Appendix

T.S. Eliot: THE WASTE LAND (GRACE INFOTECH: Literary club: analysis)

Abreviations: > = rather than; || - parallels; => Contrasts with alln = allusion

Symbol of a whole age, signifying a new kind of poetry and poetic revolution. "Every generation should make a poem in its own image" (TSE). - Supreme puzzle poem - Lewis: 'cross-word puzzle of synthetic literary chronology and verbal algebra'; Ezra Pound: 'longest poem in English because of its profundity, perplexity and density of poetic allusions, myths and meaning'. Pound's role as 'midwife' reducing poem's length to half.

Personal poem - Eliot unfolds himself: leaving philosophy for poetry - marriage with Vivien (1915) unhappy; health broke down (1921).

WL as a myth; ||s Frazer's The Golden Bough; ||s Joyce's Ulysses (panoramic, expansive and comprehensive) > TSL's use of myth selective, suggestive, compressed; ||s Stravinsky (Russian composer) in Rite of Spring (Sacre du Printemps) "transforms relics of the past into the sound of modern music. Eliot accomplishes the same task in his poetry."

Theme: simultaneously several levels of experience arising out of various wastelands - themes of futility, barrenness, spiritual and physical barrenness of C20 western civilization.- WL of religion -rocks but no water - all moral and spiritual springs evaporated; WL of instinct - sex has become merely a mechanical means of animal satisfaction > a potent, life-giving source of regeneration. Theme is death - death by water only one phase of it. Despite conscious efforts many words are 'spontaneous' utterances. Eliot: Attempt to project modern man's 'illusion of being disillusioned' 'It is just a piece of rhythmic grumbling' Matthissen: E's method as a poet deprives his poem of sheer spontaneity. Eliot's attempt to give shape and significance to the immense panorama of futility and anarchy of contemporary history - analogies with musical structure, summation of the themes in the broken ending of the final part. Forced and over-theoretical. Hamilton: Eliot projects the 'superb trinity of culture, sex and religion' as primary goals of humanity - work in isolation in western society.

Structure - circular > linear The journeys or quests undertaken by the characters in The Waste Land do not grow in linear directions; in fact no real end is in sight. - technique of multidimensional allusiveness. New method of projecting a link between past and present, infertility and fertility, life of body and spirit. TSE's basic poetic ideal of 'wholeness of feeling'. - Besides English & Anglosaxon, ancient Greek & Roman, modern European, including French symbolic, Indian, maritime trade, Bergson (past moments preserved in present memory) -different literary genres and various arts (music, painting, theater, drama, films) - eclecticism gives profundity and intensity to the poem.

Epigraph modeled on Petronius Arbiter's Satyricon - states essence of theme - Freudian death wish: 'Nam Sybillam quidem Cumis (at Cumae - near Naples) ego (I) ipse oculis meis (with my own eyes) vidi (saw) in ampulla pendere (hanging in a cage), et (and) cum (when) illi (her) puers (children) dicerent (asked): Σύμβαλλα τι θέλατι; respon dabat illa (she answered) αποθανεν θελω (I wish to die). [Sybils were women possessing prophetic powers; The Sibyl at Cumae was the most famous]

Dedication To Ezra Pund (in Italian): il miglior fabbro "The better craftsman"

Movement I: The Burial of the Dead Introduces us to the very heartland of WL [Cleanth
Brooks: 'attractiveness of death "difficulty in rousing oneself from death in life in which people of the waste land live' 2 kinds of life & death]

Tiresias: The protagonist - a spectator > a 'character'. Since WL is a rich, dense, mosaic with five different parts or movements and with 'rich disorganization' (Leavis), it needs a protagonist or at least a point of view to unify. Tiresias is the 'seer' of WL.  ≠ Here all men merge into one man, all women merge into one man. The two sexes meet in Tiresias.

TEXT AND COMMENTARY  * Notes writer (Shahane's) comments;  ≠ = Eliot's own Notes

<table>
<thead>
<tr>
<th>[Protagonist's speculation on life]:</th>
<th>[He asks about the roots - whether any]</th>
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<tbody>
<tr>
<td>April is the cruellest month, breeding</td>
<td>Winter kept us warm, covering</td>
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<tr>
<td>Lilacs out of the dead land, mixing</td>
<td>Earth in forgetful snow, feeding</td>
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<tr>
<td>Memory and desire, stirring</td>
<td>A little life with dried tubers.</td>
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<tr>
<td>Dull roots within spring rain.</td>
<td>Summer surprised us, coming over</td>
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<tr>
<td>the Starnbergersee</td>
<td>the Starnbergersee</td>
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<tr>
<td>With a shower of rain; we stopped in the</td>
<td>And went on in sunlight into the Hofgarten  ≠</td>
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<tr>
<td>colonnade,</td>
<td>And drank coffee, and talked for an hour. 11</td>
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<tr>
<td>And went on in sunlight into the Hofgarten  ≠</td>
<td>Bin gar keine Russin, stamm’ aus Litauen, echtc deutsch  ≠</td>
</tr>
<tr>
<td>And drank coffee, and talked for an hour. 11</td>
<td>And when we were children, staying at the</td>
</tr>
<tr>
<td>Bin gar keine Russin, stamm’ aus Litauen, echtc deutsch  ≠</td>
<td>arch-duke’s</td>
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<tr>
<td>And when we were children, staying at the</td>
<td>My cousin’s, he took me out on a sled,</td>
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<td>arch-duke’s</td>
<td>And I was afraid. He said, Marie,  ≠</td>
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<tr>
<td>My cousin’s, he took me out on a sled,</td>
<td>Marie, hold on tight. And down we went</td>
</tr>
<tr>
<td>And I was afraid. He said, Marie,  ≠</td>
<td>In the mountains, there you feel free.</td>
</tr>
<tr>
<td>Marie, hold on tight. And down we went</td>
<td>I read much of the night, and go south in the winter.</td>
</tr>
<tr>
<td>In the mountains, there you feel free.</td>
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What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man, (20)
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock).
And I will show you something different from either
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust. (30)

≠ 20 cf Ezekiel II 1 [And he said unto me, 'Son of man, stand upon thy feet, and I will speak to thee]
≠ 23 cf Ecclesiastes XII v [Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a burden, and desire shall fail: because man goeth to his long home, and the mourners go about the street]
≠ 26 Echoes opening line of Eliot's earlier poem 'The death of Saint Narcissus': 'Come under the shadow of this gray rock'
≠ 30 Phrase from Donne's Devotions upon emergent Occasions: 'What's become of
Frisch weht der Wind
Der Heimat zu
Mein Irisch Kind
Wo weilest du?

You gave me hyacinths first a year ago
They called the hyacinth girl.'

Yet when we came back, late, from the hyacinth garden.
Your arms full, and your hair wet, I could not Speak, and my eyes failed, I was neither Living nor dead, and I knew nothing, (40)
Looking into the heart of light, the silence.

Oed’ und leer das Meer.

Madaame Sosostris famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe.
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenecian Sailor,
[•phoenician sailor - a kind of fertility god whose image was committed to the sea and reclaimed]
[• Q Sh.Tempest see END2]
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks, •END3
The lady of situations. (50)
Here is the man with three staves, and here the Wheel;
And here is the one-eyed merchant, and this card

• 43 Originally Egyptian name: Sesostris.
Sorceress of Echanta In Aldous Huxley’s novel Chrome Yellow ref to fortune-teller Madame Sosostris • 44 cold - Eliot’s way of giving unexpected ironic touch •46 Originally 76 Tarot cards used by Egyptian priests to foretell and read rise and fall of the Nile • 46. I depart from Tarot pack of cards to suit my convenience. The Hanged man, a member of traditional pack suits in 2 ways: associated with the a hanged God of Faizer & I associate him with the hooded figure in the passage of the disciple of Emmaus:part V

Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The hanged Man. Fear death by water.
I see crowds of people, walking round in a ring
Thank you. If you see dear Mrs Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

•55 hanged man - figure with T shaped cross on Tarot pack;
Fear. Death by water - warning repeated theme

Unreal City, • [END4] (60)
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many
I had not thought death had undone so many
Sighs, short and infrequent, were exhaled
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street
To where Saint Mary Woolnoth kept the hours,
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: 'Stetson!' 
'You who were with me in the ships at Mylae! 
Has it not been moved? 
Or has the sudden frost disturbed its bed? 
'O keep the Dog far hence, that friend to men, 
Or with his nails he'll dig it up again! 
'You! Hypocrite lector! Mon semblable, - mon frère 
Non avea piante mai che di sospiri 
Che l'aura eterna facevan tramare. 
74 cf the Dirge in Webster's White Devil 
76 Baudelaire, Preface: Fleurs du Mai 
[= O Hypocrite reader, may fellow-man, my brother]

II. A Game of Chess

[cf Thoma Middleton's (1570-1627) play A game of Chess [satire on uneasy marriage] and another play Woman Beware Women in which an actual game of chess is being played by Livia, Duke's accomplice while Duke is seducing Bianca, another type of game] 

The chair she sat in, like a burnished throne, 
Glowed on the marble, where the glass 
In her pavilion, cloth-of-gold, of tissue. 
Gloved up by standards wrought with fruited vines 
From which a golden Cupidon peeped out (80) 
(Another hid his eyes behind his wing) 
Doubled the fames of sevenbranched Candelabra 
Reflecting light upon the table as 
The glitter of her jewels rose to meet it, 
From satin cases poured in rich profusion. 
In vials of ivory and coloured glass 
Unstoppered, lurked her strange synthetic perfumes, 
Unguent, powdered, or liquid - troubled, 
Confused 
And drowned the sense in odours; stirred by the air 
That freshened from the window, these ascended (90) 
In fattening the prolonged candle-flames, 
Flung their smoke into the laqueraia, 
Stirring the pattern on the coffered ceiling. 
Huge sea-wood fed with copper 
Burned green and orange, framed by the coloured stone, 
In which sad light a carved dolphin swarm. 
Above the antique mantel was displayed 
As though a window gave upon the sylvan Scene 
The change of Philomel, by the barbarous King 
So rudely forced; yet there the nightingale

77 cf Antony & Cleopatra II ii l. 190 
The barge she sat in like a burnish's throne 
Burns on the water. The poop was beaten gold. 
Purple the sails; and so perfumed that 
The winds were love-sick with them; the oars were silver, 
Which to the tune of flutes kept stroke, and made 
The water which they beat to follow faster, 
An amorous of their strokes. For her own person, 
It beggar's all description. She did lie 
In her pavilion, cloth-of-gold, of tissue, 
O'erpicturing that Venus where we see 
The fancy out-work nature. (II i 195-205) 
80 Cupidon - the golden image of cupid 
82 candelabra - a large branched candlestick 
87 synthetic perfumes - artificial perfumes - in tune with artificiality of the lady's way of life. 
88 unguent = oily 
92 laqueria - a panelled ceiling - Ref to Virgil's description of banquet given by Dido, Queen of Carthage in honour of her lover Aeneas 
92. Laquearia V Aeneid l, 726 dependent lychni laqueibus aureis incensi, et noctem flammis funalia vincunt 
93 coifered: adorned with sunken, low panels 
98 sylvan scene Milton P.Lost IV 140 
99 Ovid Metamorphosis VI Philomena 
100 of Part III, 204 
98 Eliot refers to the description in Paradise Lost of Satan's response to his first sight of the Garden of Eden [...paradise,
<table>
<thead>
<tr>
<th>Filled all the desert with inviolable voice</th>
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<tbody>
<tr>
<td>And still she cried, and still the world pursues</td>
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<tr>
<td>'Jug Jug' to dirty ears.</td>
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<td>And other withered stumps of time</td>
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<td>Were told upon the walls; staring forms</td>
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<td>Leaned out, leaning, hushing the room</td>
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<tr>
<td>Enclosed.</td>
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<td>Footsteps shuffled on the stair.</td>
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<td>Under the firelight, under the brush, her hair</td>
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<tr>
<td>Spread out in fiery points</td>
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<tr>
<td>Glowed into words, then would be savagely still</td>
</tr>
<tr>
<td>(110)</td>
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<tr>
<th>Now nearer, crowns with her enclosure green</th>
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<tr>
<td>As with a rural mound the champain head</td>
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<td>Of steeper wilderness, whose hairy sides</td>
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<td>With thicket overgrown, grotesque and wild.</td>
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<td>Access denied] P.L. IV, 131-7</td>
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<tr>
<td>* 99 Ref to Ovid's Metamorphosis - the myth of</td>
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<tr>
<td>Philomel (Procne - Tereus rape --&gt; nightingale</td>
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<td>and swallow - Tereus into hoopoe, bird of prey)</td>
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<tr>
<td>*103 Jug Jug -conventional way of representing</td>
</tr>
<tr>
<td>bird song in Elizabethan poetry. Crudely the</td>
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<td>term could suggest sexual intercourse, even as</td>
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<tr>
<td>a joke -</td>
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<td>Tragic myth of Philomel vulgarized</td>
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<tr>
<th>'I think we are in rat's alley</th>
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<tr>
<td>Where the dead men lost their bones.</td>
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<tr>
<td>'What is that noise?'</td>
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<tr>
<td>The wind under the door.</td>
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<tr>
<td>'What is that noise now? What is the wind doing?'</td>
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<tr>
<td>Nothing again nothing. (120)</td>
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<tr>
<td>'You know nothing? Do you see nothing? Do you</td>
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<tr>
<td>remember</td>
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<tr>
<td>Nothing?</td>
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<tr>
<td>I remember</td>
</tr>
<tr>
<td>Those are pearls that were his eyes.</td>
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<tr>
<td>'Are you alive, or not? Is there nothing in your</td>
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<tr>
<td>head?'</td>
</tr>
<tr>
<td>But</td>
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<table>
<thead>
<tr>
<th>OOOO that Shakespeherian Rag—</th>
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<tbody>
<tr>
<td>It's so elegant</td>
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<tr>
<td>So intelligent (130)</td>
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<tr>
<td>'What shall I do now? What shall I do?</td>
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<tr>
<td>I shall rush out as I am, and walk the street</td>
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<td>With my hari down, so. What shall we do</td>
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<tr>
<td>Tomorrow?</td>
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<td>What shall we ever do?</td>
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<tr>
<td>The hot water at ten.</td>
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<tr>
<td>And if it rains, a closed car at four.</td>
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<tr>
<td>And we shall play a game of chess,</td>
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<tr>
<td>Pressing lidless eyes and waiting for a knock</td>
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<tr>
<td>upon the door.</td>
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<tr>
<td>When Lil's husband got demobbed, I said —</td>
</tr>
<tr>
<td>I didn't mince my words, I said to her myself, 140</td>
</tr>
<tr>
<td>HURRY UP PLEASE ITS TIME</td>
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<tr>
<td>Now Albert's coming back, make yourself a bit</td>
</tr>
<tr>
<td>smart.</td>
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<tr>
<td>He'll want to know what you done with that</td>
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| **The Lady of the Rock seems to suffer from |
| neurasthenia and her speech patterns are |
| heavily stressed and irregularly accented (eg. |
| II.111-114). |
| *111-123: The scene resembles the one |
| described by D.H.Lawrence in 'The Fox' |
| ✧ 115 cf Part iii 195 |
| * 115 rat's alley - image of spiritual darkness |
| & modern man's sense of loss. |

| ✧ 118 cf Webster: "Is the wind in that door |
| still?" |
| * Ref to The Devil's Law Case II li 162 by |
| John Webster and to the surgeon' comments |
| on it. Modern version of Webster may be: 'Is |
| that the way the wind blows?" |
| ✧ 125 'Those ...eyes': Ariel's song in The |
| Tempest |
| ✧ 126 cf Part I 37,38 |

| ✧ 128 Shakespeherian Rag: a popular jazz hit |
| in the years of Firs World War [The OOOO |
| and the extra syllable catch the syncopation |
| of ragtime music. |

| ✧ 137 Women Beware Women II ii : While |
| Livia plays chess, Bianca is being seduced. |
| ✧ 138 cf the game of chess in |
| Middleton's Women beware Women |

| ✧ 141 Call of bartender notifying the |
| customers of closing time in a pub - perhaps |
| an echo from Shakespeare's 'knock' |
| ✧ 142-170 This episode seems to have been |
| based on a real experience as described to |
| the Eliots by their house-maid, Ellen Kellond. |

| ✩ Eliot portrays two types of women here - |
money he gave you
To get yourselves some teeth. He did, I was there
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.
And no more can I, I said, and think of poor
Albert,
He's been in the army four years, he wants a
good time,
And if you don't give it him, there's others will, I
said.
Oh is there, she said. Something o'that, I said.
Then I'll know who to thank, she said, and give
me a straight look.
HURRY UP PLEASE ITS TIME
If you don't like it you can get on with it, I said.
Others can pick and choose if you can't.
But if Albert makes off, it won't be for lack of
telling.
You ought to be ashamed, I said, to look so
antique.
(And her only thirty-one.)
I can't help it, she said, pulling a long face,
It's them pills I took, to bring it off, she said.
(Shes had five already, and nearly died of young
George.)
The chemist said it would be all right, but I've
never been the same.
You are a proper fool, I said.
Well, if Albert won't leave you alone, there it is, I
said,
What you get married for if you don't want
children?
HURRY UP PLEASE ITS TIME,
Well that Sunday Albert was home, they had a
hot gammon,
And they asked me in to dinner, to get the beauty
of it hot —
HURRY UP PLEASE ITS TIME,
HURRY UP PLEASE ITS TIME,
Goonight.
Ta ta. Goonight. Goonight.
Goonight. (170)
Good night, ladies, good night, sweet ladies, good
night, good night.

the rich lady, Belladonna, who is bored with
her urban waste land, and the lower middle
class woman Lil, who exists at the lower level
of this barren expanse. The theme is the
same - violation of sex, innocence and moral
values.
The theme of sterility embodied in the
Belladonna is strengthened by the portrayal of
Lil who already has five children, her health
broken by pills. She seems to embody and
betray fertility with a vengeance.
Albert, the absentee husband, represents the
masculine motif and the reckless passion for
women and sheer physical pleasure.

++ On the other hand the speech patterns of
the cockney woman are vulgar, colloquial and
almost prosaic in comparison with the poetic
ccontext and elegance of Belladonna's setting
and the sustained blank verse used to
describe her drawing room.
++ A link between Belladonna and the myth of
Philomela is skilfully forged to reinforce the
motif and incidence of violence on women.
... The world today repeats metaphorically,
Tereus' action, but does not hear the
nightingale's sweet, melodious, heart-
breaking song. It hears instead the 'jug jug'
of morally dubious women, then language of
vulgar suggestions. ... Philomena suggests
Eliot's view that only through death and
suffering can the transformation of sinful
mortal life be achieved.

III. The Fire Sermon
Title based on Lord Buddha's sermon to his disciples against the fires of anger, lust and malice, the
temptations that consume men; evokes sentiments of St Augustine about unholy passions and
injunctions of St Paul against unholy alliances.

The river's tent is broken, the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs
are departed.
Sweet Thames, run softly, till I end my song.

166 gammon: ham or bacon
171 Ta, ta (slang) goodbye
172 These are the last words of the mad
Ophelia as she leaves the royal room;
Ophelia meets her death by water
The river bears no empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends or other testimony of summer nights. The nymphs are departed, and their friends, the loitering heirs of City directors; depared, have left no addresses. (181) By the waters of Leman I sat down and wept.

Sweet Thames, run softly, for I speak not loud or long. But at my back in a cold blast I hear the rattle of the bones, and chuckles spread from ear to ear.

A rat crept softly through the vegetation dragging its slimy belly on the bank. While I was fishing in the dull canal, a noise of horns and hunting, which shall bring the sound of horns and motors, which shall bring to my Coy Mistress: To His Coy Mistress: But at my back I always hear the rattle of the bones, and chuckles spread from ear to ear.

Twit twit twit jug jug jug jug jug

So rudely forc'd. * Phrase from A Game of Chess

Tereus * Latin vocative of Tereus

In the Grail Legend the foot-washing precedes the restoration of the wounded Antortas (the Fisher King) and then the curse on Waste Land is lifted.

Unreal City
Under the brown fog of winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currants 210
C.i.f. London: documents at sight, asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole*
• luxury hotel in Brighton

*209 Smyrna - a trading City in Turkey
*210 currants quoted at a price 'cost insurance and freight to London' (c.i.f.), & bill of Landing etc to be handed over to buyer.

209-14 These events actually happened. A man from Smyrna with currants in his pocket invited Eliot [implication of homosexuality is imaginary]
• demotic = vulgar, abominable
• Cannon St. → Hotel in London

215-223: These lines recreate the evening scene at the opening to the Purgatorio

At the violet hour, when the eyes and back
Turn upward from the desk, when the human engine waits
Like a taxi throbbing waiting.
I, Tiresias, though blind, throbbing between 218 Tiresias, although a mere spectator and not indeed character is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenecian sailor, and the latter is not wholly distinct from Ferdinand.

*189 The Fisher King of mythology. To fish is to seek eternity and salvation
* 191-192 ref to: Tempest I i Ferdinand ...
... Sitting on a bank, mere Weeping again the King my father's wreck,
This music crept by me upon the waters, Allaying both their fury and my passion With its sweet air ...
* 192 cf The Tempest I ii Actaeon
* 196 Marvell, To His Coy Mistress - ironic
* 197 cf: Day, Parliament of Bees; When of a sudden, listening you shall hear | A noise of horns and hunting, which shall bring | Actaeon to Diana in the spring | Where all shall see her naked skin.
• contrasts values of Sweeney - sex-hungry man & Mrs Porter symbol: brothel-keeper
* 199 ballad line reported to TSE from Sydney
* 202 Verlaine ref: Wagner's Parsifal
And O those children's voices singing in the dome.
• The questing knight Parsifal resists the seductive charms of Kundry. His feet are washed to children's choir music.
two lives.
Old man with wrinkled female breasts, can see
At the violet hour, the evening hour that
Strives
Homeward, and brings the sailor home from sea
The typist home at teatime, clears her breakfast,
Lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her dying combinations touched by the sun’s last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.
I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest--
I too awaited the expected guest,
He, the young man carbuncular arrives,
A small house agent’s clerk, with one cold stare.
One of the low on whom assurance sits
As a silk hat on a Bradford millionaire
The time is now propitious, as he guesses,
The meal is ended, she is bored and tired,
Endeavours to engage her in caresses
Which still are unreproved, if undesired.
Flushed and decided, he assaults at once;
Exploring hands encounter no defence; (240)
His vanity requires no response,
And makes a welcome of indifference.
(And I Tiresias have foreseen all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)
Bestows one final patronising kiss,
And gropes his way, finding the stairs unlit...

She turns and looks a moment in the glass,
Hardly aware of her departed lover; (250)
Her brain allows one half-formed thought to pass;
 ‘Well now that’s done; and I’m glad it’s over.’
When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand,
And puts a record on the gramaphone.

‘This music crept by me upon the waters’
And along the Strand up Queen Victoria Street.
O City city, I can sometimes hear
Beside a public bar in Lower Thames Street, 260
The pleasant whining of a mandoline
And a clatter and a chatter from within
Where fishermen lounge at noon: where the walls
Of Magnus Martyr hold
Inexplicable splendour of Ionian white and gold.
* In these lines Eliot suggests a world of true values which is now lost.

The river sweats
Oil and tar
The barges drift
With the turning tide
Red sails
Wide stout pole supporting the mast
To leeward, swing on the heavy spar.
The barges wash
Drifting logs
Bank of Thames at
Down Greenwich reach Greenwich
Past the Isle of Dogs, river bank opp.
Wealala leia Greenwich
Wallala leialala.

Elizabeth and Leicester
Beating oars
The stern was formed [280-85 represent
A gilded shell | Enobarbus's description
Red and gold | of Cleopatra see I. 77
The brisk swell
Rippled both shores
Southwest wind
Carried down stream
The peal of bells
White towers.
Wealala leia
Wallala leialala.
'Trams and dusty trees.
Highbury bore me. By Richmond I raised
my knees
Supine on the floor of a narrow canoe.'

'My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised "a new start."
I made no comment. What should I resent?'

'On Margate Sands, (300)
I can connect
Nothing with nothing.
The broken fingernails of dirty hands.
My people humble people who expect
Nothing.'
La la
To Carthage then I came

Burning burning burning burning

* The Song of the (three) Thames-daughters begins here.
* The Rhine daughters and their song are the theme of Richard Wagner's opera *The Ring of the Niebelungs*, The Rhine daughters express their sorrow over the loss of the magic hordes of gold of the Niebelungs, which they had guarded. The loss of gold is symbolic of the loss of the beauty and charm of the Rhine. Eliot has tried to pattern these lines on Wagner's rhymes. [also close to description of river in Joseph Conrad, *Heart of Darkness* (1899)].

* Lament of the Rhine maidens over the loss of gold.
The refrain is from Wagner's opera.
* Eliot refers reader to Froude's *History of England* and quotes the letter of de Quadra to Philip of Spain. "In the afternoon we were in a barge, watching the games on the river (Thames). (The Queen) was alone with Lord Robert and myself on the prop, when they began to talk nonsense, and went so far that Lord Robert at last said, ... there was no reason why they should not be married if the queen pleased."

* From I. 292-302 they speak in turn. V.
* Götterdämung, III I the Rhine-daughters
* 293 of Purgatorio V. 133 | the sorrow of La Pia
* Ricorditi di me, che son la Pia | who was murdered
* Siena mi le, disfeciemi Maremma' | by her husband [tr. Remember me who am La Pia; Siena made me; Maremma unmade me]
* 293 Highbury - residential suburb in N. Londoon
* Richmond & Kew 2 riverside districts on the Thames (known for its botanical garden)

* 296 Moorgate: part of East end of London

* 300 Margate Sands: A seaside resort in Kent on the Thames estuary. Eliot began composing WL here in 1921 while he was recovering from an illness.

* 307 V. St Augustine's *Confessions*: 'To Carthage then I came, where a cauldron of unholy loves sang all about mine ears' *St Augustine writes about the sensual temptations of his youth in Carthage.
* 308 Complete text of Buddha's *Fire Sermon* - in Warren's *Buddhism in Translation*
* In Fire Sermon Buddha says: Everything in the world is on fire: forms are on fire.. impressions
O Lord Thou pluckest me out
O Lord Thou pluckest (310)

Burning.

The collocation of these two representations of eastern and western asceticisms as the culmination of this part of the poem is not accidental. Fire is used here as a consuming and purifying symbol.

For Augustine's Confessions referred by Eliot, see END 5

IV. Death by Water

A reference to the practice at Alexandria (narrated by Weston) of throwing into the sea an effigy of a pagan fertility god such as Adonis as a symbol of the death of nature's power. The head was carried to Byblos. It was later retrieved and worshipped as symbol of the resurrected god. The Christian sacrament of baptism could also be cited as another significant tradition in this context. This section is a close adaptation of Eliot's own French poem Dans le Restaurant.

Phlebas the Phoenician, a fortnight dead, (312)
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.
A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew (319)
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and full as you.

Phlebas: Smyrna merchant
319 Reference to all mankind
320 Wheel: Wheel of fortune as engraved on the Tarot pack of cards which is turned by a figure holding a sword and crown. Perhaps the mysterious nature of man is suggested. It also suggests the wheel of rebirths and death.

V. What the Thunder said

Probably the most complex section in WL. Title derived from Prajapathy's voice speaking through thunder. - deliberate irony. Modern civilization gives no indication to the poet of having been saved by Christ's effort. - poet is transcending the merely pagan archetypes derived from Weston and Frazer, and trying to reach Christian, and later Hindu and Buddhist perceptions of salvation.

After the twilight red on sweaty faces (322)
After the frosty silence in the gardens
After then agony in stony places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience (330)

Here is no water but only rock
Rock and no water and the sandy road

322-8 evoke events from the agony and prayer in the garden of Gethsemane, [Judas leading the Chief priests and pharisees with lanterns, torches and weapons, the betrayal and arrest of Jesus, to the moment of crucifixion.[also evoke death of the Fisher King].] Jesus interrogated in Pilot's palace, Jew's shouting 'crucify him!'. When Jesus died on the cross the earth did quake and the rocks rent.

In the first part of Part V three themes are employed (interwoven): the journey to Emmaus, the approach to the Chapel Perilous (see Miss Weston's book) and the present decay of eastern Europe. The subtitle is the Indian legend of the Thunder derived from Brhadaranyaka Upanishad V. i.
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit 340
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses
If there were water
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada [* insect with shrill sound]
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

Recall biblical passage - Moses touched the rock and caused water to gush forth. WL water symbolism is complex - in some places life-giving power, in others destructive. To Tristan the sea is a kind of waste associated with death of Isolde; while 'Death by Water' also seems to be a step in the direction of new life, a rebirth.

The journey through WL continues. 'There is not even silence in the mountain'; 'dry sterile thunder without rain' - prelude to what the thunder speaks — mountain becomes scene of journey to Emmaus - vision of risen Christ.

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road  (361)
There is always another one walking beside you
Gliding wrapt in a brown mantle, hooded
I do not know whether a man or a woman
--But who is that on the other side of you?

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only  (370)
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London
Unreal

A woman drew her long black hair out light
And fiddled whisper music on those strings
And bats with baby faces in the violet light

Recall biblical passage - Moses touched the rock and caused water to gush forth. WL water symbolism is complex - in some places life-giving power, in others destructive. To Tristan the sea is a kind of waste associated with death of Isolde; while 'Death by Water' also seems to be a step in the direction of new life, a rebirth.

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Whistled, and beat their wings (380)
And crawled head downward down a blackened wall
And upside down in the air were towers
Tolling reminiscent bells, that kept the hours
And voices singing out of empty cisterns and exhausted wells.

Images is perhaps influenced by the paintings of the Dutch artist Hieronymus Bosch (1450-1516).

Medieval versions of the Grail legend portray the horrors of the entry into Chapel Perilous which were intended to test the Knight's nerves, and these nightmarish visions, including bats with baby faces, were encountered by him. Bosch's paintings of Hell also influenced Eliot in portraying this scene.

• Story in Brh. Up. Prajapati, the father-preceptor, teaches gods, men and demons. To their request for teaching he uttered the syllable DA, and asked "Have you understood?". They all said, they had. But the gods understood by 'da' damyata [=control yourself], men, datta [=to give] and the demons, dayadhvam [=be compassionate] Tr (to each): 'You have understood'

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings.
Dry bones can harm no one. (390)
Co co rico co co rico
In a flash of lightning. Then a damp gust
Bringing rain

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavant.
The jungle crouched, humped in silence.
The spoke the thunder
DA: Datta: What have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms
DA: Dayadhvam: I have heard the key
Turn in the door once and turn once only
We think of the key, each confirms a prison
Only at nightfall, aerial rumours
Revive for a moment a broken Coriolanus
DA: Damyata: the boat responded
Gaily, to the hand expert with sail and oar.
The sea was calm, your heart would have responded
(420)
Gaily, when invited, beating obedient
To controlling hands.

• 391-2: An echo, perhaps of Peter denying the Lord three times and then the cock crowed as Jesus had foretold. (Here it is seen as part of a ritual preceding the death of Christ and mankind's salvation. The second tradition shows the cock as the trumpet of the morn and is associated with ghosts (Hamlet i.i))
• 395 Ganga (original Skt for Ganges). Originally called Bhagirathi, it took the name Ganga after the Alaknanda joined it.
• 396-420 These important lines project the message of Thunder.

• 397 Himavant: the original Sanskrit name for high mountains in the Himalayan region.
• 400 DA: This is the voice of thunder (vide Brh Up parable embodying divine message of thunder)
• 401 'Datta, dayadhvam, damyata' (Give, sympathise, control). The fable of the meaning of the Thunder is found in the Brhadaranyaka-Upanishad.5,1. A translation is found in Deussen's Sezchiz Upanishads des Vedas p 489
• 403-4 In W.L. the act of giving has been degenerated to immoral acts - sexual surrender
• 407 of Webster: The White devil V vi
'...they'll remarri
Ere the worm pierce your winding-sheet, ere the spider
Make a thin curtain for your epitaphs.
• 411 cf. Inferno, XXXII, 46
'ed io senti chia far l'usco di sotto
all 'orribile torre.' (Words of Ugolino, Italian nobleman imprisoned in a tower with key heard 'turning one only')
Also F.H. Bradley, Appearance and Reality
'My external sensations are no less private to my self than are my thoughts or my feelings. In either case my experience falls within my own circle, a circle closed on the outside; and, with all its elements alike, every sphere is opaque to the others which surround it... In brief, regarded as an existence which appears in a soul, the whole world for each is peculiar and private to that soul
• 416 broken Coriolanus - hero of Shakespeare's play, broken because pride and selfishness brought about his death.
• 418 The young Eliot was a keen yachtman
• 426 London: refrain from English nursery rhyme
I sat upon the shore  
Fishing, with the arid plain behind me  
Shall I at least set my lands in order?  
London Bridge is falling down falling down  
falling down  
Poi ascose nel foco ce gli affina  
Quando fiam uti cheidon – O swallow swallow

Le Prince d’Aquitaine à la tour abnoie (429)  
These fragments I have stored against my ruins  
Why then lie fit you. Hieronymo’s mad againe.  
Datta Dayadhvam. Damyata.  
Shanti shanti shanti

433 Shanti. Repeated as here, a formal ending to an Upanishad = ‘the Peace which passeth all understanding’

431 tr. Each one of us/ Must act his part in unknown languages/ That it may breed the more variety

4-48 ref Sh The Tempest I ii 396-402  
Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange

4 * 60 Unreal city; alln Baudelaire  
Les Septs Vieillards (The seven old men) - cited in text;  
unreal city of Baudelaire (Paris) merges with Eliot’s London, Dante’s city in inferno

424 V Weston From Ritual to Romance chapter on the Fisher King.
427 V Purgatorio XXVI, 148  
“Ara vos prec, per aquella valor/ que vos guida al som de l’escalina./ “sovegna vos a temps de ma dolor”/ Poi s’ascose nel foco che li affina.” [tr. And so I pray you, but that virtue which leads you to the topmost of the stair--be mindful in due time of my pain] -  
Then Arnaut Daniel dived back into the fire which refines them
428 V Pervigilium Veneti. Cf Philomela in Partrs I & II  
Poet’s lament is that his songs is unheard and he awaits the coming of spring to give it voice, like the swallow.
429 Gerard de Nerval sonnet el desdichado  
A Tarot card showing a tower struck by a lightning symbolizes a lost tradition.
431 alternate Title of Kyd’s Spanish Tragedy - poetic fragments in several languages

3, 49 Lady of the Rocks; Ref; Walter Pater discussing Mona Lisa Leonardo da Vinci’s painting: “She is older than the rocks among which she sits, like the vampire, she has been dead many times, and learned the secret of the grave, and had been a diver in deep seas ... trafficked with eastern merchants.
MAHATMA GANDHI UNIVERSITY: SCHOOL OF PEDAGOGICAL SCIENCES  
(Doctoral Research on Developing Musical Models of Animating School Education)

This schedule is meant to elicit your valuable judgement about the place of music in school – not only of what exist now, but of what can be and what should be. A number of models based on reading modern pedagogical literature and special music education literature, analysis of musical forms have been prepared. They are presented on the left in skeletal form. In the space given on the right, please offer your free comments – A. Do they make sense? B. Are they are far-fetched? C. Are they practicable? D. Do they cover aspects not so far thought about in Indian education? E. Will it help to improve education radically if these models are applied? F. Is it worth trying? G. Free comments. You may write in ordinary language or in coded language – A ✓ B ❋ against each item. Please note that some of these are cluster models combining the ideas of several exponents. The gestalt group is numbered. If you like, you may sub-number, part of it – (a),(b) and respond in specific cases. The later music-pedagogy paired models do not offer space at the right. In such cases, you may mark below or above.

<table>
<thead>
<tr>
<th>Model</th>
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<tbody>
<tr>
<td>1. Rhythm is primordial and natural</td>
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<tr>
<td>2. The opening of not only music, but any subject should be 'romantic', emphasising the novelty, wonder and enjoyment aspect (Whitehead). Precision, and generalisation should come later, at the proper time.</td>
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<tr>
<td>3. The rhythm of sensori-motor, intuitive, concrete operational and formal operational - advanced by Piaget and that of enactive-iconic-symbolic, advanced by Bruner is inbuilt in music. One should start with the natural rhythms. The spirit of eurythmics (a movement started by a music conductor in 1900 of basing education on rhythmic movement and music before verbalisation) should be revived not only in music education, but in all early childhood education.</td>
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<tr>
<td>4. Creative movement, combined with music, is an excellent way of discovering the self and realising objectives of language and communication. Sensing one's rhythm is a way of feeling of being in tune with oneself. The unique body language which each child can be discovered by the teacher</td>
</tr>
</tbody>
</table>
and accepted, helping the child to discover, identify and accept himself physically, at first, with the larger self emerging in due course.

As children become familiar with their bodies, they discover that they can manipulate them in many ways. What makes certain parts stretch, bend, twist and swing? What enables other parts to bounce, push, pull etc? How can we transfer body weight up, down, over, under, transfer large and small weights—through space, in time—with degrees of force—to balance, to defy gravity, to sense degrees of speed, to adjust and even control space and force. Young people need help in understanding and keeping their bodies in tune. (Gladys Fleming, Creative Movement Education)

*Movement is a form of communication.* It is a universal language. Questioning, transacting, sensing, responding, experimenting, using discoveries in aesthetic ways. *Movement is a way of Learning:* identification, building vocabulary, making associations, conceptualisation, problem-solving, analysing, organising, making judgements, expressing ideas, making response, adjusting, adapting, altering. Children have a type of movement quotient, or movement intelligence. They tend to identify themselves in space.

4. This is a special model were musical analogies and literary analyses can be applied in general education. The full details of the new aspects are explained in the theses. Please respond to the whole gestalt or parts of it. You may also raise doubts. Responses may be made above or below. Queries may be marked even within.

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<tr>
<th><strong>Musical Model</strong></th>
<th><strong>Extragenenic Pedagogic Model</strong></th>
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<tr>
<td>(a) Animation level 2: Analysing the deeper intellectual components hidden in the rich musical pieces – Indian and Western. Special analysis of Indian innovators of music who present not the ‘product’, but the invitation and the process – Violinist B.Sasikumar, J.Venkataraman. Analysing music as a model for the theory of “invitation to Inquiry” – from various intellectual disciplines</td>
<td>Checking whether musical pieces, or calculated music introduced into literary pieces could help to recognise deeper intellectual objectives and realise them. Re-analysing some pedagogic innovations – Montessori, Dienes, Schwab and others. Re-examining Manuel’s expositions of expression theories and ‘invitation theories’ from literature in the context of music</td>
</tr>
</tbody>
</table>
(c) Animation level 3: Music as ‘animating’ the ‘inert’ soul helping to stimulate the deepest self realisation. This is passing beyond the first stage of simple physical enjoyment or even the second intellectual discoveries and proceeding to the deepest self-realisation aspects:
[ideas triggered in early April by Prof Reuven Kahane, Israel.]

Re-examining Manuel’s multiple educoliterary analysis (especially those relating to covert simile and overtones) in terms of Reuven Kahane model.

Reanalysing bhakti literature — texts which seem to be ‘love literature’ on the surface — “The Song of Solomon”, The poems of Andal, Meera, and other ‘erotic’ bhakti poets. Self-realisation of the highest commitment even in terms of secular contexts — polyaisthesis — integrated education of arts and sciences.

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<table>
<thead>
<tr>
<th>Rhythm classification (Ellison):</th>
<th>These classifications apply to all subjects. Every subject has a basic rhythm — e.g. the way in which key concepts are focussed. It is possible to identify useful melodic rhythm in good teachers’ expositions. Some teachers may have a pedagogic melody which children might use as clues to respond giving an impression of having learnt. The phrase rhythms are most important. They have to be identified in different subjects for promoting learning. The formal school learning suffers enormously because of formal, teacher-imposed rhythm in everything — administration, presentation of subject-matter, ‘covering the portions’. The problem is further complicated by super-bodies directing the teacher how to rush through and cover the portions in ‘lock-step’. Context-based rhythms should be discovered through social-environmental transactions and children’s creative transactions discovered through free participant observation. Unison is not observed in most schools where it can and should be observed, e.g. group songs, National anthem. It is forced where it should not be. Some lock-step procedures now used in class would be helped by some kind of rhythmic conducting. In learning new items, the pupils’ individual rhythm has to be found out and respected. This can best be done in small groups. The rhythms of Whitehead, Bruner et al will also be relevant (Vide Manuel, 1999).</th>
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<tr>
<td>Basic, melodic and phrase rhythms;</td>
<td></td>
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<tr>
<td>Formal (teacher-imposed), nonformal (context-induced), and creative (children’s own) rhythms.</td>
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<tr>
<td>Rhythmic movement and dance help children to move in unison. But children must be helped to find their individual rhythm before fitting into the group rhythm. (Ellison, Fleming) Kodaly rhythms (French Canadian adaptations help in mathematics and reading readiness) (Kodaly, Perron) If gatis are introduced before teaching formal tālas, and the tālas are arranged in simple to complex order, music learning will be more interesting and easier. (Vasantha)</td>
<td></td>
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</tbody>
</table>
6. Analogical models for education from the musical 'entering on beat' or 'off-beat'

<table>
<thead>
<tr>
<th>Musical Model</th>
<th>Extrageneric Pedagogic Model</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) The three variations in starting:</td>
<td>In school rhythm, teachers usually seem to expect sama eduppu, everyone going lock-step to the teacher-forced beats.</td>
</tr>
<tr>
<td>(i) on the beat (sama eduppu)</td>
<td>If a weak pupil is late in entering, can the teacher first count the time from where he starts, gradually train him to enter on time, train pupils who enter late on any count to omit the 'lost portions' and catch up in the middle. If someone seems to join before time, is he a gifted pupil? Or is he very late in the previous bar? Can the school analyse all these possibilities and set up a rhythm out of 'off beat' entries?</td>
</tr>
<tr>
<td>(i) after the beat (anāgata eduppu)</td>
<td>The Indian style of straightaway going into the double and quadruple speed is possible for the trained musician, but not for the ordinary pupil, either in singing or in the pace of learning other subjects. The Western practice of gradual increase in speed is not only practicable, but a necessity. In learning many complicated concepts, the first steps might take time. As he gains mastery, the pupil will pick up speed. The accelerando will be decided by the pupil. Some teachers, in their presentation maintain the same pace irrespective of the difficulty level of the concept presented. A good teacher who has mastered the art and science of teaching knows when to slow down, how far, and when to pick up speed. When children have mastered the lesson to some extent the teacher can conduct the whole group, maintaining uniform as well as varied tempo.</td>
</tr>
<tr>
<td>(iii) before the beat (atīla eduppu)</td>
<td>The school has a time-table rhythm, an annual calendar, monthly tests, terminal tests, rhythm of coaching for the examination. While all these seem to be keeping an apparent rhythm, discerning observers will know that true educational rhythm is lacking. It will be obvious in a weak or average school, where the majority of pupils are far below the prerequisite level needed to cope with the lessons and are continually 'retarding'. The teacher who has the task of 'covering the portions', keeps his time, leaving these children mentally behind. The schools which are producing high results are also maintaining only result rhythm, and some specialise in 'grinding rhythms'. Genuine educational rhythm is lacking there too.</td>
</tr>
<tr>
<td>(b) The variations in tempo. Total doubling and quadrupling in Indian music.</td>
<td>Gradual increase of speed (accelerando) and gradual slowing down of pace (ritardando) allowed in Western music.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>(c) Taking the analogy of 'Paradise Lost' and 'Paradise Regained', the school now stands in the position of 'Rhythm Lost'. It can be regained only by the understanding teacher taking the garb of the 'Son of Music', losing his rhythm for the moment, taking up the burden of the a-rhythms of the pupils, gradually building acceptable rhythms and finally the standard rhythms.</td>
<td></td>
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</tbody>
</table>
A crucial problem is that external rhythm-setters promote wrong rhythms sacrificing truly educational rhythms at the altar of 'result-producing rhythm'.

Sacrificing rhythm to control examination preparation is damaging educational rhythms at efficiency. This prevents a competent, sympathetic teacher from practising a 'ritardando' to keep pace with the weak students. Had he/she been allowed to do so, he would have brought them to the normal speed and finally helped them to make up with a final *accelerando*. This flexible model may be tried at first in the most disadvantaged schools given up as 'lost' and then extended to others.

The situation is complicated by well-meaning circulars from the educational administration and from teacher's Academic Councils, which set up a rhythm to control examination preparation efficiency. This prevents a competent, sympathetic teacher from practising a 'ritardando' to keep pace with the weak students. Had he/she been allowed to do so, he would have brought them to the normal speed and finally helped them to make up with a final _accelerando_. This flexible model may be tried at first in the most disadvantaged schools given up as 'lost' and then extended to others.

(d) There is a difference between the tempo kept by the metronome and that maintained by the singers and the conductor, though the instrument may serve as an external guide. A conductor who guides lock-step with a metronome will land in disaster.

The time-schedule prescribed by the Department and other controlling agencies can at best be compared to a metronome, keeping time externally. Musical time has to be kept internally by the singer and the 'internal' music conductor – the pupils and then the teacher.

The administrative 'metronome' is justified on the argument that some teachers and institutions will abuse their freedom. But an administrative rhythm maintained entirely by authoritative 'metronome' is "schooling rhythm gained" but "educational rhythm lost". Keeping in mind education as well as administrative safety it might be a worthwhile exercise to allow at least those schools which have shown ability to conduct learning effectively to switch off the metronome occasionally and gradually increase the switching off time.

<table>
<thead>
<tr>
<th>Musical concept</th>
<th>Analogical model for education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting the <em>sruti</em> / tuning the instrument: The first thing that any musician, Western or Indian does before singing or playing an instrument in a formal setting is to identify the key and tune the instruments. This can be dispensed with in the case of spontaneous singing. Both Western and Indian musicians spend a lot of time on setting. Precise setting of a number instruments, especially strings, is important in the Western repertoire because even the</td>
<td>In life we very often use the phrase 'out of tune', 'in tune with' in many social situations. The principle can be extended to the classroom situation and even used deliberately as a model. In the beginning of the lesson we talk of motivation, rapport etc. Piagetians even use the language of 'equilibration-disequilibration'. It would be interesting the tuning or <em>sruti</em>-setting metaphor in this context. Much setting (in the sense of teacher</td>
</tr>
</tbody>
</table>
How to Set the Tuning

To set the perfect tuning for the violin, you need to consider multiple factors. The optimal sruti needs to be taken to ensure that as many as possible of these tuning elements (Einstimmungs-erwachse) will be considered.

In attempting to achieve targets, tuning to the teacher, who is himself set to the curricular expectations is the norm. But when most pupils are 'singing out of tune', especially in a school with high concentration of disadvantaged pupils, it would be necessary that the teacher will have to set himself to then 'modal' sruti of the pupils. In teaching very young children also, this point is important. Gradually pupil may be trained to set to some standard sruti.

The practice in Western music of singing different songs for different srutis, considering the range and tessitura of each, may also be a good practice to be adopted in teaching different subjects at different levels.

Teachers who want to accomplish results tend to introduce 'high-strung' modes in the class-rooms. Just as a high-strung violin played inartistically, can produce loud notes, which need not necessarily be musical, such teachers produce highly 'non-educative' or even 'anti-educative' effects while producing 'results'. The practices of the violin schools of Spohr, Kreutzer, Kaiser and others, with connectors by Edgar Haddock and other bridge schools may offer suggestions for producing celestial
easier for the accompanying violinist to listen to the singer and 'play second fiddle' when the violin is set low. But there are Indian violin maestros who can afford to set it high and produce typical Indian effects. M.S. Anantharaman sets it close to Western pitch in accompanying Radha and Jeyalakshmi, producing Indian nuances, and without drowning the vocal artistes, and in fact effecting a 'trilogue' with them. (Most artists simply follow the artist. Some really enter into a dialogue.). M.S. Gopalakrishnan, the brother of Anantharaman can produce celestial effects of South Indian and Hindusthani music keeping the setting high. He can also play Western classical pieces such as those of Kreisler with double-stopping, even while keeping the setting low. In solo playing he seems to prefer a middle position, setting the A string in f or E.

Some insights are available from the Geronte's Diary being then experiments of a novice attempting to practice all three systems trying the high, low and medial setting alternately. The artistic effects never emerged, but some valuable scientific analysis did emerge. Low setting definitely helps to produce some Indian nuances, without doing much damage to the fingers. It helps to listen to the target model better. But in changing the setting pitch differently, there are difficulties in getting the tone out of the violin. The problem is not simply to draw the bow across the strings. The danger of 'pressing' the bow on to then string to get louder tone should be avoided. The problem is to 'draw the tone out of the violin'. This implies adjusting the pressure of the bow on the string delicately to suit different tension levels, and always drawing out (instead of pushing in) the tone. How the school of Parur Sundaram Iyer (father of M.S. Gopalakrishnan and Anantharaman) do

effects in the school setting even under high strung conditions.

The teacher must set his violin to the pitch of the student. The case for high-strung settings has just been discussed. In low-strung settings, it is possible for the teacher and pupil to listen to each other, but then it requires great skill to draw out the tone.

Mahatma Gandhi's definition of education as the "drawing out of the best in child and man" is easily quoted, but seldom practised. It is a complex science and fine art to draw out the best in the child. Yehudi Meuhin said after listening to the blind prodigy violinist Dwaram venkataswami Naidu: "He draws his bow across the heart-strings of humanity".

The question is can the teacher can play positively on the heart-strings of the children. In actuality there a hundreds of heart-rending episodes happening in the high-strung educational setting which go unnoticed. The first problem is to sensitize oneself to these issues and as an interim measure lower the tension. But high achievement could be correlated with some high tension. So long as the tension leads to music and real education rather than mental tension, it is to be welcomed and harnessed. It will be seen later that musical design involves creating tension and releasing it.
this for three different systems of music at varied *sruti* levels may be analysed to shed insights into ordinary teaching practice at 'high tension' as well as 'low tension' always producing pleasing music.

8. **Ragamalika analogies for change of subjects in the time-table**

Ragamalika (garland of ragas) is a technique used in Indian music to create varieties. But then there are rules as to how to pass from one raga to another and finally return to the basic raga without abruptness. Usually a small bridge is added to effect the transition smoothly.

The school-routine is marked by "gong-regulated periods and book-regulated subjects." A bell rings and suddenly the entire 'raga' changes in the class. The result is that pupils do not really sing any raga. They simply read through the portions or listen to teachers reciting without really singing. Can each subject lesson be treated as a raga, and pupils and teachers trained to sing it according to the relevant scales, and when the raga changes with the bell, is it feasible to introduce a small bridge to pass smoothly from one raga to another?

9. **Music-mathematics-poetry play.** (Apply Questions A to G)

Excerpts from application of Bruner, Maslow, Kodaly, Orff (Manuel adaptations):

<table>
<thead>
<tr>
<th>Poem</th>
<th>Verbal rhythm</th>
<th>Secant (iconic)</th>
<th>Poem</th>
<th>Verbal rhythm</th>
<th>Secant (iconic)</th>
<th>Number count</th>
</tr>
</thead>
<tbody>
<tr>
<td>onnānām</td>
<td>ta ki ṭa</td>
<td>**</td>
<td>o-rači</td>
<td>ta ki ṭa</td>
<td>**</td>
<td>1 2 3</td>
</tr>
<tr>
<td>kunnīlē</td>
<td>ta ki ṭa</td>
<td>***</td>
<td></td>
<td></td>
<td>***</td>
<td>1 2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>**</td>
<td>o-rači</td>
<td>ta ki ṭa</td>
<td>**</td>
<td>1 2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>**</td>
<td></td>
<td></td>
<td>***</td>
<td>1 2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>**</td>
<td>manṇīlē</td>
<td>ta ki ṭa</td>
<td>**</td>
<td>1 2 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>**</td>
<td></td>
<td></td>
<td>***</td>
<td>1 2 3</td>
</tr>
</tbody>
</table>

The mathematical intuition developed is:

one ∨ = three *; or still better, iconically, ∨ = ***

Reciting a line of the poem amounts to saying arithmetically that $4 \times 3 = 12$. This symbolic form should not be prematurely introduced. Very young children will not comprehend '12' as twelve or 'ten-two', but just as one, two. But the intuition for the multiplication has been enactively built even in the recitation and the tapping.

Iconic games can help, and in any case will not do any harm:

\[
\begin{align*}
\blacktriangledown &= *** \\
\blacktriangledown\blacktriangledown &= ***************** \\
\blacktriangledown\blacktriangledown\blacktriangledown \blacktriangledown &= ********** \\
\blacktriangledown\blacktriangledown\blacktriangledown\blacktriangledown &= **************
\end{align*}
\]

Iconic-enactive pre-fraction intuition
(Note: In number counting, 1,2 will be given full beat value; '2 and', and in the last line '1 and' will be counted fast, together making up one beat.)

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</tr>
</thead>
<tbody>
<tr>
<td>tappi-t</td>
<td>tōmtōm</td>
<td></td>
<td>1 2</td>
<td>tak kiṭa</td>
<td>tōm kiṭa</td>
<td></td>
<td>1 2 and</td>
<td>tā zhē</td>
<td>tōm tōm</td>
<td>tōm kiṭa</td>
<td>1 2</td>
<td>tak kita</td>
<td>tōm tōm</td>
<td></td>
<td>1 2</td>
</tr>
<tr>
<td>tap pi na-</td>
<td>tōm kiṭa</td>
<td></td>
<td>1 2 and</td>
<td>mut- tas-</td>
<td>tōm tōm</td>
<td></td>
<td>1 2 and</td>
<td>po yoru</td>
<td>tōm tōm</td>
<td>tōm kiṭa</td>
<td>1 2</td>
<td>po yoru</td>
<td>tōm tōm</td>
<td></td>
<td>1 2</td>
</tr>
<tr>
<td>tentinu</td>
<td>tōm kiṭa</td>
<td></td>
<td>1 2 and</td>
<td>si- --</td>
<td>tōm-</td>
<td></td>
<td>1 2</td>
<td>suchchim</td>
<td>tōm tōm</td>
<td>tōm kiṭa</td>
<td>1 2</td>
<td>suchchim</td>
<td>tōm tōm</td>
<td></td>
<td>1 2</td>
</tr>
<tr>
<td></td>
<td>tōm kiṭa</td>
<td></td>
<td>1 2</td>
<td></td>
<td>tōm-</td>
<td></td>
<td>1 2</td>
<td></td>
<td>tōm tōm</td>
<td></td>
<td>1 2</td>
<td></td>
<td></td>
<td></td>
<td>1 2</td>
</tr>
</tbody>
</table>

Possibility of introducing 10-base through music:

(Note: In counting for poetic meter 1 2 3 4 5 will be periodically repeated. In the special case of using Khanṭa gati meter for introducing 10-base number system, two such pentaplet gaṇams are paired to get ten. To take the logic of ten to higher degrees, it is possible to compose denḍagam poems which can yield 10 x 10 and even beyond)

<table>
<thead>
<tr>
<th>Verbal rhythm</th>
<th>Secant</th>
<th>Number count</th>
</tr>
</thead>
<tbody>
<tr>
<td>taka takiṭa</td>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>taka takiṭa</td>
<td></td>
<td>6 7 8 9 0</td>
</tr>
<tr>
<td>taka takiṭa</td>
<td></td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>taka takiṭa</td>
<td></td>
<td>6 7 8 9 0</td>
</tr>
</tbody>
</table>

Within the Class 1 text itself, there is a drumming poem which normally would be treated as triple time by prolonging the last vowel (only line 1 is shown):

<table>
<thead>
<tr>
<th>Poem line</th>
<th>Verbal rhythm</th>
<th>Secant</th>
<th>Number count</th>
</tr>
</thead>
<tbody>
<tr>
<td>iṇḍiṇḍam</td>
<td>ta kiṭa</td>
<td></td>
<td>1 2 3</td>
</tr>
<tr>
<td>tālalti</td>
<td>ta kiṭa</td>
<td></td>
<td>1 2 3</td>
</tr>
<tr>
<td>chenḍa koṭ-</td>
<td>ta kiṭa</td>
<td></td>
<td>1 2 3</td>
</tr>
<tr>
<td>ṭil</td>
<td>tōm</td>
<td></td>
<td>1 2 3</td>
</tr>
</tbody>
</table>

But South Indian music has tripuṭa tālam the commonest form of which has the count 3+2+2. Since the four gaṇams of the poem has letters 3,3,2 and 2, it is possible to sing it to that value and lead to 10-base.
Poem line | inindham | tālattil | chēnda | kot-ṭi
---|---|---|---|---
Verbal rhythm | ta ki ṭa | ta ki ṭa | ta ka | ti mi
secant | * * * | * * * | * * | * *
Number count for tāla | 1 2 3 | 1 2 3 | 1 2 | 1 2
number count for maths pedagogy | 1 2 3 | 4 5 6 | 7 8 | 9 0

This matches perfectly with the letters of the poem and produces ten. But it is less rhythmical than the triple time form given earlier. This form may be impossible in Western-oriented training. It is possible for Indian children.

At the high school level the enactive-iconic-symbolic game can help to teach vrttamjani rules joyfully:

Chollām Va santhathi lakam Ta Bha Jam Ja Gam Gam
- - v - v v v - v v - v - -

Tom tom ta
Ta Bha Ja Ja Ga Ga

10. Applications of creativity concepts from music into education
   "Musical Eureka" – Received Creativity
11. Physics-music interface
12. Music as Speech
13. Music and poetry
14. Folk, Elite and Music – Democratisation of high level education
15. Musical models of lesson planning: sonata, fugue – ragam, tanam, pallavi etc
MAHATMA GANDHI UNIVERSITY: SCHOOL OF PEDAGOGICAL SCIENCES  
(Doctoral Research on Developing Musical Models of Animating School Education)

This schedule is meant to elicit your valuable judgement about the place of music in school. Kindly mark ✓ in one of the five columns against each statement. If an item is not done now, but in your opinion should be done, please make another ✓ mark at the left of the statement (in the SI no column). Thanking you for your help.

PART A: JUDGEMENT ON FACTUAL STATEMENTS

<table>
<thead>
<tr>
<th>Si no</th>
<th>Statement</th>
<th>Always</th>
<th>often</th>
<th>sometime</th>
<th>rarely</th>
<th>never</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Music is now given its rightful place in school</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Music teachers are given their rightful place and treated on a par with other teachers in every way</td>
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<tr>
<td>3</td>
<td>All children are trained to sing at least the most essential songs, just as they learn maths, science, language, social studies etc needed for life</td>
<td></td>
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<td></td>
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<tr>
<td>4</td>
<td>All children can sing at least the national anthem and other assembly songs as a group, in unison</td>
<td></td>
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<tr>
<td>5</td>
<td>Children are taught national songs in many languages</td>
<td></td>
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<tr>
<td>6</td>
<td>They are taught the meaning of the songs which they sing or hear in languages not in the curriculum</td>
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<tr>
<td>7</td>
<td>Children get prizes in music in youth festivals and bring credit to the school, because of the training given in the school rather than due to home tuition</td>
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<tr>
<td>8</td>
<td>The music climate prevalent in the school during festival period and preparatory phase continues even after the festival, at least to some extent</td>
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<tr>
<td>9</td>
<td>Some of the skills displayed by the competitors in singing or reciting are used to enrich the teaching of Malayalam/social studies in school</td>
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<tr>
<td>10</td>
<td>English is made enjoyable through “SINGGLISH”</td>
<td></td>
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<tr>
<td>11</td>
<td>Children are taught international songs</td>
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<tr>
<td>12</td>
<td>Songs are used to develop national integration</td>
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<tr>
<td>13</td>
<td>Songs are used to develop international understanding</td>
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<tr>
<td>14</td>
<td>Group singing is used to develop group spirit</td>
<td></td>
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<tr>
<td>15</td>
<td>Songs and other musical forms are used to understand national and other cultures</td>
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<tr>
<td>16</td>
<td>The rhythmic and tala aspects of songs are used to teach or prepare children for mathematics</td>
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<tr>
<td>17</td>
<td>Schooling is a joyful experience rather than a dry routine</td>
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<tr>
<td>18</td>
<td>After DPEP has been introduced, here is much more joyful singing in the lower classes than before</td>
<td></td>
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<tr>
<td>19</td>
<td>This joyful atmosphere has not yet come to the upper classes</td>
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<tr>
<td>20</td>
<td>While introducing singing and activity in the primary classes, the DPEP scheme has taken care to build in mathematics, language and other subjects through music so that academic achievement will not suffer (e.g. Sapta tāla gīṭa with designed LCM, most composers covering language/literary values)</td>
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<tr>
<td>21</td>
<td>The school is able to offer the richest education alike to all poor and disadvantaged children</td>
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<tr>
<td>22</td>
<td>Music is given a central place for imparting integrated education to all pupils</td>
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<tr>
<td>23</td>
<td>The music teacher's leadership is accepted in order to effect this</td>
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<td>24</td>
<td>The school itself has a natural balanced rhythm and not forced to dhṛta gāti for finishing the portions</td>
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<tr>
<td>25</td>
<td>New and difficult items are introduced in vilambiṭa layam and speed is picked up after the items are mastered</td>
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<tr>
<td>26</td>
<td>Lots of play puzzles combining music, mathematics and poetry are developed in order to make learning enjoyable and at the same time effective</td>
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</tbody>
</table>
### PART B: OPINION ITEMS

<table>
<thead>
<tr>
<th>Sl. no</th>
<th>Statement</th>
<th>Strongly agree</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Music is an essential part of general education</td>
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<td>2</td>
<td>Teaching music in schools is a waste of time</td>
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<td>3</td>
<td>It is enough if a few gifted pupils learn music</td>
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<td>4</td>
<td>The function of music is only to be a pleasant interlude between periods of serious study</td>
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<td>5</td>
<td>Music should be the central subject in education, integrating all aspects of the curriculum</td>
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<td>6</td>
<td>Creative rhythmic movement should be the foundation of all early education</td>
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<td>7</td>
<td>The trouble with the school is that in pursuing examination objectives at dhāra gati all the time, it has lost the total educational rhythm (tājam tetti)</td>
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<td>8</td>
<td>The remedy lies in putting back the 'rhythm' in all aspects of schooling</td>
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<td>9</td>
<td>Rhythmic activities and joyful singing can be a powerful way of animating the dead atmosphere of the formal school</td>
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<td>10</td>
<td>Rhythmic activities can trigger 'peak experiences' and in this state children can achieve far more than now</td>
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<td>11</td>
<td>Music, now treated as Cinderella, given a low place in school, should be restored to its rightful princely place</td>
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<td>12</td>
<td>All education must be 'musicalised' (sangitāmakam ākkuka)</td>
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<td>13</td>
<td>'Music' in this context is much more than singing with the throat; it is a question of introducing true 'rāgam', 'tājam' and 'bhāvam' in all that we do, feel, and think.</td>
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<td>14</td>
<td>But the art of music, can pave the way for this inner and comprehensive music</td>
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<td>15</td>
<td>In the classroom, the sruti-setting between the teacher and pupil should precede actual teaching</td>
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<td>16</td>
<td>In the case of young children and weak pupils the teacher should come down to the pupil's sruti</td>
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<td>18</td>
<td>The young child must be helped to find his own rhythm before being forced to conform to the teacher's rhythm or group rhythm.</td>
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<td>20</td>
<td>In teaching concepts, beginning with <em>vijambita laya</em> and gradual speeding up will in the long run save time.</td>
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<td>21</td>
<td>But in invitation to learning, rhythmic <em>gati</em> forms and rhythmic poems at the opening stages will create interest.</td>
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<td>22</td>
<td>The sudden transition from one subject to another at the ringing of a bell is like changing from <em>todi</em> to <em>simhendran madhyamam</em> without the slightest notice. A small bridge like what is given in <em>ragamalika</em> will help.</td>
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<td>23</td>
<td>The practice of teacher-imposed rhythm should gradually give way to sensitivity to children's creative rhythms in school.</td>
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<td>24</td>
<td>The teachers should be sensitive to contextual rhythms and make adaptations in teaching.</td>
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<td>25</td>
<td>The final aim should be to pass on to music as speech of a high order with nuances.</td>
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<td>26</td>
<td>This 'speech' can be heard in maestro's <em>bol</em> in the <em>tabla</em>, Umayalpuram <em>mrdangam</em> and in the marar's <em>chenda</em>.</td>
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<td>27</td>
<td>If we can capitalise on the 'speech' of the folk drums, and get the 'entaro mahanubhavul- antariki vandanamu' attitude, we can develop an educative model for bringing out the excellence in everyone.</td>
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SONIC SADDLE

LANGUAGE

SIGNIFIED

SOUND IMAGE (SIGNIFIER)

SOUND

MUSIC

INDIVIDUAL PEOPLE

TIMBRE

SONIC EVENT

SADDLE OF MEDIUM AS ONGOING PRESENT

MULTI-DIMENSIONAL AND MULTIFACETED SOUND - IMAGE

MEDIUM

SYNTAX

SUBSEGMENTAL, SEGMENTAL AND SUPRA SEGMENTAL ELEMENTS OF

PITCH

RHYTHM

TEXTURE

INFLECTION

(MEDIUM)

INFLECTION

MOTION

PITCH

DURATION

TIMBRE

COMPLEMENTARY

CONTRADICTORY

SPACE

TIME

MOTION