindaka

There are six Mātras and nineteen Pātas in the Rāvindaka. After the half of the first five Mātras, three should be used a Pāta at the end. The arrangement for the Pāta is Tāla, Śamyā, Tāla, Śamyā and Tāla in sequence.

7. Uttarā

Mukha and Pratimukha Śākha should be used in the Uttarā as in the case of Ullōpyaka. There should be a minimum of six limbs and a maximum of twelve. The rule is that there should be six Pātas and twelve
Kalās. The Śākha must have a Tāla in two Kalās, Śamyā in one, Tāla in two, Śamyā in two Kalās, Tāla in two, Sannipāta in three respectively."

The seven types of songs have two fold nature as Kulaka and Bhēdyaka. Kulaka contains a single meaning or idea and Bhēdyaka with a difference in the meaning. These songs gets another classification- Niruyuka, Padaniryukta and Aniryukta. Niruyukta comprehends Bahirgītas like Upohana and Pratyupohana and no Bahirgītas and limbs in Aniryukta. Padaniryukta contains everything except Bahirgītas. These three divisions pertain to all seven Gītas. A song of a single Vastu is called Dhruva. The song with two Vastu is named Parigītika. The song with three Vastus may be spoken as Madraka while one with four Vastus is known as Catuspada.

Dhruvātāla is made by snaps of fingers. Yathākṣarara, Dvilā, and Catuskalā are Tālas related to it. Drutāla applied to each letter in Yathākshara is called Gurvaksara. The Tāla in which each Gurvaksara has a strike is called Yathākṣaratāla. The Tāla in which the strike falls on every alternate Gurvaksara is Dvilātāla and the doubling of Dvilā, ie. a strike on every four Gurvaksara is named Catuskalatāla.

The Tāla system to be applied to Dhruva song is specially mentioned. Dhruva song is generally applied to Tryaśratāla, Caturaśratāla and Saṅkīrṇatāla.
Divisions of Tala

Yati, Pāṇi and Laya are the divions and Layas are three fold as-

1. Yati is of three kind - Srōtōgata, Gōpucca and Samā. This is dependent
   upon the letters and sylables of a song and applicable to both Gīta(songs)
   and Vādya(instruments).

2. The equanimity among metre, Pādas of stanzas, number of Kalas and
duration of time are named Laya. Vilambitalaya has one Sannipata,
Madhyalaya has two and Druta contains four. Drutalaya extends upto the
portion where occurs a Kalā.

3. Pāṇi is of three kinds as - Samapāṇi, Avapāṇī and Ġparipāṇī. The
   instruments begins with Laya in the Samapāṇi. Avapāṇī starts just before
the Dhruvāsthāna of Laya and occurs only in a Drutalaya.

Avanaddha (percussion instrument)

All of the covered instruments are grouped under Avanaddha. There
are three types as Aṅkya(like Mṛdaṅga to be placed on the lap), Āliṅgya
(like Maddala to be lifted up and played) and Ārdhvaka (placed on earth for
playing). In order to produce the particular letters desired and when and
where to apply each, which particular part of the instruments like Mṛdaṅga,
with which part to apply are explained detail. A story related to the origin of
the instruments like Mṛdaṅga is also mentioned in the context by the
author.
Mṛdaṅga, Paṇava and Dardara are commonly known as Puṣkaravādyās. There are specific rules for playing these instruments. Four Mārgas, two Lēpas, six Karaṇas, three Yatis, three Layas, three Gītis, three Pracāras, three Samyōgas, three Pāṇis, five strikes with palm named Paṇcapaniprahati, three Prahāras, three Mārjanas, twenty Prakāras, and eighteen Jātis are necessary for playing Puṣkaravādyā.

**Sixteen letters**

Ka, Kha, Gha, Ĥa, Ṭa, ḷa, ḇa, Ta, Tha, Da, Dha, Ma, Ra, La, Ha are the sixteen letters. Four Mārgas - Ālipta, Aḍḍita, Gōmukha and Vitasta.

Three kinds plastering done on the left and the upper portion. Six numbers of Karaṇas played in covered instruments. They are- Rūpa, Kṛtapratikṛta, Pratibhēda, Rūpasēṣa, Ĭgha and Pratiśuṣka. Yatis and Layas three each- Druta, Madhya and Vilambita. Tatva, Anugata and Ĭgha are three Gatis.

Pracāras are- Samapracāra, Vilambitapracāra and Samavisamapracāra. Paṇiprahatis are - Samapāṇi, Arthasamapāṇi, Arthārthasamapāṇi, Pārśvapāṇi and Pradeśinī. Nighṛhita, Ardhanirghṛhita and Mukta are the three Prahāras are done for Puṣkaravādyas. Paṇavavādyas are three kinds- Ativādita, Anuvādita and Samavādita.

**Nature of earth and hide**

Different qualities of earth used for applying to hide of Mṛdaṅga.

The blakish mud from the river bank with a sweet taste drained and smooth should be used for the plastering. While black, thick, hard, mud full of
husks could not produce desirable notes. But the mud with a blue colour could produce sweet notes. The powder of wheat and Yava may be mixed into paste and applied as a paint for plastering.

Hides should not be of cow afflicted by fever, torn or pecked by crows, drenched by water or solid by smoke or fire and its colour of tender twings of mango, which is as white snow, jasmine or camphor and free from flesh is to cover the mouth of the instruments.

**Characteristics of player**

Bharata concludes his music-related subject discussion with characteristics of drummers. Knowledge of Gati, Vādya, Tāla, Pāṭhya, Graha and Mōkṣa. A best player has the knowledge of the measure of painting, experience in all the four Mārgas, ability to effect success in playing the drum with physical fitness The qualities of a player of Paṇava are the ability to effect strokes in a variety.

There are twenty one playing varieties used in Vādya as Citra, Sama, Vibhakta, Cchinnaviddha, Anuviddha, Viddha, Vādyasamśraya, Anusṛṭa, Prativydyuta, Durga, Avakīrṇa, Ardhaavakīrṇa, Parikṣipta, Ėkarūpa, Niyaṃnvita, Sācīkṛta, Samalēkha, Citralēkha, Sarvasamavāyakṛta and Drṭha.

Bharata enumerates eighteen Vādyajātis like Svarajāti-Śuddha, Puṣkaraṇa, Viṣama, Viṣkambita, Ėkarūpa, Pārṣṭhaśama, Paryasta, Samaviṣamakṛta, Avakīrṇa, Paryavasāna, Uccitika, Saṃyukta, Sampluta,
Mahārāmbha, Vigatakrama, Vaiśalita, Vaiścitika includes in Vādyaprayoga.

**Dhruvā songs**

Dhruvā is one of the branch of Gīta. There are four Gītas Dhruvā, Parīgīta, Madraka and Catuṣpadā. A song of a single Vastu called Dhruvā. In the proper performance actual song called Dhruvā. Dhruvagāna to be sung on specific occasions. Dhruvās are five kinds depending upon their nature Varṇas, Alaṅkāras, Yatis, Paṇis and Layas are often mutually related and hence they are called Dhruvā. "Tryaśratāla and Caturaśratāla used in Dhruvā song. There are five types of Dhruvā songs are used in dramatic performances- Pravēśikī (entrance songs), Naiṣkrāmikī (exit songs), Ākṣēpikī (transitional songs), Prāsādikī (reinforcing songs) and Antarā. Dhruvās are six kinds named Śīrṣaka, Uddhata, Anubandha, Vilambita or Drutavilambita, Aditta and Avakṛṣṭa. These Dhruvās are composed in Sarasēnī or Saurasēnī and occasionally in Māgadhī. Though Sanskrit is also prescribed in the heavenly beings and for men the language should be half Sanskrit (mixture of Sanskrit) and Prākṛt or any regional language. Jāti (class), Sthāna (occasion), Prakāra (variety), Pramāṇa (measure) and Nāma (name) are the causes for the varieties of Dhruvās.

1. Pravēśikī

A song sung during the entrance of the characters having different emotions and meanings suitable to the occasion is called Pravēśikī. Both
Khancaka and Narkuta can be employed as necessary during the Pravesiki and Hasya and Srngara are agreeable feelings. When one enters the stage in anxiety due to fear, surprise or confusion the Pravesiki dhruvā need not to be employed. Pravesiki have two limbs called Upavarta and Pravitta. There are eighty three divisions in Pravesiki dhruvā, those who having Drutalaya.

2. Akṣepikī

Akṣepikī dhruvā employed in drutalaya as well as Vilambitalaya by changing the sequence.

3. Prasādikī

This Dhruvā employed for a sudden change emotion. This is pacify the mind of a character. On the occasion of entreaties, remembrance, glorification, unexpected meetings, happiness, beseeching and going through the emotions of erotic and wonder the Prasādikī dhruvā of Madhyalaya is to be employed.

4. Naiśkrāmikī

A song used at the end of an act or when a character is leaving the stage this Dhruvā is known as Naiśkrāmikī.

5. Antarā

Antarādhruvā uses for filling the gaps in between various occasions like sorrow, loss of consciousness, giddiness, arranging of dress and ornaments, etc. There are two limbs in this Dhruvā namely Sandhi and Prasvāra. while the actor goes out of the stage due to injury or feeling of anger the Antarādhruvā of Drutalaya is to be employed.
Šīrṣaka, Uddhata, Anubandha, Vilambita or Drutavilambita, Aḍḍita and Avakṛṣṭa are the six kinds of Dhruvas.

1. Śīrṣikā

In Śīrṣaka the two limbs of songs are Vajra and Śīrṣakā. Upto six Sannipātas used in Śīrṣika. Śīrṣika and Uddhata are to be employed in relation to Gods and Kings.

2. Aḍḍita

The Aḍḍita variety is full of qualities, containing the feeling of erotic and generally pleasing and not enjoined for the low character. There are five limbs such as Prasvāra, Māśāghāta, Māhājanika, Pravēṇī and Upapāta. For celestial women, Queen and courtisans Aḍḍita is the proper one.

3. Uddhata

Uddhata Dhruvā should be used in connection with Gods and Kings, just like Śīrṣika. Paṅkti, Tristup, Jagati and Śakvarṭ are the five Jātis of this Dhruvā.

4. Vilambita

The Dhruvā called Vilambita is to employed according to the need of dramatic representation either quickly or slowly. In the entrance of the persons belonging to the middle and lower types of characters the songs belonging to the Khaṇcaka and Nāruṭa metres should sing in the Drutavilambita style.
Dhruvā of Drutalaya should be sung on the occasions like seeing a calamity feeling of extreme happiness, seeing wonderful things, feeling of anxiety, being careless, feeling anger, witnessing a huge animal and going through the status of emotions like furious, heroic and terrible, undergoes the feeling of agitation and hurry.

5. Avakṛṣṭā

Avakṛṣṭādhruvā used for the occasions of pathetic sentiments such as when one is tied down, obstructed, fallen, affected by illness, in a swoon or dead. There are two limbs Mukha and Pratimukha.

6. Sthitā

Sthitādhruvā to be employed on the occasions relating to pathetic sentiments and its ancillaries like eagerness, dissimulation, anxiety, lamentation, weariness, depression and worry. This Dhruvā having two limbs Vaihāyasa and Antāharaṇa.

Dhruvās differently uses for different occasions and taking into consideration the different ideas like Vastu (theme), Prayoga (performance), Prakṛti (characters), Rasas (sentiments), Bhāvas (emotions), Rtu (season), Vayah (age), Dēśa (location), Kāla (time) and Avasthā (mental conditions). Types of characters threefold as Uttama (superior), Madhyama (middling), and Adhama (inferior). Sentiments and emotions are nine each. Rtu stands for seasons like spring are six in number. Childhood, youthfullness and old age are the three stages of age.
The regions are east, south, north, west and zonal varieties. Time is meant
night, day-time, month and lunar and solar fortnights namely Pakṣa.

There are one hundred and eleven numbers of Dhruvājātis described
on the basis of Cchandas, Vṛtta and their place of use, characteristics and
name are enumerated as follows.

1. Śrī- Śrī is the first Dhruva among Jātidhruvās. Aspects of the Gādhā in
all the Pādas are long syllables in the same Dhruvā

2. Taḍīt- In the Taḍītdhruvā there occurs a Laghu in midst of a Pāda.

3. Dṛtī- A word consisting of three letters and it begins with a Laghu.

4. Rajanī- There are two Laghus and a Guru in each Pāda in this
Rajanīdhruvā.

Above mentioned Gītajātis belongs the class of Ayuktā and Madhyā.

5. Pratiṣṭhā- In four letter containing Pādas, the second one is Laghu in
Pratiṣṭhādhruvā.

6. Supratiṣṭhā - four letters containing Pādas the second and the third are
Guru in Supratiṣṭhā.

7. Bhramarī- There are two Laghu and a Guru in a Pāda.

8. Jaya - Four lines of a stanza of Jayādhruvā, all syllables are Laghu, Guru,
Laghu, Guru to form the metre.

9. Vijaya- In four letter containing stanza of Vijayādhruvā, third letter should
be employed Laghu.

10. Vidyudbhrānta- All letters of all Pādas are Gurus in Vidyudbhrānta.
11. Bhūtalatanī - After the first syllable among four syllables of Bhūtalatanī, two are Laghus.

12. Kamalamukhī - Final syllables of all of the lines represent a Guru in this Dhruvā.

13. Vāgurā - In Vāgurā, a line have five letters and the first, middle and last syllables are Gurus.

14. Śikhā - In Śikhā, each Pāda having five letters and the fourth and fifth letters are Guru.

15. Ghanapañkti - In this Dhruvā, a Pāda have five letters and the first two are Laghus.

16. Tanumadhyā - All Pādas of Tanumadhyā contains six letters being in Gāyatrī Cchandas if the first two and the last two are Gurus.

17. Mālinī - In the Mālinī, the first, fourth and sixth letters of a Pāda are Gurus.

18. Makaraśīrśā - All Pādas of Makaraśīrśā are set in Gāyatrī Cchandas and there occurs two Gurus each at the end of the line.

19. Vimalā - The first two and the fourth letters in a Pāda are represented as Laghu in Vimalā.

20. Vīthī - The first three syllables and the last one are Guru in all lines of Vīthīdhruvā.

21. Prakathitā - In Prakathitā the first three and fifth syllables are Laghu.

22. Jalā - In Jalā the first two and fourth and the last syllables are Guru.
23. **Sunandā**- The first three and the last two syllables are Gurus or long.

24. **Lalitā**- In the metre named Lalitā, the first, fourth, fifth and sixth syllables are Guru.

25. **Nalinī**- In all the four lines of Nalinī, the Pāda begins with two Lashus and a Guru, then two Laghus and a Guru respectively.

26. **Nilatōyā**- In all the four lines of Nilatōyā, the second syllable happen to be a Laghu, all the other are Gurus.

27. **Drutagati**- In Drutagati, the Pāda of Uṣṇik metre.

28. **Tanvī**- Seven letter containing Uṣṇik metre and third, fifth and seventh syllables are Guru.

29. **Kāminī**- In this Dhruvā, the first, third, fifth and seventh syllables are Guru.

30. **Bhramaramālā**- The first two and the last two syllables are Guru in Bhramaramālā.

31. **Bhōgavatī**- The first, fourth and last syllables of a Pāda are Gurus.

32. **Madhukarikā**- Madhukarikādhruvā set in Uṣṇik Cchandas and the first two and the last one are Gurus.

33. **Subhadrā**- In the Dhruvā called Subhadrā, the second, and fourth, sixth and seventh letters are Gurus.

34. **Mattā**- In the Dhruvā called Mattā at the end of the Pādas occured three Gurus.

35. **Muditā**- The second, third and seventh syllables are Guru in Muditādhruvā.
36. Manojnā - In Manojnādhruva, fourth, sixth and seventh syllables of a Pāda are Guru.

37. Dīpta - The first two letters and the fifth letters are laghu and belonging to Uṣṇik Cchandas.

38. Caṅcalagatih - In the Dhruva named Caṅcalagatih, the first, fifth and seventh syllables are long.

39. Vimalajala - Vimalajala set in the Anuṣṭup Cchandas and each Pāda begins with two Laghus, followed by a Guru, the four Laghus and the last syllable is Guru. These Jātis belong to the Prasādikī variety of Vilambitagatī.

40. Lalitagatih - The fifth and eight syllables of a Pāda are Gurus in this variety of Dhruvā.

41. Mahī - In the Dhruvā called Mahī first five letters and the seventh syllable are Laghu.

42. Madhukarasadrśā - Each Pādas contain eight letters and the first six are Laghus.

43. Nalini - In Nalini the fifth and eight syllables in a Pāda are Gurus.

44. Nadi - The first and last syllables in a Pāda are Guru. These are the Pravēśikī Dhruvās of the Anuṣṭup Cchandas.

45. Rucirā - This Dhruvā belonging to Brhatī Cchandas, having nine syllables per Pādas. The first, second, fourth, eighth and ninth syllables are Gurus and belongs Pravēśikī category.
46. Pramitā- In the Dhruvā called Pramitā belongs to Avakṛṣṭā category and the third, fifth, ninth and tenth syllables are Guru.

47. Viśōka- In the Pāda of eleven letters belongs to Jagati Cchandas and the sixth, tenth and eleventh syllables are Gurus.

48. Viślōkā- This Dhruvā belongs to Triṣṭup class carries eleven syllables per line. The first, second, fourth, eighth and eleventh letters are Gurus.

49. Lalitā- The first, second, fourth, eighth, tenth and twelfth letters are Gurus in the Lalitādhruvā.

50. Manovatī- The Dhruvā called Manovatī belongs to Jagatīcchandas. The third, fifth, ninth, eleventh and thirteenth are Gurus. These Dhruvājātis used in Vilambitagati (slow tempo).

51. Vikrānta- The Vikrānta belongs to the Jagatī Cchandas and the first nine and last syllables are Gurus, tenth and eleventh are Laghu.

52. Madanavatī- This Dhruvā belongs to the Atijagatī Cchandas having thirteen letters per line and the first eight are Gurus and the last four are Laghu.

53. Tanvī- This Dhruvā called Tanvī is different from above (28th) mentioned Uṣṇik Pāda of seven letters. This is belongs to the Śakvarī Cchandas and the letters of the first line, eighth, ninth and fourteenth are made long syllables.

54. Vibhramā- The ninth, twelvth, thirteenth and fourteenth letters are Gurus in all the four lines and belongs to Śakvarī Cchandas.

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55. **Bhūtalatanvī** - This Dhruvā belongs to Atiśakvarī Cchandas having fifteen letters per line. The first, fourth, fifth, sixth, ninth, tenth and fifteenth letters are Gurus.

56. **Sukumāra** - The Dhruvā named Sukumāra belongs to the metre Aṣṭi, having sixteen letters per line. The first, fourth, seventh, tenth, eleventh and sixteenth letters are Gurus.

57. **Mālā** - In the Mālā Dhruvā, fifth, eigth, eleventh, twelfth and seventeenth syllables are long and belongs to Atyaśṭicchandas having seventeen letters per line.

58. **Skhalitavikrama** - The Skhalitavikrama belongs Dhṛticchandas having eighteen letters. The third, fourth, seventh, eighth, ninth, twelfth, thirteenth and seventeenth letters are long.

59. **Drutacapalā** - The fifth, eighth, thirteenth and eighteenth syllables are Gurus in this Dhruvā.

60. **Kanakalata** - This Dhruvā belongs to Atidhṛti Cchandas, having nineteen letters per line. Thirteenth, fourteenth and nineteenth syllables are long.

61. **Mukhacapala** - The fifth, twelfth and nineteenth letters of a line become long in this Dhruvā and belongs to Atidhṛti Cchandas, having nineteen letters per line.

62. **Āksiptika** - The third, fifth, eighth, eleventh, twelfth and seventeenth letters are long in the Dhruvā.

63. **Drutāksiptika** - The first and third line begins with Laghu and the second
and fourth with Guru and Drutalaya (Fast tempo) occurs for singing. 173
64. Kanakalata- This Dhruva is a variety of Ākṣiptikā, which belongs to Bṛhatīcchandas having nine letters per line. The first two and the last three syllables are Gurus. 174
65. Śaśilēkhā- The fifth and the last two syllables are long and belongs to Bṛhatīcchandas. 175
66. Avicālita - The sixth, eighth and ninth syllables are long this Dhruva. 176
67. Mañikut - The Dhruva named Mañikut belongs to Bṛhatīcchandas and the first eight letters are short with the last one is long. 177
68. Simhākrānta - The Dhruva in the Bṛhatīcchandas having firts four and the last letter as Guru. 178
69. Suradayita - The first, fourth, fifth and tenth letters of all the four lines are Guru, and belongs to Paṅkticchandas. 179
70. Kumudini - The Dhruva named Kumudini belongs to Paṅkticchandas and the firts three letters and the last one are long. 180
71. Dōdhaka - The first, fourth, seventh and tenth syllables are long in this Dhruvā variety and belongs to Paṅkticchandas. 181
72. Uddhatā - The first three, sixth, ninth and tenth syllables are constituted by Guru and it is Paṅkticchandas. 182
73. Paṅktirathā- The Dhruvā called Paṅktirathā includes in a Paṅkti group of Cchandas. The first, fourth, fifth, sixth, ninth and tenth letters are Gurus. 183
74. Vipulabhujā - The fifth, eighth, ninth and tenth letters are Gurus, that Dhruvā Callēda Vipulabhujā. 184
75. **Capalagatih** - This is a Triṣṭup Cchandas, the first two letters and the last one are Gurus.

76. **Kamalākṣī** - In the Dhruvā named Kamalākṣī two letters in the middle and final one becomes Guru.

77. **Drutagati** - In each of the four lines, fifth, eighth and eleventh syllables are Gurus.

78. **Vimalā** - The third, fourth, fifth, sixth and eleventh letters are Gurus and it belongs Triṣṭup Cchandas.

79. **Rucirā** - In the Triṣṭup, the first fourth, fifth, tenth and eleventh letters are Gurus.

80. **Aparavaktram** - The seventh, ninth and eleventh syllables are long in the Dhruvā Callēda Aparavaktram.

81. **Kamalālocana** - The ninth, twelfth and thirteenth letters are made Guru in Kamalālocanādhruvā, belongs to Atijagaticchandas.

82. **Aticapala** - In the Atijagaticchandas, after arranging the series of Laghu the final syllable is made Guru to the form the Dhruvā called Aticapala.

83. **Madakalitā** - The fifth, twelfth and thirteenth syllables are Gurus. This wellknown Dhruvā belongs to Atijagaticchandas.

These are the varieties of the PravēśikDhruvās of Drutalaya.

There are sixty four basic varieties of Dhruvās in Samākṣara class. Then there are other Dhruvās of Viṣamākṣarās. In the Samavṛtta type arise three varieties of Dhruvās based on the Tālas of Yuga, Oja and Miṣra.
Each of these three are of three types belonging respectively to Viṣama, Ardhasama and Sama. Then gets nine types of Dhruvās.

Tryaśratāla is suitable for Cchandases those having five to nine letters namely Supraṭiṣṭā to Bṛhatī. The Caturaśratāla is suitable for the metres having seven to fourteen letters means Usṇik upto Śakvarī metres. From Triṣṭup upto Utkṛṣṭi metres also uses Caturaśratāla. Both Ardhasamavṛttas and Ardhasamaviśamavṛttas divided into two hundred and fifty six varieties. The same is the number of varieties applicable to Viṣamavṛttas. The Dhruvās having differences on the basis Pādas like Sama and Ojas. In such cases the names of the respective metres are applied to the Dhruvās as their name.

Vardhamānakas

There are nine numbers of Vardhamānakas ascribed in Dhruvā description and those are relating to the Pādas of Samavṛtta. These Vardhamānakas mainly discussed the Cchandas Pratiṣṭhā, Supraṭiṣṭā, Gāyatrī, Usṇik, Anuṣṭup, Bṛhatī, Paṅkti, Triṣṭup and Jagatī. In the Pratiṣṭhā Cchandas, each of the four Pādas consists of four syllables. In its Vardhamānaka a syllable each is added. Thus the four lines will have four, five, six and seven letters respectively. The same nature of the Vardhamānaka will be seen repeated in all metres. Tryaśrtāla used for Pratiṣṭhā, Supraṭiṣṭā, Gāyatrī and Usṇik and others are set to Caturaśratāla. For the Dhruvās in the Tryaśratāla there are five Gaṇas with a final
Sannipāta. As in the case of Caturaśra, there are eight Gaṇas with a Sannipāta at the end. In the Tryaśratāla there should be a minimum of five Akaśaras and maximum of nine. In the Caturaśrajaṭi, the minimum is eight and the maximum is thirteen. These with eight letters will be all Gurus, while those with thirteen letters will be all Laghus.

Śīrṣakajātis

In Śīrṣaka there should be seven and half Gaṇas and the total number of Mātras are thirty. These Mātra are short or and long. There should be twenty one to twenty six letters per line. There is no fixed rules for Gaṇas in Śīrṣakas. The production of Śīrṣaka done from different metres according to the arrangements of Pāda.

1. Śyēnī- The Śyēnī having twenty one letters per line as known as Prakṛticchandas. The first, third, fifth, seventh and eight as also the final syllables are long.197

2. Cāpalā- In the Prakṛti Cchandas, fifth, eighth, eleventh and twelfth and final syllables are Guru.198

3. Krauṅca- The first five letters, eighth and ninth as well as the last letter in aline are Gurus in Krauṅca.199 This belong to the Ākṛticchandas, having twenty two letters per line.

4. Puṣpasamṛddhā - Puṣpasamṛddhā belong to Vikṛticchandas, having twenty three letters per line. The first, fourth, fifth, sixth, ninth, tenth and final syllables are Guru.200
5. Sambhrantä - The fifth, sixth, seventh, tenth, eleventh, and final syllables are Guru and belonging to the Saṅkṛti Cchandas.

6. Skhalitā - This belongs to the Saṅkṛti Cchandas, having twenty four letters per line and the first, fourth, seventh, tenth, eleventh and the final syllables are Gurus, the rest are Laghus.

7. Mattakṛtā - Begin with eight Gurus the followed by sixteen Laghus and final a Guru. This Śīrṣaka contain twenty five letters per line and belongs to Abahikṛti Cchandas.

8. Vēgavatī - The fifth, twelfth, and eleventh letters as also the final one are Gurus in Vēgavatī. There are twenty six letters per line and belonging to Utkṛticchandas.

Narkuṭajātis or Narkuṭakas

There are eight Narkuṭajātis as- Radhottaram, Budbudakam, Udgatam, Vamśapatrakam, Mitākṣarā, Kētumatī, Hamsāsyam and Totakam.

1. Radhottaram - First, third, seventh, ninth and eleventh syllables are Gurus and belong to Triṣṭup Cchandas.

2. Budbudakam - In the Brhatī Cchandas fifth, seventh and ninth letters are Gurus.

3. Udgatam - Belongs to Aṣṭicchandas and the third, fifth, ninth, eleventh, twelfth, fourteenth and sixteenth syllables Gurus.
4. Vamśapatrakam - First, fourth, sixth, tenth and seventeenth syllables are made Gurus in a line of the Atyāśṭicchandas called Vamśapatrakam.²⁰⁶

5. Mitākṣara - The third, fifth, ninth and twelfth letters are Gurus in Mitākṣara.²⁰⁹

6. Kētumāṭ - The third, fifth, ninth and tenth letters being Gurus in the first line of the first half and first, fourth, sixth and tenth and eleventh letters as Gurus in second line of the first half are Gurus to form the first half of the verse. This is repeated in the second half also.²¹⁰ Belongs to Ardhasamavṛtta.

7. Hamsāsyāṃ - In the metre called Hamsāsyā belonging to Jagatīcchandas and tenth, seventh, sixth, fourth, third and twelfth syllables are Gurus.²¹¹

8. Trōtakam - The third, sixth, ninth and twelfth letters are Gurus.²¹²

Khaṇjakajātis

There are three varieties of the Khaṇjakajātis of Dhruvās respectively known as Modaka, Bhāvika and Mattaceṣṭita.

1. Modaka - This variety included in the Akṛticchandas and first, fourth, sixth, tenth, twelfth, sixteenth, eighteenth and twenty second letters in all the four lines are Gurus.²¹³

2. Bhāvika - First, third, fifth, seventh and ninth letters are Gurus in this variety.²¹⁵

3. Mattaceṣṭita - In this variety, first, third, fifth, seventh and ninth letters are Guru.²¹⁶
Bharata, the Tauryatrikakāra was destined to be the cause behind the perennial growth of music in its journey from the Vedic music to the mundane. He had nobly uplifted all the elements of Nāṭya to their dignified levels as we have it today. If it was not done by him each elements would have remained just as elements of Nāṭya only. Along with that-

'गानं हि नाट्याः वदन्ति श्रव्याः' \(^{217}\)

and

'गीते प्रयत्नः प्रथमं तु कार्यः' \(^{218}\)

The author had placed Gīṭa at a higher status too as the above quotation illustrates. If we look back at the advance of Indian music, we can see an early stage were Gīṭa- Vādyā(song-musical instrument) got separated from stream of Nāṭya. Then these two started for making their growth in independently and with specific identities. Presently the incredible advance of the vocal and the instrumental aspects have established their various branches and sub-branches with their own identities. It has grow still, and absorb the changes happening according to the place, time and culture concerned. Then and for ever the theories of music contributed by Baharata will definitely continue to be the primary reference to the theme of Indian Music.

Topic related to Nāṭya and each later become assets to the field of independent music, elaborated by Bharata’s theories, are attempted here with a humble effort to simplify and make lucid as far as possible.

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Foot notes

1. Šlōka - 8, Chapter 28, Nāṭyaśāstra of Bharatamuni Vol. IV
2. Ibid 11/28, P-7
3. Ibid 10/6/ P 263
4. Ibid 21/28, P-10
5. Ibid 22/28, P-14
6. Ibid 14/28, P-8
7. Ibid 15/28, P-8
8. Ibid 24/28, P-28
10. Ibid 32/28, P-24
11. Ibid
12. Śūtra 36-37, Bharata-Nāṭyaśāstra (Tr.) N P Ünni, P 756-757
13. " 48-52, P 760761
14. " 54, P 762
15. Ibid, 36/28, P-30
16. Ślōka 94 P 771
17. Ibid, 66/28, P-41
19. Ibid, 95-96/28, P-52
20. Ibid, 97-98, P-52-53
22. Ibid, 102-103, P-54
23. Ibid, 104-105, "
24. Ibid, 106-109, P- 54-55
25. Ibid, 110-112, P- 55
26. Ibid, 113-114, P- 56
27. Ibid, 115-117, P- 56
28. Ibid, 118-119, P- 57
29. Ibid, 121-122, P- 57
30. Ibid, 123-126, P- 58
31. Ibid, 128-131, P- 59
32. Ibid 159-160, Bharata-Nāṭyaśāstra (Tr.) N P Unni
33. Ibid 133-134, Chapter 28, Nāṭyaśāstra of Bharatamuni Vol. IV
34. Ibid
35. Ibid, 135-136, P- 60
36. Ibid, 137, P- 60
37. Ibid 76
38. 20, P 80
39. Ibid 38, Bharata-Nāṭyaśāstra (Tr.) N P Unni, P 797
40. Ibid 39, ''
41. Ibid
42. Ibid 40
43. Ibid 45, P 798
44. Ibid 40, P 797
45. Ibid 41, ''
46. Ibid
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48. Ibid 42, P 797
49. Ibid 42, '
50. Ibid
51. Ibid 43, P 798
52. Ibid 44, '
53. Ibid 45,'
54. Ibid 46,'
55. Ibid 46, P 799
56. Ibid 49, P 800
57. Ibid 52, '
58. Ibid 43, P 805, '
59. Sutra 74, P 805, '
60. Ibid
61. Sloka 78, P 806, '
62. Ibid 79, P 807, '
63. Ibid, 80-84, '
64. Ibid 81-84, '
65. Ibid 83-84, '
66. Ibid 85-87, P 808
67. Ibid 87-90, P 808-809
68. Ibid 94-95, P 810
69. Ibid 96-99, P 809
70. Ibid 100-101, P 811
71. Ibid 102-105, P812
72. Ibid 103-104, "
73. Ibid 108-110, "
74. Ibid 111-112, P 812-813
75. Ibid 113-114, P 813
76. Ibid 115-116, P 814-815
77. Ibid 117, P 815
78. Ibid 124, P 817
79. Ibid 53, P 801
80. Ibid 1, P 818
81. Ibid 207, P 855
82. Ibid 233-236, P 860
83. Ibid 244-248, P 861-862
84. Ibid 255-260, P 863
85. Ibid 278-282, "
86. Ibid 294-298, P 870
87. Ibid 299-302, P 871
88. Ibid 8-9, P 888
89. Ibid 18, P 891
90. Ibid 396, P 986
91. Ibid 397, P "
92. Ibid 320, P 973
93. Ibid 324, P 974
94. Ibid 352, P 978
95. Ibid 340, P 976
96. Ibid 326, P 974
97. Ibid 327, "
98. Ibid 337-338, P 976
99. Ibid 324-325, P 974
100. Ibid 325, "
101. Ibid 339, P 976
103. Ibid 347, P 978
104. Ibid 343, 893
105. Ibid 336-337, P 977
106. Ibid 331, P 975
107. Ibid 332, "
108. Ibid 358-361, P 980-981
109. Ibid 360-362, P 981
110. Ibid 52, 895
111. Ibid 54,"
112. Ibid 56, P 896
113. Ibid 58,"
114. Ibid 61,"
115. Ibid
116. Ibid 64, P 897
117. Ibid 66, P 898
118. Ibid 68, "
119. Ibid 70, P 899
120. Ibid 72, "
121. Ibid 74, P 900
122. Ibid 76, "
123. Ibid 78, P 901
124. Ibid 80, "
125. Ibid 83, P 902
126. Ibid 85, "
127. Ibid 87, P 903
128. Ibid 89, "
129. Ibid 91, P 904
130. Ibid 93, "
131. Ibid 95, P 904-905
132. Ibid 97, 905
133. Ibid 99, "
134. Ibid 101, P 906
135. Ibid 103, "
136. Ibid 105, P 907
137. Ibid 107, "
138. Ibid 109, P 908
139. Ibid 111, "
140. Ibid 113, P 909
141. Ibid 115,
142. Ibid 117, P 910
143. Ibid 117, "
144. Ibid 121, P 911
145. Ibid 123, "
146. Ibid 125, P 912
147. Ibid 128, "
148. Ibid 130, P 913
149. Ibid 133, "
150. Ibid 135, P 914
151. Ibid 137, "
152. Ibid 139, P 915
153. Ibid 141, "
154. Ibid 144, P 916
156. Ibid 147, P 917-918
157. Ibid 149, P 917
158. Ibid 151, P 918
159. Ibid 153, P 118-919
160. Ibid 155, P 919-920
161. Ibid 166, P 921-922
162. Ibid 168, P 922
163. Ibid 170, P 923
164. Ibid 172, P 923-924
165. Ibid 174, P 924-925
166. Ibid 176, P 925
167. Ibid 178, P 925-926
168. Ibid 180, P 926-927
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