

A CLASSIFICATION SCHEME FOR INDIAN MUSIC LITERATURE

T. N. Rajan

There exists a sizeable volume of literature on Indian music in the form of manuscripts, books, periodicals, pamphlets etc., in the various Indian languages, in English and also in some of the European languages. In addition to these, phonorecords and tapes, now available for Indian music, although comparatively newer media of communication, are invaluable sources of information. With the increasing attention being paid to research and teaching, this fairly vast body of literature is likely to grow in the future. It is, therefore, imperative that this material is properly organised, systematically listed and made available to scholars for their pursuit of study and research. That proper bibliographical control of literature and good library services are essential infrastructure facilities for any kind of research activity, is a well recognised and accepted fact. In order to organise library and documentation services on an efficient basis, increasing attention is being given to improving the various tools and techniques of library service and documentation. Researches are going on to press the electronic computers into service for speedy dissemination of information in many scientific disciplines including library operation. Techniques of classification, cataloguing, indexing, abstracting etc., are also being constantly improved to suit the increasing needs of the times. This paper deals with one of these techniques, namely, classification as applied to Indian music. The present attempt is a preliminary effort to develop a scheme of classification for Indian music, choosing Karnatak music for this exercise and experimentation.

Classification Schemes for Music

Classification schedules for Western music have been more or less well developed in general classification schemes such as the Dewey Decimal

classification and the Library of Congress classification. Special schemes, exclusively for music, have also been prepared by Lionel McColvin and more recently by Coates. The British Catalogue of Music which systematically brings out a classified list of Western music every quarter and cumulated annually, uses the system of classification designed by Coates. While many alternatives are available for classifying literature on Western music, none of these schemes give any treatment to Indian music. Indeed it is impossible to use any of these schemes for classifying Indian music literature. The only attempt is that of Dr. S. R. Ranganathan, the National Research Professor in Library Science and the author of the well known Colon classification. He has given a skeleton schedule for Indian music, indicating generally the lines on which the schedule could be further developed. But even this requires to be looked at afresh. In this context, there is undoubtedly an urgent need to work on the design of a classification scheme for Indian music.

Methodology for Design

The method followed here for the design of this schedule is based on the ideas propounded by Dr. Ranganathan. According to this method, the terms (concepts) relating to a particular subject are first collected as exhaustively as possible and thereafter grouped into homogeneous categories (Facets), the groups themselves being mutually exclusive. Each one of the groups is further divided to form again mutually exclusive sub-groups and this process is continued until a point is reached when no more division is ever possible. The groups and sub-groups thus formed are arranged in a helpful order, which should fairly reflect the approach of the majority of specialists in that subject. In this way a structure is built up displaying the relations existing between the different concepts. The classification schedule will then consist of separate unit schedules listing the different concepts under the facets chosen for the subject. Notational symbols are given to each one of the concepts listed, in order to mechanise the order of sequence arrived at. When a document is to be classified the symbols standing for these particular concepts are related according to set rules.

The Proposed Schedule

In this proposed scheme, music is first divided to form two major systems viz. Melodic and Harmonic systems.¹ Indian music which falls under the category of the former is again grouped into Karnatak and Hindustani music. The possible facets that could be taken into consideration for grouping the concepts under Karnatak music literature are as follows: (These concepts have been collected from a number of sources, the list of which is given in the bibliography at the end).

1. Other major systems where musical material is arranged differently — e.g. Indonesian music — could also be included. — B.C.D.

<i>Facets</i>	<i>Examples of divisions</i>
Common Subdivisions	Dictionary, Encyclopaedia, History, Education
Techniques	Composition, Performance
Elements	<i>Sruti, Svara, Mela, Raga</i>
Character	Folk music, Dance music, Drama music
Form	<i>Gita, Varna, Kriti</i>
Executant	(Medium through which music is produced) Vocal, Instrumental
Composer	Tyagaraja, Dikshitar, Shyama Sastri
Style	(<i>Bani</i>)

It is to be examined whether the language of compositions should be taken as a Facet or to be treated in any different way.

The same Facets could be used for developing the schedules for Hindustani music. In fact, as there are many common points between Karnatak and Hindustani music, the divisions of the 'Facets', 'Elements', 'Character' and 'Techniques' could, perhaps be, the same for both these types.

The order of arrangement of the Facets cited above is the next important decision to be taken. As the desirable arrangement of any subject would be to proceed from the general to the specific, it is expected the order of the Facets as cited above, will meet this necessary requirement.

Brief schedules for each one of the Facets are developed. No attempt is made here to make these schedules very exhaustive, although nearly 2,000 concepts have been collected. The 'Facets', 'Elements', 'Form' and 'Character' are examined in some detail.

Notation

The symbols used for the schedules given in this paper are very tentative and are merely meant to help the arrangement of terms collected, to display their filiation sequences. Roman small and caps and Indo-Arabic numerals are used to represent the different divisions.

Classification of documents

Most topics in music, as in other subjects, comprise a number of components such as the composer, a composition, its form, character, its *raga, tala*. For example, the subject *Utsava sampradaya kriti* of Tyagaraja is made up of terms *Utsava sampradaya* (Character), *Kriti* (Form), Collection (a Common Subdivision) and Tyagaraja (Composer). Each of these terms is given an individual symbol which could be combined to form a class number which would represent the composite subject. The class number for this, according to the schedule developed here, is

8HA1FL67D5C8kx

Where 8HA1 stand for Karnatak music, FL67 for Tyagaraja, D5 for *Utsava Sampradaya*, C8 for *Kriti* and kx for collections.

In this way all the factors in a composite subject can be coded and arranged in a systematic order. By means of a specially constructed complementary alphabetical index, any of the elements in any composite subject can be easily traced.

The schedule and a brief list of about 100 entries featuring some selected books and articles on different topics are given in two separate sections.

In this paper, concentration has been mainly on the choice of the first facets and their sequence, in working out the divisions of the 'Facets 'Elements', 'Form' and 'Character'.

Classification schedule for Indian Music Literature

Facets and their order	
a - z	Common Subdivision
A	Technique
B	Elements
C	Character
D	Form
E	Executant
F	Composer
G	Style
	<i>Bani (Gharana)</i>
H	School
	Indian
	Karnatak
	Hindustani
J	Systems
	Melodic
	Harmonic

<i>System</i>	<i>School</i>	<i>Style</i>	<i>Composer</i>	<i>Executant</i>	<i>Form</i>	<i>Character</i>	<i>Elements</i>	<i>Technique</i>	<i>Common subdivision</i>
J	H	G	F	E	D	C	B	A	a-z

Note : The terms enumerated in this schedule, representing the different concepts, are in the Indian languages and in English. No standardisation has been attempted here. The terms are given as they are found in the various sources.

Common Subdivisions

	General Works
a	Bibliography
b	Dictionary

- c Encyclopaedia
 - d Periodical
 - e Serial
 - f Composite works, Conference proceedings
 - g History
 - h Biography
 - General
 - Individual
 - k Illustration, pictorial materials, etc.
 - kx Collection, Selection
 - m Terminology
 - n Notation
 - 1 Solfa
 - 2 Staff
 - p Study of music, music education
 - 1 Education at different levels
 - 2 Teaching
 - 3 Curriculum
 - 6 Research
 - q Organization
 - 1 Library
 - 2 Music academy, Society, association, etc.
 - r Music profession
 - s Patrons of music
 - t Music festivals
 - Music in relation to other subjects
 - w Music compared with another subject
 - w Music expounding another subject
 - x Music influencing another subject
 - y Music expounded by another subject
 - z Music influenced by another subject
-
- A Technique
 - A
 - 1 Composition
 - 2 Performance
 - 21 Accompaniment
 - B Elements of
 - Nada*
 - 1 *Ahata* 2 *Anhata*
 - 1 *Sruti*
 - 2 *Svara*
 - 3 *Grama*
 - 1 *Shadja grama*
 - 2 *Madhyama grama*
 - 3 *Gandhara grama*

- 4 *Murchana*
- 5 *Jati*
- 6 *Mela (That)*
- 1 *Raga*
 - Raga Lakshana*
- 2 *Raga classification systems*
 - 1 *Grama — Murchana — Jati System*
 - 2 *Suddha — Chayalaga — Sankirna System*
 - 3 *Raga Ragini parivara system*
 - 4 *Janaka Janya system*
 - 5 *Melakarta system (Sampurna mela paddhati)*
 - 6 *Asampoorna mela paddhati*
 - 7 *Classification based on gana kala*

Further subdivisions of *Melakarta* system (For Karnatak Music)

- 1 *Chakras*
 - 1 *Indu*
 - 2 *Noira* *Melakarta ragas to be enumerated under each chakra*
 - 3 *Agni*
 - 4 *Veda*
 - 5 *Bana* *Janya ragas to be enumerated under each raga alphabetically*
 - 6 *Rutu*
 - 7 *Rishi*
 - 8 *Vasu*
 - 9 *Brahma*
 - 91 *Disi*
 - 92 *Rudra*
 - 93 *Aditya*

Further Subdivision of *Janaka Janya* system as expounded by Nagamat-e-Asfi and Pandit Bhatkhande (Hindustani Music).

- 1 *Bilaval*
- 2 *Kalayan* *Janya ragas to be enumerated under each that a melas*
- 3 *Khambaj*
- 4 *Bhairav*
- 5 *Poorvi*
- 6 *Marva*
- 7 *Bhairavi*
- 8 *Asavari*
- 9 *Kafi*
- 91 *Todi*
- 7 *Tala*
 - 1 *Units of tala*
 - 1 *Matra*
 - 2 *Akshara*

- 2 *Talanas*
 - 1 *Anudrata*
 - 2 *Druta*
 - 3 *Laghu*
 - 4 *Guru*
 - 5 *Pluta*
 - 6 *Kakapada*
- 3 *Sapta tala*
 - 1 *Dhruva*
 - 2 *Matya*
 - 3 *Rupaka*
 - 4 *Jhampa*
 - 5 *Tripata*
 - 6 *Ata*
 - 7 *Eka*
- 4 *Tala jati*
 - 1 *Tisra*
 - 2 *Chatusra*
 - 3 *Khanda*
 - 4 *Misra*
 - 5 *Sankirna*
- 5 35 *talas* to be enumerated under *Sapta tala*
- 6 175 *talas* obtained on the basis of *gati bheda* to be enumerated alphabetically
- 7 108 *talas*
- 8 Other *talas*
 - 81 *Chapu tala*
 - 1 *Tisra chapu*
 - 2 *Khanda chapu*
 - 3 *Misra chupu*
 - 4 *Sankirna chapu*
 - 91 *Desadi Tala*
 - 92 *Madhyadi Tala*
 - 93 *Navasandhi Tala*
 - 94 Pitch
 - 95 Intensity
 - 97 Duration
 - 98 *Gamaka*
 - 1 *Dasavidha Gamaka*
 - 2 *Pancha dasa gamaka*
 - 9A Tonic
 - 9B Drone

C Character

- 1 Folk music
- 2 Music of various stages of life cycles
 - 1 Childhood (Lullabies — *Talattu*)
- 3 Music of various occupational groups
- 4 Music to accompany activities
- 5 Music to accompany games and sports
- 6 Dance music
- 7 Drama music
- 8 Film music
- 9 Music to accompany social customs
 - 1 Wedding
 - 2 Funeral
- 91 Military music
- 92 Political music
 - 1 National songs
- 93 Religious music
 - 1 Vedic
 - 2 *Namavali*
 - 3 *Divyaanama*
 - 4 *Devarnama*
 - 5 *Utsava sampradaya*
 - 6 Temple music
 - 7 *Bhajana*
- 94 *Katha Kalekshepam*
- 95 Secular music
- 96 Harmony
- 97 Melody

D Forms

Karnatak music

- 1 *Manodharma Sangita*
- 1 *Madhyama Kala* or *Tana*
- 3 *Pallavi* exposition
- 4 *Sahitya prastara* or *Niraval*
- 5 *Svara Kalpana*
- 2 *Kalpita Sangita*
 - 1 *Svaravali*
 - 2 *Alankaram*
 - 3 *Gita*
 - 4 *Suladi*
 - 5 *Svarajati*
 - 6 *Jatisvaram*
 - 7 *Varna*

Hindustani music

- 1 *Alap*
- 1 *Dhrupad*
- 2 *Khayal*
- 3 *Thumri*
- 4 *Dadra*
- 5 *Tappa*
- 6 *Sadra*
- 7 *Sargam*
- 8 *Tirvat*

- | | | | |
|----|--------------------|----|-------------------|
| 1 | <i>Tana Varna</i> | 9 | <i>Chaturanga</i> |
| 2 | <i>Pada Varna</i> | 10 | <i>Ragamala</i> |
| 8 | <i>Kriti</i> | | |
| 81 | <i>Group Kriti</i> | | |
| 9 | <i>Kirtanas</i> | | |
| 91 | <i>Pada</i> | | |
| 92 | <i>Javali</i> | | |
| 93 | <i>Daru</i> | | |
| 94 | <i>Tillana</i> | | |

E Executant (Medium through which music is rendered)

- 1 Vocal
- 2 Instrumental
- 21 *Tata Vadya* (Stringed instrument)
- 11 Plucking
- 111 *Veena*
- 12 Bowing
- 121 *Violin*
- 22 *Sushira* (Wind instrument)
- 1 *Flute*
- 2 *Nagaswaram*
- 3 *Clarionet*
- 23 *Avanaddha* (Drums)
- 2 Membranophone
- 1 *Mridangam*
- 24 *Ghana* (Idiophones)
- 1 *Ghatam*

F Composer

All composers to be enumerated by their years of birth.

Illustrative

Purundara Dass
Svati Thirumal
Shyama Sastri
Tyagaraja
Dikshitar
Papanasam Sivan

8. Musical Literature

8HA

INDIAN MUSIC

8HAd

Periodical

Journal of the Music Academy, a quarterly devoted to the advancement of the science and art of music. Madras, 1 (1930).

- 8HAg History
Ranade G. H.: *The Indian music of the vedic and the classical period. J. Mus. Acad.* 1948, 19, 71-106.
- 8HAp6 Research
Danielou A: Some problems facing research on Indian literature on music. *J. Mus. Acad.* 1952, 23, 117-20.
Danielou A: Research on Indian music. *J. Mus. Acad.* 1953, 24, 57-69.
- 8HAz Expounded by Mathematics
Sambamoorthy P: Music and mathematics (In his *South Indian music*, Bk. 5, Madras, the Indian music publishing house, 1951), 1-21.
- 8HA Schools
Danielou A: The different schools of Indian music. *J. Mus. Acad.* 1948, 19, 165-67.
Ratanjankar: Points of affinity between Hindustani and Karnatak music. *J. Mus. Acad.* 1950, 21, 73-87.
Subba Rao T. V.: The uniqueness of Indian music. *J. Mus. Acad.* 1944, 15, 27-28.
- 8HA1 KARNATAK MUSIC
- 8HA1b Dictionary
Sambamoorthy P: *Dictionary of South Indian music and musicians*. 2 vols. Madras, the Indian music publishing house, 1952.
- 8HA1s Patrons
Raghavan V: *Some musicians and their patrons about 1800 AD in Madras City. J. Mus. Acad.* 1945, 16, 127-36.
Ranade G. H.: The chief of Ichalkaranji; a great patron of Indian music. *J. Mus. Acad.* 1943, 14, 79.
- 8HA1p2 Teaching
Srinivasan R: Teaching of music theory. *J. Mus. Acad.* 1955, 26, 73-75.
Subba Rao T. V.: Teaching of music. *J. Mus. Acad.* 1955, 26, 76-80.
Sambamoorthy P: Teaching of music. *J. Mus. Acad.* 1940, 10, 78-98; 11, 48-76.
Sambamoorthi P: Music in training schools. *J. Mus. Acad.* 1941, 12, 33-43.
- 8HA1za Influenced by other schools
Sambamoorthy P: The influences of exotic music on

the development of South Indian music (In his *South Indian Music*, Bk. 4, Madras, the Indian music publishing house, 1941), 146-56.

8HA1B

Elements

8HA1B21

Sruti

Ayyar C. S.: Microtonal variations. *J. Mus. Acad.* 1954, 25, 49-52.

Ayyar C. S.: Musical research and frequency ratio. *J. Mus. Acad.* 1950, 21, 64-72.

Ayyar C. S.: Quartertones in South Indian (Karnatak) music. *J. Mus. Acad.* 1940, 11, 95-109.

Ayyar C. S.: A study of the microtonal variations in frequencies in Karnatak music with an oscillography. *J. Mus. Acad.* 1949, 20, 114-25.

Ramanathan S.: Svarasthanas and their nomenclature. *J. Mus. Acad.* 1959, 30, 63-69.

8HA1B6

Mela

Krishnacharya H.: The intonation of Karnataka raga melas. *J. Mus. Acad.* 1946, 17, 51-57.

Rajaganesa Dikshitar A. C.: Thirty-two melakarta ragas. *J. Mus. Acad.* 1955, 26, 91-106.

Sambamoorthy P.: Origin of scales and ragas (In his *South Indian music*, Bk. 5, Madras, the Indian music publishing house, 1951), 62-76.

Sundaresa Sastrigal P. G.: Mela. *J. Mus. Acad.* 1949, 20, 67-77.

8HA1B61

Raga

Krishnacharya —.: The ragas and their features before and after Sri Tyagaraja's time. *J. Mus. Acad.* 1948, 19, 113-64.

Raghavan V.: The ragas in Kerala. *J. Mus. Acad.* 1943, 14, 135-39.

Ramachandran K. V.: Karnatak ragas and the textual tradition. *J. Mus. Acad.* 1950, 21, 99-106.

Ramachandran K. V.: Karnatak ragas from a new angle — Sankarabarana. *J. Mus. Acad.* 1950, 21, 88-99.

Subba Rao T. V.: The ragas of the Sangita Saramita. *J. Mus. Acad.* 1945, 16, 45-64; 1946, 17, 104-34; 1948, 19, 183-202.

8HA1B6611

Raga Lakshana

Appa Rao V.: Arohana and avarohana kala svaras of 94 Karnatak ragas taken from Vizianagaram music manuscripts. *J. Mus. Acad.* 1953, 24, 125-34.

- Sambamoorthy P: Raga and emotion (In his *South Indian music*, Bk. 5, Madras, the Indian Music publishing house, 1951), 196-226.
- Sambamoorthy P: Raga lakshana sangraha (In his *South Indian music*, Madras, the Indian music publishing house, 1941), 211-24.
- Summary of the raga lakshana*, discussions of the twenty-five conferences of the Experts' Committee of the Music Academy, Madras. *J. Mus. Acad.* 1952, 23, Appendix 1-14.
- 8HA1B62 *Raga Classification*
- 8HA1B625 *Melakarta System*
- Raghavan V: Venkatamakhin and the 72 melas. *J. Mus. Acad.* 1941, 12, 67-79.
- Ramakrishna Kavi M: Caturdandi in Karnatak music. *J. Mus. Acad.* 1940, 11, 87-89.
- Sambamoorthy P: The seventy-two melakartas (In his *South Indian music*, Bk. 3, Edn. 4, Madras, the Indian music publishing house, 1953), 25-60.
- Venkatarama Iyer T. L: The scheme of 72 melas in Karnatak music. *J. Mus. Acad.* 1940, 11, 80-86.
- 8HA1B7 *Tala*
- Sambamoorthy P: Tala, (In his *South Indian music*, Bk. 3, Edn. 4, Madras, the Indian music publishing house, 1953), 70-84.
- Sundaresa Sastrigal P. G.: Tala. *J. Mus. Acad.* 1949, 20, 57-66.
- 8HA1B98 *Gamaka*
- Ayyar C. S.: Teaching gamakas to students. *J. Mus. Acad.* 1956, 27, 61-63.
- Vidya S: Gamaka signs in musical notation. *J. Mus. Acad.* 1943, 14, 117-121.
- Gosvani O: Embellishments (In his the *Story of Indian music*, Bombay, Asia publishing house, 1957), 147-59.
- Sambamoorthy P: Gamakas (In his *South Indian music*, Bk. 4, Madras, the Indian music publishing house, 1941), 75-84.
- 8HA1B9B *Drone*
- Chaitanya Deva B: The emergence of the drone in Indian music. *J. Mus. Acad.* 1952, 23, 126-52.
- Chaitanya Deva: Tonal structure of Tambura. *J. Mus. Acad.* 1956, 26, 89-112.
- Gosvani O: The drone (In his the *Story of Indian music*, Bombay, Asia publishing house, 1957), 96-100.

- 8HA1D Form
Sambamoorthy P: Musical form (In his *South Indian music*, Bk. 3, Edn. 4, Madras, the Indian music publishing house, 1953), 85-162.
- 8HA1D1 Manodharam Sangitam
Nilakantha Iyer K: Singing of Kalpana svaras. *J. Mus. Acad.* 1952, 23, 53-55.
Sambamoorthy P: Manodharama Sangita (In his *South Indian music*, Bk. 4, Madras, the Indian music publishing house, 1941), 1-12.
Sambamoorthy P: Pallavi (In his *South Indian music*, Bk. 4, Madras, the Indian music publishing house, 1941), 13-34.
- 8HA1D2 Kalpita Sangitan
Sambamoorthy P: Madras in musical composition (In his *South Indian music* Bk., 5, Madras, the Indian music publishing house, 1951), 127-48.
- 8HA1D25 Svarajati
Raghavan V: The Useni Svarajati. *J. Mus. Acad.* 1946, 17, 149-56.
Executant
- 8HA1E1 Human Voice
Gosvani O: The human voice in music (In his the *Story of Indian Music*, Bombay, Asia publishing house, 1957), 101-109.
- 8HA1E2 Instruments
Krishnacharya H: The correct method of fretting musical instruments. *J. Mus. Acad.* 1945, 16, 85-91.
Sambamoorthy P: The evolution of finger technique in Indian instrumental music (In his *South Indian Music*, Bk. 5, Madras, the Indian publishing house, 1951), 94-105.
Sambamoorthy P: Musical instruments (In his *South Indian Music*, Bk. 3, Edn. 4, Madras, the Indian music publishing house, 1953), 179-209.
- 8HA1E2121 Violin.
Ayyar C. S.: Ideals in violin technique in relation to Karnatak music. *J. Mus. Acad.* 1959, 30, 70-77.
Ayyar C. S.: Teaching of the violin and its science. *J. Mus. Acad.* 1955, 26, 87-90.
Madhava Menon T & Chacko B. J.: The violin in an old piece of sculpture at the Chidambaram temple. *J. Mus. Acad.* 1948, 19, 58-64.

- Raghavan V: The Indian origin of the violin. *J. Mus. Acad.* 1948, 19, 65-70.
- 8HA1E222 Nagasvara
Raghavan V: Nagasvara. *J. Mus. Acad.* 1949, 20, 155-59.
Raghavan V: Nagasvara. *J. Mus. Acad.* 1955, 26, 149.
Veeraswami Pillai T. M.: Nagaswaram. *J. Mus. Acad.* 1949, 20, 110-13.
- 8HAE223 Clarionet
Ayyar C.S.: The clarionet and classical karnatak music. *J. Mus. Acad.* 1948, 19, 51-57.
- 8HA1E2321 Mridangam
Raghavan V: Why is the Mridanga so-called? *J. Mus. Acad.* 1953, 24, 135-36.
Raghavan V: The multi-faced drum. *J. Mus. Acad.* 1954, 25, 107-08.
- 8HA1F Composers
Subba Rao T. V: Karnataka composers (Madras University, Readership lectures, 1940), *J. Mus. Acad.* 1940, 11, 22-47.
Subba Rao T. V.: Karnataka composers. *J. Mus. Acad.* 1941, 12, 44-56.
- 8HA1F180h Purandara Dasa — Biography
Bhat M. Mariappa: Purandara Dasa (1480-1564). *J. Mus. Acad.* 1943, 14, 72-79.
Sitarama Rao B: Sri Purandara Dasa. *J. Mus. Acad.* 11, 77-79.
- 8HA1FLh Kshetrajna, Biography.
Appa Rao V: Kshetrajna. *J. Mus. Acad.* 1950, 21, 110-29.
- 8HA1FLkx Works — Pada
Viswanathan T: Rare padas of Kshetrajna and Ghamam Krishnanier. *J. Mus. Acad.* 1955, 26, 182-88.
- 8HA1FM16h Svati Thirumal
Venkitasubramonia Iyer S: Maharaja Svati Thirumal and his times. *J. Mus. Acad.* 1951, 22, 154-60.
- 8HA1Fm13kx Works — Ragamalika
Venkitasubramonia Iyer S: The ragamalikas of Svati Thirumal. *J. Mus. Acad.* 1953, 24, 81-89.
Padas
Venkatasubramonia Iyer S: The padas of Sri Svati Thirumal. *J. Mus. Acad.* 1946, 17, 157-69.

- 8HA1FL63h Shyama Sastri — Biography
 Kanakammal Sithapathi: Shyama Sastrigal (in Tamil)
J. Mus. Acad. 1943, 14, 62-71.
 Krishnamachari T. T: Shyama Sastri. *J. Mus. Acad.*
 1942, 11, 32-35.
 Parthasarathy S: Sri Shyama Sastri. *J. Mus. Acad.*
 1944, 15, 20-26.
 Subba Rao T. V.: Shyama Sastri. *J. Mus. Acad.* 1941,
 12, 31-32.
 Kritis
 Venkatarama Iyer O. C.: Shyama Sastri's Kritis.
J. Mus. Acad. 1952, 23, 101-104.
- 8HA1FM67 Tyagaraja Kritis
 Ayyar C. S.: Tyagaraja's kritis for beginners. *J. Mus.*
Acad. 1947, 18, 84-88.
 Subramania Iyer P: Sri Tyagaraja's Divyanama Songs.
J. Mus. Acad. 1955, 26, 61-72.
 Subrahmanya Iyer M: Tyagaraja utsava sampradaya
 songs. *J. Mus. Acad.* 1956, 27, 64-73.
 Subba Rao T. V.: 'Vachamagochara' and 'Baturuti'.
J. Mus. Acad. 1954, 25, 53-57.
 Subba Rao T. V.: Giripai of Tyagaraja. *J. Mus. Acad.*
 1953, 24, 98-103.
 Subbha Rao T. V.: Ma Janaki of Tyagaraja. *J. Mus.*
Acad. 1949, 20, 136-43.
 Evaluation
 Parthasarathy S: A study of Sri Tyagaraja. *J. Mus.*
Acad. 1953, 24, 90-97.
 Seshachalam Chettiar C: Sri Tyagaraja. *J. Mus. Acad.*
 1947, 18, 62-67.
 Srinivasaraghavachariar T: The philosophy of Sri
 Tyagarajaswami. *J. Mus. Acad.* 1947, 18, 52-61.
 Srinivasaraghavachariar T: Saint Tyagaraja — a spiritual
 guide. *J. Mus. Acad.* 1944, 15, 29-34.
 Subba Rao T. V.: Modernity of Tyagaraja. *J. Mus.*
Acad. 1951, 22, 136-41.
 Subba Rao K: The uniqueness of Tyagaraja. *J. Mus.*
Acad. 1947, 18, 73-80.
 Subba Rao T. V.: The universality of Tyagaraja.
J. Mus. Acad. 1943, 14, 80-85.
- 8HA1EMkx Muthusvami Dikshitar—Kritis
 Muthuswamy Dikshitar Kritis, ed. by A. Sundaram Iyer.
J. Mus. Acad. 1950, 21 184-89.

Jatisvaram

Sambamoorthy P: Jatisvara Sahityas of Muthuswami Dikshitar. *J. Mus. Acad.* 1950, 21, 130-35.

Evaluation

Raghavan V: Sri Muthuswami Dikshitar. *J. Mus. Acad.* 1955, 26, 131-47.

Raghunathan N: Sri Muthuswami Dikshitar. *J. Mus. Acad.* 1943, 14, 122-29.

8HA1E1

Folk Music

Gangooly O. C: Dhruva, a type of old Indian stage-songs. *J. Mus. Acad.* 1943, 14, 102-108.

Ranade G. H.: Powada a folk music form of Maharashtra. *J. Mus. Acad.* 1941, 12, 71-73.

Sambamoorthy P: Folk music (In his *South Indian Music* Bk. 3, Edn. 4, Madras, the Indian music publishing house, 1953), 163-78.

Venkatarama Iyer M. C. & Raghavan V: Toda music. *J. Mus. Acad.* 1955, 26, 150-51.

8HA1E6

Dance music

Ramachandran K. V.: The grace-notes of dance. *J. Mus. Acad.* 1954, 25, 93-100.

8HA1E7

Drama music

Raghavan V: Music in ancient Indian drama. *J. Mus. Acad.* 1954, 25, 79-92.

8HA1E931

Vedic music

Rajagopala Iyer T. K.: The music of the Sama Veda Chants. *J. Mus. Acad.* 1949, 20, 144-51.

8HA1E94

Harikatha

Saraswati Bai C: Harikatha as musical discourse. *J. Mus. Acad.* 1951, 22, 47-56.

—:O:—

Acknowledgement

I am grateful to Shri S. Parthasarathy, Scientist-in-Charge, Insdoc, Shri T. S. Rajagopalan, Insdoc, Sangita Vidwan T. S. Raghavan, Mrs Leela Omcherry and Dr. B. C. Deva for helping me in formulating my ideas.

References

Chaitanya Deva, B: *Psycho acoustics of music and speech*. Madras, the music academy, 1967, xix, 306 p.

The British Catalogue of Music, a record of music and books about music recently published in Great Britain, arranged to a system of classification with an alphabetical index under composers, titles, arrangers, instruments, etc. and a list of music publishers, 1966, 1967. London, BNB, 1967- 1968.

- British National Bibliography*. The British Catalogue of Music classification compiled by E. J. Coates, London, BNB, 1960 xii, 56 p.
- Journal of the Music Academy*, a quarterly devoted to the advancement of the science and art of music. Madras, 1940-1959, V. 11-30.
- Gosvami, O: *The Story of Indian music*, its growth and synthesis. Bombay, Asia publishing house, 1957, xiii, 332 p.
- Ramchandran N. S.: *The ragas of karnatic music*. Madras, University of Madras, 1938, iv, 228 p.
- Ramanathan S: *Silappadikarathi isai nunukka vilakkam*. Madras, Kalaimagal isaikkallai (1956), XV, 93 p.
- Sambamoorthy P: *Dictionary of South Indian music and musicians*. 2 Vols. Madras, The Indian music publishing house, 1952.
- Sambamoorthy P: *History of Indian music*. Madras, the Indian music publishing house, 1960, VI, 264 p.
- Sambamoorthy P: *South Indian music Books 1-5*. Madras, the Indian music publishing house, Madras, 1941.
- Sarangadeva: *Sangitaratnakara*, translated into English with detailed notes by A. Kunhan Raja. Vol. 1, Chapter 1. Madras, the Adyar Library, 1945, XVI, 175 p.