

ARCHIVES OF RECORDED MUSIC
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A CATALOGUE OF RECORDED
CLASSICAL AND TRADITIONAL

INDIAN MUSIC

CATALOGUE DE LA

MUSIQUE INDIENNE

CLASSIQUE ET TRADITIONNELLE ENREGISTRÉE

WITH AN INTRODUCTION ON
INDIAN MUSICAL THEORY
AND INSTRUMENTS
BY

AVEC UNE INTRODUCTION
SUR LA THÉORIE ET LES
INSTRUMENTS INDIENS
PAR

ALAIN DANIELOU
(ŚHIVĀ ŚHARAN)

U N E S C O

INDIAN MUSIC
MUSIQUE INDIENNE

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FOREWORD

The preparation of a catalogue of recorded music in India is, in a way, a distressing task, for the best of the music recorded has been destroyed without any regard for its artistic value.

Some of the most important recording companies were and still are mainly foreign concerns and have no responsible artistic adviser.

If the sales of a record fail to reach a certain figure during a three-monthly period, the record is automatically destroyed. The great majority of the records which should figure in this catalogue are therefore no longer available and almost all the records of musicians of the past generation have been destroyed.

Yet in order to give a reasonable idea of recorded Indian classical music, we have maintained a certain number of important records of which the matrices were recently destroyed but which are to be found in the collections of every music lover in India.

A. D.

AVANT-PROPOS

L'établissement d'un catalogue de la musique indienne enregistrée est une entreprise quelque peu décourageante, car les meilleurs enregistrements ont été détruits, sans égard pour leur valeur artistique.

Quelques-unes des plus importantes maisons d'édition de disques étaient — et sont encore — des sociétés étrangères qui n'ont pas de conseil artistique qualifié.

Tout disque dont la vente n'atteint pas un certain chiffre au cours d'un trimestre est automatiquement supprimé. Aussi, la grande majorité des disques qui devraient figurer dans ce catalogue ne sont-ils plus en vente. De même, presque tous les enregistrements de musiciens appartenant aux générations précédentes ont été détruits.

Compte tenu de ces faits, pour donner une idée assez juste de la musique classique enregistrée, nous avons maintenu dans ce catalogue un certain nombre de disques importants dont les matrices ont été récemment détruites, mais qu'on pourra trouver dans les discothèques de tous les amateurs de musique du pays.

A. D.

The material used for preparing this catalogue was mainly collected with the active collaboration of:

Shrī H. R. Doctor, Principal, College of Indian Music, Baroda;

Shrī C. Subrahmanya Ayyar, Madras;

Shrī B. K. Roy Chaudhuri, Calcutta;

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For checking the lists, listening to records, and providing additional information we are grateful to

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Dr. V. Raghavan, Secretary, Madras Music Academy;

Prof. S. N. Ratanjankar, Principal, National Academy of Music, Lucknow;

Shrī M. K. Samant, Cultural Association, Benares.

We further wish to convey our thanks to the musicians who sent us important information, in particular Shrī Paṇḍit Omkarnāth Thakur, Shrīmatī Lakshmībāi; Jadhav, Shrīmatī Juthikā Roy, Mr. Abbasuddin Ahmed, etc.

Our thanks are due to the Hindusthan, Megaphone, Columbia, and H. M. V. Recording Companies for the help given to us and the facilities afforded in checking and listening to over one thousand records.

ILLUSTRATIONS



Ustad Alla-ud-din Khān (playing the/jouant du Sarinda).

Photo: Ernest Makler (1930)



Ustad Alla-ud-din Khān (playing the/jouant du Sarinda).

Photo: Ernest Makler (1930)



Surbahar



Sarabha



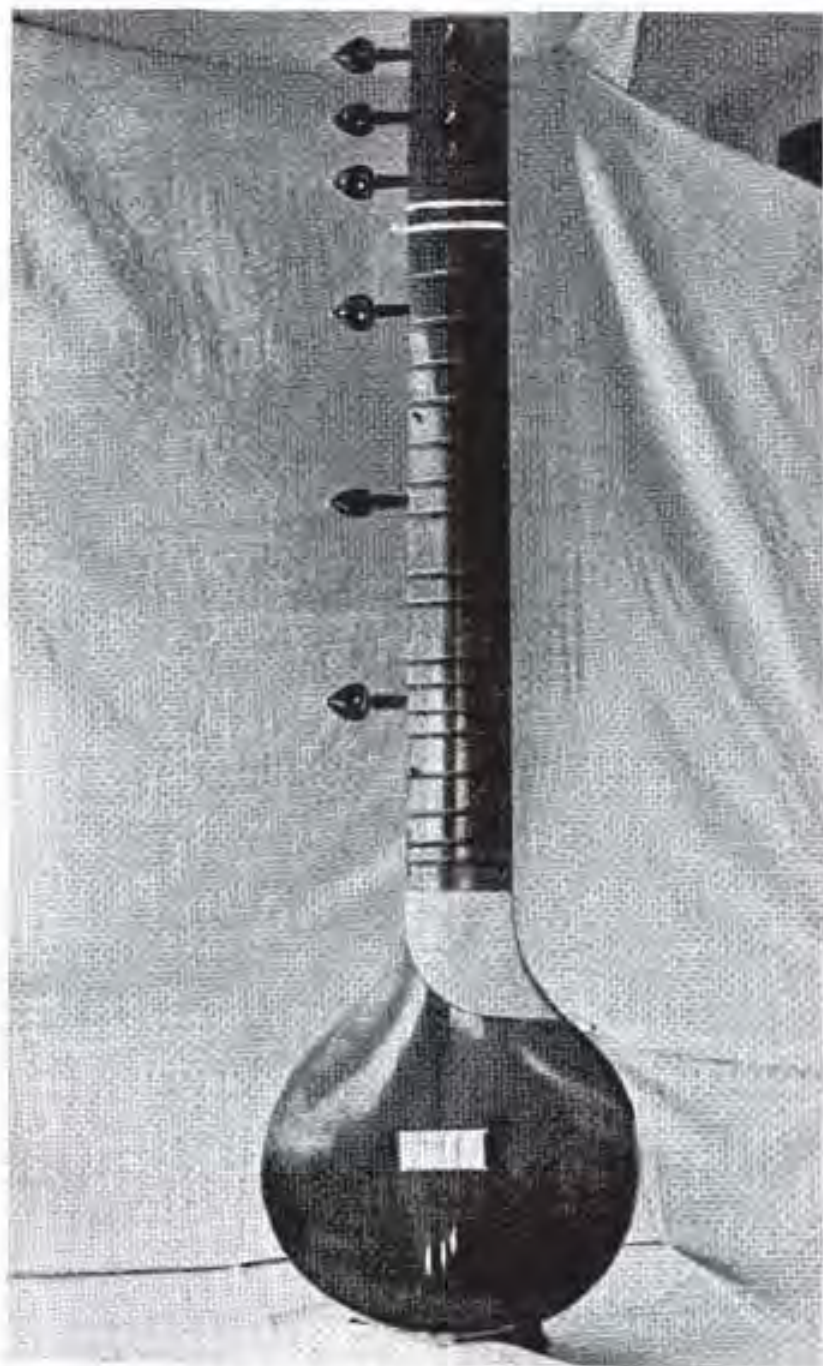
Taapū



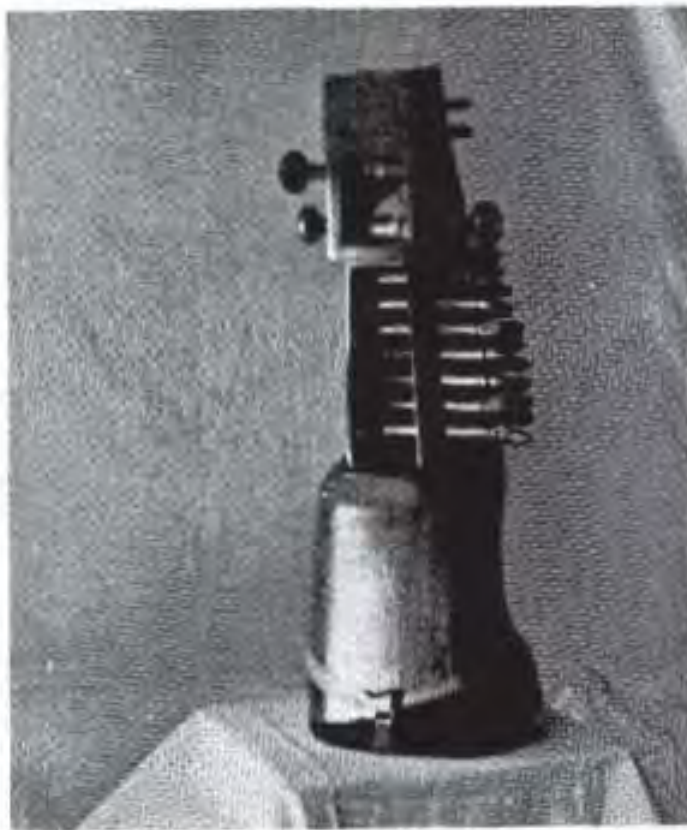
Timu Baran (playing the/jouant du Sarode).



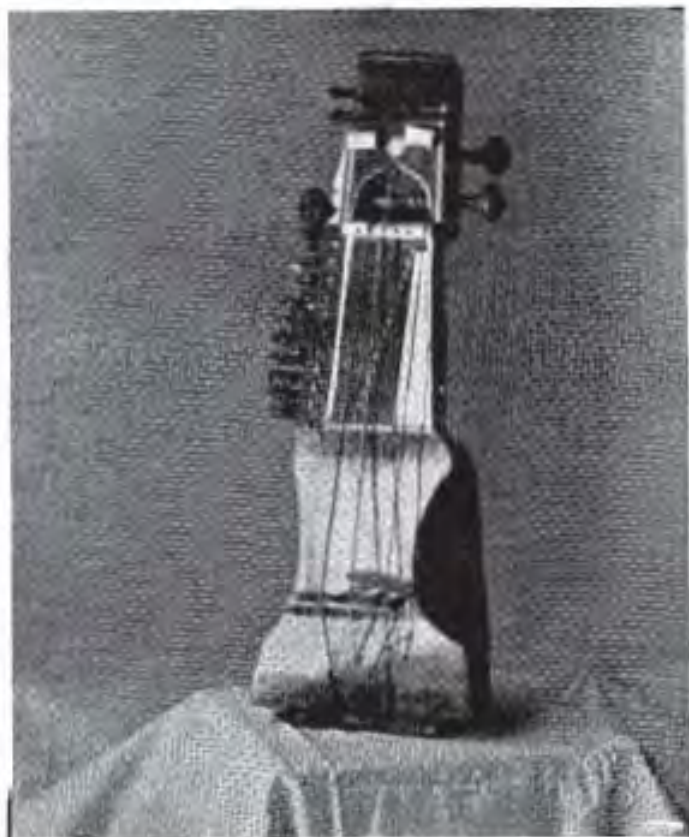
Vina South India, Inde méridionale.



Sitar



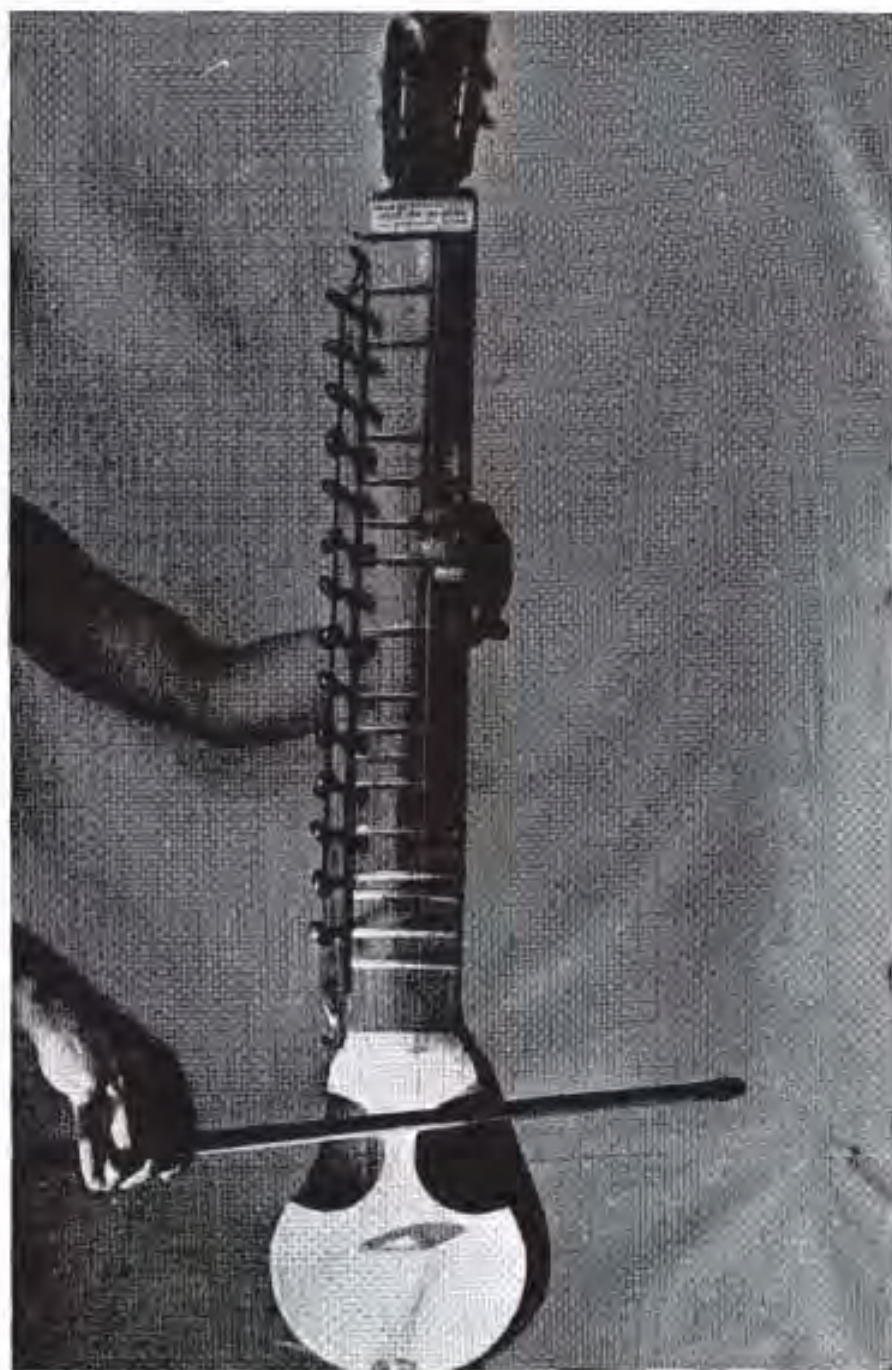
Sārangī (Back view/vu de dos).



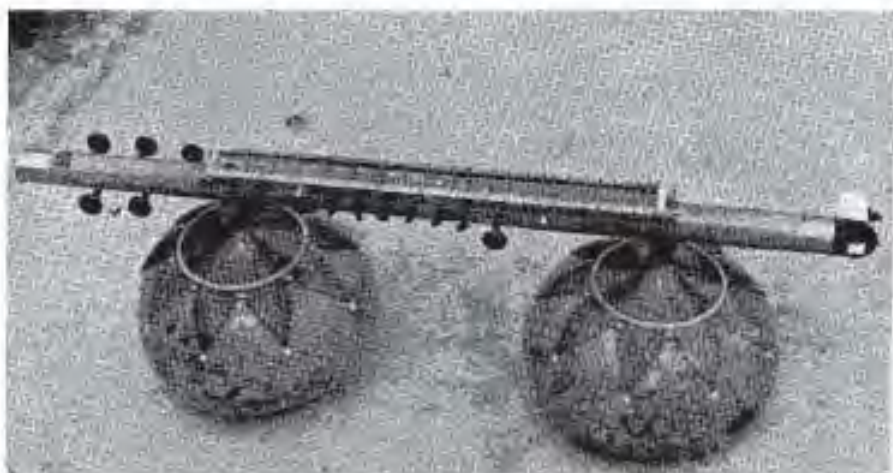
Sārangī



Mridangā



Esraj



Vina, North India/Inde septentrionale.



Tabla

Nous tenons à remercier ici :

Shrī H. R. Doctor, principal du Collège de musique indienne, Baroda;

Shrī C. Subrahmanya, Ayyar, Madras;

Shrī B. K. Roy Chaudhury, Calcutta;

Shrīmatī Indira Devi Chaudhuri, directeur du Sangītā Bhavanā, Santiniketan;

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Le professeur S. N. Ratanjankar, principal de l'Académie nationale de musique de
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qui ont bien voulu vérifier nos listes, procéder à l'audition des disques et nous
fournir tous renseignements.

Tous les musiciens qui nous ont aidés de leurs avis autorisés, en particulier :

Shrī Paṇḍit Omkarnāth Thakur, Shrīmatī Lakshmbāī Jadhav, Shrīmatī Juthikā
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Nous tenons également à remercier les sociétés d'édition de disques Hindusthan,
Megaphone, Columbia et H. M. V. de l'aide qu'elles nous ont apportée et des
facilités qu'elles nous ont offertes pour la vérification et l'audition de plus d'un
millier de disques.

PROPOSED SELECTIONS — SÉLECTIONS PROPOSÉES

The following selections are given as a first, representative choice of Indian records.

Les sélections ci-après constituent un premier choix de disques représentatifs de la musique indienne enregistrée.

I

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

- | | |
|------------------------------------|--------------------|
| 1. Abdul Aziz Khān (vichitrā vīṇā) | H. M. V. N 6982 |
| 2. Ali Akbar Khān (sarode) | H. M. V. N 16781 |
| 3. Allā-ud-dīn Khān (sarode) | Megaphone JNG 192 |
| 4. Enayat Khān (surbahār) | Megaphone JNG 5236 |
| 5. Bismillah (shahnāi) | H. M. V. N 14560 |
| 6. Ahmadjana Thivarhavā (tablā) | H. M. V. N 15906 |
| 7. Chhoté Khān (sārangī) | Megaphone JNG 11 |

II

Northern Indian music (vocal)
Musique de l'Inde septentrionale (vocale)
(12 inches/30 cm)

- | | |
|---------------------|------------------|
| 1. Abdul Karīm Khān | Columbia BEX 260 |
| 2. Faiyaz Khān | Hindusthan HH 1 |
| 3. Kesarbāi Kerkar | H. M. V. HQ 2 |
| 4. Omkarnāth Thakur | Columbia BEX 270 |

III

Northern Indian music (vocal)
Musique de l'Inde septentrionale (vocale)
(10 inches/25 cm)

- | | |
|--------------------------|------------------|
| 1. Gulām Ali Khān (Badé) | Columbia VE 5052 |
| 2. Gulām Ali Khān (Badé) | Hindusthan H 886 |

- | | |
|------------------------------|-------------------|
| 3. Omkarnāth Thakur | Columbia GE 3132 |
| 4. Omkarnāth Thakur | Columbia GE 3144 |
| 5. Roshanārā Bégum | Columbia VE 5032 |
| 6. Vishmadeva Chattopadhyayā | Megaphone JNG 449 |
| 7. Vishmadevā Chattopadhyayā | Megaphone JNG 960 |
| 8. Faiyaz Khān | Hindusthan H 1156 |

IV

Northern Indian music (instrumental)
Musique de l'Inde septentrionale (instrumentale)
(10 inches/25 cm)

- | | |
|------------------------------------|-------------------|
| 1. Abdul Karīm Khān (vīṇā) | Columbia GE 17505 |
| 2. Ali Akbar Khān (sarode) | H. M. V. N 16781 |
| 3. Alla-ud-dīn Khān (sarode) | Megaphone JNG 924 |
| 4. Enayat Khān (sitār) | Megaphone MCC 72 |
| 5. Mohammad Sharīf (vichitrā vīṇā) | H. M. V. N 14949 |
| 6. Ravindra Shankar (sitār) | H. M. V. N 20027 |
| 7. Vilayet Hussain Khān (sitār) | Columbia GE 3344 |
| 8. Bismillah (shahnāi) | H. M. V. N 14564 |

V

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

- | | |
|---|------------------|
| 1. Rājaratnam Pillai (T. N.) (nāgasvaram) | Columbia CA 720 |
| 2. Māhalingam (T. R.) (ft) | Columbia GE 6389 |
| 3. Sanjīvā Rao (ft) | Columbia GE 968 |
| 4. Veenai Dhanam (vīṇā) | Columbia GE 980 |
| 5. Venkataswāmī Naidu (vln) | H. M. V. N 8970 |
| 6. Gopinath's Party (kathākali orchestra) | H. M. V. N 18958 |

VI

South Indian music (instrumental)
Musique de l'Inde méridionale (instrumentale)
(10 inches/25 cm)

- | | |
|---|------------------|
| 1. Sanjīvā Rao (ft) | Columbia GE 6274 |
| 2. Veenai Dhanam (vīṇā) | Columbia GE 981 |
| 3. Veenai Dhanam (vīṇā) | Columbia GE 982 |
| 4. Mannarkudi K. Savitrī (gottuvādyam) | Columbia GE 6540 |
| 5. Venkataswāmī Naidu (vln) | H. M. V. N 8971 |
| 6. Rājaratnam Pillai (T. N.) (nāgasvaram) | Columbia CA 731 |

VII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|--------------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 57 |
| 2. Rāmānujā Iyengar, Ariyakudi | Columbia A 106 |
| 3. Shrīnivāsā Iyer, Semmangudi | Columbia VE 62 |
| 4. Pattammal D. K. | Columbia GE 6203 |
| 5. Subbulakshmi M. S. | H. M. V. N 18680 |
| 6. Vasantākokilam (N. C.) | H. M. V. N 18552 |

VIII

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(12 inches/30 cm)

- | | |
|----------------------------|-----------------|
| 1. Bālāsbrahmanyam (G. N.) | Columbia H 123 |
| 2. Subbulakshmi (M. S.) | H. M. V. HT 116 |

IX

South Indian music (vocal)
Musique de l'Inde méridionale (vocale)
(10 inches/25 cm)

- | | |
|----------------------------|------------------|
| 1. Subrahmanya Iyer Musiri | Columbia LBE 30 |
| 2. Pattammal (D. K.) | Columbia GE 6173 |
| 3. Subbulakshmi (M. S.) | H. M. V. N 18234 |
| 4. Vasantākokilam (N. C.) | H. M. V. N 18219 |

X

Songs of Rabindranath Tagore
Chants de Rabindranath Tagore

- | | |
|--|------------------|
| 1. Tumi ki ké bolé chhabi (Pankaj Mullick) | Columbia VE 2524 |
| 2. Vasanté ki shudhu kévala (Shāntidevā Ghosh) | H. M. V. N 27614 |
| 3. Hé Nirupamā (Hemanta Mukherjee) | Columbia GE 2873 |
| 4. Jaga Gaga alasa (Hemanta Mukherjee) | Columbia GE 7502 |
| 5. Ogo Badhu Sundari (Amitā Sén) | Hindusthan H 866 |
| 6. Chinilé nā āmāre ki (Amitā Sén) | Hindusthan H 279 |

XI

Tibetan Music
Musique tibétaine

- | | |
|--|------------------|
| 1. The Offering of the 10th (Monks of the Maru Monastery)
L'offrande de la dîme (moines du monastère de Maru) | H. M. V. N 16622 |
|--|------------------|

- | | |
|--|------------------|
| 2. The Lion of the Moon (Kyumu Lunga Troupe)
Le lion de la lune (troupe de Kyumu Lunga) | H. M. V. N 16623 |
| 3. The Nests of the Birds (Lhasa Orchestra)
Le nid d'oiseaux (orchestre de Lhasa) | H. M. V. N 16624 |
| 4. Lady, Bright as the Sun (Kyumu Lunga Troupe)
Dame, brillante comme le soleil (troupe de Kyumu Lunga) | H. M. V. N 16678 |
| 5. The Sea Goddesses (Lhasa Orchestra)
Les déesses de la mer (orchestre de Lhasa) | H. M. V. N 16679 |
| 6. Nor-Sang Trang-Sum (Lhasa Orchestra)
(orchestre de Lhasa) | H. M. V. N 20020 |

INTRODUCTION

TRANSLITERATION

In Sanskrit, Hindi, Marathi, etc.

- é is pronounced like "ay" in "day"
- ă hardly sounded, like the French mute "e"
- ñ nasalisation of the previous vowel (i.e. *an* like the French "an")
- ṭṇ cerebrals

In Bengali words

- a is pronounced like "o" in "mob"
- s is always pronounced "sh"
- ā is pronounced like "a" in "father"
- ae is pronounced like "a" in "cat"
- v is pronounced "b"

THE INDIAN SYSTEM OF MUSIC

The Indian system of music is based on properties of sound distinct from those used either in the Harmonic (Western) or the Cyclic (Chinese) systems of music.

To appreciate Indian music, we must leave aside Western musical conceptions and habits. If we try to judge one system of music from the standpoint of another we are unable to assess its worth.

Indian music is modal, as was ancient Greek music, and as are the systems prevalent in Turkey, Persia and most of the countries of the Middle East. In this system, the meaning of each note depends on its relation to a permanent sound, the tonic, whether this tonic is played simultaneously or not. The habit of hearing each sound as related to a fixed basic one has to be acquired by people used to other systems.

Since the meaning of each note depends on its position in the scale, memory plays an essential part in the understanding of modal music. In speech, we have to remember all the words of a sentence until the last word permits us to grasp the general meaning. Similarly, in modal music one has to remember the elements of the mode as they appear, one after another, until the modal picture is completed and the expression can be fully appreciated.

Once the necessity of this mental training is realized, a little practice will make it easy to grasp Indian music.

The fact that the tonic is fixed in the modal system implies that, in any piece of music, a given pitch always corresponds to a given interval. This has very

INTRODUCTION

TRANSCRIPTION PHONÉTIQUE

En sanscrit, en hindi, en marathi, etc. :

- é se prononce comme en français;
- ã se prononce à peine, comme un « e » muet;
- ñ donne le son nasal à la voyelle précédente;
- ṭḍ sont des consonnes *cérébrales* ou *rétroflexes*.

En bengali :

- a se prononce comme « o » dans « mobilisé »;
- s se prononce toujours « ch »;
- ā se prononce comme « a » dans « tâche »;
- ae se prononce comme « a » dans « patte »;
- v se prononce « b ».

LE SYSTÈME MUSICAL INDIEN

Le système musical de l'Inde repose sur des propriétés du son distinctes de celles qui entrent en jeu dans le système harmonique de l'Occident et dans le système cyclique des Chinois.

Pour apprécier la musique indienne, nous devons laisser de côté toutes les habitudes et conceptions musicales de l'Occident. En voulant juger ce système d'après un autre, nous nous condamnons à n'en pas comprendre toute la valeur.

La musique indienne est modale, comme celle de la Grèce antique et comme aujourd'hui encore les systèmes les plus répandus en Turquie, en Perse et dans la plupart des pays du Proche-Orient. Dans ce système, le sens musical de chaque note dépend de son rapport avec un son permanent, la tonique, que cette tonique soit jouée simultanément ou non. Quiconque a l'habitude d'autres systèmes doit s'entraîner, s'il veut comprendre celui-ci, à entendre chaque son en relation avec une base fixe.

De plus, le sens musical de chaque note dépendant de sa position dans la gamme, la mémoire joue un rôle essentiel dans la compréhension de la musique modale. De même qu'il faut se rappeler jusqu'au dernier tous les mots d'une phrase pour en saisir le sens général, de même il faut dans la musique modale se rappeler tous les éléments du mode, l'un après l'autre, au fur et à mesure de leur apparition jusqu'à ce que l'image modale soit complète et l'expression voulue pleinement réalisée.

Une fois qu'on aura reconnu la nécessité de cet exercice mental, il suffira d'un peu de pratique pour comprendre aisément la musique indienne.

definite advantages. The ear quickly becomes trained to recognize the interval and expression of even the briefest note. Further, as a result of this correspondence, accuracy of pitch is of great importance and minute differences become recognizable. Hence the modal system of music always leads to a very detailed scale where a difference of one comma may bring about a complete change in colour and meaning. This offers vast possibilities of musical expression.

INSTRUMENTAL AND VOCAL TECHNIQUE

To obtain perfect accuracy in the intervals, Indian music favours instruments which allow, by sliding, or pulling on the strings, a constant adjustment of pitch. Similarly in vocal technique only such notes are called for as are absolutely free from vibrato or fluctuation. The volume or mellowness of the tone being far less important than accuracy of pitch, certain voices are considered good which may at first appear unpleasant to foreign ears. Likewise, most Western voices seem very unmusical to Indian ears and appear never to maintain a definite pitch.

THE INDIAN SCALE

Indian music is based on natural intervals and rejects temperament as detrimental to musical expression. The octave is normally divided into 22 unequal intervals corresponding to simple ratios. Some modes, however, use a few sounds more, bringing the total of intervals in current use up to about 30. These intervals, which are called *Shruti*, are used with utmost precision and are very easily recognized by their different expression once the ear is trained to appreciate them.

THE MODES OR RĀGĀS

A certain number of intervals corresponding to definite expressions are chosen to form a mode or *rāgā*. Modes are not supposed to have less than five or more than twelve notes. The most usual however, have seven notes.

The tonic and fifth being invariable, the different positions—either flat or natural—of the remaining five notes allow the formation of 72 basic scales. On these can be established an almost limitless number of modes with some differences in their ascending and descending scales. Although the definition of thousands of modes can be found in the ancient theoretical treatises, not more than a few hundred are in common use at the present time. They are taught traditionally with all the particular ornaments which may best bring out their expression, and they form the basis of instrumental and vocal classical music.

Le fait que dans le système modal la tonique est fixe implique que, dans tout morceau musical, à un intervalle donné correspond toujours une hauteur de son donnée. Cela présente des avantages certains. L'oreille s'entraîne rapidement à reconnaître l'intervalle et l'expression même de la note la plus brève. D'autre part, et cela résulte de cette correspondance, la justesse du son a une grande importance et les moindres différences sont faciles à reconnaître. Il s'ensuit que le système modal exige toujours une gamme extrêmement détaillée, où une différence d'un seul comma peut provoquer un changement complet de couleur et de signification. Cela offre à l'expression musicale les plus vastes possibilités.

TECHNIQUE VOCALE ET INSTRUMENTALE

Pour obtenir une justesse parfaite des intervalles, on donne la préférence aux instruments qui permettent, par un simple glissement ou par un pincement des cordes, d'ajuster constamment la hauteur du son. De même, en technique vocale, on n'aime que des émissions absolument pures de tout vibrato ou de toute fluctuation. Le volume ou le moelleux du timbre étant beaucoup moins important que la justesse du ton, certaines voix sont considérées comme bonnes qui peuvent au début sembler déplaisantes à des oreilles étrangères. De même, la plupart des voix occidentales donnent à des oreilles indiennes l'impression d'être inharmonieuses et de ne jamais s'arrêter à une hauteur de son bien précise.

LA GAMME INDIENNE

La musique indienne est fondée sur les intervalles naturels et elle rejette le tempérament comme nuisible à l'expression musicale. L'octave est normalement divisée en vingt-deux intervalles inégaux correspondant à des proportions harmoniques simples. Cependant, quelques modes comprennent quelques sons supplémentaires, ce qui porte à environ trente le total des intervalles couramment utilisés. Ces intervalles, appelés shruti, sont employés avec une précision minutieuse et sont facilement reconnaissables par les expressions différentes qu'ils donnent une fois que l'oreille est habituée à les apprécier.

LES MODES, OU RĀGĀS

Un certain nombre d'intervalles, correspondant à des expressions bien définies, sont choisis pour former un mode, ou rāgā. Les modes ne doivent pas, en principe, avoir moins de cinq et plus de douze notes. Les modes les plus usuels en ont sept.

La tonique et la cinquième étant invariables, les différentes positions — soit naturelles, soit bémolisées — des cinq notes restantes permettent de former soixante-douze gammes fondamentales. Sur ces gammes, on peut établir un nombre presque illimité de modes, avec quelques différences selon que la gamme est montante ou descendante. Mais si dans les traités de théorie musicale on trouve la définition de plusieurs milliers de modes anciens, il ne s'en utilise actuellement que quelques centaines. Ils sont enseignés traditionnellement, avec tous les ornements particuliers qui peuvent le mieux concourir à leur expression, et forment la base de la musique classique instrumentale et vocale.

THE MAIN RĀGĀS (MODES)

Each mode corresponds to a particular mood and is also considered as connected with a particular hour of the day when such a mood is more likely to develop. Some modes are also related to particular seasons.

The scale is not sufficient to define a rāgā or mode because the notes cannot generally be used in succession. Certain notes can be used only in relation with other notes in definite melodic figures.

If, for greater facility, we consider that the tonic is always C, the scales of a few characteristic modes may be defined as follows :

MORNING MODES — MODES DU MATIN

(North-Indian name) (Noms de l'Inde septentrionale)								(South-Indian name) (Noms de l'Inde méridionale)	
Lalitā	C	D [♭]	E	F [♯]	A [♭]	B	C	Sūryakāntā	
	Ut	Ré [♭]	Mi	Fa [♯]	La [♭]	Si	Ut		
Bhairavā	C	D [♭]	E	F	G	B	B	C	Māyāmālavagaulā
	Ut	Ré [♭]	Mi	Fa	Sol	Si	Si	Ut	
Bhairavī	C	D [♭]	E [♭]	F	G	A [♭]	B [♭]	C	Hanumatodī
	Ut	Ré [♭]	Mi [♭]	Fa	Sol	La [♭]	Si [♭]	Ut	
Jaunpurī	C	D	E [♭]	F	G	A [♭]	B [♭]	C	Naṭā-Bhairavī
	Ut	Ré	Mi [♭]	Fa	Sol	La [♭]	Si [♭]	Ut	
Toḍī	C	D [♭]	E [♭]	F [♯]	G	A [♭]	B	C	Shubhapantuvarālī
	Ut	Ré [♭]	Mi [♭]	Fa [♯]	Sol	La [♭]	Si	Ut	
Bilāvalā	C	D	E	F	G	A	B	C	Shankarābharaṇā
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut	
Brinda- vanī- Sārangā	C	D	F	G	B [♭]	B	C	Madhyamāvātī	
	Ut	Ré	Fa	Sol	Si [♭]	Si	Ut		

EVENING MODES — MODES DU SOIR

Shrī	C	D [♭]	E	F [♯]	G	A [♭]	B	C	Shrī		
	Ut	Ré [♭]	Mi	Fa [♯]	Sol	La [♭]	Si	Ut			
Pilū	C	D [♭]	D	E [♭]	E	F	G	A [♭]	A (B [♭])	B C	Kāmavar- dhanī
	Ut	Ré [♭]	Re	Mi [♭]	Mi	Fa	Sol	La [♭]	La (Si [♭])	Si Ut	
Pūravi	C	D [♭]	E	F	F [♯]	G	A [♭]	B	C		
	Ut	Ré [♭]	Mi	Fa	Fa [♯]	Sol	La [♭]	Si	Ut		
Bhūpālī	C	D	E	G	A	C			Mohanā		
	Ut	Ré	Mi	Sol	La	Ut					

LES PRINCIPAUX RĀGĀS (MODES)

Chaque mode correspond à un état d'âme particulier et se rapporte aussi à une certaine heure du jour, convenant particulièrement à la manifestation de cet état d'âme. Certains modes également sont liés à telle ou telle saison.

La gamme ne suffit pas à définir un rāgā ou mode, car en général les notes ne peuvent pas être employées successivement. Certaines ne peuvent l'être qu'en relation avec d'autres notes, dans des figures mélodiques bien définies.

Pour plus de commodité, si nous considérons que la tonique est toujours *P*ut, la gamme de quelques-uns des modes les plus caractéristiques peut être déterminée comme suit :

EVENING MODES — MODES DU SOIR (*suite*)

	(North-Indian name) (Noms de l'Inde septentrionale)								(South-Indian name) (Noms de l'Inde méridionale)											
Bihāgā	C	D	E	F	(F [#])	G	A	B	C											Bihāgā
	Ut	Ré	Mi	Fa	(Fa [#])	Sol	La	Si	Ut											
Khamājā	C	D	E	F	G	A	B ^b	B	C											Hari-Kāmbodhi or/ou Khamājā
	Ut	Ré	Mi	Fa	Sol	La	Si ^b	Si	Ut											
Tilak- Kāmodā	C	D	E	F	G	A	B	C												
	Ut	Ré	Mi	Fa	Sol	La	Si	Ut												
Mālkoshā	C	E ^b	F	A ^b	B ^b	C														Hindolā
	Ut	Mi ^b	Fa	La ^b	Si ^b	Ut														
Kalyāṇā	C	D	E	F [#]	G	A	B	C												Mecha-Kalyāṇī
	Ut	Ré	Mi	Fa [#]	Sol	La	Si	Ut												
Kāfi	C	E	E ^b	F	G	A	B ^b	C												Karaharāpriyā
	Ut	Mi	Mi ^b	Fa	Sol	La	Si ^b	Ut												
Darbāri- Kānaḍā	C	D	E ^b	F	G	A ^b	B ^b	C												
	Ut	Ré	Mi ^b	Fa	Sol	La ^b	Si ^b	Ut												
Bāgēshri	C	D	E ^b	F	(G)	A	B ^b	C												
	Ut	Ré	Mi ^b	Fa	Sol	La	Si ^b	Ut												
Multāṇī	C	D	E ^b	F	G	A ^b	B ^b	C												
	Ut	Ré	Mi ^b	Fa	Sol	La	Si ^b	Ut												
Kédārā	C	D	E	F	F [#]	G	A	B	C											Kédārā
	Ut	Ré	Mi	Fa	Fa [#]	Sol	La	Si	Ut											
Dēshā	C	D	E	F	G	A	B ^b	B	C											
	Ut	Ré	Mi	Fa	Sol	La	Si ^b	Si	Ut											
Kalingaḍā	C	D ^b	E	F	G	A ^b	B	C												
	Ut	Ré ^b	Mi	Fa	Sol	La ^b	Si	Ut												

(North-Indian name)
(Nom de l'Inde septentrionale)

Vasantā

(in Spring)
(pour le printemps)

C	D ^b	E	F	G	A ^b	B	C
Ut	Ré ^b	Mi	Fa	Sol	La ^b	Si	Ut

THE MUSICIANS

The Indian musician requires a thorough knowledge of all the peculiarities of a rāgā or mode, as well as the faculty to improvise its development. There are, no composers in the Western sense, although there are many song composers who furnish the melodic basis of the improvisation. There are also musicians who are able to create, or rather discover, new modes and establish a new tradition.

The Indian musician must therefore be both a performer and a creator. This explains why the training of musicians is so long and difficult, and why great masters are comparatively rare.

The tradition of Indian music has kept its integrity in spite of adverse circumstances, and there are still today a good number of living exponents of the best classical Indian music. Although some attempts are now being made to teach music in specialized institutions, most present-day musicians of some repute acquired their art through the old master-disciple system. They therefore belong to traditional chains of musicians. These chains are known as "Gharānā" and are named after some celebrated master who originated them.

The recognized masters of classical music are often called *Ustād*, a Persian word indicating "mastery, accomplishment."

There are also several honorific Sanskrit titles given to the great musicians, e.g., Sangītā-Kalā-nidhi (Receptacle of the Art of Song), Sangītā-āchāryā (Master of Music), Mridangā-āchāryā (Master of Drumming), Sangītā-Ratnā (Jewel among Musicians).

THE DEVELOPMENT OF THE MODE AND THE STYLES OF INSTRUMENTAL AND VOCAL MUSIC

The mode or rāgā corresponding to a particular mood is defined by an ascending and a descending scale, one or two accentuated notes, and certain melodic figures or ornaments.

(North-Indian name)
(Noms de l'Inde septentrionale)

Hindolā						
(in Spring)	C	E	F	A	B	C
(pour le printemps)	Ut	Mi	Fa	La	Si	Ut
Malhārā						
(in the rainy season)	C	D	F	G	A	C
(pour la saison des pluies)	Ut	Ré	Fa	Sol	La	Ut

LES MUSICIENS

Les musiciens de l'Inde doivent avoir une connaissance approfondie de toutes les particularités d'un rāgā, ou mode, ainsi que la faculté d'en improviser le développement. Il n'existe pas de compositeurs au sens occidental du mot, encore qu'il y ait beaucoup de « compositeurs de chants » qui fournissent la base mélodique de l'improvisation. Il y a également des musiciens capables de créer ou plus exactement de découvrir de nouveaux modes et d'établir ainsi une nouvelle tradition.

Il faut donc que les musiciens soient à la fois créateurs et ^{interprètes} exécutants. Ce qui explique que leur formation soit si longue et difficile, et que les grands maîtres soient relativement rares.

Les traditions de la musique indienne se sont conservées dans leur intégrité en dépit de circonstances défavorables, et il existe encore de nos jours un nombre considérable d'interprètes de la meilleure musique classique. Bien qu'actuellement quelques tentatives soient faites pour enseigner la musique dans des établissements spécialisés, la plupart des musiciens éminents de notre époque ont appris leur art selon l'ancien système de maître à disciple. Aussi appartiennent-ils à des familles de musiciens. Ces familles, connues sous le nom de *gharānā-s*, sont nommées d'après les maîtres célèbres dont elles procèdent.

Les maîtres reconnus de la musique classique sont souvent appelés *ustād*, d'un mot persan qui signifie « maîtrise, talent ».

On donne également aux grands musiciens plusieurs titres honorifiques en sanscrit : Sangītā-Kalā-nidhi (Tabernacle de l'art du chant), Sangītā-acharyā (Maître de la musique), Mridangā-āchāryā (Maître du tambour), Sangītā-Ratnā (Perle des musiciens), etc.

LE DÉVELOPPEMENT DU MODE ET LES DIVERS STYLES DE MUSIQUE VOCALE ET INSTRUMENTALE

Le mode, ou rāgā, correspond à un état d'âme particulier; il est défini par une gamme montante ou descendante, une ou deux notes accentuées et certaines figures ou ornements mélodiques.

On these elements the musician must improvise according to very strict rules, trying to bring out and convey in all its aspects the particular mood or emotion that the mode represents.

Indian classical music always takes the form of a performance by a single singer or instrumentalist who may be accompanied only by a drummer and drone instruments.

All attempts at combining several instruments reduce the possibilities of modal development. Orchestral music in the modal system can only be cheap music: the fashion for orchestras, in imitation of the West, had a very detrimental effect on musical standards.

DEVELOPMENT OF THE MODE IN INSTRUMENTAL MUSIC

The development of the mode in classical music is accomplished through a series of successive forms and movements.

The *Ālāpā* is the first exposition of the theme. It must be slow and noble in style, and devoid of complicated rhythms.

The *Ālāpā* is followed by series of variations in different rhythms and *tempi*. *Jhālā*, *Thok*, *Tarparanā*, etc. are the technical names of different styles of execution.

Gatā-s are fixed melodic figures within the mode, which are repeated with only slight variations. These have their place in the development of the mode mainly when the lead is given to the rhythm.

Since the normal exposition and development of a mode may easily take from half an hour to one hour, musicians usually play only *gatā-s* for records, since these are the easiest fragments to isolate. There are, however, a few records of very brief *Ālāpā-s* or *Jhālā-s*.

DEVELOPMENT OF THE MODE IN VOCAL MUSIC

The mode is developed in vocal music as is done in instrumental music. The theme is often shown in a slow *Ālāpā* with conventional syllables which convey no meaning.

When words are set to the mode, different styles may be used:

DHRUPAD

Dhrupad (the older form is Dhruvā-padā) is considered the noblest form. It is slow, with few ornaments but intense expression. Though apparently simple, it is considered the most difficult form of vocal technique. *Tānā-s* or repeated melodic figures are not permitted.

KHYĀL

In khyāl the song is ornamented with many graces, ascending and descending strings of notes, glissandos, etc. The *Tānā-s*, or repeated melodic figures, which are prohibited in Dhrupad, are the very essence of Khyāls.

TAPPĀ

A difficult style in which the melody keeps the sober outline of the Dhrupad, but each note is adorned with a complicated ornament.

Sur ces éléments, le musicien doit improviser suivant des règles très strictes, en s'efforçant de présenter et d'exprimer sous tous ses aspects l'état d'âme ou l'émotion que représente le mode.

La musique classique de l'Inde est toujours interprétée par un seul exécutant, instrumentiste ou chanteur, qui ne peut être accompagné que par une batterie et des instruments jouant en sourdine.

Toute tentative pour organiser un concert à plusieurs instruments limite les possibilités de développement modal. La musique orchestrale dans le système modal ne peut être que de la pauvre musique, et la vogue des orchestres, à l'imitation de l'Occident, a eu un effet des plus néfaste sur le niveau de la musique.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE INSTRUMENTALE

Le développement du mode dans la musique classique se fait selon une série de formes et de mouvements successifs.

L'*ālāpā* est l'exposition initiale du thème. Il doit être de style noble et lent, et éviter les rythmes compliqués.

L'*ālāpā* est suivi de séries de variations sur différents rythmes et mouvements. *Jhālā*, *thōnk*, *tarparānā*, etc., sont les noms techniques des différents styles de jeu.

Les *gatās* sont des figures mélodiques fixes à l'intérieur du mode, qui se répètent avec de légères variations. Elles ont leur place dans le développement du mode, surtout quand la prédominance est donnée au rythme.

Étant donné que normalement l'exposition et le développement d'un mode peuvent facilement durer d'une demi-heure à une heure, les musiciens ne jouent d'habitude pour l'enregistrement sur disques que des *gatās*, qui sont les fragments mélodiques les plus faciles à isoler de l'ensemble. Il existe toutefois quelques disques de très brefs *ālāpās* ou *jhālās*.

LE DÉVELOPPEMENT DU MODE DANS LA MUSIQUE VOCALE

Dans la musique vocale, le mode est développé de la même façon que dans la musique instrumentale. Le thème est souvent exposé par un lent *ālāpā* sur des syllabes conventionnelles qui n'ont aucune signification.

Quand des paroles sont écrites sur le mode, différents styles peuvent être employés.

DHRUPAD

Le *dhrupad* (ou plus anciennement *dhruvā-padā*) est considéré comme la forme la plus noble. Il est lent avec peu d'ornements, mais d'une expression intense. On estime qu'il représente, malgré son apparente simplicité, la technique vocale la plus difficile. Les *tānās*, ou répétitions de figures mélodiques, ne sont pas permis.

KHYĀL

Dans le *khyāl*, le chant s'orne de multiples fioritures, de traits montants ou descendants, de glissandos, etc. Les *tānās*, ou répétitions de figures mélodiques, qui sont interdits dans le *dhrupad*, sont l'essence même du *khyāl*.

TAPPĀ

Le *tappā* est un style difficile, où la mélodie garde la sobriété de structure du *dhrupad* mais où chaque note est enjolivée d'un ornement compliqué.

THUMRI

A soft mixture of styles, the principal feature being the delicacy of the vocal ornaments rather than their brilliance. It is a very popular and charming kind of song in which rāgās are often mixed.

TELLĀNĀ-S (OR TARĀNĀ-S)

Rhythmic songs in which words, are replaced by the syllables used to memorize the strokes on the Tablā or small drum. Sometimes a verse or sentence, the "Sahityā", is introduced in the middle of a Tellānā.

The word "Tellānā" is used in South-India, the word "Tarāṇā" in the North.

ASTĀĪ

The "first exposition of the mode." In the slow Khyāl or in the Dhrupad style. It is a popular word derived from Sthāyī, "the first part of a song".

JALADĀ

The second part of a song in quick and rhythmic tempo.

BHAJANĀ-S (Songs of Mystic Love).

One cannot exactly call the Bhajanā-s "religious" songs because of the solemn connotation of the word in Western languages. Bhajanā-s are songs of love and passion, but describe the love and play of divine beings and incarnations. They often depict the plenitude of the soul which meets the eternal beloved or the anguish of its separation from him in terms of human passion.

In Bhajanā-s, the element of passion, as shown by the meaning of the words, is more important than modes or ornaments. Bhajanā-s are, therefore, considered an inferior, though much appreciated, form of music.

KĪRTANĀ-S

Kīrtanā-s are sequences of religious songs and invocations accompanied by drums, castanets and other instruments. The best Kīrtanā-s can be heard in Bengal.

GĪTĀ (Song)

In the classical development of the mode, the musician wanders about the modal scale which alone is fixed. The mental concentration being on the scale, the melodic line is unimportant and can be very loose and discontinuous.

It is possible, however, to have fixed melodies within the limits of a mode, but the accent being thus placed on the melodic line rather than on the scale, the modal expression is weaker. This kind of fixed modal song is called "Gītā". It constitutes an easier and popular form of semi-classical music. From the point of view of modal music, western plain-chant could only be considered as a form of Gītā.

DĀDARĀ

A popular type of song in the dādarā rhythm, which is rather like a waltz.

GAZĀL-S

Short popular song-poems in the Persian style.

DHUNĀ

A dhunā is a popular, quick, but meaningless, tune made up of different modes.

HUMRĪT

Le *ṭhumrī* est un mélange très doux de styles, où la délicatesse des ornements vocaux l'emporte sur leur éclat. C'est un type de chant très populaire et charmant auquel se mêlent souvent des *rāgās*.

TELLĀNĀS

Les *tellānās* ou *tarānās* sont des chants rythmiques où les paroles sont remplacées par les syllabes dont on se sert pour se mettre dans la mémoire les battements du *tablā*, ou petit tambour. Parfois un vers ou une phrase, le *sahityā*, apparaît dans le cours d'un *tellānā*.

Dans l'Inde méridionale, on emploie surtout le mot *tellānā*. Dans le nord, *tarānā*.

ASTĀĪ

Ce mot désigne le « premier exposé du mode » dans le *khyāl* lent ou dans le style *dhrupad*. C'est un mot populaire, dérivé de *sthāyī*, « la première partie d'un chant ».

JALADĀ

Le *jaladā* est la seconde partie d'un chant, en un tempo vif et bien rythmé.

BHAJANĀS (chants d'amour mystique)

Il serait inexact de dire que les *bhajanās* sont des « chants religieux », au sens solennel qu'a ce terme dans les langues occidentales.

Les *bhajanās* sont des chants d'amour et de passion, mais qui racontent les amours et les jeux de divinités, ou d'incarnations divines.

Ces chants expriment souvent, dans le langage de la passion humaine, la plénitude de l'âme rencontrant l'éternel bien-aimé ou sa douleur d'en être séparée.

Dans les *bhajanās*, l'élément passionnel que produisent les paroles est plus important que les modes ou ornements. Aussi, les *bhajanās*, tout appréciés qu'ils soient, sont-ils considérés comme une forme musicale inférieure.

KĪRTANĀS

Les *kīrtanās* sont des suites de chants religieux et d'invocations, accompagnés de tambours, castagnettes et autres instruments. C'est au Bengale qu'on entend les meilleurs *kīrtanās*.

GĪTĀ (chant)

Dans le développement classique du mode, le musicien parcourt toute la gamme modale, qui seule est fixe. L'esprit se concentrant sur la gamme, la ligne mélodique est sans importance et peut être assez lâche ou même intermittente.

Il est cependant possible d'introduire dans les limites du mode des mélodies au contour précis, mais comme l'attention se porte alors sur la ligne mélodique plutôt que sur la gamme, l'expression modale s'en trouve affaiblie. Cette sorte de chant modal précis est appelée « *gītā* ». Elle constitue une forme populaire et facile de musique semi-classique. Du point de vue de la musique modale, seul le plain-chant occidental peut être comparé au *gītā*.

DĀDARĀ

Le *dādarā* est un genre de chant populaire en rythme *dādarā*, lequel est analogue au mouvement de valse.

GAZĀLS

Courts poèmes populaires chantés, de style persan.

DHUNĀ

Un *dhunā* est un air populaire vif, mais sans signification, où se mêlent différents modes.

HORI

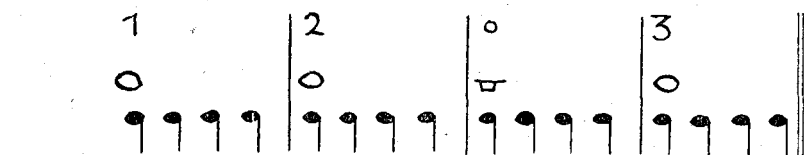
Songs of the Spring Festival, or Indian carnival. Holi.

BĀRSĀTI

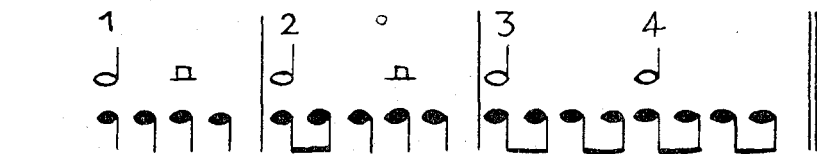
Songs of the rainy season.

RHYTHM

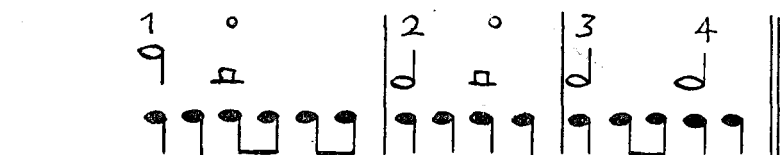
Rhythm in Indian Music is very important and extremely elaborate. There are a great number of rhythms, each rhythm-group extending usually over four bars. The complexity of the rhythms has often led untrained casual hearers to state that the rhythm is irregular, which is never the case in Indian music where rhythm is always followed with mathematical precision. Among the simpler rhythms, may be mentioned:



Tintālā (3 beats, 16 units)
or/ou tritālā (3 battements en 16 temps)



Chautālā (4 beats, 12 units)
(4 battements en 12 temps)



Ekātālā (4 beats, 12 units)
(4 battements en 12 temps)

(To understand these rhythms, beat the upper line with the right hand and the lower line with the left hand. The first beat, marked 1, is more accentuated.)

HORI

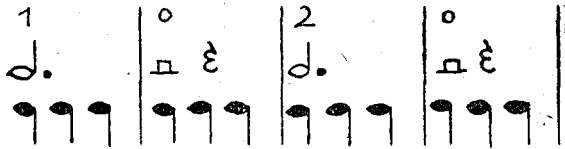
Chants de la fête du Printemps, ou carnaval hindou, le Holi.

BĀRSĀTI

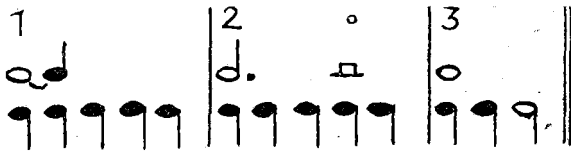
Chants de la saison des pluies.

RYTHME

Dans la musique indienne, le rythme, très savant, joue un grand rôle. Il existe de nombreux rythmes, chaque unité rythmique s'étendant généralement sur quatre mesures. La complexité des rythmes a souvent fait dire à des auditeurs inexpérimentés que le rythme était irrégulier, ce qui n'est jamais le cas dans la musique indienne où il est toujours observé avec une précision mathématique. Parmi les rythmes les plus simples, on peut citer :



Dadārā tala
(2 beats, 12 units)
(2 battements en 12 temps)



Dhamār
(3 beats, 14 units)
(3 battements en 14 temps)

(Pour s'assimiler ces rythmes, battre la ligne supérieure avec la main droite et la ligne inférieure avec la main gauche. Le premier battement, marqué 1, est plus accentué.)

According to the ancient Sanskrit books on music, the instruments are divided into four categories: wind, drum, string and percussion. In each category there is great variety.

STRING INSTRUMENTS

Of all the string instruments the most celebrated is the Viṇā. The word Viṇā really stands for a type of instrument and there are several kinds of Viṇā in use today.

The Viṇā is one of the oldest instruments known, its name appearing in texts that date at least from the first millennium before the Christian era.

THE NORTH INDIAN VIṆĀ

Popularly called *Bīn*. The basic instrument of Indian classical music. It is made of a bamboo and two gurds. It has seven metal strings played on twenty-two (or more) frets. Four of the strings are used for playing the melody. The three other strings, tuned to the tonic, are used only for drone-accompaniment. The strings can slide laterally on the frets, allowing the most delicate ornaments. They are played with the fingers or with metal nails.

THE SOUTH INDIAN VIṆĀ.

A larger and more powerful instrument than the North Indian variety. It was evolved in its present form in the 17th century. The lower gurd is replaced by a large wooden bowl with a flat top on which rests the bridge. The flat finger-board is also made of wood. This type of Viṇā, too, has seven strings and twenty-four frets.

THE VICHITRĀ VIṆĀ

The Vichitrā Viṇā is a North Indian Viṇā without frets played by sliding a piece of crystal on the strings. It corresponds to the South Indian Gottuvādyam.

GOTTUVĀDYAM

An instrument identical with the South Indian Viṇā but without frets. The strings are stopped with a sliding piece of wood. There are sympathetic strings.

Selon les anciens traités musicaux en sanscrit, les instruments se divisent en quatre catégories : instruments à vent, tambours, instruments à cordes et instruments à percussion. Chaque catégorie comprend à son tour une grande variété d'instruments.

INSTRUMENTS A CORDES

De tous les instruments à cordes, le plus célèbre est le *vīṇā*. Ce mot désigne en fait un type d'instrument, et il y a plusieurs sortes de *vīṇās* en usage de nos jours.

Le *vīṇā* est un des plus anciens instruments connus; son nom apparaît dans des textes datant au moins du premier millénaire avant l'ère chrétienne.

LE *VĪṆĀ* DE L'INDE SEPTENTRIONALE

Connu sous le nom populaire de *bīn*, il est l'instrument fondamental de la musique classique indienne. Fait d'un bambou et de deux gourdes, il est muni de sept cordes métalliques dont on joue sur vingt-deux touchettes ou plus. Quatre des cordes servent à jouer la mélodie. Les trois autres, accordées sur la tonique, servent seulement à accompagner en basse continue. Les cordes peuvent glisser latéralement sur les touchettes, ce qui permet d'obtenir les ornements les plus délicats. On joue soit avec les doigts, soit avec un doigtier métallique.

LE *VĪṆĀ* DE L'INDE MÉRIDIONALE

C'est un instrument plus grand et plus puissant que celui du nord de l'Inde. Il a pris sa forme actuelle au XVII^e siècle. La gourde inférieure est remplacée par un large bassin de bois au sommet plat sur lequel repose le chevalet. Le clavier plat est également en bois. Cette variété de *vīṇā* a aussi sept cordes et vingt-quatre touchettes.

LE *VICHITRĀ VĪṆĀ*

Le *vichitrā vīṇā* est un *vīṇā* du nord de l'Inde dépourvu de touchettes et dont on joue en faisant glisser un morceau de cristal sur les cordes. Il correspond au *gottuvādyam* de l'Inde méridionale.

LE *GOTTUVĀDYAM*

Le *gottuvādyam* est un instrument identique au *vīṇā* méridional, mais sans touchettes. Les cordes sont arrêtées par un morceau de bois qui glisse. Il a des cordes de résonance.

THE SITĀR

A popular North Indian instrument said to have been invented by the celebrated musician Amir Khusru at the end of the 13th century. It resembles the South Indian Vīṇā but is lighter and has adjustable frets which are set to the mode before playing. It is played with metal nails fixed on the fingers. It has usually four main strings but modern sitārs have a number of additional sympathetic strings.

THE SARODE

A string instrument of recent origin. It has a rather short stem covered with a skin on which the bridge rests. It is played with a plectrum. It has become very popular in recent years because of its resonance, which is stronger than that of most other Indian string instruments and thus allows playing to larger audiences.

THE SURBAHĀR

A Sitār with sympathetic strings, which give it a deeper and softer sound.

THE SURĀSAPTAKĀ

An instrument similar to the Sitār but slightly larger and with seven main strings.

THE TĀNPŪRĀ

The Tānpūrā, which corresponds to the ancient Tumburu Vīṇā, is a long instrument with four metal strings giving the tonic, its lower and higher octaves and the fifth. Its bridge is a very long and delicately made piece of ivory which, by coming in contact at certain points with the vibrating strings, produces numerous and carefully chosen harmonics. It is an essential feature of the accompaniment of vocal music since, according to Indian theory, a constant sounding of the tonic is essential to the accurate perception of the varied intervals of the mode or rāgā.

EKATĀRĀ

The Ekatārā (one-stringed) is a small instrument used to give the tonic in popular music.

DOTĀRĀ

The Dotārā (two-stringed) is an instrument similar to the Ekatārā but with two strings giving the tonic and its octave or fifth.

LE SITĀR

Le sitār est un instrument populaire de l'Inde septentrionale inventé, à ce que l'on croit, par le célèbre musicien Amir Khusru à la fin du XIII^e siècle. Il ressemble au vīṇā méridional, mais est plus léger et a des touchettes réglables qui sont ajustées au mode voulu avant l'exécution. Il se joue avec des doigtiers de métal fixés aux doigts. Il a d'ordinaire quatre cordes principales, mais les sitārs modernes possèdent en plus un certain nombre de cordes de résonance.

LE SARODE

Le sarode est un instrument à cordes d'origine récente. Son manche, assez court, est recouvert d'une peau sur laquelle repose le chevalet. On en joue avec un plectre. Il est devenu très populaire ces dernières années à cause de sa résonance, plus forte que celle de la plupart des autres instruments à cordes de l'Inde, qui permet de jouer pour de plus vastes auditoires.

LE SURBAHĀR

Le surbahār est un sitār muni de cordes de résonance qui lui donnent un son plus profond et plus doux.

LE SURĀSAPTAKĀ

Le surāsaptakā ressemble également au sitār, mais est légèrement plus grand et a sept cordes principales.

LE TĀNPŪRĀ

Le tānpūrā, qui correspond à l'ancien tumburu vīṇā, est un long instrument à quatre cordes métalliques, qui donnent la tonique, ses octaves inférieure et supérieure et la quinte. Son chevalet est fait d'un très long morceau d'ivoire délicatement travaillé qui, en venant en contact avec les cordes vibrantes en certains points, fait résonner de nombreuses harmoniques, soigneusement choisies. C'est un élément essentiel d'accompagnement de la musique vocale, attendu que, selon la théorie indienne, l'audition constante de la tonique est indispensable à la perception effective des intervalles variés du mode, ou rāgā.

L'EKATĀRĀ

L'ekatārā (à une seule corde) est un petit instrument employé pour donner la tonique dans la musique populaire.

LE DOTĀRĀ

Le dotārā (à deux cordes) est un instrument semblable au précédent, mais avec deux cordes qui donnent la tonique et son octave, ou la quinte.

THE SĀRANGĪ

Probably derived from the old Sārangā Viṇā. Made of a single block of wood covered with parchment. It has four main strings of gut and many sympathetic strings. It is played with a short bow. This instrument, used mainly to accompany singers, has remarkable subtlety and great force of expression.

THE ESRĀJ

A long and narrow bowed string instrument used mainly in Bengal to accompany singing. Of recent origin (*c.* 15th century). It has 4 main steel and brass strings and numerous sympathetic strings.

THE DILRUBĀ

A bowed instrument similar to the Esrāj but with a square sound-box and a larger body. It has 9 or 10 strings like the Sārangī.

SARINDĀ

A kind of Sārangī but with metal strings. It is played with a short bow.

VIOLIN

The violin was imported into India only about a century ago. It has become common in South India but is not yet recognized in Northern India as a suitable instrument for classical music. The shortness of the strings hardly allows the accurate playing of the minute graces which are an essential element of higher Indian music.

WIND INSTRUMENTS

There are numerous wind instruments in India mainly of the flute, oboe and horn families. Instruments of the horn family used in temple-music have not so far been recorded.

THE FLUTE (VANSARI)

There are many types of flutes made of bamboo or ivory, sandal-wood, ebony, iron, silver or gold, either straight or transverse. Modern instruments with keys are also in use though the quality of the sound is less appreciated. The bamboo flute has the best tone. The system of fingering is entirely different from that current in Europe.

LE SĀRANGĪ

Probablement dérivé de l'ancien sārangā vīṇā, le sārangī est fait d'un seul bloc de bois recouvert de parchemin. Il a quatre cordes principales en boyaux et plusieurs cordes de résonance. On en joue avec un archet court. Cet instrument, qui sert à accompagner les chanteurs, permet une remarquable subtilité dans la grâce et une grande force d'expression.

L'ESRĀJ

Instrument à cordes, long, étroit et courbe, employé surtout au Bengale pour accompagner le chant. D'origine récente (xv^e siècle), il a quatre cordes principales d'acier et de cuivre, plus un grand nombre de cordes de résonance.

LE DILRUBĀ

Instrument courbe semblable au précédent, mais plus grand et dont la caisse de résonance est carrée. Il a neuf ou dix cordes, comme le sārangī.

LE SARINDĀ

Espèce de sārangī, mais à cordes métalliques. On en joue avec un archet court.

LE VIOLON

Il n'y a guère plus d'un siècle que le violon a fait son apparition dans l'Inde. Il est communément en usage maintenant dans l'Inde méridionale, mais le nord ne l'a pas encore admis pour exécuter la musique classique. Le peu de longueur de ses cordes permet difficilement de rendre les minutieuses fioritures qui sont un élément essentiel de la grande musique indienne.

LES INSTRUMENTS A VENT

Il existe en Inde de nombreux instruments à vent, appartenant principalement à la famille des flûtes, à celle des hautbois et à celle des cors. Les instruments de la famille des cors qui s'emploient dans les temples n'ont pas, jusqu'à ce jour, donné lieu à des enregistrements.

LA FLÛTE (VANSARĪ)

Il y a plusieurs types de flûtes droites ou traversières en bambou, en ivoire, en bois de santal, en bois d'ébène, en fer, en argent ou en or. Les instruments modernes à clefs sont également en usage bien que la qualité du son qu'ils donnent soit moins appréciée. C'est la flûte de bambou qui a le meilleur timbre. Le doigté est entièrement différent de celui qui s'emploie communément en Europe.

THE SHAHNĀI

India possesses in the Shahnāi what is probably the world's finest oboe with a reed of unrivalled delicacy. The technique is extremely difficult. Great Shahnāi players can produce the most amazing glissandos and graces on this instrument.

NĀGASVARAM

The main instrument of the oboe family used in South India. It has a delicate reed held inside the mouth and the production of intermediary quarter tones is obtained by regulating the flow of air. The technique is very difficult. The system of fingering and the range are the same as for the flute.

It corresponds to the Shahnāi of Northern India.

OTTU

The drone oboe used for the accompaniment of the Nāgasvaram.

THE HARMONIUM

A very small type of harmonium with three octaves and a hand bellow was imported into India less than a hundred years ago. Because of the extreme facility of the key-board, it rapidly became popular and is much used in the accompaniment of songs. The limitations of a twelve-note keyboard, however, *have* had a very detrimental effect on the accuracy of the intervals in Indian modes, and the harmonium is generally prohibited in classical performances and in the music schools of high standard.

PERCUSSION INSTRUMENTS

DRUMS

Drumming is a very great art in India, and Indian drums, with their accuracy of pitch and variety of tone, are musically very superior to similar instruments in any other country.

Although the drum is usually an accompanying instrument, good drummers occasionally give brilliant solo performances.

Drums are by far the most important and independent part of accompaniment. They create, in terms of rhythm, variations on the theme which can be as rich and complex as the melodic variations.

LE SHAHNĀI

Avec le shahnāi, l'Inde possède probablement le meilleur hautbois du monde, d'une délicatesse sans égale. Sa technique est extrêmement difficile. Les virtuoses du shahnāi peuvent produire les plus extraordinaires glissandos, ou autres fioritures.

LE NĀGASVARAM

Le nāgasvaram est le principal instrument de la famille des hautbois qui s'emploie dans l'Inde méridionale. Il possède à l'intérieur du bec une anche mince, grâce à laquelle, en réglant judicieusement l'admission d'air, on peut obtenir des quarts de ton intermédiaires. Sa technique est très difficile. Le doigté ainsi que l'étendue de l'instrument sont semblables à ceux de la flûte.

Il correspond au shahnāi du nord de l'Inde.

L'OTTU

C'est une sorte de hautbois qui sert à accompagner en sourdine le nāgasvaram.

L'HARMONIUM

Un harmonium de très petit modèle, à trois octaves, actionné par une soufflerie à main a été introduit en Inde il y a moins de cent ans. En raison de l'extrême commodité de son clavier, il est devenu rapidement populaire et s'emploie beaucoup pour accompagner le chant. Toutefois, les limites qu'impose un clavier de douze notes se sont révélées préjudiciables pour la justesse des intervalles que comportent les modes indiens; aussi l'harmonium est-il en général proscrit des auditions classiques ainsi que des écoles musicales d'un niveau élevé.

INSTRUMENTS A PERCUSSION

LES TAMBOURS

Le jeu du tambour est un art auquel on accorde une très grande importance en Inde; les tambours indiens avec la parfaite justesse et la variété de leurs timbres ont une valeur musicale très supérieure à celle des instruments analogues de n'importe quel autre pays.

Bien que le tambour soit généralement un instrument d'accompagnement, certains virtuoses en donnent parfois de brillants récitals.

Les tambours sont de beaucoup la partie la plus importante de l'accompagnement et celle qui y joue le rôle le plus indépendant; ils créent en effet sous forme d'éléments rythmiques des variations sur le thème qui peuvent être aussi riches et aussi savantes que les variations mélodiques.

THE MRIDANGĀ OR PAKHAVĀJĀ

The classical drum of ancient music, the Mridangā, has a cylindrical body of wood with a skin at both ends tied at the rim. An elaborate system of tension-strings allows the accurate tuning of each skin.

The skin is loaded in its middle with a weight made of a dried rice-paste. This suppresses a great number of unwanted harmonics and gives the drum a clear well-pitched note.

The drummer strikes the rim or the skin in its centre or side with the fingers or the palm of the hand. This allows a number of very distinct strokes which are of a great value in the production of elaborate and subtle rhythms.

Each type of stroke on the drum is given a monosyllabic name. With these names, which are called "bol", the drummer can easily memorize very complex rhythms.

THE TABLĀ

The most popular drum now in use. It is really a double drum made of two large earthen or wooden bowls covered with skin, each being played with one hand very much like the two sides of the Mridangā.

DHOLĀ AND KHOLĀ

Kinds of Mridangā used to accompany popular and religious music, especially in Bengal.

TAVIL

A small drum used in South India for the accompaniment of the Nāgasvaram. It corresponds to the North Indian Duggi.

DUGGI

A small drum with a dry sharp sound used for the accompaniment of the Shahnāi.

KARTĀLĀ

A percussion instrument made of two pieces of wood loaded with very small bells which are struck together to mark the rhythm in Kīrtanās.

MANJĪRĀ AND GHUNGHARŪ

Small bells.

LE MRIDANGĀ OU PAKHAVĀJĀ

Le tambour classique de la musique ancienne, le mridangā, se compose d'un corps cylindrique en bois ayant à ses deux extrémités une peau fixée sur les bords. Un système compliqué de cordes de tension permet d'accorder exactement chaque partie de la peau.

La peau est alourdie en son milieu par une masse de pâte de riz desséchée, qui supprime un grand nombre d'harmoniques indésirables et donne au tambour une note claire et juste.

Le joueur de tambour frappe soit sur le bord de l'instrument, soit au centre de la peau, soit sur le côté, avec les doigts ou avec la paume de la main. Il peut ainsi donner un grand nombre de coups très distincts qui contribuent beaucoup à la production de rythmes savants et subtils.

Chaque espèce de coup donné sur le tambour porte un nom monosyllabique. A l'aide de ces noms, appelés « bol », le joueur arrive à se rappeler facilement les motifs rythmiques les plus complexes.

LE TABLĀ

Le tablā, qui est le plus populaire des tambours actuellement en usage, est en réalité un double tambour fait de deux grands bols de bois ou en poterie recouverts de peau, chacun se jouant d'une main, à peu près comme on fait des deux côtés du mridangā.

LE DHOLĀ ET LE KHOLĀ

Ce sont des genres de mridangā qui servent à accompagner la musique populaire et religieuse, particulièrement au Bengale.

LE TAVIL

Petit tambour employé dans l'Inde méridionale pour accompagner les nāgasvaram. Il correspond au duggi de l'Inde septentrionale.

LE DUGGI

Petit tambour au son aigu et sec qui sert à accompagner le shahnāi.

LE KARTĀLĀ

Instrument à percussion fait de deux morceaux de bois garnis de petites clochettes qu'on frappe l'un sur l'autre pour marquer le rythme dans les kīrtanās.

LE MANJĪRĀ ET LE GHUNGHARŪ

Clochettes.

JHĀNJHĀ

Small cymbals usually made of brass.

NUPURĀ

Ankle-bells.

ACCOMPANIMENT

There are three elements in the accompaniment of modal music. These are :

- (1) The drums which provide rhythm.
- (2) The Tānpūrā and the other instruments which give the tonic and its harmonics.
- (3) The instruments which support and follow the melody, such as the Sārāngī. Any form of counterpoint is strictly prohibited in Indian classical music since it immediately destroys the modal sentiment. The instruments accompanying the melody follow it exactly or repeat it as a sort of echo.

SIZE OF RECORDS

Unless otherwise indicated, all records in this catalogue are 10 inches in diameter.

ABBREVIATIONS

North India: N.I.
South India: S.I.
vln: violin.
flt: flute.

LES JHĀNJHĀS

Petites cymbales, habituellement en cuivre.

LES NUPURĀS

Clochettes fixées aux chevilles.

ACCOMPAGNEMENT

Il y a trois éléments dans l'accompagnement de la musique modale, à savoir :

1° Les tambours, qui donnent le rythme;

2° Le tānpūrā et les autres instruments qui donnent la tonique et ses harmoniques.

3° Les instruments qui soutiennent et suivent la mélodie, tels que le sārāngī;

Toute forme de contrepoint est strictement proscrite de la musique classique de l'Inde, étant donné qu'elle détruit immédiatement l'expression modale. Les instruments qui accompagnent la mélodie la suivent exactement ou bien la répètent comme en écho.

DIMENSIONS DES DISQUES

Sauf indication contraire, les disques mentionnés dans ce catalogue ont un diamètre de 25 centimètres.

ABRÉVIATIONS

Inde septentrionale : I. S.

Inde méridionale : I. M.

vln : violon.

flt : flûte.

PART I
NORTHERN INDIA
(HINDUSTANI MUSIC)

PREMIÈRE PARTIE
INDE SEPTENTRIONALE
(MUSIQUE HINDOUSTANIQUE)

CHAPTER ONE
INSTRUMENTAL MUSIC

CHAPITRE PREMIER
MUSIQUE INSTRUMENTALE

STRING INSTRUMENTS
INSTRUMENTS A CORDES

ABDUL AZIZ KHĀN

A celebrated classical musician of Patiala State. Died in 1946. He played the vichitrā vīnā, an instrument similar to the South Indian gottuvādyam and in which the frets are replaced by a sliding crystal.

Célèbre musicien classique de l'État de Patiala. Mort en 1946. Jouait du vichitrā vīnā, instrument semblable au gottuvādyam de l'Inde méridionale, où les touchettes sont remplacées par un morceau de cristal coulissant.

Instrument Instrument	Rāgā (mode and style) Rāgā (mode) et style	Accompaniment Accompagnement
1. Vichitrā Vīnā Id.	Pilū (gatā, ṭhumrī) Bhairavī (gatā, ṭhumrī)	Tablā H. M. V. N 6780 Id.
2. Vichitrā Vīnā Id.	Darbāri-Kāṇadā (gatā) Yogiyā-Asāvārī (gatā)	Id. H. M. V. N 6982 Id.
3. Vichitrā Vīnā Id.	Jayājyantī Dēshī	Id. H. M. V. N 6807 Id.
4. Vichitrā Vīnā Id.	Lalitā Māru-Bihāg	Id. H. M. V. N 6922 Id.
5. Vichitrā Vīnā Id.	Tīlangā (ṭhumrī) Baravā (ṭhumrī)	Id. H. M. V. N 6990 Id.
6. Vichitrā Vīnā Id.	Vasantā (gatā) Dēshā (gatā)	Id. H. M. V. N 16164 Id.

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced. Occasionally, he played the Vīnā or Bīn.

Un des premiers musiciens classiques de son époque. Mort en 1946. Sa voix était

d'une exquise beauté. A fait de nombreux enregistrements de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités. Jouait aussi à l'occasion du viṇā ou du bīn.

1. Viṇa	Darbāri-Kāṇaḍā	Solo	Columbia GE 17505
Id.	Pilū	Id.	

AKINCHANDA DĀTT

A well-known, blind Bengali musician.

Musicien aveugle bien connu du Bengale.

1. Violin/violon	Bhairavī	Tablā	Senola QS 183
Id.	Pilū	Id.	

AKSHAYĀ KUMĀR MAITRA

1. Esrāj	Pilū-Baravā	Tablā	Hindusthan H 499
Id.	Jayājyanti (mishrā)	Id.	

ALI AKBAR KHĀN (Ustād)

Son and pupil of Allā-ud-dīn, the celebrated sarode player. Born about 1910 he has become one of the most brilliant sarode players of the younger generation. He shows all the qualities of a great Ustād in technique as well as expression. He was recently appointed State musician in Jodhpur.

Fils et élève d'Allā-ud-dīn, le célèbre joueur de sarode. Né aux environs de 1910. Est devenu lui-même un des plus brillants joueurs de sarode de la jeune génération. Possède toutes les qualités du grand ustād, aussi bien pour la technique que pour l'expression. A été récemment nommé musicien d'État à Jodhpur.

1. Sarode	Bhairavī (Tritālā)	Tablā	H. M. V. N 16741
Id.	Gujari-Toḍī (gatā)	Id.	
2. Sarode	Pilū (gatā, Tritālā)	Id.	H. M. V. N 16764
Id.	Shri (gatā)	Id.	
3. Sarode	Darbāri-Kāṇaḍā (ālāpā)	Id.	H. M. V. N 16781
Id.	Darbāri-Kāṇaḍā (gatā)	Id.	

ALI BUX

One of the great masters of the sārangi.

Un des grands maîtres du sārangi.

1. Sārangi	Bhairavi	Tablā	Hindusthan H 973
Id.	Pīlū	Id.	

ALI AHMAD KHĀN

Lived in Calcutta. Belonged, like Ashāk Ali Khān, to the Sainiyā tradition (gharānā) of Jaipur.

Vécut à Calcutta. Appartenait, comme Ashāk Ali Khān, à la tradition (gharānā) Sainiyā, de Jaipur.

1. Sitār	Bhairavi	Tablā	Megaphone JNG 5526
Id.	Pīlū	Id.	
2. Sarode	(Aḍā-Chautālā)	Id.	Megaphone JNG 334
Id.	Jilā (duni, gatā)	Id.	

ALLĀ-UD-DĪN KHĀN

The foremost living Sarode player. Born in 1881 in Tripura State, East Bengal. From childhood, his love was only music and he ran away from home at the age of eight to find a teacher. After many tribulations he became the pupil of the celebrated Wazir Khān of Rampur. A most versatile genius, he plays almost every instrument and possesses great knowledge in every branch of music.

Le premier des joueurs de sarode contemporains. Né en 1881 dans l'État de Tripura (Bengale oriental). N'aimait que la musique dès l'enfance; s'enfuit à huit ans de chez ses parents pour se mettre à la recherche d'un professeur. Après bien des tribulations, devint élève du célèbre Wazir Khān, de Rampur. Génie universel, joue presque tous les instruments et connaît à fond toutes les branches de la musique.

1. Sarode	Jilā (vilambitā)	Tablā	Megaphone JNG 192
Id.	Lalitā (gatā)	Id.	
2. Violin/Violon	Sindhurā (gatā)	Id.	Megaphone JNG 193
Id.	Bihāg (gatā)	Id.	
3. Violin/Violon	(Kīrtanā)	Id.	Megaphone JNG 226
4. Sarode	Bihāg	Id.	Megaphone JNG 924
Id.	Tilak-Kāmodā	Id.	

5. Violin/Violon	Kāmodā (ālāpā)	Tablā	Megaphone JNG 5120
Id.	Tilak-Kāmodā (gatā)	Id.	
6. Violin/Violon	Prabhākēli (ālāpā)	Id.	Megaphone JNG 5801
Id.	Prabhākēli (gatā)	Id.	
7. Violin/Violon	(Yantrā-sangitā)	Id.	Megaphone JNG 5874

ANIL THAKUR (of/de Tripurā)

A disciple of Enayat Khān. He is a well-known musician of Calcutta.
Musicien de Calcutta bien connu. Disciple d'Enayet Khān.

1. Vīṇā	Darbārī-Kānaḍā	Tablā	Hindusthan HRT 96
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BĪRĒNDRA KISHORE ROY CHOWDHURY (of/de Gauripur)

A well-known patron of music of Calcutta and a remarkable performer. Born in 1903. First a disciple of Mohammad Ali Khān (rababī), he also studied with Amīr Khān, Enayat Khān and Allā-ud-dīn Khān.

Mécène de la musique bien connu à Calcutta, remarquable exécutant. Né en 1903. D'abord disciple de Mohammed Ali Khān (rababī), travailla également avec Amīr Khān, Enayat Khān et Allā-ud-dīn Khān.

1. Vīṇā	Vasantā (ālāpā)	Tablā	Megaphone JNG 180
Id.	Vasantā (jhālā)	Id.	
2. Sūrāshringār	Darbārī-Toḍī (ālāpā)	Id.	Hindusthan H 679
Id.	Puriyā (ālāpā)	Id.	

BUNDU KHĀN

Now in his old age. He is the descendant of a long dynasty of vīṇā players. He learnt music from childhood and was for many years State musician of Indore. He is considered the greatest living sārangi player. He studied Sanskrit and ancient musical theory with the celebrated musicologist Pandit V. N. Bhātkhaṇḍé and possesses a great knowledge of musical theory.

Très âgé. Appartient à une longue dynastie de joueurs de vīṇā. Apprit la musique dès son enfance et fut pendant plusieurs années musicien de l'État d'Indore. Est considéré comme le plus grand joueur contemporain de sārangi. A étudié le sanscrit et la théorie musicale ancienne avec le célèbre musicologue Pandit V. N. Bhātkhaṇḍé et connaît à fond la théorie musicale.

1. Sārangi	Mālkosh (gatā)	Tablā	H. M. V. HT 83 12 in./30 cm
Id.	Darbāri-Kānaḍā	Id.	

CHHOTÉ KHĀN (of/d'Alvār) [Prof.]

From Rampur State. Now lives in retirement in Benares. His records do not give a fair idea of his playing.

Originaire de l'État de Rampur. Vit aujourd'hui retiré à Bénarès. Ses disques ne donnent pas une idée complète de son jeu.

1. Sārangi	Tilak-Kāmodā	Tablā	Megaphone JNG 11
Id.	Pilū-Barvā	Id.	
2. Sārangi	Bhairavī (ālāpā)	Solo	Megaphone JNG 5991
Id.	Gauḍ-Sārangā (gatā)	Tablā	

ENAYAT KHĀN

Son of Imdad Khān, the great Sitār player. Born in 1894. He studied with his father. State musician in Gauripur, he was considered the greatest sitār player until his death in 1938.

Né en 1894. Enayat Khān est le fils de Imdad Khān, le grand joueur de sitār, avec qui il étudia. Musicien de l'État de Gauripur, a été considéré jusqu'à sa mort, en 1938, comme le plus grand joueur de sitār.

1. Sitār	Pilū	Tablā	Megaphone JNG 25
Surbahār	Bāgeshrī (ālāpā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	Megaphone JNG 72
Surbahār	Khamājā	Id.	
3. Surbahār	Bhairavī (ālāpā)	Id.	Megaphone JNG 122
Id.	Bhairavī (gatā)	Id.	
4. Sitār	Pilū	Id.	Megaphone JNG 125
Surbahār	Bāgeshrī	Id.	
5. Sitār	Khamājā (gatā)	Id.	Megaphone JNG 134
Surbahār	Multānī (ālāpā)	Id.	
6. Sitār	Bihāg (ālāpā)	Id.	Megaphone JNG 207
Id.	Bihāg (jhālā)	Id.	

7. Surbahār	Pūrvī (ālāpā)	Tablā	Megaphone JNG 5236
Sitār	Bihārī (gatā)	Id.	
8. Sitār	Yogiyā	Solo	Megaphone JNG 5274
Id.			
(by/par Vilayat Hussain)			

HABIB KHĀN ALLADIYĀ KHĀN (Khān Sahab)

From Patiala. Plays the vichitrā vīṇā. He is a young relative of Abdul Aziz Khān.

Originaire de Patiala. Joue du vichitrā vīṇā. C'est un jeune parent d'Abdul Aziz Khān.

1. Vichitrā Vīṇā	Shuddhā-Sārangā	Tablā	Columbia GE 17518
Id.	Bāgeshrī	Id.	
2. Vichitrā Vīṇā	Asāvārī	Id.	Odeon SB 2166
Id.	Bhairavā	Id.	
3. Vichitrā Vīṇā	Multānī	Id.	Odeon SB 2304
Id.	Déshā	Id.	
4. Vichitrā Vīṇā	Manāranjani	Id.	Odeon SB 2308
Id.	Darbāri-Toḍī	Id.	
5. Vichitrā Vīṇā	Darbāri-Toḍī	Solo	Odeon SB 2346
Id.	Pīlū	Id.	

HAMID HUSSAIN (of/de Moradabad)

He now lives in Lucknow and is a sārangī player of repute.

Joueur de sārangī réputé, vivant actuellement à Lucknow.

1. Sārangī	Shrī (tonk)	Tablā	H. M. V. N 5967
Id.	(Panjābi Angā) (Thumrī)	Id.	
2. Sārangī	Bhairavā-Bahār	Id.	H. M. V. 5972
Id.	Māru-Bihāg	Id.	
3. Sārangī	Multānī	Id.	H. M. V. N 5976
Id.	Pīlū	Id.	

4. Sārangi	Bhīmpalāshri	Tablā	H. M. V. N 5983
Id.	(Ṭhumrī)	Id.	
5. Sārangi	Chandani-Kedārā	Id.	H. M. V. N 5991
Id.	Pahādī (Dhun)	Id.	

JHIRÉ KHĀN

1. Sārangi	Lalitā (gatā)	Tablā	H. M. V. N 5949
Id.	(Bhairavī (Ṭhumrī)	Id.	

LAKṢHMANĀ BHATTACHARYA

Born in 1917 and belongs to a family of Bengali musicians. He studied music with his father, who was a well-known viṇā-player belonging to the Pashupat Mishrā tradition (gharānā).

Né en 1917, appartient à une famille de musiciens du Bengale. Étudia la musique avec son père, joueur de viṇā renommé, appartenant à la tradition (gharānā) Pashupati Mishrā.

1. Sitār	Bhairavī (gatā)	Tablā	Megaphone JNG 5846
Id.	Bhīmpalāshri	Id.	

LAKṢHMANĀ RAO CHAWHAN

1. Viṇā	Darbāri-Kānaḍā (gatā)	Tablā	H. M. V. N 5957
Id.	Mālkosh (gatā)	Id.	
2. Sitār	Pilū	Id.	H. M. V. N 5960
Id.	Pūrvī	Id.	
3. Viṇā	Vasantā (gatā)	Id.	H. M. V. N 6971
Id.	Déshā (gatā)	Id.	

MANOHAR BARVÉ

Mainly a vocalist. He started his brilliant musical career as a child.

Est surtout un chanteur, dont la brillante carrière musicale a commencé dès l'enfance.

1. Sitār	Kāfi (gatā)	Tablā	H. M. V. N 5934
Id.	Bhūpālī	Id.	

MOHAMMAD KHĀN

1. Vīṇā	Bhairavī (gatā)	Tablā	H. M. V. N 5993
Id.	Hamsā-Kankinī (gatā)	Id.	
2. Sitār	Bhairavī (gatā)	Id.	H. M. V. N 15902
Id.	Bihāg (gatā)	Id.	

MOHAMMAD SHARĪF

1. Vichitrā Vīṇā	Bhātiyārā	Tablā	H. M. V. N 14949
Id.	Jayājayantī	Id.	
2. Sitār	Puriyā-Dhanashrī	Id.	H. M. V. N 14972
Id.	Shuddhā-Sārangā	Id.	
3. Vichitrā Vīṇā	Toḍī	Id.	H. M. V. N 14792
Id.	Bhairavī	Id.	
4. Sitār	Multānī	Id.	H. M. V. N 14793
Id.	(Ṭhumrī)	Id.	

MOHI UDDĪN (Prof. S. G.)

A well-known player from Dacca.
Artiste réputé de Dacca.

1. Sitār	Gārā (gatā)	Tablā	H. M. V. N 5951
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Bihāg (gatā)	Id.	H. M. V. N 5953
Id.	Déshā (gatā)	Id.	

NĀRĀYAṆĀ RAO AMBADĒ

1. Sitār	Bāgésrī (gatā)	Tablā	H. M. V. N 5943
Id.	Bhīmpalāshrī (gatā)	Id.	

NAZIR KHĀN (Prof. of/de Jaora)

1. Sitār	Darbārī-Kānaḍā (gatā)	Tablā	H. M. V. N 5926
Id.	Aḍānā (gatā)	Id.	

2. Sitār	Yogiyā (gatā)	Tablā	H. M. V. N 5928
Id.	Bhairavī (gāta)	Id.	

PARITOSH SEAL

A well-known Bengali musician of Calcutta.

Musicien bengali réputé de Calcutta.

1. Violin/Violon	Pilū (Tritālā)	Tablā	Columbia GE 7047
Id.	Bhairavī (Tritālā)	Id.	
2. Violin/Violon	Bhīmpalāshrī	Id.	Twin FT 4612
Id.	Sohani	Id.	
3. Violin/Violon	Bihāg	Id.	H. M. V. N 17230
Id.	Durgā	Id.	

RĀDHIKĀ-MOHAN MITRA

Born in 1909. He became a pupil of David Khān, and is considered one of the best players of Calcutta.

Élève de David Khān. Né en 1909. Est considéré comme un des meilleurs exécutants de Calcutta.

1. Sarode	Kāfi	Tablā	Hindusthan H 1062
Id.	Toḍī	Id.	
2. Sarode	Gārā	Id.	Hindusthan H 1186
Id.	Kalingaḍā	Id.	

RAHIMAT KHĀN

A celebrated sitār player from Dharwar.

Célèbre joueur de sitār, de Dharwar.

1. Sitār	Mālkosh (gatā)	Tablā	H. M. V. N 5963
Id.	Bhairavī (gatā)	Id.	
2. Sitār	Yogiyā	Id.	H. M. V. N 5964
Id.	Lalitā	Id.	
3. Jalā-tarangā	Jhinjhoti	Id.	H. M. V. N 5966
Id.	Kalingaḍā	Id.	

4. Sitār	Jaunpuri	Tablā	H. M. V. N 5968
Id.	Parajā	Id.	

RĀMESHVARĀ PĀTHAK

A renowned musician of Darbhanga.

Musicien renommé de Darbhanga.

1. Sitār	Kāmodā	Tablā	Hindusthan H 268
Id.	Puriyā	Id.	
2. Sitār	Sohanī	Id.	Hindusthan H 800
Id.	Bihāg	Id.	

RAVĪNDRA SHANKAR

A younger brother of Uday Shankar. He was born about 1917, and travelled extensively abroad. Disciple of Allā-ud-dīn Khān, he is the most celebrated sitār player of the younger generation. He was recently appointed Director of Indian Music at All India Radio, Delhi.

Frère cadet d'Uday Shankar. Né aux environs de 1917, a fait de longs voyages à l'étranger. Disciple de Allā-ud-dīn Khān, est le plus célèbre joueur de sitār de la jeune génération. A été récemment nommé directeur de la musique indienne à la Radiodiffusion indienne de Delhi.

1. Sitār	Hemantā	Tablā	H. M. V. N 16996
Id.	Marvā	Id.	
2. Sitār	Yamini-Bilāval (Tritālā-Vilampatā)	Id.	H. M. V. N 20027
Id.	Parajā (Tritālā)	Id.	

SHAFIKULLĀ KHĀN

Now lives in Calcutta. Is the nephew of Karamat Ullā Khān the celebrated sarode player.

Vit actuellement à Calcutta. Neveu de Karamat Ullā Khān, le célèbre joueur de sarode.

1. Sitār	Sārangā	Tablā	Hindusthan H 57
Id.	Kāfi	Id.	

TIMIR BARAN

A pupil of Allā-ud-dīn Khān, he is one of the well-known players of Calcutta, though now mostly interested in modern orchestral music.

Élève d'Allā-ud-dīn Khān. Est l'un des artistes de Calcutta les plus connus, bien qu'il se soit surtout intéressé à la musique orchestrale moderne.

1. Sarode	Pahādī (ālāpā)	Solo	Hindusthan H 354
Id.	Bhairavī (ālāpā)	Id.	

VILAYET HUSSAIN KHĀN (of/de Gauripur)

Now lives in Bombay. Is the son of Enayat Khān. He is considered one of the best living sitār players. His technique is brilliant, the variety of his improvisation remarkable.

Vit actuellement à Bombay. Est le fils d'Enayat Khān. Est considéré comme le meilleur joueur de sitār contemporain. Sa technique est brillante et la variété de ses improvisations remarquable.

1. Sitār	Bhairavī (gatā)	Tablā	Megaphone JNG 5274
Id. (by/par Enayet Khān)	Yogiyā	Id.	
2. Sitār	Bhūpālī	Id.	Megaphone JNG 5414
Surbahār	(Jhālā)	Id.	
3. Sitār	Bhairavī	Id.	Megaphone JNG 5574
4. Sitār	Kedārā	Id.	Megaphone JNG 5550
Id.	Yamanā-Kalyāṇā	Id.	
5. Sitār	(Enayeti-gatā) (pt-1)	Id.	Megaphone JNG 5939
Id.	Id. (pt-2)	Id.	
6. Sitār	Dhunā (ālāpā)	Id.	Megaphone JNG 5980
Id.	Dhunā (gatā)	Id.	
7. Sitār	Gujarī-Toḍī (jaladā, Tritālā)	Id.	Columbia GE 3344
Id.	Lalitā (astāī)	Id.	
8. Sitār	Madhuvanti (astāī)	Id.	Columbia GE 3346
Id.	Madhuvanti (jaladā)	Id.	
9. Sitār	Chandrakauns (astāī)	Id.	Columbia GE 3355
Id.	Chandrakauns (jaladā)	Id.	
10. Sitār	Puriyā-Dhanashrī (astāī)	Id.	Columbia GE 3360
Id.	Puriyā-Dhanashrī (jaladā)	Id.	

11. Sitār	Shuddhā-Sārangā (astāi-gatā)	Tablā	Columbia GE 3439
Id.	Shuddhā-Sārangā (jaladā-gatā)	Id.	
12. Sitār	Bhairavā (jaladā-gatā)	Id.	Columbia GE 3510
Id.	Gujari-Toḍī (astāi-gatā)	Id.	

WALI ULLĀ KHĀN

Now about 45 years of age. Hails from Dacca in East Bengal and is a very gifted musician. He is the son of the great sarode player Kokho Khān. He often plays on Dacca Radio.

Agé d'environ quarante-cinq ans, originaire de Dacca, dans le Bengale oriental. Est un musicien très doué. Fils du grand joueur de sarode, Kokho Khān. Se fait souvent entendre à la Radiodiffusion de Dacca.

1. Sitār	Pilū	Tablā	Hindusthan H 170
Id.	Māṇḍā-Khamājā	Id.	

WIND INSTRUMENTS INSTRUMENTS A VENT

ALI HOSSAIN

Originally from Benares, he settled in Calcutta.

Originaire de Bénarès. Vit à Calcutta.

1. Shahnāi	Bhairavī	Duggi	Senola QS 346
Id.	Yogiyā	Id.	
2. Shahnāi	Puriyā-Dhanashrī	Id.	Twin FT 15462
Id.	Mishrā-Kalingaḍā	Id.	
3. Shahnāi	Jaunpurī	Id.	Hindusthan H 1306
Id.	Kajari	Id.	

4. Shahnāi	Bāgeshrī	Duggi	Hindusthan H 1347
Id.	(Dādarā)	Id.	

BĀBU RAO DEVĀLANKĀR

From the Maharashtra country. His playing is delicate and sensitive.

Originaire du pays de Maharashtra. A un jeu délicat et sensible.

1. Shahnāi	Aḍanā (gatā)	Duggi	Twin FT 5040
Id.	Durgā (gatā)	Id.	
2. Shahnāi	Bāgeshrī	Id.	Twin FT 5065
Id.	Mālkosh	Id.	
3. Shahnāi	Bhīmpalāshrī (gatā)	Id.	Twin FT 5080
Id.	Darbārī-Kānaḍā (gatā)	Id.	
4. Shahnāi	Jaunpurī	Id.	Twin FT 6024
Id.	Nāyaki-Kānaḍā	Id.	

BISMILLĀH

The best living shahnāi player. From Benares.

Originaire de Bénarès. Le meilleur joueur de shahnāi actuel.

1. Shahnāi	(Dādarā)	Duggi	H. M. V. N 14543
2. Shahnāi	(Ṭhumrī)	Id.	H. M. V. N 14560
3. Shahnāi	(Dādarā)	Id.	H. M. V. N 14563
Id.	Bhairavī (Dādarā)	Id.	
4. Shahnāi	Toḍī (Tritālā)	Id.	H. M. V. N 14564
Id.	Mālkosh (Tritālā)	Id.	
5. Shahnāi	Chaitī	Id.	H. M. V. N 24595
6. Shahnāi	Bihāg	Id.	Hindusthan H 5004
Id.	Bhairavī	Id.	
7. Shahnāi	Durgā	Id.	Hindusthan H 5015
Id.	Toḍī	Id.	

8. Shahnāi	Bāgेशrī	Duggi	Hindusthan H 5064
Id.	Jaunpuri	Id.	

DINKARĀ RAO AMEMBAL (*alias* D. Amel)

Comes from South-Kānaḍā. He is the programme director of All India Radio, Bombay.

Originaire du Kānaḍā du Sud. Directeur des programmes de la Radiodiffusion indienne de Bombay.

1. Vansarī	Darbāri-Kānaḍā (Tritālā)	Tablā	H. M. V. N 5994
Id.	Tilangā (Ṭhumrī, Tritālā)	Id.	
2. Vansarī	Mishrā-Pīlū (Ṭhumrī)	Id.	H. M. V. N 15903
Id.	Hindolā-Bahār (Tritālā)	Id.	

IMDĀD ALI (*of/de* Benares)

1. Shahnāi	Multāni	Duggi	Hindusthan H 1165
Id.	Bhairavī	Id.	

MAHABOOB ALI

A good performer from Benares.

Originaire de Bénarès. Bon exécutant.

1. Shahnāi	Bihāg	Duggi	Hindusthan H 1098
Id.	Hansā-Kankani	Id.	

MUNNA KHĀN

Was court musician of Nagod State.

A été musicien de la cour dans l'État de Nagod.

1. Shahnāi	Sārangā (Tritālā)	Duggi	Megaphone JNG 117
Id.	Pīlū (Dādarā)	Id.	
2. Shahnāi	Yogiyā	Id.	Megaphone JNG 133
Id.	Bhairavī	Id.	
3. Shahnāi	Āsāvārī	Id.	Megaphone JNG 170
Id.	Sindhu-Ṣhaṭ	Id.	

4. Shahnāi	Bhairavī	Duggi	Megaphone JNG 243
Id.	Bihāg	Id.	
5. Shahnāi	Puravī	Id.	Megaphone JNG 359
Id.	(Tellānā)	Id.	
6. Shahnāi	Puravī	Id.	Megaphone JNG 389
Id.	Pilū (Tellānā)	Id.	
7. Shahnāi	Kedārā (gatā)	Id.	Megaphone JNG 1076
Id.	Behasī (gatā)	Id.	
8. Shahnāi	Puriyā	Id.	Megaphone JNG 5824
Id.	Gaurī	Id.	

NAZIR HUSSAIN (of/de Benares)

A very good Shahnāi player.

Très bon joueur de shahnāi.

1. Shahnāi	Pilū	Duggi	Hindusthan H 127
Id.	Bhairavī	Id.	
2. Shahnāi	Multānī	Id.	Hindusthan H 202
Id.	Puravī	Id.	
3. Shahnāi	Mālkosh	Id.	Hindusthan H 298
Id.	Puravī	Id.	
4. Shahnāi	Bhairavā	Id.	Hindusthan H 744
Id.	(Gazal)	Id.	
5. Shahnāi	Prabhātī	Id.	Hindusthan H 837
Id.	Bhairavī	Id.	
6. Shahnāi	Bhairavī (Gazal)	Id.	Hindusthan H 935
Id.	Toḍī	Id.	
7. Shahnāi	Vasantā	Id.	Hindusthan N 1255.
Id.	Holī	Id.	
8. Shahnāi	Bihāg	Id.	Hindusthan H 1265
Id.	(Dādarā)	Id.	
9. Shahnāi	Bhīmpālāshrī	Dholā (by/par Paban Biswas)	Senola QS 240
Id.	Tilangā	Id.	

SĀÑVALĀ RĀMĀ-JĪ

1. Vansarī	Tilak-Kāmodā	Tablā	H. M. V. N 5932
Id.	Kāfī	Id.	
2. Vansarī	Sajā	Id.	H. M. V. N 5937
3. Vansarī	Mishrā-Manḍā	Id.	Twin FT 5352
Id.	Bhairavī	Id.	

SARDAR KHĀN (of/de Peshawar)

1. Shahnāi	Āsāvārī	Duggi	Senola QS 101
Id.	Pahaḍī	Id.	

SHANKARĀ RAO GAIKWAD

A well-known shahnāi player, of great delicacy and style.

Joueur de shahnāi réputé. Son jeu a de la délicatesse et du style.

1. Shahnāi	Durgā (gatā)	Duggi	H. M. V. N 5911
Id.	Kāfī (gatā)	Id.	
2. Shahnāi	Jaunpuri	Id.	H. M. V. N 5913
Id.	Déshā	Id.	
3. Shahnāi	Garuḍā-Dhvani (gatā)	Tablā, Harmonium	H. M. V. N 5923
Id.	(gatā)	Id.	
4. Shahnāi	Mālkosh (gatā)	Id.	H. M. V. N 5925
Id.	Yogiyā (gatā)	Id.	
5. Shahnāi	Durgā (gatā)	Id.	H. M. V. N 5929
Id.	Kambhāvati (gatā)	Duggi	
6. Shahnāi	Tilak-Kāmodā (gatā)	Id.	H. M. V. N 5931
Id.	Mālāgunjī (gatā)	Id.	
7. Shahnāi	(Tarjā) (Rādhā-Shyāmā)	Id.	H. M. V. HT 7 12 in./30 cm
Id.	(Tarjā) (Jāké-Mathurā)	Id.	

8. Shahnāi	Darbāri-Kānaḍā	Duggi	H. M. V. HT 17 12 in./30 cm
Id.	Bihāg	Id.	
9. Shahnāi	Dhānī (gatā)	Id.	H. M. V. HT 31 12 in./30 cm
Id.	Bāgēshri	Id.	
10. Shahnāi		Id.	H. M. V. HT 34 12 in./30 cm
11. Shahnāi	Kāfi (jilā)	Id.	H. M. V. HT 37 12 in./30 cm
Id.	Khamājā	Id.	
12. Shahnāi	Aḍānā	Id.	Twin FT 5261
Id.	Miyān-kī-Malhār	Id.	

SITĀRĀMĀ BHIMRAO JADHAV (of/de Solapur)

A good player of the sundarī, a small instrument of the oboe family, smaller than the shahnāi.

Bon joueur de sundarī, petit instrument de la famille des hautbois et plus petit que le shahnāi.

1. Sundarī	Bihāg	Duggi	Columbia GE 3612
Id.	Mālkosh	Id.	

DRUMS AND PERCUSSION
INSTRUMENTS A PERCUSSION

AHMADJĀNĀ THIRAKHAVĀ (of/de Rāmpur)

Started his career in the theatrical group organized by Bālā Gandharvā. He was later appointed musician to the court of Rāmpur. He has a brilliant technique in what is known as the "Delhi baz" or Delhi style of drumming, and is an excellent accompanist as well as soloist.

Commença sa carrière dans le groupe théâtral organisé par Bālā Gandharvā. Fut nommé plus tard musicien de la cour de Rāmpur. Possède une brillante technique dans ce qu'on appelle le « Delhi Baz », ou style de batterie de Delhi. Excellent dans l'accompagnement aussi bien que comme soliste.

1. Tablā	Tritālā (Péshkar)	Sārangī	H. M. V. N 5996
Id.	Tritālā (Delhi baz)	Id.	
2. Tablā	Tritālā (Delhi baz)	Id.	H. M. V. N 15906
Id.	Tritālā (Pūrabā-tukaḍā)	Id.	

ALLĀ RAKHĀ

One of the well-known tablā players from Northern India. He is a co-disciple of Thirakhavā, though younger. Now lives in Bombay.

Un des joueurs de tablā de l'Inde septentrionale les plus connus. Condisciple de Thirakhavā, mais plus jeune que lui. Vit actuellement à Bombay.

1. Tablā	Panjābi-Dhamār	Sārangī	Columbia GE 3456
Id.	Jhaptālā	Id.	

AMBĀDĀS INDURKAR

1. Mridangā	Dhamār	Harmonium	Columbia GE 8122
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AMIR HUSSAIN

1. Tablā	Tritālā-Relā	Sārangī	Columbia GE 3639
Id.	Tritālā	Id.	

GOVINDĀ RAO (Mridangāchārya, of/de Barhampur)

A very celebrated player of the large drum (pakhavājā). He travelled extensively with Vishnu Digambar Paluskar. Previously State musician at Indore, he is now a teacher in Ahmedabad. Pupil of Sakhārāmji Buvā Agalé, he belongs to

the school of the famous Pansé of Indore who learnt drumming as a child from a wandering yogi and whose technique always kept his audience spell-bound.

Très célèbre joueur de pakhavājā (grand tambour). A beaucoup voyagé avec Vishnu Digambar Paluskar. Précédemment musicien de l'État d'Indore, est actuellement professeur à Ahmedabad. Élève de Sakhārāmji Buvā Agalé, appartient à l'école du fameux Pansé, d'Indore, qui dans son enfance apprit le tambour d'un yogi errant et dont la technique tint toujours les auditeurs sous le charme.

1. Pakhavājā	Dhamār	Sārangi	H. M. V. N 5992
Id.	Jhāmpātālā	Id.	
2. Pakhavājā	Chautālā	Id.	H. M. V. N 15901

KHAPRU-JĪ PRAVARTAKAR (Layā Brahmā-Bhāskar)

1. Tablā	Dhamār in 13 time-units/en 13 temps (mātrās)	Sārangi	Twin FT 15262
Id.	Savar in 15 time-units/en 15 temps (mātrās)	Id.	
2. Tablā	Tritālā Darjā in 8 time-units/en 8 temps	Id.	Twin FT 15741
Id.	Tritālā (Aukoyādā)	Id.	
3. Tablā	Tritālā in 9, 10 and 11 time-units/ en 9, 10 et 11 temps	Id.	H. M. V. N 5948
Id.	Tritālā in 13, 14 and 15 time-units/ en 13, 14 et 15 temps	Id.	

PABAN BISWAS

A remarkable dholā-player from Dacca in East Bengal.

Remarquable joueur de dholā de Dacca, dans le Bengale oriental.

1. Dholā	(Bhatiyāli)	Shahnāi	Senola QS 35
Id.	(Madhukānā)	Id.	
2. Dholā	(Bhīmpalāshri)	Shahnāi	Senola by/par Nazir QS 240
Id.	(Tilangā)	Hussain Id.	

CHAPTER II

VOCAL MUSIC

(NORTHERN INDIA)

CHAPITRE II

MUSIQUE VOCALE

(INDE SEPTENTRIONALE)

ABDUL KARĪM KHĀN

Died in 1946. One of the foremost classical singers of his time. His voice was exquisitely beautiful. He made a very large number of recordings of classical rāgās (modes) which are among the very best records produced.

Mort en 1946. Un des premiers chanteurs classiques de son temps, avec une voix d'une exquise beauté. Enregistra un grand nombre de modes (rāgās) classiques, qui comptent parmi les meilleurs disques édités.

Title, language, author Titre, idiome, auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Rāmā, Nagariyā meñ kai- sé jaiyo (<i>Hindi</i>)	Mishrā-Janglā (Tritālā)	Tablā Tānpūrā Sārangi	Columbia BEX 251 12 in./30 cm.
Piyā milanā ki āshā (<i>Hindi</i>)	Yogiyā	Id.	
2. Ājā Sohāgā (<i>Hindi</i>)	Shankarā	Id.	Columbia BEX 252 12 in./30 cm.
Sajanā tumā kāhéko (<i>Hindi</i>)	Tilangā (Ṭhumrī, Tritālā)	Id.	
3. Inthanerā Chinnā (<i>Kanarese</i>)	Sāvéri	Id.	Columbia BEX 253 12 in./30 cm.
Rāmani samānā Inévérū (<i>Kanarese</i>)	Karaharā-priyā	Id.	
4. Ugichā kā kāntā jānjilāñ (<i>Marathi</i>)	Ānandā-Bhairavi	Id.	Columbia BEX 254 12 in./30 cm.
Nachā Sundarī karūñ ko- pā (<i>Marathi</i>)	Sindhā-Kāfi	Id.	
5. Prēmā sévā sharaṇā (<i>Marathi</i>)	Bhīmpalāshri	Id.	Columbia BEX 255 12 in./30 cm.
Chandrikā hi jañū bairé (<i>Marathi</i>)	Dévā-Gandhārā	Id.	

6. Prémā bhāvēṅ jīvā jagiyān (<i>Marathi</i>)	Jaunpurī	Tablā Tānpūrā Sārangi Id.	Columbia BEX 256 12 in./30 cm.
Hé dātā yā sharaṅgatā (<i>Marathi</i>)	Nāri-Bahār		
7. Pirā na jānī dékhī (<i>Hindi</i>)	Mālkosh	Id.	Columbia BEX 257 12 in./30 cm.
Dim darā dinā [mnemotechnic rhythm- syllables/syllabes rythmi- ques mnémotechniques (bols)]	Gujarī-Toḍī (<i>Tarāṅā</i>)	Id.	
8. Piṅyā binā nāhīn āvatā chainā (<i>Hindi</i>)	Jhinjhoti (<i>Ṭhumrī-Aḍatālā</i>)	Id.	Columbia BEX 258 12 in./30 cm.
Phagavā brijā dékhanā ko chalori (<i>Hindi</i>)	Vasantā (<i>Khyāl, Tritālā</i>)	Id.	
9. Abā mainé manā dékherī (<i>Hindi</i>)	Vasantā (<i>Khyāl, Ekātālā</i>)	Id.	Columbia BEX 259 12 in./30 cm.
Jamunā ké tirā Kānhā (<i>Hindi</i>)	Bhairavī (<i>Ṭhumrī, Aḍatālā</i>)	Id.	
10. Maundarā bāju ré (<i>Hindi</i>)	Shuddhā-Kalyāṅā	Id.	Columbia BEX 260 12 inc/30.m.
Sochā samajhā nādānā (<i>Hindi</i>)	Shuddhā-Pilū	Id.	
11. Bāvarī damā dé gayo (<i>Hindi</i>) (A song of the Spring Festival/Chant de la fête printanière)	Mishrā-Kāfi (<i>Hori</i>)	Id.	Columbia BEX 261
Jādu Bharelī kauna	Gārā (<i>Ṭhumrī</i>)	Id.	
12. Gopālā mori karuṅā (<i>Marathi</i>)	Sarāparādā	Id.	Columbia BEX 262 12 in./30 cm.
Pyārā nazarā nahīn (<i>Hindi</i>)	Bilāvalā	Id.	
13. Atanā Rāmā pāyīn (<i>Marathi</i>)	Mālkosh	Id.	Columbia BEX 263 12 in./30 cm.
Tāri Tāri ré Rāmā (<i>Marathi</i>)	Khamājā	Id.	
14. Béguṅā guṅā gā (<i>Hindi</i>)	Gujarī-Toḍī	Id.	Columbia BEX 264 12 in./30 cm.
Jhanakā jhanakā vā moré (<i>Hindi</i>)	Darbārī-Kānaḍā	Id.	

15. Banalā rangilā māi (<i>Hindī</i>)	Abhogī-Kānaḍā	Tablā Tānpūrā Sarangi	Columbia BES 265 12 in./30 cm.
Bandhanā vā bāndho ré (<i>Hindī</i>)	Aḍānā	Id.	
16. Atahī prachhunḍanā (<i>Hindī</i>)	Gaurī	Id.	Columbia BEX 266 12 in./30 cm.
Dirā dirā dirā ta nomā (<i>Hindī</i>)	Māravā (Tarāṇā)	Id.	
17. Ghanā Ghanā Ghari (<i>Hindī</i>)	Patāḍipā	Id.	Columbia BEX 267 12 in./30 cm.
Bhavadā banadā jobanā (<i>Hindī</i>)	Lalitā	Id.	

AKHTĀRĪBĀĪ

A very well-known Ṭhumrī-singer from Fyzabad. She was a pupil of Ramazan Khān.

Chanteuse de ṭhumrī réputée. Originaire de Fyzabad. Élève de Ramazan Khān.

1. Kaisī bāṅsiyā bajāi (<i>Hindī</i>)	Pīlū (Ṭhumrī)	Tablā Tānpūrā Harmonium	Megaphone JNG 609
Maiñ téré sangā nā (<i>Hindī</i>)	Patāmanjarī	Id.	
2. Chhārahī kālī ghatā jiya- rā (<i>Hindī</i>)	(Dādarā)	Id.	Megaphone JNG 745
Adāé nāzā ko jālimā (<i>Urdu</i>)	(Kavvālī)	Id.	
3. Ehasānā tērā hogā mujhā parā (<i>Urdu</i>)	(Dādarā)	Id.	Megaphone JNG 762
Bahārā āi khilé gulā (<i>Hindī</i>)	Id.	Id.	
4. Matā karo prītā kiyé hamā pachhatānā (<i>Hindī</i>)	(Ṭhumrī)	Id.	Megaphone JNG 764
Sayyādā né kaphasā mēñ karané na do (<i>Urdu</i>)	(Gazal)	Id.	
5. Kyā dardā kī koi davā jāné (<i>Hindī</i>)	(Gazal)	Id.	Megaphone JNG 796
Muphatā hué badanāmā sarvariya (<i>Urdu</i>)	(Dādarā)	Id.	

6. Kaisi yahā dhūmā machāī ré (<i>Hindi</i>)	(Hori)	Tablā Tānpūrā Harmonium	Megaphone JNG 804
(A song of the Spring Festival/Chant de la fête printanière)			
Késariyā aganiyā rangā ḍārī (<i>Hindi</i>)	Id.	Id.	
7. Piyā milanā hamā jāibā ho (<i>Hindi</i>)	Chaiti-Pilū	Id.	Megaphone JNG 820
Sévanā nidiyā jagāyā ho ramā (<i>Hindi</i>)	(Ṭhumri)	Id.	
8. Paravāhā nahīn agarā dilā sadā nahīn (<i>Hindi</i>)	(Gazal)	Id.	Megaphone JNG 821
Yahā kahanā usā sé é kā- sidā (<i>Hindi</i>)	Id.	Id.	
9. Hamā ko nazarā sé apané girāyē (<i>Hindi</i>)	(Gazal)	Id.	Megaphone JNG 844
Vahā ā rahé haiñ jo bīmā- rā kī (<i>Hindi</i>)	Id.	Id.	
10. Morī bārī sī umariā (<i>Hindi</i>)	(Ṭhumri)	Id.	Megaphone JNG 861
Virahā ké mārī rainā na (<i>Hindi</i>)	Id.	Id.	
11. Sudhā aié ré bālamā (<i>Hindi</i>)	(Dādarā)	Id.	Megaphone JNG 951
Sayāñ dagā déké na (<i>Hindi</i>)	Id.	Id.	
12. Bujhī huī shamā kā (<i>Hindi</i>)	(Gazal)	Id.	Megaphone JNG 965
Sachā sachā batānā (<i>Hindi</i>)	Id.	Id.	
13. Daradiyā nā jāné mahā- rājā (<i>Hindi</i>)	(Dādarā)	Id.	Megaphone JNG 974
Phulo ko juhlāné āī (<i>Hindi</i>)	(gītā)	Id.	
14. Lé gayā joshé junū (<i>Urdu</i>)	(Gazal)	Id.	Megaphone JNG 987
Mazé vétabiyoñ ké ā rahé haiñ (<i>Urdu</i>)	Id.	Id.	
15. Banavāri ho hamarā ké (<i>Hindi</i>)	(Ṭhumri)	Id.	Megaphone JNG 1020
Joshā girayāñ aurā (<i>Hindi</i>)	(Gazal)	Id.	

16.	Chainā kisā dinā mujhē (Urdu)	(Gazal)	Tablā Tānpūrā Harmonium	Megaphone JNG 1026
	by/par Shaukat Thanvi Jānā bhī nazarā butā (Urdu)	Id.	Id.	
17.	Wafāōñ ké badalé (Urdu)	(Gazal)	Id.	Megaphone JNG 1042
	Divānā banānā hai to (Urdu)	Id.	Id.	
18.	Jafāé jamānā sé ranjurā hoharā (Urdu)	(Gazal)	Id.	Megaphone JNG 1094
	Usé kisā tarahā sé sakunā ho (Urdu)	Id.	Id.	
19.	Jabā sé Shyāmā sidharé (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 1134
	Abaké sāvanā (Hindi)	Id.	Id.	
20.	Hamā pachhatānēsajanavā (Hindi)	(Ṭhumrī)	Id.	Megaphone JNG 1160
	Chāhé kachchu hoyā (Hindi)	Id.	Id.	
21.	Maiñ hué zindagi sé bēzār (Urdu)	(Gazal)	Id.	Megaphone JNG 1207
	Khāsā etanā méré (Urdu)	Id.	Id.	
22.	Wafā tāhi na sahi (Urdu)	(Gazal)	Id.	Megaphone JNG 1215
	by/par Shaukat Thanvi Sijā dokā goyaganā (Urdu)	Id.	Id.	
23.	Tuhi bharo sā (Urdu)	(Gazal)	Id.	Megaphone JNG 1269
	Na kamā é ishaqā (Urdu)	(Nātā)	Id.	
24.	Yahā marana sājagarā āyé (Urdu)	(Gazal)	Id.	Megaphone JNG 10019
	by/par Shaukat Thanvi Na vahā rukhasé sāgarā (Urdu)	Id.	Id.	
25.	Kahāñ gavāi sari rainā (Hindi)	(Dādarā)	Id.	Megaphone JNG 10021
	Daradiyā na jāñi (Hindi)	Id.	Id.	
26.	Kabā lagā hui hai (Urdu)	(Nātā)	Id.	Megaphone JNG 10028
	Mujhē jāno dilā mēñ (Urdu)	Id.	Id.	
27.	Vahā āsu jo hasā isāké (Urdu)	(Nātā)	Id.	Megaphone JNG 10031
	Goḍā laganā gayé (Urdu)	Id.	Id.	

ALLĀH RAKHĪ

She is a well-known singer from Sindh.

Chanteuse réputée originaire du Sind.

- | | | | |
|--|-------------------------|-------------------------|--------------------|
| 1. Ballé tūn samajhāvan āinā
(<i>Sindhi</i>)
Rānjhā rānjhā kardiné méñ
āpé ranjhā (<i>Sindhi</i>) | Khārā-Kānaḍā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
N 4017 |
| 2. Dilā dastā chadā (<i>Sindhi</i>)
Piryanā pānī indhanā
(<i>Sindhi</i>) | Sindhī-Jogā
Bhairavī | Id.
Id. | H. M. V.
N 4040 |
| 3. Hinā shasharā jī shorā kānā
(<i>Sindhi</i>)
Payārā prēmā payāyo
(<i>Sindhi</i>) | Bhimā
(Ashā) | Id.
Id. | H. M. V.
N 6121 |
| 4. Ho jamālī (<i>Sindhi</i>) | (Jamālī) | Id. | H. M. V.
N 6135 |

AMĪR KHĀN (Sangītā Ratnā)

A celebrated singer who lived mainly in Bengal.

Chanteur célèbre. A vécu surtout au Bengale.

- | | | | |
|---|-----------------------------|--------------------------------------|---------------------|
| 1. Dholā to jalam
(<i>Hindi</i>)
Bhajā manā nita Harā ko
nāmā (<i>Hindi</i>) | Multānī
Hamsā
(Dhunā) | Tablā
Tānpūrā
Harmonium
Id. | Columbia
VE 1009 |
|---|-----------------------------|--------------------------------------|---------------------|

ANVAR BĀĪ

- | | | | |
|---|----------|-----------------------------|---------------------|
| 1. Bālamā chhéré matā jāo
(<i>Hindi</i>) | (Dādarā) | Tablā
Tānpūrā
Sārangi | Columbia
GE 5036 |
|---|----------|-----------------------------|---------------------|

ĀTĀ HUSSAIN

A relative and pupil of Faiyaz Khān, and now quite well known.

Parent de Faiyaz Khān et son élève, aujourd'hui très connu.

- | | | | |
|---|---|------------------------------------|---------------------|
| 1. Unā sangā lagī morī an-
khiyāñ (<i>Hindi</i>)
Karā suñ lé jāūñ gharavā
(<i>Hindi</i>) | Rāmakalī
(Khyal)
Bahār
(Khyāl) | Tablā
Tānpūrā
Sārangi
Id. | Hindusthan
H 671 |
|---|---|------------------------------------|---------------------|

AZAMBĀĪ

1. Latā uljhi suljā (<i>Urdu</i>)	Bihāgdā	Tablā Tānpūrā Sārangī	Columbia SB 2362
Piyā āyē nā (<i>Hindi</i>)	Maṇḍā (Ṭhumrī)	Id.	

BADĪ MOTIBĀĪ (of/de Benares)

Now very old, she once was among the most popular artists in India.
Actuellement très âgée, fut autrefois l'une des artistes les plus populaires de l'Inde.

1. Kānhā bikhā bhari (<i>Hindi</i>)	Pūrvī	Tablā Tānpūrā Sārangī	H. M. V. N. 16671
Pānī bharē rī kaunā (<i>Hindi</i>)	(Dādarā)	Id.	

BĀLĀ GANDHARVĀ

Born about 1894, in Mahārashtrā. He studied with Bhaskarā Rao Gokhalé and Abdul Karīm Khān. From childhood he had a great success as singer and actor. His voice is lovely and his singing delicate. His earlier records are preferred.

Né aux environs de 1894. Originaire de Mahārashtrā. Travailla avec Bhaskarā Rao Gokhalé et Abdul Karīm Khān. Dès l'enfance, connut un grand succès comme chanteur et comme acteur. Sa voix est ravissante et son chant délicat. Ses premiers disques sont les plus appréciés.

1. Tumā binā mērī kaunā khabarā lé (<i>Hindi</i>) by/par Mirābāī Prabhu tēri mahimā	Pīlū (Bhajanā) Bāgeshrī (Bhajanā)	Tablā Tānpūrā Sārangī Id.	Columbia VE 5009
2. Gamatē sadā majalā (<i>Marathī</i>) Majalā ghaḍāvī dévā (<i>Marathī</i>)	Bhīmpalāshrī Jangalā	Id. Id.	Columbia VE 5019

BALLAVĀ DAS

1. Darshanā binā nainā tarasē (<i>Hindi</i>)	Bihāg	Tablā Tānpūrā Sārangī	Columbia GE 3219
Basē urā sahañānandā (<i>Hindi</i>)	Durgā	Id.	

BARKAT ALĪ KHĀN

One of the most famous singers of his time. He was the teacher of Ashāk Ali Khān.
Un des chanteurs les plus fameux de son temps. Fut le maître d'Ashāk Ali Khān.

1. Ekā sitamā aur lākhoñ adāyén ur ri jawāñi hai zamané (<i>Urdu</i>) Bāgo méñ päré jhulé (<i>Hindi</i>)	(Gazal) Id.	Orch. Id.	Columbia GE 5185
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BASAVĀ RĀJĀ RĀJĀGURU

1. Kanganāvā morā (<i>Hindi</i>) Jobanā ré lalaiyā (<i>Hindi</i>)	Kedārā (Tritālā) Bhairabī-Bahār	Tablā Tānpūrā Sārangi Id.	H. M. V. N 26813
2. Anāhatā ādā nādā (<i>Hindi</i>) Manā méñ raho (<i>Hindi</i>)	Shankarā Māru-Bihāg	Id. Id.	H. M. V. N 26450
3. Bairanā ghasā na (<i>Hindi</i>) Savanā kī (<i>Hindi</i>)	Déshī Shyāmā-Kalyāṇā	Id. Id.	H. M. V. N 26569

BHIMSEN JOSHI

A young musician from Mahārashtra. He belongs to the school of Abdul Karīm Khān.

Jeune musicien de Mahārashtra. Appartient à l'école d'Abdul Karīm Khān.

1. Sāhabā jamālā tūñ to (<i>Hindi</i>) Nāhīñ paratā maiñkā chai- nā (<i>Hindi</i>)	Multāñi Bhairavī	Tablā Tānpūrā Sārangi Id.	Columbia GE 3454
2. Kalā nā paré morī (<i>Hindi</i>) Kānāñā sunāiré bātā (<i>Hindi</i>)	Pūriyā Sūhā-Kānaḍā	Id. Id.	Columbia GE 3509

BĪNĀPĀNI MUKHERJEE

Born in Calcutta. She studied music with her grandfather, a noted Esrāj player. Now lives in Bombay.

Née à Calcutta. Étudia la musique avec son grand-père, joueur d'esrāj renommé. Vit actuellement à Bombay.

1. O Gokulā ké ujjiyāre (<i>Hindi</i>) Ekā jogana āyiré (<i>Hindi</i>)	(Bhajanā) Id.	Tablā Tānpūrā Harmonium Id.	Columbia GE 2839
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2. Duniyān sankatā nāgarī (<i>Hindī</i>)		Tablā Tānpūrā Harmonium Id.	Hindusthan H 1005
Prēmā kā guṇā gāo (<i>Hindī</i>)			
3. Shyāmā nahiṅ āyé (<i>Hindī</i>)	Jaunpuri (Khyāl)	Id.	Megaphone JNG 1022
Rāmā nāmā sé bolo (<i>Hindī</i>)	(Bhajanā)	Id.	
4. Bālamā ājā shudhālē morā (<i>Hindī</i>)		Id.	Megaphone JNG 1262
Mayā kuchhā nā bolūn ré (<i>Hindī</i>)		Id.	
5. Madhupurā nagari (<i>Bengali</i>)	(Kīrtanā)	Id.	H. M. V. N 27530

CHHOTÉ RĀM DAS (of/de Punjab)

One of the important disciples of Parusudda Missir, he belongs to the Haridāsā Svāmī tradition (gharānā).

Un des plus grands disciples de Parusudda Missir. Appartient à la tradition (gharānā) Haridāsā Svāmī.

1. Abā to baḍi dērā bhāi (<i>Hindī</i>)	Bhīmpalāshri	Tablā Tānpūrā Harmonium Id.	Broadcast B 2183
Tandé karavā (<i>Hindī</i>)	Tappā		

CHINMOY LĀHIRI (of/de Calcutta)

Studied in the Marris College of Music at Lucknow. A young musician of standing, now living in Calcutta.

Jeune musicien de talent qui a étudié au collège de musique Marris de Lucknow et vit actuellement à Calcutta.

1. Duyārē élo ké (<i>Bengali</i>)		Tablā Tānpūrā Sārangī Id.	H. M. V. N 27651
Nā māné mānā (<i>Bengali</i>)			
2. Kéna bala nibhé jāyā (<i>Bengali</i>)	Brindāvani-Sārangā	Id.	H. M. V. N 27703
Āsi bolé kéna élo nā (<i>Bengali</i>)		Id.	

DATTATRÉYĀ V. DIKSHITĀ

1. Haradamā maulā té (<i>Hindī</i>)	Āsāvārī (Tappa)	Tablā Tānpūrā Id.	Columbia GE 3637
Ho miyā jānévālē (<i>Hindī</i>)	Kāfi (Tappā)		

2. Kaisi ré káðu méndījā (Hindi) Dilā bahārā ākhé (Hindi)	Khamājā (Tappā) Bhairavī (Tappā)	Tablā Tānpūrā Id.	Columbia GE 3646
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DATTATRÉYĀ V. PALUSKAR (Paṇḍit)

The son of the celebrated musician and musicologist, Paṇḍit Viṣṇu Digambar Paluskar. He is greatly appreciated as a singer of classical music.

Fils du célèbre musicien et musicologue Paṇḍit Viṣṇu Digambar Paluskar. Très apprécié comme chanteur de musique classique.

1. Kaisé nikhasi chāndanī (Hindi)	Bahār	Tablā Tānpūrā Sārangī	Columbia GE 3405
Koyaliyā bolé (Hindi)	Tilak-Kāmodā	Id.	
2. Jāké kānā ré (Hindi)	Kedārā	Id.	Columbia GE 3458
Niké ghungariyā (Hindi)	Vilāsākhānī-Toḍī	Id.	
3. Jabā jānaki nāthā (Hindi)	(Bhajanā)	Id.	Columbia GE 3507
Raghupati rāghavā rājā Rā- mā (Hindi)	Id.	Id.	
4. Bunarā byāhanā āyéré (Hindi)	Gauḍ-Malhār	Id.	Columbia GE 3813
Huñ to bārā bārā (Hindi)	Rāmākali	Id.	
5. Mārūñ kavanā kājā (Hindi)	Mārāvā	Id.	Columbia GE 3868
Chalo manā Gangā Jamunā tīrā (Hindi) by/par Mīrā- bāī	(Bhajanā)	Id.	
6. Piyā nahīñ āyé (Hindi)	Hansā-Kinkini	Id.	Columbia GE 3943
Lachhumanā dhiré chalo (Hindi)	(Bhajanā)	Id.	
7. Ajāhū nahīñ āyé (Hindi)	Nandā (Jhamptālā)	Id.	H. M. V. N 35164
Karanā pichkāri (Hindi)	Hindolā (Tritālā)	Id.	
8. Āī samadhinā morā (Hindi)	Miyān-Malhār	Id.	H. M. V. N 35289
Badhaiyā lāo lāo ré (Hindi)	Āsāvārī	Id.	
9. Chamakāti yā vāyā (Hindi)		Id.	H. M. V. N 25026
by/par Sukhlā Kavi			
Satī charitā nīti (Hindi)		Id.	
by/par Sukhlā Kavi			

DILIP CHANDRĀ VĒDI

Hails from Punjab. A disciple of Bhaskarā Buvā Gokhalé, his style is neat and correct. He is a musicologist as well as a performer.

Originaire du Pendjab. Disciple de Bhaskarā Buvā Gokhalé. Son style est net et correct. C'est un musicologue autant qu'un exécutant.

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|---|------------------------|-------------------------------|---------------------|
| 1. Piyā nahīn āyé
(Hindi) | Déshā | Tablā
Tānpūrā
Harmonium | Hindusthan
H 369 |
| Jo hakīn katoñ kī bahārā thī
(Punjabi) | (Gazal) | Id. | |
| 2. Rangā rangā phūlā khilatā
(Hindi) | Bahār
(Ekātālā) | Id. | Hindusthan
H 404 |
| Jobanā jāta rī sajanī
(Hindi) | (Hindi) Vēdi-kā-Lalitā | Id. | |
| 3. Govardhanā Giridhāri
(Hindi) | (Bhajanā) | Id. | Hindusthan
H 470 |
| Ekā bārā chhavā dikhājā
(Hindi) | (Bhajanā) | Id. | |

DIPĀLĪ NĀG TĀLUKDĀR (Kumārī)

A well-known singer of Calcutta. She often sings on Calcutta Radio.

Chanteuse réputée de Calcutta, qui se fait souvent entendre à la Radiodiffusion de Calcutta.

- | | | | |
|--|---------------------------|------------------|---------------------|
| 1. Chudiyāñ bārā bārā karā
(Hindi) | Bihāg
(Khyāl, Tritālā) | Tablā
Tānpūrā | H. M. V.
N 17198 |
| Jānā sujānā
(Hindi) | Bāgēshrī
(Tritālā) | Id. | |
| 2. Kā karūñ nā māné
(Hindi) | Kalingaḍā | Id. | H. M. V.
N 17498 |
| Sumiranā karā bhajā
(Hindi) | Bilāvalā | Id. | |
| 3. Chhanā chhananā
bichhuvā bājé
(Hindi) | Jaunpūrī | Id. | H. M. V.
N 27215 |
| Yahī ganimatā jānā hamāné
(Hindi) | Sūhā-Kānaḍā | Id. | |

FAIYAZ KHĀN (of/de Baroda)

Now elderly, is considered one of the great masters of Indian music today. He is mainly a singer of Khyāls but also sings Dhrupad. Grandson of the famous Gulām Abbās, nephew of Nathan Khān, he belongs to the celebrated Rangilē tradition (Gharānā). He was State musician of Baroda but has now retired.

Actuellement âgé, est considéré comme un des grands maîtres de la musique indienne de nos jours. C'est surtout un chanteur de khyāls, mais il chante également des dhrupads. Petit-fils du fameux Gulām Abbās, neveu de Nathan Khān, il

appartient à la célèbre tradition (gharānā) Rangilē. A été musicien de l'État de Baroda, mais a maintenant pris sa retraite.

1. Morē mandirā abā lūn nahīn āyē (<i>Hindi</i>)	Jayājayanti	Tablā Tānpūrā Sārangī Id.	Hindusthan HH 1 12 in./30 cm
Karā āi piyā sangā rangā raliyān (<i>Hindi</i>)	Pūriyā (Khyāl)	Id.	Hindusthan H 249
2. Garavā maiñ sangā lāgā (<i>Hindi</i>)	Toḍī	Id.	Hindusthan H 249
Manā-Mohanā jā ké rasiyā (<i>Hindi</i>)	Parajā	Id.	
3. Jhanā jhanā pāyalā bajē (<i>Hindi</i>)	Natā-Bihāg	Id.	Hindusthan H 355
Chalo kāhé ko jhuti banavo (<i>Hindi</i>)	Bhairavī	Id.	
4. Phulāvanā kī gēñdanā mai kā (<i>Hindi</i>)	Jaunpurī	Id.	Hindusthan H 793
Vandē Nandā-kumāram (<i>Hindi</i>)	Kāfī	Id.	
5. (Ālāpā) (<i>Hindi</i>)	Lalitā (ālāpā)	Id.	Hindusthan H 861
Taḍapatā hūñ jaisē jalā binā mīnā (<i>Hindi</i>)	Lalitā (Gītā)	Id.	
6. Nainā sūñ dékhi ekā jhalakā (<i>Hindi</i>)	Sūgarai	Id.	Hindusthan H 1093
Morē jobanā parā (<i>Hindi</i>)	(Dādarā)	Id.	
7. (Ālāpā) (Khyāl)	Darbārī (ālāpā) Darbārī (Khyāl)	Id. Id.	Hindusthan H 1156
8. Mathurā na jao morē Kanhaiyā (<i>Hindi</i>)	Pūrvī	Id.	Hindusthan H 1331
Pavanā chalakā janamānā (<i>Hindi</i>)	Chhāyā	Id.	
9.	Pūriyā Toḍī	Id. Id.	Hindusthan
10. (Ālāpā)	Ramkālī (Tritālā, vilampatā)	Id.	H. M. V. N 36050
Unā sangā lagi ānkhīā (<i>Hindi</i>)	Ramkālī (Tritālā, jaladā)	Id.	

GĀNDHĀRĪ HANGAL (*alias* Gangubāi Hubli)

Born in Dharvar in North Karnātak. She belongs to the school (gharānā) of Abdul Karīm.

Née à Dharvar dans le Kanara du Nord. Appartient à l'école (gharānā) d'Abdul Karīm.

1. Chhāndā moré bālamā baiyān (<i>Hindi</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Harmonium	H. M. V. N 5656
Moré manā harā (<i>Hindi</i>)	Mālkosh	Id.	
2. Hari kā bhédā nā payo Rāmā (<i>Hindi</i>)	Jogiyā (Jhamptālā)	Id.	H. M. V. N 5760
Hari khelatā hori vrajā mēn (<i>Hindi</i>)	Mishrā-Khambāvati	Id.	
3. Darashanā binā ankhīyān (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5764
Kāhé lādāli lādā lādāyā (<i>Hindi</i>)	Miyān-ki-Malhār	Id.	
4. Ābā mori bātā (<i>Hindi</i>)	Shuddhā-Sārangā	Id.	H. M. V. N 5814
Āī ré (<i>Hindi</i>)	Aḍāṇā	Id.	
5. Koyalayā bolé (<i>Hindi</i>)	Aḍāṇā	Id.	H. M. V. N 5827
Amī lāmātā mashī (<i>Hindi</i>)	Déshkār	Id.	

GAUHAR JĀN

A well-known Calcutta singer of light music in the beginning of the century. She was said to be extremely wealthy and met with a tragic end.

Chanteuse légère de Calcutta, aujourd'hui décédée, qui a connu de grands succès au début du siècle. On la disait extrêmement riche. Eut une fin tragique.

1. Nāhakā lāyé gavanavā mērā (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Tablā Tānpūrā Sārangi	H. M. V. P 17
Anā bānā jiyā mēn lāgī (<i>Hindi</i>)	Id.	Id.	
2. Dilādārā dilārā tanā manā dhanā kurābānā (<i>Hindi</i>)	Pahāḍī	Id.	H. M. V. N 6323
Bārī jāūn ré sānvariya topé (<i>Hindi</i>)	Sorathā	Id.	
3. Maiñ to hori Rāmā sangā (<i>Hindi</i>)	Déshā (Holi)	Id.	H. M. V. 13264-47
(A song of the Spring Festival/ Chant de la fête printanière)			
Pāpiā dhumā machāī (<i>Hindi</i>)	Kāfi (Holi)	Id.	
4. Jabā khulī bhī na thī arzé (<i>Urdu</i>)	Bhairavī (Gazal)	Id.	Twin FT 406
Rasā ké bharé toré nainā (<i>Hindi</i>)	Id.	Id.	

GOPESHVAR BANERJEE (Sangītā Nāyakā)

Was a well-known singer of Dhrupad, Khyāl and Tappā. Court musician of Burdwan and later of Mayurbhanjā. He also taught music in Calcutta and wrote several books on musical theory.

Chanteur réputé de dhrupads, de khyāls et de tappās. Musicien de la cour de Burdwan, puis de Mayurbhanjā. Il enseigna également la musique à Calcutta et écrivit plusieurs traités de théorie musicale.

- | | | | |
|---------------------------------------|--|---------|------------|
| 1. Girirānī éi lao (<i>Bengali</i>) | | Tablā | Hindusthan |
| | | Tānpūrā | H 401 |
| Rāngā padé ké dila (<i>Bengali</i>) | | Id. | |

GULĀM ALI KHĀN (Badé, of/de Lahore)

Now over 50. One of the acknowledged masters of Indian music today. His singing of Khyāls is very colourful. He is the son of Khalé Khān who was one of the most famous musicians of the previous generation.

Agé de plus de cinquante ans, il est un des maîtres reconnus de la musique indienne de nos jours. Son exécution des khyāls est très colorée. Fils de Khalé Khān, un des plus fameux musiciens de la génération précédente.

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|---|----------------------|---------|-----------|
| 1. Mandirā dékhā qaré
(<i>Hindi</i>) | Mālkosh | Tablā | Columbia |
| | | Tānpūrā | VE 5048 |
| Latakā chalé to jinā
(<i>Hindi</i>) | Parajā | Id. | |
| 2. Katé nā birahā kī rātā
(<i>Hindi</i>) | Pilū | Id. | Columbia |
| Prémā ké phandé méñ
ākārā (<i>Hindi</i>) | Bhairavī
(Ṭhumrī) | Id. | VE 5049 |
| 3. Jaisi Kariyé vaisī bhariyé
(<i>Hindi</i>) | Aḍāṇā | Id. | Columbia |
| Tirachhī nazariā ké bāṇā
(<i>Hindi</i>) | (Ṭhumri) | Id. | VE 5051 |
| 4. Ayé nā bālamā
(<i>Hindi</i>) | (Ṭhumrī, Dādarā) | Id. | Columbia |
| Prémā ki marā katārā
(<i>Hindi</i>) | Sohani (Ṭhumrī) | Id. | VE 5052 |
| 5. Kāhé ko chhalā baliyā
(<i>Hindi</i>) | Déshā (Ṭhumrī) | Id. | Columbia |
| Beguṇā āyé
(<i>Hindi</i>) | Bhīmpalāshrī | Id. | VE 5054 |
| 6. Méré nayanā lāgé
(<i>Hindi</i>) | Pilū
(Ṭhumrī) | Id. | Megaphone |
| Ho sāhébé jamālā
(<i>Hindi</i>) | Multānī
(Khyāl) | Id. | JNG 797 |

7. Bājā bandā khulā jāyé (<i>Hindī</i>)	Bhairavī	Tablā Tānpūrā Sārangī	Hindusthan H 886
Rutā vasantā mēñ (<i>Hindī</i>)	Adānā-Bahār	Id.	
8. Abā manā kaisé na kahiyo (<i>Hindī</i>)	Pahāḍī-Meghā	Id.	Hindusthan H 910
Bālamuā ānā milo (<i>Hindī</i>)	(Dhunā)	Id.	
9. Kurābānā so māriyé (<i>Hindī</i>)	Pahāḍī	Id.	Hindusthan H 965
Piyā manā mandirā mēñ (<i>Hindī</i>)	Kalingaḍā	Id.	
10. Toré nainā jāḍū bharé (<i>Hindī</i>)	Tilangā	Id.	Hindusthan H 1028
Hamā sangā tumā sangā (<i>Hindī</i>)	Lalitā (Ṭhumri)	Id.	

HARIBHĀU GHĀNGRĒKAR

A Marathi by birth. He sings Khyāls and is the most outstanding pupil of Rāmā Krishnā Būvā Vazé, who was a disciple of Nisār Hussain Khān.

Marathi de naissance. Chante des khyāls. Un des élèves les plus en vue de Ramā-khishnā Būvā Vazé, lui-même disciple de Nisār Hussain Khān.

1. Barsanā lāgé (<i>Hindī</i>)	Gauḍāgiri	Tablā Tānpūrā	Columbia CE 3446
Birahanā bārari (<i>Hindī</i>)	Bārari	Id.	
2. Adi madhyā antā (<i>Hindī</i>)	Khambāvati	Id.	Columbia GE 3573
Tūhi āḍā tūhi nādā (<i>Hindī</i>)	Shuddhā-Kalyāṇā	Id.	

HIRĀBĀI BAḌODEKAR

A very talented and popular singer. She studied music with Wahid Khān, and belongs to the tradition of Abdul Karim.

Chanteuse populaire de talent. Étudia la musique avec Wahid Khān. Appartient à la tradition d'Abdul Karim.

1. Bairanā Thaḍī atarayā (<i>Hindī</i>)	Tilak-Kāmodā	Tablā Tānpūrā Harmonium	Columbia BEX 268 12 in./30 cm
Tatā vitatā ghanā (<i>Hindī</i>)	Bhūpālī	Id.	
2. Trātā prabhu sakalānchā (<i>Marathi</i>)	Bāgeshri	Id.	Columbia VE 5001
Sakhé mī murāri (<i>Marathi</i>)	Bhīmpalāshri	Id.	

3. Kiti sukhā karā babas (<i>Marathi</i>)	Kāfi	Tablā Tānpūrā Harmonium	Columbia VE 5005
Bolā tujhé goḍā (<i>Marathi</i>)	Mishrā-Māṇḍā	Id.	
4. Upavāṇī gātā kokilā (<i>Marathi</i>)	Mishrā	Id.	Columbia VE 5006
Ātān Ayodhyā Nagarilā (<i>Marathi</i>)	(Gītā)	Id.	
5. Hānsavī nāchavī (<i>Marathi</i>)	Māṇḍā	Id.	Columbia VE 5010
Jaḡī ābhāsā hā (<i>Marathi</i>)	Bhairavī	Id.	
6. Padā Pankajāté (<i>Marathi</i>)	Bhairavī	Id.	Columbia VE 5012
Kathīṇatā varīnā (<i>Marathi</i>)	Tilangā	Id.	
7. Adhirā manā bāvaré (<i>Marathi</i>)	Patadipā	Id.	Columbia VE 5013
Ghēī Vihagasamā (<i>Marathi</i>)	Māṇḍā	Id.	
8. Piyā nahīn āyé (<i>Hindi</i>)	Patadipā	Id.	Columbia VE 5015
Hori Khélo mosé (<i>Hindi</i>)	Dīpāchandī (Holi)	Id.	
(A song of the Spring Festival/ Chant de la fête printanière)			
9. Dhanyā dhanyā jānaki (<i>Marathi</i>)	Tilangā	Id.	Columbia VE 5016
Hī sévā prabhurājā sévā (<i>Marathi</i>)	Māṇḍā	Id.	
10. Janā mānasā mandirāntā (<i>Marathi</i>)	Yamanā-Kalyāṇā	Id.	Columbia VE 5018
Ruchirāchī (<i>Marathi</i>)	Bhīmpalāshri	Id.	
11. Akēli matā jaiho (<i>Hindi</i>)	Bhairavī (Thumrī)	Id.	Columbia VE 5021
Morā bansī bajāké (<i>Hindi</i>)	Kaharavā	Id.	
12. Rādhé-Kriṣhṇā bolā mukhā sé (<i>Hindi</i>)	(Bhajanā)	Id.	Columbia VE 5027
Jārē bhaurā dūrā (<i>Hindi</i>)	Sārangā	Id.	
13. Madhu madanā manā karé (<i>Hindi</i>)	Brindāvani-Sārangā	Id.	Columbia VE 5028
Abā ké sāyanā gharā āyé (<i>Hindi</i>)	Déshā (Thumrī)	Id.	

14. Ghērā bādārī Rāmā (<i>Hindi</i>)	Pilū (Ṭhumrī)	Tablā Tānpūrā Sārangī Id.	Columbia VE 5030
Giridharā Gopalā (<i>Hindi</i>) by/par Mirābāī	(Bhajanā)		
15. Asārā Pasārā (<i>Marathi</i>)	Bhairavī	Id.	Columbia VE 5031
Kālā kharā kali kālā (<i>Marathi</i>)	Pilū	Id.	
16. Bārā bārā karā Hari (<i>Hindi</i>)	Bāgeshrī	Id.	Columbia VE 5033
Shyāmā nahīn āyé (<i>Hindi</i>) (A song of the Spring Festival/ Chant de la fête printanière)	Kāfi (Holi)	Id.	
17. Vrajā Vaninchā Hari (<i>Marathi</i>)	Kāfi	Id.	Columbia VE 5034
Katu yā abalā (<i>Marathi</i>)	Jaunpurī	Id.	
18. Priyā bālē jhaṇimā dhānvā ghē (<i>Marathi</i>)	Māṇḍā	Id.	Columbia VE 5036
Patitā tūn pāvanā (<i>Marathi</i>)	Abhangā	Id.	
19. Kāṅkariyé jī na māro (<i>Hindi</i>)	Toḍī	Id.	Columbia VE 5039
Kāhé satāvo Shyāmā (<i>Hindi</i>)	(Ṭhumrī)	Id.	
20. So so bārī bālamā (<i>Hindi</i>)	Lalitā (asthāī)	Id.	Columbia VE 5057
Id.	Lalitā (jaladā)	Id.	
21. Chākarā rākhojī (<i>Hindi</i>)	(Bhajanā)	Id.	Odeon SA 3027
by/par Mirābāī Sundarā svarupā jāké (<i>Hindi</i>)	Bhairavī	Id.	
22. Payorī mainé Rāmā ratanā (<i>Hindi</i>)	(Bhajanā)	Id.	Odeon SA 3070
Hari nāmā binā jalā jaiyé (<i>Hindi</i>)	Bhairavī	Id.	
23. Tirathā kī sabā chalé (<i>Hindi</i>)	Tilak-Kāmodā	Id.	Twin FT 2450
Matavālē torī ho piyā pyārē (<i>Hindi</i>)	Bhairavī	Id.	

IMTIAZ AHMED

- | | | | |
|---|-----------------------|------------------|---------------------|
| 1. Kaunā dishā moré gayé
(<i>Hindī</i>)
(A song of the Spring Festival/ Chant de la fête printanière) | Kāfi
(Holi-Ṭhumrī) | Tablā
Tānpūrā | H. M. V.
N 14767 |
| Bānkē muraliyā tihārī
(<i>Hindī</i>) | Khamājā
(Ṭhumrī) | Id. | |
| 2. Unasé ummīdé ilatiphatā
(<i>Urdu</i>) | | Id. | H. M. V.
N 14779 |
| Phirā kisi ikā bévaphā kī
(<i>Urdu</i>) | | Id. | |

INDRĀ BĀI KHĀDILKAR

- | | | | |
|---|-------|------------------|---------------------|
| 1. Jhananā jhananā mērī
(<i>Hindī</i>) | Bihāg | Tablā
Tānpūrā | H. M. V.
N 26325 |
| Madhu bansarī (<i>Hindī</i>) | Déshā | Id. | |

INDIRĀBĀĪ VADKAR

The most outstanding pupil of Vilayet Hussain Khān and often surpasses her teacher. "There is none better to make listeners realize the true loveliness of Tānās".

Élève la plus remarquable de Vilayet Hussain Khān, qui surpasse souvent son maître. « Personne mieux qu'elle ne sait faire sentir aux auditeurs le véritable charme des tānās. »

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|---|----------|-----------------------------|------------------------|
| 1. Pashupatā girijapātā
(<i>Hindī</i>) | Vasantā | Tablā
Tānpūrā
Sārangī | Columbia
RI 2063 |
| So jāné ji jāné (<i>Hindī</i>) | Shankarā | Id. | |
| 2. | | Id. | Young India
TM 8361 |

INDUBĀLĀ

A professional singer of Ṭhumrīs from Calcutta.

Chanteur professionnel de Ṭhumrīs. Originaire de Calcutta.

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|--|-------------------|-------------------------------|---------------------|
| 1. Mohé panaghatā parā
Nandālālā (<i>Hindī</i>) | (Ṭhumrī, Dādarā) | Tablā
Tānpūrā
Harmonium | H. M. V.
P 10237 |
| Tumā Rādhé bano
Shyāmā (<i>Hindī</i>) | (Kavvāli, Ṭhumrī) | Id. | |

2. Morī nidiyā na jagāo (<i>Hindī</i>)	Khamājā	Tablā Tānpūrā Harmonium Id.	H. M. V. P 10359
Sajanā tumā kāhé ko néhā lagāyā (<i>Hindī</i>)	Tilak-Kāmodā		
3. Eri hān rī nanadiyā (<i>Hindī</i>)	(Ṭhumri, Jatā)	Id.	H. M. V. P 10395
Kāsē kahūn jī ki batiyān (<i>Hindī</i>)	Khamājā	Id.	
4. Piyā ké milanā hamā jāibā (<i>Hindī</i>)	(Chaiti)	Id.	H. M. V. P 10442
Chaitā ki nidiyā ré (<i>Hindī</i>)	Id.	Id.	
5. Dilā kashā hai ababā Mānjare gulajārā (<i>Urdu</i>)	(Gazal-Nāitiyā)	Id.	H. M. V. P 10481
Kyā samajhé koī ajamato rafatā (<i>Urdu</i>)	Id.	Id.	
6. Na chhédo sayyān bārī umarā laḍakayyān (<i>Hindī</i>)	(Dādarā)	Id.	H. M. V. P 10507
Sakhī pyārī pyārī (<i>Hindī</i>)	(Bhagā)	Id.	
7. Ahalé vatanā ké hāthā méñ ijjatā vatanā (<i>Urdu</i>)	(Kaumī-Najamā)	Id.	H. M. V. P 10564
Pyārā vatanā hamārā Hindusthān hai yāro (<i>Hindī</i>)	Id.	Id.	
8. Mohé piyā milanā ko jānedé bairanā méñ (<i>Hindī</i>)	Kalingaḍā	Id.	J. M. V. P 10606
Méro ājā āyé sayyān (<i>Hindī</i>)	Kāmodā	Id.	
9. Tanā manā vārūn bāñké sañvariya (<i>Hindī</i>)	(Nāchā)	Id.	H. M. V. P 10619
Sakhī moré ajāhūn na āyé sañvaliyā (<i>Hindī</i>)	(Nāchā)	Id.	
10. Jamānā tujhé purajafā jānatā hai (<i>Urdu</i>)	(Gazal)	Id.	H. M. V. P 10638
Jo ki ho nā āshanāyé dardé dilā (<i>Urdu</i>)	Id.	Id.	
11. Bālamā chhédo matā jāo (<i>Hindī</i>)	Khamājā (Ṭhumri)	Id.	H. M. V. P 10645
Jā maiñ tose nahīn boluñ (<i>Hindī</i>)	Id.	Id.	
12. Piyā milanā ki āshā (<i>Hindī</i>)		Id.	H. M. V. P 10669
Chandrākalā si shvétā rātā thī (<i>Hindī</i>)		Id.	
13. Pahalū méñ garā ho dilā to térī ārajā karēñ (<i>Hindī</i>)	(Gazal)	Id.	H. M. V. P 10673
Ruyé roshanā ké karīñ jhulfā agarā (<i>Urdu</i>)	Id.	Id.	

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|---|----------------------------|-------------------------------|---------------------|
| 14. Kaisé māradaī dékho
pichākārī (<i>Hindi</i>) | Bhairavī
(Holi) | Tablā
Tānpūrā
Harmonium | H. M. V.
P 10689 |
| (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| Khélanā Shyāmā
Kanhaiyā sé horī (<i>Hindi</i>) | Id. | Id. | |
| (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| 15. Manā mohā liyo érī sakhī
(<i>Hindi</i>) | Jangalā
(Dādarā) | Id. | Twin
FT 803 |
| Lagatā karéjavā méñ chotā
(<i>Hindi</i>) | Bhairavī
(Ṭhumrī, Jatā) | Id. | |

JADDANĀ BĀĪ

A singer of light music and film actress from Calcutta. She died recently.
Chanteuse de musique légère et actrice de cinéma de Calcutta. Morte récemment.

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|--|----------|-----------------------------|---------------------|
| 1. Rūpā jobanā guṇā dharo
rahatā hai (<i>Hindi</i>) | Durgā | Tablā
Tānpūrā
Sārangī | Columbia
VE 1701 |
| Svanayé dilā sé numayāñ
hai (<i>Hindi</i>) | | Id. | |
| 2. Lagatā kaléjavā méñ chotā
(<i>Hindi</i>) | Bhairavī | Id. | Columbia
GE 1275 |
| Toḍā lā hūñ rājā jamu-
niyā ko dāro ré (<i>Hindi</i>) | | Id. | |

JAMIRUDDĪN KHĀN

Sometimes known as the "King of Ṭhumrī". Born in Ambalā (Punjab). His father was a Dhrupad singer. Jamiruddīn studied music with Badal Khān and the celebrated Maujuddīn. He later settled in Calcutta and died in 1939.

Est quelquefois connu sous le nom de « roi du Ṭhumrī ». Né à Ambalā (Pendjab). Son père était un chanteur de dhrupad. Étudia la musique avec Badal Khān et le célèbre Maujuddīn. S'installa plus tard à Calcutta. Décédé en 1939.

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|---|----------|-------------------------------|----------------------|
| 1. Dādaravā bolé
(<i>Hindi</i>) | (Ṭhumrī) | Tablā
Tānpūrā
Harmonium | Megaphone
JNG 10 |
| Suganā bolé ré hamārā
(<i>Hindi</i>) | (Chaitī) | Id. | |
| 2. Rangā dékhā jiyā lalachāyā
(<i>Hindi</i>) | (Holi) | Id. | Megaphone
JNG 611 |
| (A song of the Spring Festival/ Chant de la fête printanière) | | | |
| Sainyā ékā vairī āyā
(<i>Hindi</i>) | Pīlū | Id. | |

3. Holi khélanā mori (<i>Hindi</i>)	(Holi)	Tablā Tānpūrā Harmonium	Megaphone JNG 1268
(A song of the Spring Festival/ Chant de la fête printanière)			
Saiyyāñ rahé vohi pārā (<i>Hindi</i>)	(Chaiti)	Id.	

JĀNĀKĪ BĀI

Jānāki Bāi of Allahabad who died about 1918. A very famous singer of classical and light songs.

Mort en 1918. Était un chanteur fameux de chansons classiques et légères.

1. Torī boli suné kotavālā tuti bolé nā (<i>Hindi</i>)	Gārī	Tablā Tānpūrā Sārangi	H. M. V. P. 10143
Samadhī dékho bāñkā nirālā hai ré (<i>Hindi</i>)	Id.	Id.	
2. Garadanā katané sé na ḍarayé (<i>Hindi</i>)	Kajarī	Id.	H. M. V. P 10218
Sayyan mori pakādo dagariyā (<i>Hindi</i>)	Chétā	Id.	
3. Sundarī morī kāhé ko chhainā laī (<i>Hindi</i>)	Darbārī-Kānaḍā	Id.	H. M. V. P 10382
Badayyā gharā guṇayanā sūñ kyuñ laḍayé (<i>Hindi</i>)	Rāmākali	Id.	
4. Kanhaiyā né mārī rangā pichakārī (<i>Hindi</i>)	(Holi)	Id.	H. M. V. P 10413
(A song of the Spring Festival/ Chant de la fête printanière)			
Kubarā bhāi vairanā (<i>Hindi</i>)	(Bhajanā, Holi)	Id.	
(A song of the Spring Festival/ Chant de la fête printanière)			
5. Tu hī bāñtiyo jagā mēñ javāñā (<i>Hindi</i>)	(Kajarī)	Id.	H. M. V. P 10422
Majā lélé rasāyā naī Jhulanī kā (<i>Hindi</i>)	(Majāmuā)	Id.	
6. Ekā kāfirā parā tabīyatā ā gaī (<i>Urdu</i>)	(Gazal)	Id.	H. M. V. P 10451
Rūmā jhūmā badaravā barāsé (<i>Hindi</i>)	Malhār	Id.	
7. Kāñhā na karā mosé rārā (<i>Hindi</i>)	Jaunpuri	Id.	H. M. V. P 10476
Bālamā nanyā dagāmagā ḍolé (<i>Hindi</i>)	Bhairavī (Dādarā)	Id.	

8. Dilā ékâ sé hī lagā hazā-roñ khaḍé (<i>Hindi</i>)	Pilū	Tablā Tānpūrā Sārangi Id.	H. M. V. P 10497
Ānandā bhayo yahā nāgarī (<i>Hindi</i>)	Soharā	Id.	
9. Bālā jobanā morā machāo ré (<i>Hindi</i>)	Bahār	Id.	H. M. V. GC12-13293- GC 12-13301
Saiyyān hamāré morā (<i>Hindi</i>)	Pūravi	Id.	
10. Kyā tu āné dilā liyā (<i>Hindi</i>)	(Gazal)	Id.	Twin FT 435
Ishkā méñ kyoñ karā baché jānā baḍī (<i>Hindi</i>)	Id.	Id.	
11. Balā ké banā méñ jo sagarā kā (<i>Hindi</i>)	Sojā	Id.	Twin FT 2009
Raṇā méñ jabā banuyé bēkasā kī savārī (<i>Hindi</i>)	Id.	Id.	
12. Hamārā bālamā piyé bhangā chhotī nanadī (<i>Hindi</i>)	(Kajari)	Id.	Twin FT 2242
Kāsé kahūñ jiyā kā hālā ré Sānvaliyā (<i>Hindi</i>)	Id.	Id.	
13. Bisaraiho na bālamā morī sudhavā (<i>Hindi</i>)	Bhairavi	Id.	Twin FT 2297
Abā na bajāo kānhā ban-sariyā (<i>Hindi</i>)	Id.	Id.	
14. Lagā jāré nātho péndo kā (<i>Marvari</i>)	Sārangā	Id.	Twin FT 2304

JNANENDRĀ PRASAD GOSWĀMĪ

Died in 1947. Came from Vishnupur in Bengal, which is a famous centre of music. He studied music with his uncle Radhikā Prasād Goswāmī and sang purely classical music. He was famous in Bengal for his tappās.

Mort en 1947. Était venu de Vishnupur au Bengale, centre musical renommé. Avait étudié avec son oncle Radhikā Prāsad Goswāmī et chantait la pure musique classique. Était célèbre au Bengale pour ses tappās.

1. Āmāyā bolonā bhulité (<i>Bengali</i>)	Bihāg	Tablā Tānpūrā Sārangi Id.	H. M. V. N 7074
Āji ni jhumā rāte ké (<i>Bengali</i>)	Darbārī-Kānaḍā	Id.	
2. Ujala kājala dutī nayana tāra (<i>Bengali</i>)	Mālgunjā	Id.	H. M. V. N 7131
Dāminī damaké yāminī (<i>Bengali</i>)	Jayājayanti	Id.	

3. Shūnya é buké pákhī morā (<i>Bengali</i>)	Chhāyānatā	Tablā Tānpūrā Sārangi	H. M. V. N 7264
Jāhā kichu mama (<i>Bengali</i>)	Id.	Id.	
4. Shamashāné jāgiché shyāmā (<i>Bengali</i>)	(Shyāmā Sangītā) (Prayer to Kālī/ prière à Kālī)	Id.	H. M. V. N 9974
Shyāmā māyérā kolé chaḍé (<i>Bengali</i>)	Id.	Id.	
5. Madhurā minati shuna (<i>Bengali</i>)	Jaunpurī	Id.	H. M. V. N 17319
Piu piu birahī papiyā (<i>Bengali</i>)	Lalitā	Id.	
6. É ghana ghorā rāté (<i>Bengali</i>)	Sūrā-Malhār	Id.	H. M. V. N 17406
Āji Nandalalā mukhā- chandā (<i>Bengali</i>)	Khambāvati	Id.	
7. Kēnā méghérā chhāyā (<i>Bengali</i>)		Id.	H. M. V. N 17479
Méghé méghé andhā (<i>Bengali</i>)		Id.	
8. Madhurā nūpūrā (<i>Bengali</i>)	Shankarā (Tritālā)	Id.	H. M. V. N 27231
Jayā bigalitā (<i>Bengali</i>)	Bhairavā (Tritālā)	Id.	
9. Sakhi téré manā ko (<i>Bengali</i>)	Rāmkali	Id.	H. M. V. N 27222
Murāli ki tērā (<i>Hindi</i>)	Tilangā	Id.	
10. Yā sakhī ānā tārē (<i>Bengali</i>)	Yamanā (Tritālā)	Id.	Megaphone JNG 112
Bhīshma-jananī Bhāgīra- thī (<i>Bengali</i>)	Yatā (Bhajanā)	Id.	
11.	Bāgeshri Brindāvani-Sārangi	Id. Id.	Megaphone JNG 1066
12. Chira sundara naola kishorā (<i>Bengali</i>)	Bhairavā (Bhajanā)	Id.	Megaphone JNG 5114
Chhandé chhandé nāché Nanda dulālā (<i>Bengali</i>)	Natā-Mallār (Bhajanā)	Id.	
13. Bājé mridanga-vīnā (<i>Bengali</i>)	Darbāri-Kānaḍā	Id.	Megaphone JNG 5208
Brindāvanā dhanā naba- ghana (<i>Bengali</i>)	Brindāvani-Sārangi	Id.	
14. Ki ājā tomārā mané (<i>Bengali</i>)	(Rāgāpradhānā)	Id.	Megaphone JNG 5875
Svapané bunéchi āshā (<i>Bengali</i>)	Id.	Id.	

JOSHI (G. N.)

A classical singer from Maharāshtrā.

Chanteur classique de Maharāshtrā.

- | | | | |
|----------------------------------|--------------|------------------------------------|--------------------|
| 1. Gorī dhīrē chalo
(Hindi) | Kāfi | Tablā
Tānpūrā
Sārangī
Id. | H. M. V.
N 3639 |
| Jākē Mathurā
(Hindi) | | | |
| 2. Sukhasvāminī tūñ
(Hindi) | Khambāvati | Id. | H. M. V.
N 5682 |
| Prīti mēñ manā ājā
(Hindi) | Durgā | Id. | |
| 3. Sakhī rasā bolā
(Hindi) | Aḍāñā | Id. | H. M. V.
N 5684 |
| Jāgī sārī rātā
(Hindi) | Bhairavi | Id. | |
| 4. Dudhā bēchanē maiñ
(Hindi) | Pūrvī | Id. | H. M. V.
N 5813 |
| Piyā milanā ko
(Hindi) | Bhīmpalāshrī | Id. | |
| 5. Kāñhā torī
(Hindi) | (Bhajanā) | Id. | H. M. V.
N 5862 |
| Nāvā kinārē lagāvā
(Hindi) | Id. | Id. | |

KAMALĀ JHARIĀ

A Calcutta singer who is mainly known for her Kīrtanā-s. She is a pupil of Jamiruddīn Khān.

Chanteuse de Calcutta, connue surtout pour ses kīrtanās. Élève de Jamiruddīn Khān.

- | | | | |
|---|-----------|---|--------------------|
| 1. Kaisē katē dinā rainā
(Hindi) | (Dādarā) | Pakhavājā
Tānpūrā
Harmonium
Violin/Violon
Id. | H. M. V.
N 6288 |
| Bisarātā nahiñ suratiyā
tihāri (Hindi) | (Ṭhumrī) | | |
| 2. Tumārē dayā kī hai āshā
Muhammad (Urdu) | Kalingaḍā | Tablā
Tānpūrā
Harmonium
Id. | H. M. V.
N 6337 |
| Téré darshanā ké kārañā
bhaī (Hindi) | Bhairavi | | |
| 3. Nandā Bhavanā ko bhukanā
māī (Hindi) | (Bhajanā) | Pakhavājā
Tānpūrā
Harmonium
Violin/Violon
Id. | H. M. V.
N 6929 |
| Jai murārī, jai murārī
(Hindi) | Id. | | |

4. Sakhi ko kahuñ āoyaba- mādhāi (<i>Maithili</i>)	(Kīrtanā)	Tablā Tānpūrā Harmonium	H. M. V. N 7237
(Traditional/Traditionnel) Bahutā miniti kari toyā (<i>Maithili</i>) (Traditional/Traditionnel)	Id.	Id.	
5. Jojana manā mahā (<i>Mai- thili</i>)	Id.	Id.	H. M. V. N 7298
(Traditional/Traditionnel) Sakhi kahabi kānurā (<i>Maithili</i>) (Traditional/Traditionnel)	Id.	Id.	
6. Kabari boyé (<i>Bengali</i>)	Id.	Id.	H. M. V. N 31011
Etadiné gagané (<i>Bengali</i>)	Id.	Id.	
7. Yashodā ka lālā khélé holi (<i>Hindi</i>)	(Holi)	Id.	Megaphone JNG 1025
(A song of the Spring Fest- ival/Chant de la fête printanière) Itani to kahiyo (<i>Hindi</i>)	Id.	Id.	
8. Piyā nahīn āyé (<i>Hindi</i>)	(Dādarā)	Id.	Megaphone JNG 1130
Jāgé ho vahī rainā (<i>Hindi</i>)	Bhairavī	Id.	
9. Vafā mēñ hamā jo ékatā hai (<i>Urdu</i>)	(Gazal)	Id.	Megaphone JNG 1156
Kabhī jo khvābā mēñ (<i>Urdu</i>)	Id.	Id.	
10. Suno sundarā Shyāmā (<i>Bengali</i>)	(Kīrtanā)	Id.	Megaphone JNG 5816
Gokulā nagaré (<i>Bengali</i>)	Id.	Id.	
11. Kānu kahé Rāi (<i>Bengali</i>)	Id.	Id.	Megaphone JNG 5936
O kubjarā bandhu (<i>Bengali</i>)	Id.	Id.	
12. Yashomatī nandā (<i>Bengali</i>)	Id.	Id.	Megaphone JNG 5963
by/par Govinda Dās Ekābārā Brojé chalo (<i>Bengali</i>)	Id.	Id.	
by/par Govinda Dās			
13. Hato chhédō na Kanhaīyā (<i>Hindi</i>)	(Ṭhumrī)	Id.	Twin FT 2299
Nidiyā lāgī maiñ (<i>Hindi</i>)	(Ṭhumrī, Dādāra)	Id.	

14. Yā shāhé arabā saiyyadé (Nātā) (Urdu)		Tablā Tānpūrā Harmonium	Twin FT 3923
Tumhāré dayā kī āshā (Hindi)	Id.	Id.	

KESARBĀI KERKAR (Bār)

Though elderly, she is still without rival among women singers. Her style is very personal and attractive. She is the best pupil of Alladiyā Khān, a master whose greatness was acknowledged by all musicians.

Malgré son âge, est encore sans rivale parmi les chanteuses. Son style est très personnel et séduisant. C'est la meilleure élève d'Alladiyā Khān, un grand maître reconnu comme tel par tous les musiciens.

1. Huñ to jaihoñ (Hindi)	Jaunpurī (Tritālā, vilampatā)	Tablā Tānpūrā Sārangi	H. M. V. HQ 1. 12 in./30 cm
Ghatanā lāgī rainā (Hindi)	Lalitā (Tritālā)	Id.	
2. Rasiyā hoñ na jāuñ (Hindi)	Mārū-Bihāg (Tritālā)	Id.	H. M. V. HQ 2. 12 in./30 cm
Maiñ sanā mitā (Hindi)	Mālkosh (Tritālā)	Id.	
3. Ankhiyā morī lāgo (Hindi)	Parajā (Tritālā)	Id.	H. M. V. HQ 3 12 in./30 cm
Bārē saiyañ (Hindi)	Nandā (Tritālā)	Id.	
4. Rasikanā ré (Hindi)	Durgā (Tritālā)	Id.	H. M. V. HQ 4 12 in./30 cm
Nevarā bāju ré (Hindi)	Natā-Kāmodā	Id.	
5. Pritamā saiyañ (Hindi)	Lalitā-Gaurī (Tritālā)	Id.	H. M. V. HQ 5 12 in./30 cm
Mānā nā karo (Hindi)	Gauḍā-Malhār	Id.	
6. Dévi jogé (Hindi)	Kakubhā-Bilāval	Id.	H. M. V. HQ 6 12 in./30 cm
Mārē béré āyo (Hindi)	Déshī	Id.	
7. Kāhé ko dārī (Hindi)	Bhairavī	Id.	Broadcast G 4037
Id. (pt. 2)	Id.	Id.	
8. Ali maiñ jogī (Hindi)	Khambāvati	Id.	Broadcast GT 4038 12 in./30 cm
Sakhī Mohanā (Hindi)	Déshā	Id.	

KRISHNĀ RAO PHULAMBRIKAR (Sangītā kālānidhi)

The outstanding pupil of Bhaskarā Buvā Gokhālē. He sings Khyāls in an accurate and pure style.

Brillant élève de Bhaskarā Buvā Gokhālē. Chante des khyāls dans un style net et précis.

1. Hari Harā mēñ bhedā nā (<i>Hindi</i>)	Tilak-Kāmodā	Tablā Tānpūrā Sārangi	Columbia GEX 501 12 in./30 cm
Kaisē rijhāu (<i>Hindi</i>)	Jayājayantī	Id.	
2. Kānā muraliyā bajē (<i>Hindi</i>)	Toḍī	Id.	Columbia VE 3334
Shyāmā-sundarā ré (<i>Hindi</i>)	Pūriyā	Id.	
3. Jo piyā to ḍūñ (<i>Hindi</i>)	(Bhajanā)	Id.	Columbia GE 17506
Mārā Raghuvirā ré (<i>Hindi</i>)	Id.	Id.	
4. Khélatā hai Giridhārī (<i>Hindi</i>)	Bhairavī	Id.	Columbia GE 17509
Vidurā gharā jāvé (<i>Hindi</i>)	Pahāḍī.	Id.	
5. Vandé -Mātaram (<i>Sanskrit</i>)	Jhinjoti	Id.	Columbia GE 17512
Sabā ko apanā dharmā pyārā (<i>Hindi</i>)	Yogiyā	Id.	
6. Kavanā batāyē ré (<i>Hindi</i>)	Bhīmpalāshrī	Id.	Columbia GE 17513
Tumā matā jāo (<i>Hindi</i>)	(Ṭhumrī)	Id.	

KRISHNĀ RAO SHANKAR PANDIT (Sangītā-alamkāṛā)

The son of Shankar Rao Pandit, who was a brilliant pupil of Nisar Hussain Khān.

Fils de Shankar Rao Pandit, lui-même brillant élève de Nisar Hussain Khān.

1. Tu sādḍénālā galā (<i>Punjabi</i>)	Bhairavī (Tappā)	Tablā Tānpūrā Sārangi	Columbia GE 3743
Darā dimā tanā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Gauḍ-Sārangā (Tarāṇā)	Id.	
2. Suhāganā chalanā (<i>Hindi</i>)	Darbārī-Kānaḍā	Id.	Columbia GE 3893
Dékhori na māné Shyāmā (<i>Hindi</i>)	Jayājayantī	Id.	

KUMĀRĀ GANDHARVĀ

Now about 24 years old. Sang masterly slow Khyāls at the age of 12, when the following records were made.

Agé aujourd'hui de vingt-quatre ans environ. Chantait de façon magistrale des khyāls dès l'âge de douze ans. Les disques suivants ont été enregistrés à cette époque.

1. Sakhi mori rimā jhimā ba- rasé (<i>Hindi</i>)	Durgā	Tablā Tanpūrā Sārangī Id.	Hindusthan H 344
Shyāmā sundarā Madanā Mohanā (<i>Hindi</i>)	Bhairavī (Dādarā)	Id.	
2. Sumirā ho nāmā ko manā hi manā (<i>Hindi</i>)	Āsāvārī	Id.	Hindusthan H 418
Kaunā kaunā gunā gāyēñ Hari ké (<i>Hindi</i>)	Māñḍā	Id.	

LAXMĪBĀĪ JADHAV (Shrimati, of/de Kolhapur)

Born in 1902. She began to study music in 1912 under Haidar Khān, the brother of Alladiā Khān. Appointed state musician of Baroda, she gave concerts all over Northern India. She has a beautiful voice and a great knowledge of music, and is a moving singer of devotional songs.

Née en 1902. Commença d'étudier la musique en 1912 avec Haidar Khān, frère d'Alladiā Khān. Nommée musicienne de l'État de Barode, a donné des concerts dans toute l'Inde septentrionale. A une très belle voix, connaît très bien la musique et chante de façon émouvante les chants spirituels.

1. Rātrī tumā samajhonā (<i>Hindi</i>)	Nāyākī-Kānaḍā	Tablā Tānpūrā Harmonium Violin/Violon Id.	H. M. V. HT 48 12 in./30 cm
Nādā gulpā téhā (<i>Hindi</i>)	Gaudā	Id.	
2. Sārē chhandā sodā Kan- haiyā (<i>Matathi</i>)	Mishrā-Pilū	Id.	H. M. V. N 4120
Dévā nijā mīpanāsā (<i>Marathi</i>)	Mishrā-Māñḍā	Id.	
3. Girīdharā jhulatā Rādhé sangā (<i>Hindi</i>)	Kāfī	Id.	H. M. V. N 4141
Dijo morī naurangā chu- narī (<i>Hindi</i>)	Tilangā	Id.	
4. Morā banshī-vālā Kānhāñ (<i>Hindi</i>)	Pilū	Id.	H. M. V. N 4197
Kunjanā mén khelo yāro Kanhaiyā (<i>Hindi</i>)	Pahāḍī (Amekhtā)	Id.	
5. Rusalāsī Harī kāñ barēñ (<i>Marathi</i>)	Mishrā-Pahāḍī	Id.	H. M. V. N 5079
Bājavi Bājavi muralilā (<i>Marathi</i>)	Mishrā-Māñḍā	Id.	

6. Kiti goḍā goḍā vadālā (<i>Marathi</i>)	Bhairavī (Gazal)	Tablā Tānpūrā Sārangī	H. M. V. N 5138
Nāthā karuṇā sāgarā āi Kāshī (<i>Marathi</i>)	Mishrā-Pilū	Id.	
7. Katavā gaḍā gailāvā (<i>Marwari</i>)	Dēshkār	Id.	H. M. V. N 5602
Eri ēkā nazarā (<i>Marwari</i>)	Yamanā	Id.	
8. Jamunā ké tīrā jādū vālē bānsarī (<i>Hindi</i>)	Tilak-Kāmodā	Id.	H. M. V. N 5608
Kanhaiyā téro karo (<i>Hindi</i>)	Pahādī	Id.	
9. Tumā binā morī kaunā khabarā lé (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 5613
Bhajanā binā nā nachā jayyo (<i>Hindi</i>)	(Bhajanā, Kaharvā)	Id.	
10. Bājo ré (<i>Hindi</i>)	Kāmodā	Id.	H. M. V.
Vasantā ki dhunā machī (<i>Hindi</i>)	Bahār	Id.	N 5715
11. Barakatā vāliyo (<i>Hindi</i>)	Kāfi	Id.	H. M. V. N 5723
Khélanā na jāo (<i>Hindi</i>)	Dēshā	Id.	
12. Shyāmā horī khélatā vrajā mēn (<i>Hindi</i>)	(Holi)	Id.	H. M. V. N 5739
Gagarī shīrā bharī (<i>Hindi</i>)	Sārangā	Id.	
13. Piyā ko sandeshā mērā kaho jayé (<i>Hindi</i>)	Mishrā-Zilā	Id.	H. M. V. N 5803
Moyé banā ké lāgé sahāyé (<i>Hindi</i>)	(Bhajanā)	Id.	
14. Moraré mitā papiharavā (<i>Hindi</i>)	Vibhāsā	Id.	H. M. V. N 26921
Bharanā jo gāi (<i>Hindi</i>)	Shuklā-Bilāval	Id.	
15. Tu mērā manā harā (<i>Hindi</i>)	Dēshī	Id.	Young India T. H. 8348
Ré langarvā (<i>Hindi</i>)	Garakalā	Id.	
16. Milā dé sakhī (<i>Hindi</i>)	Nandā	Id.	Young India T. M. 8303
Ayo vasantā sakhī (<i>Hindi</i>)		Id.	

MALIKĀRJUNĀ MANSUR

Belongs to the school of Abdul Karīm Khān. A well-known singer of Khyāls.

Chanteur de khyāls réputé. Appartient à l'école d'Abdul Karīm Khān.

1. Mandirā pātoli sundarā (<i>Marathi</i>)	Durgā	Tablā Tānpūrā Sārangī	H. M. V. N 5083
Yé māyā tyā karunāmayā (<i>Marathi</i>)	Karṇātākī-Kāfi	Id.	

2. Sayyān morā ré (<i>Hindi</i>)	Gauḍ-Malhār	Tablā Tānpūrā Sārangi	H. M. V. N 5661
Kanganavā morā (<i>Hindi</i>)	Aḍānā	Id.	
3. Aisī mandatā yā manā (<i>Hindi</i>)	Vasantā	Id.	H. M. V. HT 20
Erī maiñ jā (<i>Hindi</i>)	Sārangā	Id.	
4. Binā bīna bajāi (<i>Hindi</i>)	Toḍī	Id.	H. M. V. HT 33
Chitrā sudharā (<i>Hindi</i>)	Durgā	Id.	
5. Tumhén binā dékhé chai- nā nā (<i>Hindi</i>)	Bilāval	Id.	H. M. V. N 5668
Erī āpā nondéla (<i>Hindi</i>)	Chhāyānatā	Id.	
6. Dai piyā binā kaisé (<i>Hindi</i>)	Déshā	Id.	H. M. V. N 5676
Hamā ramaniyāñ (<i>Hindi</i>)	Jaunpurī	Id.	
7. Ménḍé kalā āi ré (<i>Hindi</i>)	Hamirā	Id.	H. M. V. N 5697
Tū mērā sāññ (<i>Hindi</i>)	Shankarā	Id.	
8. Sohī rasanā jo (<i>Hindi</i>)	Bhīmpalāshrī	Id.	H. M. V. N 5710
Harā nāmā sumarā sukhā dhāmā (<i>Hindi</i>)	Mishrā-Kāfi (Bhajanā)	Id.	

MANOHAR BARVÉ

Started his musical career as a child.

A commencé dès l'enfance sa carrière musicale d'exécutant.

1. Avatā hai alābéla (<i>Hindi</i>)	Sugarāi	Tablā Tānpūrā Sārangi	H. M. V. N 15871
Kahé piyā nāhīñ bolā (<i>Hindi</i>)	Bhairavi	Id.	
2. Dadurāvā bolé (<i>Hindi</i>)	Gauḍ-Malhār	Id.	H. M. V. N 25617
Shāmā millanā ko āi (<i>Hindi</i>)	Kāfi	Id.	
3. Hamā sangā khélatā hori (<i>Hindi</i>) (A song of the Spring Festi- val/Chant de la fête prin- tanière)	Bhairavi	Id.	H. M. V. N 26060
Shāmā moré naiyā kaisé lāgé (<i>Hindi</i>)		Id.	
4. Harī ko sumarā karā lé (<i>Hindi</i>)	Shankarā	Id.	H. M. V. N 26551
Vārē hatā ji na kariyē (<i>Hindi</i>)	Kedārā	Id.	

5. Manā meñ basatā Shāmā murāri (<i>Hindi</i>)	Bāgeshrī (Ekātālā)	Tablā Tānpūrā Sārangi	H. M. V. N 26598
Madhuvanā meñ basē Shyāmā (<i>Hindi</i>)	Sindhu-Kāfi	Id.	
6. Gundā gundā lāvorī (<i>Hindi</i>)	Déshī	Id.	H. M. V. N 26811
Bitā gayé dinā bhajanā binā (<i>Hindi</i>)	Bhairavī	Id.	
7. Hari tumā kāhé ko (<i>Hindi</i>)	(Bhajanā)	Id.	H. M. V. N 26999
Jané teré bālamā dhangā (<i>Hindi</i>)	Lalitā	Id.	
8. Shāmā māno hamarī bātā (<i>Hindi</i>)	(Ṭhumrī)	Id.	H. M. V. N 35278
Rādhā né méri banshī churāi (<i>Hindi</i>)	(Bhajanā)	Id.	
9. Do phulā sāthā phulē (<i>Hindi</i>)	(Gazal)	Id.	H. M. V. N 5776
Kahiñ békhudī meñ é dilā (<i>Hindi</i>)	Id.	Id.	
10. Bhajā manā Brahmā sadā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 5798
Prabhu jāné prabhu jāné (<i>Hindi</i>)	Toḍī	Id.	
11. Ghanā ghanā bhāgā piyā (<i>Hindi</i>)	Patadīpā	Id.	H. M. V. N 5824
Dhūṅḍatā banā gai maiñ (<i>Hindi</i>)	Sārangā	Id.	
12. Tumā parā vāri Krishnā (<i>Hindi</i>)	Déshkar	Id.	H. M. V. N 5848.
Logā vāsané pīravā (<i>Marathi</i>)	Pūriyā	Id.	

MOGUBĀI KURḌĪKAR (Bāi)

A disciple of Alladiyā Khān. Her records have great musical value.

Disciple d'Alladiyā Khān. Ses disques ont une grande valeur musicale.

1. Vandé Mātaram (<i>Sanskrit</i>) by/par Bankim Chatterjee	Khambāvati	Tablā Tānpūrā Sārangi	Columbia GE 3997
Phirā āyi lautā bahārēñ (<i>Hindi</i>)	Bihāg-Bahār	Id.	
2. Hāré manā kā (<i>Hindi</i>)	Multāni	Id.	Columbia GE 8207
Pāyo moré rāmā nāmā dhanā (<i>Hindi</i>)	Kedārā	Id.	

3. Āli piyā (<i>Hindi</i>)	Jayājayanti	Tablā Tānpūrā Sārangi	Columbia GE 8114
Mero piyā rasiyā (<i>Hindi</i>)	Nāyaki-Kānaḍā	Id.	
4. Āvanā kāhé (<i>Hindi</i>)	Pūrvī	Id.	Columbia GE 8115
by/par Tan-Sén Dēvā dēvā santā sangā (<i>Hindi</i>)	Sāvani	Id.	

MUSHTARĪ BĀĪ (of/d'Āgrā)

Died at an early age. Her voice was superb.

Morte prématurément. Avait une voix remarquable.

1. Bhanvarā ré (<i>Hindi</i>)	Vasantā-Bahār	Tablā Tānpūrā Sārangi	H. M. V. N 14853
Isā ré jobanā kā (<i>Hindi</i>)	Bhūpālī	Id.	
2. Kaunā muraliyā bajé (<i>Hindi</i>)	Pūriyā	Id.	H. M. V. P 10517
Kaunā banā āyé (<i>Hindi</i>)	Brindāvani- Sārangā	Id.	
3. Ānkhanā dāro abhīrā (<i>Hindi</i>)	(Holi)	Id.	H. M. V. P 10542
(A song of the Spring Festival/Chant de la fête printanière)			
Fāgunā rangā machorī (A song of the Spring Festival/Chant de la fête printanière)	Id.	Id.	
4. Ānkhā tumhārī mastā bhī (<i>Hindi</i>)	Bhīmpalāshrī	Id.	H. M. V. P 10557
Jo pūchhā kaho ājā kyā ho raha hai (<i>Hindi</i>)	Sahānā	Id.	
5. Tū namakā chhiḍaké to samajhūn zakhmā acchhā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. P 10597
Chatarangā guniyanā sangā (<i>Hindi</i>)	Mālkosh	Id.	

MUSTAK HUSAIN KHĀN (Ustād Fakhare Nigannad, of/de Rampur)

Now elderly, is one of the great masters of vocal technique, and belongs to a celebrated tradition (gharānā) of Khyāl singers.

Aujourd'hui assez âgé. Un des grands maîtres de la technique vocale qui appartient à la célèbre tradition (gharānā) des chanteurs de khyāls.

1. Bahārā āyī (<i>Hindi</i>)	Sāgarā	Tablā Tānpūrā Sārangī	Columbia GE 2914
Ājā moré āylā (<i>Hindi</i>)	(Khyāl)	Id.	
2. Abā morī Rāmā Rāmā (<i>Hindi</i>)	Alhaiyā-Bilāval	Id.	Columbia GE 7039
Ārī sakhī piyā kī bātā (<i>Hindi</i>)	Janglā (Thumrī)	Id.	

NĀRĀYAṆĀ BUVĀ THITĒ (Sangitā Martandā)

1. Jalā thalā torā (<i>Hindi</i>)	Darbāri-Kānaḍā (astāi)	Tablā Tānpūrā Sārangī	H. M. V. N 26791
Tori yādā (<i>Hindi</i>)	Darbāri-Kānaḍā (jaladā)	Id.	

NĀRĀYAṆĀ RAO VYĀSĀ

A very popular Maharashtrian singer. He sings correct Khyals and possesses a beautiful voice.

Chanteur très populaire de Maharashtra. Chante des khyāls très correctement et a une voix agréable.

1. Ugichā kān kāntā (<i>Marathi</i>)	Sindhā-Kāfi	Tablā Tānpūra Harmonium	H. M. V. N 5049
Pranatapālā tūn asashī (<i>Marathi</i>)	Lalitā	Id.	
2. Prabhu to Rāmachandrā (<i>Marathi</i>)	Jaiminī-Kalyāṇā	Id.	H. M. V. N 5059
Sharaṇā tujā yēi to (<i>Marathi</i>)	Jaunpurī	Id.	
3. Sakhī morī rumā jhumā (<i>Hindi</i>)	Durgā	Id.	H. M. V. N 5647
Nīrā bharaṇā kaisē jāūn (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
4. Jamanā tatā Shyāmā khélēn hori (<i>Hindi</i>)	Brindāvani- Sāranga	Id.	H. M. V. N 5721
Abā mātabā hūn karā jātē ho (<i>Hindi</i>)	Bihāg	Id.	
5. Bhajā Raghuvīrā Shyāmā yugalā charaṇā (<i>Hindi</i>)	Bahār	Id.	N 5725
Tumā jāgo Mohanā pyārē (<i>Hindi</i>)	Bhairavī	Id.	
6. Muralī nādā bharalā (<i>Marathi</i>)	Tilangā	Id.	H. M. V. N 15111
Mohakā madhu madhu ripu karī (<i>Marathi</i>)	Khamājā-Māṇḍā	Id.	

7. Bajata nupura kangana (<i>Hindi</i>)	Hansa-Kankanī	Tablā Tānpūrā Harmonium	H. M. V. N 15743
Torē nainā jādū bharé (<i>Hindi</i>)	Khamājā-Māṇḍā	Id.	
8. Jānakī-nāthā kripā karī (<i>Marathi</i>)	Khamājā-Māṇḍā	Id.	H. M. V. P. 13296
Avināshī hā ātamā (<i>Marathi</i>)	Durgā	Id.	
9. Erī mohé jāné déri mān Shyāmā sundarāvā (<i>Hindi</i>)	Aḍānā (Tritālā, jaladā)	Id. Id.	H. M. V. P 13304
Shyāmā sundarā manā Mohanā kubarī (<i>Hindi</i>)	Déshā-Tilangā (Tritālā)	Id.	
10. Nīrā bharaṇā maiṇ to chali jātā hūn (<i>Hindi</i>)	Mālkosh (Tritālā, jaladā)	Id.	H. M. V. P 13366
Kadaré pyāré lāgé tumā sé nainā (<i>Hindi</i>)	Pilū (Ṭhumrī, Tritālā)	Id.	
11. Phūlā vālé kintā maikā vasantā (<i>Hindi</i>)	Bahār (Tritālā, jaladā)	Id.	H. M. V. P 13377
Bālamā morī sūniho (<i>Hindi</i>)	Majamūā-Bahār	Id.	
12. Rādhé Kriṣhṇā bolā mukhā sé (<i>Hindi</i>)	Kāfi	Id.	H. M. V. P 13428
Id.	Id.		
13. Jayā Jagadīshā Haré (<i>Hindi</i>)	Bihārī (Prārthanā)	Id.	H. M. V. P 13480
Rachā prabhū tūné yahā Brahmaṇḍā sārā (<i>Hindi</i>)	Bhairavī (Prārthanā)	Id.	
14. Khabarā na linī janī yāravé ((<i>Hindi</i>))	Gauḍ-Sārangā	Id.	H. M. V. P 13503
Na dirā dirā tom tananā tanā déré nā (Mnemo- technic rhythm syllables/ Syllabes de rythme mné- motechniques [bols])	Toḍī (Tarāṇā)	Id.	
15. Jāgo vrajā rājā kumārā (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. P 13521
Hamā téri bānsarī (<i>Hindi</i>)	Déshā	Id.	

NISAR HUSSAIN KHĀN

The son of Fidā Hussain Khān. He is one of the best singers of Khyāls and Tarāṇā-s. Now very old, he has settled in Budaun (U.P.). Formerly lived in Baroda.

Fils de Fidā Hussain Khān. Est un des meilleurs chanteurs de khyāls et de tarānās. Très âgé maintenant, il s'est retiré à Budaun (Provinces-Unies). Vivait précédemment à Baroda.

1. Āllāh jānē (<i>Urdu</i>)	Toḍī	Tablā Tānpūrā Sārangi Id.	H. M. V. N 15721
Tarāṇā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Jaunpurī		
2. Kānhā ré Nandā nandanā (<i>Hindi</i>)	Kedārā	Id.	H. M. V. N 15747
Tarāṇā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Bhairavī	Id.	
3. Pāyaliyā jhankarā (<i>Hindi</i>)	Pūriyā-Dhānashrī	Id.	H. M. V. N 15776
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Dēshā	Id.	
4. Kanganā mumdariyā (<i>Hindi</i>)	Multānī (Tritālā, jaladā)	Id.	H. M. V. N 15809
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Miyān-Malhār (Tritālā, jaladā)	Id.	

OMKARNĀTH THAKUR (Sangītā Martandā, Paṇḍit)

Born in 1897. One of India's most honoured living singers and classical musicians. His voice is beautiful, his technique and knowledge admirable.

Né en 1897. Un des chanteurs et musiciens classiques les plus honorés de l'Inde. Sa voix est fort belle, sa technique et sa science musicale sont admirables.

1. Surajanā matavālā (<i>Hindi</i>)	Multānī	Tablā Tānpūrā Sārangi Id.	Columbia BEX 201 12 in./30 cm
Vandē Mātaram (<i>Sanskrit</i>) by/par Bankim Chatterjee	Bangiyā-Kāfī (National Song/ Chant national)		
2. Pīrā na jāni (<i>Hindi</i>)	Mālkosh (vilambitā)	Id.	Columbia BEX 270 12 in./30 cm.
3. Pagā ghungharā bandhā Mīrā nāchi ré (<i>Hindi</i>) by/par Mīrābāī	Mālkosh	Id.	Columbia BEX 271 12 in./30 cm.

4. Jhanjhariyā jhanaké (<i>Hindī</i>)	Déshkarā	Tablā Tānpūrā Sārangī	Columbia VE 1013
Ayā mangā jai ho (<i>Hindī</i>)	Champakā	Id.	
5. Mitavā bālamā vā (<i>Hindī</i>)	Nilambari	Id.	Columbia VE 1014
Māi kanthā morā (<i>Hindī</i>)	Sugharāi	Id.	
6. Garavā bhaī sangā lagé (<i>Hindī</i>)	Toḍī (astāi)	Id.	Columbia VE 1016
Id.	Toḍī (jaladā)	Id.	
7. Bolā na lāgé (<i>Hindī</i>)	Shuddhā-Kalyāṇā (astāi)	Id.	Columbia GE 3117
Id.	Shuddhā-Kalyāṇā (jaladā)	Id.	
8. Vandé Mātaram (<i>Sanskrit</i>)	National Song/ Chant national	Tānpūrā	Columbia GE 3132
9. Nandiyā kaisé nīrā bharuṅ (<i>Hindī</i>)	Tilangā (Ṭhumrī, astāi)	Tablā Tānpūrā Sārangī	Columbia GE 3135
Id.	Tilangā (jaladā)	Id.	
10. Rājā térā dungariyā parā (<i>Hindī</i>)	Brindāvanī- Sārangā (Bhajanā)	Id.	Columbia GE 3143
11. Karatā ho mosé néhā ki (<i>Hindī</i>)	Shuddhā-Natā	Id.	Columbia GE 3144
12. Mālanā lā chunā chunā kaliyā (<i>Hindī</i>)	Tanké-Shrī	Id.	Columbia GE 3178
13. Kadamā kī chhāyā (<i>Hindī</i>)	Déshi-Toḍī	Id.	Columbia GE 3187

PADMAVATI SHALIGRAM

1. Tirathā ko sabā karā (<i>Hindī</i>)	Tilak-Kāmodā	Tablā Tānpūrā	Columbia GE 1701
Bhajā Kriṣhṇā (<i>Hindī</i>)	Pilū-Mishrā	Id.	
2. Kanhé karatā mosé (<i>Hindī</i>)	Ghandhārī	Id.	Columbia GE 1727
Bhajā lé tu Rāmā nāmā (<i>Hindī</i>)	Pahaḍī-Mishrā	Id.	

PANḌIT RAO NAGARKAR

1. Kiasī vānī bavéri (<i>Hindī</i>)	Bihāg	Tablā Tānpūrā Sārangī	Columbia GE 3255
Sabā sakhi milakarā (<i>Hindī</i>)	Shuddhā-Kalyāṇā	Id.	

2. Katatā nahīn sajanī (<i>Punjābī</i>)	Pradīpakī	Tablā Tānpūrā Sārangī Id.	Columbia GE 3508
Nirāmohi morā jiyarā (<i>Punjābī</i>)	(Ṭhumrī)		

PANNĀ BĀĪ (of/de Muzaffarpur)

Now in her old age. A singer of light music in Allahabad and Lucknow.
Agée maintenant. Chanteuse légère d'Allahabad et de Lucknow.

1. Maiṅkā na bhāyē tiharā (Dādarā) batiyān (<i>Hindi</i>)		Tablā Tānpūrā Sārangī Id.	Columbia GE 2820
Ratiyā kailé vā julumiyā (<i>Hindi</i>)	Id.		
2. Maiṅ kaisé jāi hūn mori (Dādarā) bagé (<i>Hindi</i>)		Id.	Columbia GE 7038
Bagiyā kaisé jāūn (<i>Hindi</i>)	Id.		

PYĀRĀ SĀHAB (of/de Rampur)

Had an almost feminine voice and was unrivalled as a singer of Ṭhumrī. He made many gramophone records about 1926. He was the court musician of Rājā Tagore in Bengal.

Doué d'une voix presque féminine, n'avait pas son pareil pour chanter les Ṭhumrīs. Enregistra ses disques aux environs de 1926. Était musicien de la cour de Rājā Tagore, au Bengale.

1. Inā dinoñ joshé janūn hai (Gazal) téré divāne ko (<i>Hindi</i>)		Tablā Tānpurā Id.	H. M. V. P. 10034
Békāramā va bākāramā chūn madā bahisābā andarā (<i>Hindi</i>)	Id.		
2. Bahu tērā samajhāyē rī (<i>Hindi</i>)	Bhairavī	Id.	H. M. V. N 25895
Ajā maiṅ laḍungī sainyā (<i>Hindi</i>)	(Dādarā)	Id.	

RĀMĀKRISHNĀ BUVĀ VAZĒ (Gāyanāchāryā)

A pupil of Nisar Hussain Khān, he was a good Khyāl singer. He travelled much, then settled in Poona.

Aujourd'hui décédé. Était un bon chanteur de khyāls; élève de Nizar Hussain Khān. Voyagea beaucoup, puis s'établit à Poona.

1. Tirathā ko sabā karé (<i>Hindi</i>)	Tilak-Kāmodā (Tritala)	Tablā Tānpūrā Sārangī Id.	Columbia GE 1501
Bolaré papihārā (<i>Hindi</i>)	Miān-Malhār		

2. Dārā dārā patanā bālamā (<i>Hindi</i>)	Bhairavā-Bahār	Tablā Tānpūrā Sārangī	Columbia GE 1517
Harā damā maulā téro (<i>Hindi</i>)	Jaunpurī	Id.	
3. Damaru ḍamā ḍamā bajé (<i>Hindi</i>)	Natā-Bihāg	Id.	Columbia GE 1532
Tarāṇā (Mnemotechnic rhythm-syllables/Syllabes de rythme mnémotechni- ques [bols])	Māravā	Id.	
4. Bolā Rādhé abā tū (<i>Hindi</i>)	Baravā	Id.	Columbia GE 1540
Udho karmanā kī gatā (<i>Hindi</i>)	(Bhajanā)	Id.	
5. Sakhī mukhā chandrā (<i>Marathī</i>)	Khambāvati	Id.	Columbia GE 1554
Méré gharā āyé (<i>Hindi</i>)	Tilangā (Ṭhumrī)	Id.	
6. Harā Harā Shankarā (<i>Hindi</i>)	Bhatiyārā	Id.	Columbia GE 1759
Jobanā rasā lé gaī (<i>Hindi</i>)	Gārā-Bāgeshrī	Id.	
7. Masalatā puchā dayā (<i>Hindi</i>)	Toḍī	Id.	Columbia GE 3177
Vidyādharaḡ guṇiāṇ (<i>Hindi</i>)	Ṣhatārāgā	Id.	
8. Tarāṇā (Mnemotechnic rhythm-syllables/syllabes de rythme mnémotechni- ques [bols])	Brindāvani- Sārangā	Id.	Columbia GE 3182
Piyā nahīṇ āyé (<i>Hindi</i>)	Khamājā	Id.	
9. Balā balā jāiyé (<i>Hindi</i>)	Bhatiyārā	Id.	Columbia GE 3189
Prītā purānī (<i>Hindi</i>)	Kāfī-Kānaḍā	Id.	

RĀMĀKRISHNĀ MISRĀ (Pt.)

Son and brother of celebrated musicians. Court musician of Nepal. He later came to Calcutta. His knowledge of rhythm was exceptional.

Fils et frère de musiciens célèbres. Musicien de la cour de Nepāl. Vint ensuite à Calcutta. Possédait une science exceptionnelle du rythme.

1. Būndanā barashāī (<i>Hindi</i>)	Méghā-Malhār	Tablā Tānpūrā Sārangī	Hindusthan H 447
Sohé ri māīṇ (<i>Hindi</i>)	Shudhhā-Toḍī	Id.	

RĀMĀ MARATHĒ

- | | | | |
|---|--------------------------|-----------------------------|---------------------|
| 1. Sabā sé unchī prémā sagāi
(<i>Hindī</i>) | (Bhajanā) | Tablā
Tānpūrā
Sārangi | Columbia
GE 3525 |
| Manā lago méro yārā pha-
kīrī mén (<i>Hindī</i>)
by/par Kabīr | Id. | Id. | |
| 2. Badaravā barasanā ko ayé
(<i>Hindī</i>) | Surā-Malhār
(Tritālā) | Id. | Columbia
GE 3574 |
| Jā jā ré apané mandirā vā
(<i>Hindī</i>) | Bhīmpalāshri | Id. | |

RĀṄADĒ (J. L.)

A popular singer with a facile and accurate voice.

Son chant, habile et juste, lui a assuré une grande popularité.

- | | | | |
|---|-----------------------|-------------------------------|--------------------|
| 1. Udāsā manālā lāgalā
(<i>Marathi</i>) | Bhairavi | Tablā
Tānpūrā
Harmonium | H. M. V.
N 5110 |
| Gīrīdharā kāñ rusalā
(<i>Marathi</i>) | Tilak-Kāmodā | Id. | |
| 2. Godā godā muralī
(<i>Marathi</i>) | Pahāḍī-Mishrā | Id. | H. M. V.
N 5199 |
| Jādugīrī nayanīñ thorā
(<i>Marathi</i>) | Bhairavi | Id. | |
| 3. Phulalyā kalyā prémāchā
(<i>Marathi</i>) | Māṇḍā
(Tritālā) | Id. | H. M. V.
N 5227 |
| Jagīñ āsarā prabhu cha
kharā (<i>Marathi</i>) | Patadīpā
(Tritālā) | Id. | |
| 4. Navalā hī bansarī hansarī
(<i>Marathi</i>) | Tilak-Kāmodā | Id. | H. M. V.
N 5275 |
| Ati godā godā lalākārī
(<i>Marathi</i>) | Bhīmpalāshri | Id. | |
| 5. Kalikā godā nāché
(<i>Marathi</i>) | Kāfi | Id. | H. M. V.
N 5292 |
| Manamohanā rusalāsā
(<i>Marathi</i>) | Dēshā | Id. | |
| 6. Gharā jāné dé Kanhaiyā
pyāré (<i>Hindī</i>) | Kāfi
(Tritālā) | Id. | H. M. V.
N 5712 |
| Chunarī rangā dé mori
(<i>Hindī</i>) | Tilangā | Id. | |
| 7. Churiyāñ karā ké gayé
(<i>Hindī</i>) | Mālkosh | Id. | H. M. V.
N 5746 |
| Khēlatā āyé horī (<i>Hindī</i>) | Bhīmpalāshri | Id. | |

8. Kaisé katé rajanī sajanī (<i>Hindi</i>)	Bāgeshri	Tablā Tānpūrā Harmonium	H. M. V. N 5768
Khélatā saba Vrajā narā (<i>Hindi</i>)	Bihāg	Id.	
9. Aisi nā māro pichakāri (<i>Hindi</i>)	Khamājā (Ṭhumrī)	Id.	H. M. V. N 5777
Nā bolo Shyāmā hami sangā (<i>Hindi</i>)	Sārangā (Tritālā)	Id.	
10. Mērā manā lé gayo Giradhārī (<i>Hindi</i>)	Yamanā	Id.	H. M. V. N 5794
Darshanā binā jiyarā tarasé (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
11. Gagarā (<i>Hindi</i>) maiñ kaisé lé jāūñ	Durgā	Id.	H. M. V.
Ajā sakhi Shyāmā sundarā (<i>Hindi</i>)	Māñḍā	Id.	N 5804
12. Khélanā lāgé Shyāmā (<i>Hindi</i>)	Bhīmpalāshri	Id.	H. M. V. N 5835
Kalā na padé mohé (<i>Hindi</i>)	Puriyā	Id.	
13. Jamunā maiñ kaisé jāūñ (<i>Hindi</i>)	Pahāḍī-Kaharvā (Tritālā)	Id.	H. M. V. N 15810
Ajāhūñ nahīñ āyé (<i>Hindi</i>)	Nandā (Tritālā)	Tablā Tānpūrā Harmonium Violin/Violon	

RASULANĀ BĀĪ (of/de Benares)

A well-known singer of Ṭhumrīs. Now in her old age.

Chanteuse bien connue de Ṭhumrīs. Maintenant très âgée.

1. Jā maiñ tosé nāhin bolūñ (<i>Hindi</i>)	(Ṭhumri)	Tablā Tānpūrā Sārangī	Columbia GE 2781
Békalā jiyā ho tumaré kāraṇā (<i>Hindi</i>)	(Dādarā)	Id.	
2. Bisarāī ho na bālamā (<i>Hindi</i>)	Bhairavī (Dādarā)	Id.	Columbia GE 2819
Jāgā paḍī maiñ to piyā ké (<i>Hindi</i>)	Tilangā (Ṭhumri)	Id.	
3. Chhinkatā paniyā ko jāyā (<i>Hindi</i>)	Purvī	Id.	Columbia GE 2888
Abā rājā ḍarā lāgé (<i>Hindi</i>)	Id.	Id.	

4. Jhhulaniyā vāli ré daiyā (<i>Hindi</i>)	(gītā, kajarī)	Tablā Tānpūrā Sārangī	Columbia GE 2912
Kāhé tākélū gurérā ké (<i>Hindi</i>)	Id.	Id.	
5. Kāhé piyā mosé (<i>Hindi</i>)	(Ṭhumrī)	Id.	Columbia GE 2969
Matā kiyā morī (<i>Hindi</i>)	Id.	Id.	
6. Lagatā kalējava mēn chotā (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Id.	Columbia GE 3200
Kāhé prītā lagāi (<i>Hindi</i>)	Multānī (Khyāl)	Id.	
7. Kaunā tarahā sé tumā khé- latā (<i>Hindi</i>)	(gītā)	Id.	Columbia GE 7080
Kankarā mohé lāgā jai hé (<i>Hindi</i>)	(gītā, Dādarā)	Id.	

RATANJANKAR (S. N.)

The son of a Sanskrit scholar. One of the best Indian musicologists as well as a singer of great repute. He was a pupil of Vishnu Nārāyanā Bhātkhaṇḍé and had the opportunity to study with him the traditions of Indian music. As he hesitated to make a trade of his musical talent, Bhātkhaṇḍé had him appointed Principal of the newly founded Marris College of Music, now the National Academy of Indian Music, at Lucknow.

Fils d'un érudit sanscrit, S. N. Ratanjankar est un des meilleurs musicologues indiens et un chanteur de grand renom. A été l'élève de Vishnu Nārāyanā Bhātkhaṇḍé, avec qui il a pu étudier les différentes traditions de la musique indienne. Comme il hésitait à tirer profit de son talent musical, Bhātkhaṇḍé le fit nommer principal du collège de Marris, nouvellement fondé, devenu aujourd'hui l'Académie nationale de musique indienne de Lucknow.

Six preliminary lessons in North Indian music/Six leçons préliminaires sur la musique de l'Inde septentrionale :

1. I. The 12 notes and 10 basic scales Les 12 notes et les 10 gammes fondamentales		Tablā Tānpūrā Sārangī	Columbia GE 3361
II. Id.		Id.	
2. III. Alhaiyā-Bilāval (The Bilāval-basic scale [major mode], ascending and descending scale, character- istic motive [pakadā] modal shape [ālāpā], song/La gamme fondamentale Bilāval [mode majeur], gammes montante et descendante, motif caractéristique [pakadā], exposition du thème, [ālāpā], chant)		Id.	Columbia GE 3362
IV. Bihāg		Id.	

3. V. Dēshkarā (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)		Tablā Tānpūrā Sārangi	Columbia GE 3363
VI. Durgā (Ascending-descending scale, characteristic motive, modal shape, song/Gammes montante et descendante, motif caractéristique, exposition du thème, chant)		Id.	
4. Jayā jayā Rāmā japā nāmā (<i>Hindī</i>)	Niyān-kā-Sārangā	Id.	Columbia GE 3437
Madhumatī āyī (<i>Hindī</i>)	Kedārā-Bahār	Id.	
5. Vidyā dani (<i>Hindī</i>)	Gopi-Vasantā	Id.	Columbia GE 3481
Sumārā-sahab (<i>Hindī</i>)	Sālā-Barāli (Khyāl)	Id.	
6. Pyārē lālā to ré ri adhīnā (<i>Hindī</i>)	Pilū (Tritālā)	Id.	Columbia H 381
Barasanā ké bādālā kāré (<i>Hindī</i>)	Sūrā-Malhār (Tritālā)	Id.	
7. Dāduravā bulāyé bādariyā (<i>Hindī</i>)	Gauḍ-Malhār	Id.	Hindusthan H 272
Ayé ḍumaravā gailā (<i>Hindī</i>)	Bahār (Tritālā)	Id.	

RATNĀ BĀĪ BANTWĀL

1. Piyā mosé kahé nā (<i>Hindī</i>)	Aḍāṇā	Tablā Tānpūrā Sārangi	Jay Bharatā SJ 5009
Sunaliyo binati (<i>Hindī</i>)	Yogiyā	Id.	

ROSHANĀRĀ BĒGUM

Abdul Karim's most outstanding pupil. She often sings on Radio Bombay.

Une des élèves les plus brillantes d'Abdul Karim. Chante souvent à la radio-diffusion de Bombay.

1. Āyori méré gharā (<i>Hindī</i>)	Karnātaki	Tablā Tānpūrā	Columbia VE 5032
Tānā kaptānā (<i>Hindī</i>)	Aḍāṇā	Id.	
2. Kabā hūn na bhējī pāti (<i>Hindī</i>)	(Ṭhumri)	Id.	Columbia VE 5037
Kaisé jāūn sakhi (<i>Hindī</i>)	Pūrvī	Id.	
3. Allah kā jalvā bandé ko (<i>Urdu</i>)	(Gazal)	Id.	Columbia VE 5045
Tumā ho rutābé méñ āli (<i>Urdu</i>)	(Nāṭā)	Id.	

4. Mathé tilakā dharo (<i>Hindi</i>) Jhulanā dālā dé (<i>Hindi</i>)	Shankarā (astāi) Shankarā (jaladā)	Tablā Tānpūrā Id.	Columbia VE 5047
5. Abā hārī nanadiyā (<i>Hindi</i>) Limhuā talé (<i>Hindi</i>)	(Ṭhumrī) Pūrvi (gītā)	Id. Id.	Columbia VE 5050
6. Chhailavā kahūn sé (<i>Hindi</i>) Tarānā (Mnemotechnic rhythm- syllables/Syllabes de rythme mnémotechniques [bols])	Maru-Sārangā Mālkosh	Id. Id.	Columbia VE 5053
7. Nairadayī lagarā maikā (<i>Hindi</i>) Kanganā nunariyā mori (<i>Hindi</i>)	Bihāg Multāni	Id. Id.	Odeon SB 2359
8. Beguṇā guṇā gāo (<i>Hindi</i>)	Gujri-Toḍī	Id.	National TH 8342

SAIGAL (K. L)

From Jullundur in Punjab. A film artist who mainly sang light music and modern songs. He was gifted with a beautiful voice.

Originaire de Jullundur, au Pendjab. Était un artiste de cinéma qui chantait surtout de la musique légère et des chants modernes. Sa voix était ravissante.

1. Lākhā sahī abā pīkī batiyañ (<i>Hindi</i>) Lagā gai chotā karéjavā (<i>Hindi</i>)	(Ṭhumrī)	Tablā Tānpūrā Harmonium Id.	Hindusthan H 193
2. Nuktāchīñ hai gamé dilā usko basāé na bané (<i>Hindi</i>) Yahā tassaruphā Allāhā (<i>Urdu</i>)	(Gazal)	Id. Id.	Hindusthan H 241
3. Rahmatā pé tērī méré gu- naon pé nazā hai (<i>Urdu</i>) by/par Ghalib Shamā kā jalā nā hai (<i>Urdu</i>) by/par Ghalib	(Gazal)	Id. Id.	Hindusthan H 550
4. Bahutā usā galī ké kiyé hérā phérā (<i>Urdu</i>) Dilā sé téri nigāhā (<i>Urdu</i>)	(Gazal)	Id. Id.	Hindusthan H 931

5. Idharā phirā bhī ānā udharā jāné valī (<i>Urdu</i>)	(Gazal)	Tablā Tānpūrā Harmonium	Hindusthan H 1004
Matāvālé panésé jo ghatā (<i>Urdu</i>)	Id.	Id.	
6. Lāī hayātā āé kajā lé chali chālé (<i>Urdu</i>)	(Gazal)	Id.	Columbia VE 1501
Garā siyahā bakhatā hī hotā (<i>Urdu</i>)	Id.	Id.	
7. Panchhī kāhé hotā udāsā (<i>Hindi</i>)	(Gazal)	Id.	Columbia VE 1502
Suno suno é Krishnā kāla (<i>Hindi</i>)	Id.	Id.	
8. Duniyā méñ huñ duniyā kā (<i>Hindi</i>)	(Gazal)	Id.	Columbia VE 1503
Kaunā virāné méñ (<i>Hindi</i>)	Id.	Id.	
9. Dinā niké bité jatā haiñ (<i>Hindi</i>)	(Bhajanā)	Id.	Hindusthan H 156
Āo sarā bitā jātā (<i>Hindi</i>)		Id.	

SAMSHAD BĀĪ

A film actress and singer of light music.

Actrice de cinéma et chanteuse de musique légère.

1. Pāyalā kī jhankārā (<i>Hindi</i>)	Pūriyā-Dhanashri	Tablā Tānpūrā Sārangi	Columbia GE 1502
Mérā manā manatā (<i>Hindi</i>)	Khamājā (Ṭhumrī)	Id.	

SACHINĀ DÉVĀ VARMANĀ

Belongs to the royal family of Tippera. Studied music with Krishnā Chandrā Dey and later with Vishmadevā Chatterjee.

De la famille royale de Tippera. Étudia la musique avec Krishnā Chandrā Dey, puis avec Vishmadevā Chatterjee.

1. Ālo chhāyā dolā (<i>Bengali</i>)	Behār	Tablā Harmonium	Hindusthan H 137
Jadi dakhiñā pavanā (<i>Bengali</i>)	Gāndhāri	Id.	

SARASVATĪ BĀĪ RANÉ

1. Jobanārē lalāiyā (<i>Hindi</i>)	Chandrakaunsā	Tablā Tānpūrā Sārangi	Columbia GE 3550
Morā manā harā lino (<i>Hindi</i>)	(Ṭhumrī)	Id.	

2. Na bolo Shyāmā (<i>Hindi</i>)	Sārangā	Tablā Tānpūrā Sārangī Id.	Columbia GE 17524
Chalo sakhī khélé (<i>Hindi</i>) (A song of the Spring Festival/Chant de la fête printanière)	(Holi)		

SAWAI GANDHARVĀ

Now elderly. Was the favourite pupil of Abdul Karim Khān. He comes from North Karnatak and mainly sings Khyāl.

Maintenant assez âgé. A été l'élève favori d'Abdul Karim Khān. Originaire du Kanara du Nord. Chante surtout des khyāls.

1. Kahé rājā lānatā jiyarā hamara (<i>Hindi</i>)	Dhānī	Tablā Tānpūrā Sārangī Id.	H. M. V. N 5713
Lālā jinā karahū (<i>Hindi</i>)	Hindolā	Id.	
2. Bādarvā baranā lāgé (<i>Hindi</i>)	Sūrādāsī-Malhār	Id.	H. M. V. N 5726
Kishorī kyūn balā mohé na (<i>Hindi</i>)	Māṇḍā	Id.	
3. Jāo jāo sakhī mādhovānā mén (<i>Hindi</i>)	Tilangā	Id.	H. M. V. N 5744
Manā mén Mohanā virājā (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
4. Samajā manā Gorakhā nan- dā (<i>Hindi</i>)	Gujari-Toḍī	Id.	H. M. V. N 15827
Piyā guṇā maunētā (<i>Hindi</i>)	Puriyā	Id.	
5. Pritā nā kijiyé (<i>Hindi</i>)	Āsāvāri	Id.	H. M. V. N 15858
Banarā vyāhanā (<i>Hindi</i>)	Natā-Malhār	Id.	
6. Binā dékhé paḍatā nahīn (<i>Hindi</i>)	Bhairavī (Ṭhumrī)	Id.	H. M. V. N 15889
Pārā karā arajā suno (<i>Hindi</i>)	Puriyā-Dhānashrī	Id.	
7. Kalā na paré maikā (<i>Hindi</i>)	Shankarā	Id.	H. M. V. HT 46 12 in./30 cm.
Jo téri rājā jo chahé (<i>Hindi</i>)	Āḍānā	Id.	

SHARĀFAT HUSAIN KHĀN

Made this record at the age of 12.

A enregistré ce disque à l'âge de douze ans.

1. Hajaratā Ali (<i>Urdu</i>)	Bihāg	Tablā Tānpūrā Sārangī Id.	Hindusthan H 1198
Eri alirī (<i>Urdu</i>)	Multānī		

SHRĪMATĪ BĀĪ NARVĒKAR

A good classical singer from Maharashtra.

Bonne chanteuse classique, de Maharashtra.

1. Gaḍuva karasolē	Bahār	Tablā Tānpūrū Sārangī Id.	Odeon SB 2126
Hari ké sangā méñ to (<i>Hindi</i>)	Sārangā		

SHRĪPADĀ RAO NEVARĒKAR

1. Jā bhayā na mamā manā (<i>Marathi</i>)	Mālkosh	Tablā Tānpūrā Sārangī Id.	Columbia GE 3982
Bahutā dinā nachā bhēṭa- lon (<i>Marathi</i>)	Bāgēshri		

SUSHILĀ TEMBĒ

A popular artist from Bombay.

Chanteuse populaire de Bombay.

1. Shyāmā Mohanā majhiyā (<i>Marathi</i>)	Bhairavi	Tablā Tānpūrā Sārangī Id.	Columbia GE 8101
Chalā chalā Mathurā (<i>Marathi</i>)	Bāgēshri		
2. Aisi na māro pichakāri (<i>Hindi</i>)	(Ṭhumrī, Tritālā)	Tablā Tānpūrā Harmonium Id.	Columbia GE 8106
Dékhiri aisi (<i>Hindi</i>)	Nandā (Tritālā)		
3. Dattā guru dattā guru (<i>Marathi</i>)	Mālkosh (Tritālā)	Tablā Tānpūrā Sārangī Id.	Columbia GE 8105
Damru ḍamru dujhé bajé (<i>Marathi</i>)	Aḍānā		

4. Badalā gayo nainā (<i>Hindi</i>)	Pilū	Tablā Tānpūrā Sārangi	Columbia GE 8107
Ā miyān sandé (<i>Hindi</i>)	Sohanī	Id.	
5. Mukhā sé Rāmā kaho (<i>Hindi</i>)	Yogiyā (Tritālā)	Id.	Columbia GE 8108
Jhananā bajé (<i>Hindi</i>)	Déshkarā (Tritālā, jaladā)	Id.	
6. Hatā choḍā dé (<i>Hindi</i>)	Bihāgadā	Id.	Columbia GE 8109
Sabā sé unchi prēmā sagai (<i>Hindi</i>)	Bhīmpalāshri	Id.	
7. Karinā yadumanin sadnā (<i>Marathi</i>)		Id.	Columbia GE 8120
Svakulā tārakā sutā (<i>Marathi</i>)		Id.	
8. Dilrubā hā yā jivāchā (<i>Marathi</i>)		Id.	Columbia GE 8218
Hajaratā salāmā dhayāvā (<i>Marathi</i>)		Id.	

TĀRĀPADA CHAKRAVARTĪ

Born about 1902. Was first a tablā player, then studied vocal music with Jnānā Goswami. He is now considered one of the good classical singers in Bengal.

Né aux environs de 1902. Fut d'abord joueur de tablā, puis étudia la musique vocale avec Jnānā Goswami. Est maintenant considéré comme un des bons chanteurs classiques du Bengale.

1. Phāguné samīranā sané (<i>Bengali</i>)	Durgā	Tablā Tānpūrā Harmonium	Megaphone JNG 5467
Chāmēlī méla ānkhi (<i>Bengali</i>)	Bhūpālī	Id.	
2. Kothā géle Shyāmā (<i>Bengali</i>)	Bhairavī	Id.	Megaphone JNG 5716
Vané vané pāpiyā bolé (<i>Bengali</i>)	Bahār	Id.	
3. Kholā kholā mandirā dvārā (<i>Bengali</i>)	Mishrā-Tilangā	Id.	Megaphone JNG 5751
É rāngā godhūlī (<i>Bengali</i>)	Gujari-Toḍī	Id.	

VALLABHĀDĀS (Swāmī)

A pupil of Faiyaz Khān.

Élève de Faiyaz Khān.

1. Darshanā binā nainā tarasé (<i>Hindī</i>)	Bihārā	Tablā Tānpūrā Sārangī Id.	Columbia GE 3219
Basé urā sahajānandā (<i>Hindī</i>) by/par Swami Sahajānandā	Durgā		

VASANTĀ (Master, of Surat/Māitre, de Sarant)

A well-known singer of light and classical music. He mainly lives in Bombay.
Chanteur bien connu de musique légère et de musique classique, qui vit surtout à Bombay.

1. Dulhanā banā ké mārā. (<i>Hindī</i>)	(Gazal)	Tablā Tānpūrā Sārangī	H. M. V. N 4124
2. Kabulā karé na kyoñ karā (<i>Hindī</i>) Aré o ūdho (<i>Hindī</i>)	(Gazal) Durgā (Gazal)	Id. Id.	H. M. V. N 4139
3. Méri mātā ké sarā parā (<i>Hindī</i>)		Id.	H. M. V. N 15727
4. Mathurā méñ na sahi (<i>Hindī</i>)		Id.	H. M. V. N 5707
5. Do phulā sāthā phulé (<i>Hindī</i>) Sabā chalā chalī kā (<i>Hindī</i>)	(Dādarā) Bhairavī	Id. Id.	H. M. V. N 5737

VAZĪR KHĀN (of/de Rampur)

Died about 1920. Was a very great master of Indian music and the greatest Dhrupad singer of his time.

Mort aux environs de 1920. Était un très grand maître de la musique indienne et, de son temps, le plus grand chanteur de dhrupads.

1. Labé jāu bakhshā kā una- ké Karishmā (<i>Urdu</i>)	(Gazal)	Tablā Tānpūrā Sārangī Id.	H. M. V. P 10434
Chalé gayé vahā adayēñ dikhā ké (<i>Urdu</i>)	Id.		

VILAYAT HUSSAIN

A nephew of Faiyaz Khān, he belongs to a celebrated tradition (gharānā) of Agra. He mainly sings Khyāls but also knows Dhrupads.

Neveu de Faiyaz Khān, appartient à la célèbre tradition (gharānā) d'Agra. Chante surtout des khyāls, mais aussi des dhrupads.

1. Tujhasé japākā paré (<i>Hindi</i>)	Bilāval	Tablā Tānpūrā Sārangī Id.	Columbia BEX 269 12 in./30 cm.
Arī birahanā bichharanā (<i>Hindi</i>)	Asāvāri		

VIMALĀ PATKĪ (Shrīmatī)

1. Sumīrā ho nāmā (<i>Hindi</i>)	Jaunpurī	Tablā Tānpūrā Harmonium Id.	H. M. V. N 26705
Rangā rēliyañ karatā (<i>Hindi</i>)	Mālkosh (Tritālā, jaladā)		
2. Madhu bansarī (<i>Hindi</i>)	Bāgeshrī (Tritālā)	Id.	H. M. V. N 26852
Ḍārī ḍārī rangā (<i>Hindi</i>)	Aḍāṇā (Tritālā, jaladā)	Id.	
3. Jā jā ré (<i>Hindi</i>)	Gauḍ-Sārangā	Id.	H. M. V. N 35225
Vanā vanā bolatā koyaliyā (<i>Hindi</i>)	Bahār	Id.	

VINĀYAKĀ RAO PATVARDHAN

A singer of Khyāls and Bhajanās. He is one of the most representative disciples of Vishnu Digambar Paluskar.

Chanteur de khyāls et de bhajanās. Est un des disciples les plus représentatifs de Vishnu Digambar Paluskar.

1. Piti to kānā nāvādē (<i>Marathi</i>) (from/de Kānhopātrā)	Patādīpā	Tablā Tānpūrā Sārangī Harmonium Id.	H. M. V. N 4135
Ashī natē ho chārutā (<i>Marathi</i>) (from/de Kānhopātrā)	Tilangā		
2. Karī dayā dévā mādhavā (<i>Marathi</i>)	Kāfi (Tritālā)	Id.	H. M. V. N 5011
Tārāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Malhār (Tritālā)	Id.	
3. Jogī matā jā (<i>Hindi</i>) by/par Mirābāi	Bhairavī (Bhajanā)	Id.	H. M. V. N 5631
Tārāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhairavī	Id.	

4. Ritu āi sāvanā kī (<i>Hindi</i>)	Jayantā-Malhār	Tablā Tānpūrā Sārangī Harmonium	H. M. V. N 25849
Tarāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhūpālī	Id.	
5. Sundarā Shyāmā dékhanā ko (<i>Hindi</i>)	Jayājayanti (Tintālā)	Id.	H. M. V. N 26000
Shrī giridharā āgē (<i>Hindi</i>) by/par Mirābāi	Bahār	Id.	
6. Madhu bansarī pyārī (<i>Hindi</i>)	Mishrā-Kāfī (Tintālā)	Id.	H. M. V. N 26090
Bhavanā té nikasē (<i>Hindi</i>)	Surā-Malhār (Tintālā)	Id.	
7. Bādaravā gaharē āyē (<i>Hindi</i>)	Rāmādāsī-Malhār	Id.	H. M. V. N 35465
Dhirā kitā takā dhi dhi nā Tarāṇā (Mnemotechnic rhythm - syllables/Syllabes de rythme mnémotechni- ques [bols])	Bhūpālī (Trivatā)	Id.	

VISHMADEVĀ CHATTOPADHYAYĀ

First studied music with Nāgendrā Nāth Dattā of Rāmāghāt. He began to record when he was only 15. Later he studied with Badal Khān and Faiyaz Khān. He gave up music for several years and lived retired in the Pondicherry Ashram, but has now come back to Calcutta. His voice is extremely beautiful.

Étudia d'abord la musique avec Nāgendrā Nāth Dattā, de Rāmāghāt, et commença à enregistrer dès l'âge de quinze ans. Étudia ensuite avec Badal Khān et Faiyaz Khān. Renonça à la musique pendant plusieurs années et se retira à l'ermitage de Pondichéry. Est maintenant de retour à Calcutta. Sa voix est extrêmement belle.

1. Phuléri dinā hala yē abā- sānā (<i>Bengali</i>)	Jayājayanti	Tablā Tānpūrā Harmonium	Megaphone JNG 391
Shēṣērā gānāti chhila tomā lāgi (<i>Bengali</i>)	(Gazal)	Id.	
2. Nabārūna rāgē tumi sāthī go (<i>Bengali</i>)	Bhairavī	Id.	Megaphone JNG 449
Taba lāghi byathā othē yē kusumi (<i>Bengali</i>)	Dēshī-Toḍī	Id.	
3. Mukhā moḍā moḍā musa- kāṭā (<i>Hindi</i>)	Mālkosh	Id.	Megaphone JNG 513
Ajā āo rī sakhī (<i>Hindi</i>)	Ashā	Id.	

4. Piñ piñ ratatā papiharā (<i>Hindi</i>)	Lalitā	Tablā Tānpūrā Harmonium	Megaphone JNG 656
Abāho lālanā maikā (<i>Hindi</i>)	Bihāg	Id.	
5. Piyā paradēshā vā (<i>Hindi</i>)	Dhānashri	Id.	Megaphone JNG 698
Rutā vasantā (<i>Hindi</i>)		Id.	
6. Taḍé sēlā manā jā (<i>Hindi</i>)	(Ṭhumrī)	Id.	Megaphone JNG 850
Hañ manā bhāvaniyāñ (<i>Hindi</i>)	Tilangā	Id.	
7. Bābanā dévatā (<i>Hindi</i>)	Shankarā	Id.	Megaphone JNG 910
Saiyañ tu ekā bēri ājā (<i>Hindi</i>)	(Ṭhumrī)	Id.	
8. Matī milaniyāñ (<i>Hindi</i>)	Kāmodā	Id.	Megaphone JNG 960
Dukhavā maiñ kāsé kahūñ (<i>Hindi</i>)	Tilak-Kāmodā	Id.	
9. Pidā nā jani ré (<i>Hindi</i>)	Mālkosh	Id.	Mégaphone JNG 1017
Bhalā morā manā Dañḍi muralī bajāi (<i>Hindi</i>)	Kāfi-Bhairavī (Ṭhumrī)	Id.	
10. Jāgo āloké lagané (<i>Bengali</i>)	Rāmākali	Id.	Megaphone JNG 5175
Yadi mané paḍé sé dinērā kathā (<i>Bengali</i>)	Kāfi-Bhairavī	Id.	

WAHIDON BĀĪ (of/de Āgrā)

Died a few years ago. Was a well-known singer of Ṭhumrīs. She mainly lived in Delhi.

Morte il y a quelques années. Était une chanteuse bien connue de Ṭhumrīs. A surtout vécu à Delhi.

1. Jhūlā kinā né ḍālo (<i>Hindi</i>)	Sāvanā	Tablā Tānpūrā Sārangi Harmonium	Megaphone JNG 975
Sakhi rī piyā binā (<i>Hindi</i>)	(Ṭhumrī)	Id.	
2. Kālī kālī jo ghatā (<i>Hindi</i>)	(Ṭhumrī)	Id.	Megaphone JNG 1106
Achhé aisā ho (<i>Hindi</i>)	Id.	Id.	

ZOHRA BĀĪ

A famous singer of Ṭhumrīs from the United Provinces. Was a disciple of Kalé Khān. She died many years ago in Calcutta.

Célèbre chanteuse de Thumrīs des Provinces Unies, disciple de Kalé Khān.
Morte il y a longtemps déjà à Calcutta.

- | | | | |
|--|--------------------------|------------------------------------|--------------------|
| 1. Rāmā karé nayanā
(<i>Hindi</i>) | Kāfi-Khamsā
(Kaharva) | Tablā
Tānpūrā
Sārangī
Id. | H. M. V.
P. 347 |
| Pi ké hamā tumā jo chalé
jhuma té (<i>Pushto</i>) | Pilū
(Gazal) | | |
| 2. Kaunā rangā nanadī
(<i>Hindi</i>) | | Id. | Twin
FT 4354 |
| Savéré chalā jai ho (<i>Hindi</i>) | (Dādarā) | Id. | |

C H A P T E R I I I

BHAJANĀS

(SONGS OF MYSTIC LOVE) AND

KĪRTANĀS

(HYMNS OF GLORY)

C H A P I T R E I I I

BHAJANĀS

(CHANTS D'AMOUR MYSTIQUE) ET

KĪRTANĀS

(HYMNES DE GLOIRE)

BHAJANĀS (Songs of Mystic Love)

Songs have a unique place in the traditional popular music and in the religious life of India. Many of the writers of Bhajanās were great musicians and poets.

BHAJANĀS (Chants d'amour mystique)

Les chants tiennent une place unique dans la musique populaire traditionnelle et dans la vie religieuse de l'Inde. Beaucoup de compositeurs de bhajanās étaient de grands poètes et musiciens.

THE SONGS OF KABĪR

LES CHANTS DE KABĪR

KABĪR (1450-1508)

A Mohamedan weaver of Benares. He composed numerous songs in Hindi, many of which are still traditionally preserved.

Tisserand musulman de Bénarès. A composé en hindi de nombreux chants dont beaucoup ont été conservés par la tradition.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ājā méré gharā prītamā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16418
2. Ghūnghatā ka patā kholā (Rāgā Darbārī)	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16418
3. Hari bolo ré bhāī	Vaidyānāth Seth	Duggī Kartālā Harmonium	Colombia GE 5002
4. Jāgo pyārī	Id.	Id.	Id.

5. Kabīrā Bhajanā	Rénukā Dās Guptā	Tablā	Hindusthan H 11106
6. Manā lāgo méro yārā fakīrī méñ	Rāmā Marāthé (Master/Maître)	Tablā Tānpūrā Sārangī	Columbia GE 3525
7. Mosé kahā nā jāyé	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562
8. Rāmā bhajanā binā koī nā	Kabīrā Dāsī	Tablā Tānpūrā	Columbīa GE 5190
9. Rāmā Rahimā méñ bhédā nā koī	Kabīrā Dāsī	Id.	Columbia GE 5190
10. Sabā sé unchī premā sagāī	Rāmā Marāthé (Master/Maître)	Id.	Columbia GE 3525
11. Sajanavā nainā méré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16562

THE SONGS OF SURDĀS

LES CHANTS DE SURDĀS

SURDĀS (1483-1563)

A celebrated Hindi poet and song composer who lived in Mathurā. He wrote a very large number of songs, a few of which are recorded.

Célèbre poète et compositeur de langue hindi qui vivait à Mathurā. A écrit un nombre considérable de chants, dont quelques-uns seulement sont enregistrés.

1. Dērā bhāi Prabhu	Sant Tukdojī Mahārājā	Tablā Tānpūrā Sārangī	H. M. V. N 26591
2. Jabā prāñā tañā sé nikalé	Himāngsū Dutt	Tablā Tānpūrā	H. M. V. P 11797
3. Vaishnavā janā to téné kahiye jo pirā parāī jané	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangī	H. M. V. N 14408
4. Bālā yogi āyā	Abharāmā Bhagat	Id.	Columbia GE 3976

THE SONGS OF MĪRĀBĀĪ (16th Century)

LES CHANTS DE MĪRĀBĀĪ (xvi^e siècle)

MĪRĀBĀĪ

A Rajput princess born in 1501. She left her home to become a wandering mendicant. Her songs are still today sung all over Northern India. She wrote in Vrajā Bhāshā, a poetic form of Hindi.

Née en 1501. C'était une princesse radjpoute, qui quitta les siens pour devenir une mendiante errante. De nos jours encore ses œuvres se chantent dans toute l'Inde septentrionale. Écrivait en Vrajā Bhāshā, forme poétique de l'hindi.

1. Aratī tēri ho	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16542
2. Bādālā dékhā ḍarī	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16218
3. Barakhé bādaravā sāvanā kī	Satī Dévi	Tablā Tānpūrā Harmonium	H. M. V. P 11807
4. Barakhé bādaravā sāvanā kī	Vinodini Dixit	Id.	Columbia GE 3354
5. Baso méré nainā mēñ	Rāṇadé (J. L.)	Id.	H. M. V. N 26567
6. Bhajā lé ré manā Gopālā guṇā	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
7. Chalo manā Gangā Jamunā tīrā	Dattatréyā V. Pa- luskar (Paṇḍitā)	Tablā Tānpūrā Sārangi	Columbia GE 3868
8. Ḍālī ḍālī phūlā	Sachinā Dévā Varmanā	Orch.	H. M. V. N 35331
9. Darshanā binā dukhanā lāgé nainā	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031
10. Darshanā dijo āyé	Juthikā Roy (Kumārī)	Tablā Ghungharū Orch.	H. M. V. N 16597
11. E Prabhu tumā chandanā hamā pāñī	Vasantā (Master/ Maître)	Tablā Tānpūrā Sārangi	H. M. V. N 5758
12. Galī to chāroñ bandā hui	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16447
13. Ghaḍī ékā na suhāvé	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16542
14. Hari tumā haro	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 14422
15. Kālī bādariyā chhā gaī	Sachinā Dévā Var- manā	Orch.	H. M. V. N 35331
16. Koi kahiyo Prabhu āvanā kī	Juthikā Roy (Kumārī)	Kholā Nupurā Harmonium	H. M. V. N 16031

17. Koi kachhu kahé manā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16717
18. Maiñ to prēmā divāñi	Juthikā Roy (Kumārī)	Id.	H. M. V. N 16406
19. Main to sānvarā ké rangā	Juthikā Roy (Kumārī)	Id.	H. M. V. N 9704
20. Maiñ vari jāūñ Rāñā	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754
21. Maiñ vari jāūñ Rāñā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16717
22. Mainé chakarā rakho-jī	Satī Dévi	Tablā Tānpūrā Harmonium	H. M. V. P 10642
23. Mainé chakarā rakho-jī	Hirābāi Baḍodekar	Tablā Tānpūrā Sārangī	Odeon SA 3027
24. Mainé chakarā rakho-jī	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
25. Manā mané jabā tārā	Amirbai Karnataki	Tablā Tānpūrā Harmonium	Columbia GE 3448
26. Mērā lagī rangā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 16406
27. Méré to Giridharā Gopālā	Hirābāi Baḍodekar	Tablā Tānpūrā Sārangī	Columbia VE 5030
28. Méré to Giridharā Gopālā	Satī Dévi	Tablā Tānpūrā Harmonium	H. M. V. P 10642
29. Méré to Giridharā Gopālā	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16107
30. Méré to Giridharā Gopālā	Dilip Kumār Roy	Kholā Kartālā Harmonium	H. M. V. N 17417
31. Méro janamā maranā ké	Juthikā Roy (Kumārī)	Tablā Harmonium Orch.	H. M. V. N 16597
32. Méré paramā snéhi Rāmā Prabhu	Rénukā Nāgā (Shrīmatī)	Tablā Tānpūrā Sārangī	H. M. V. N 9754

33. Mirā Bhajanā	Rénukā Dās Gupta	Tablā Tānpūrā Sārangi	Hindustan N 11106
34. Mirā ko Prabhu sanchi dāsī bano	Juthikā Roy (Kumārī)	Kholā Ghungharū Harmonium	H. M. V. N 7419
35. Mirā maganā bhai	Hridayā (Paṇḍit)	Tablā Tānpūrā Sārangi	Columbia GE 7090
36. Pagā ghungharū bandhā Mirā nāchi ré	Omkarnāth Thakur	Id.	Columbia BEX 271 12 in./30 cm.
37. Pagā ghungharū bandhā Mirā nāchi ré	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16493
38. Pagā ghungharū bandhā Mirā nāchi ré	Amirbai Karnātaki	Tablā Tānpūrā Harmonium	Columbia GE 3448
39. Payo ji mainé Rāmā ratanā	Himangsu Dutt	Tablā Tānpūrā Sārangi	P 11811
40. Payo ji mainé Rāmā ratanā	Hirābāi Baḍodekar	Id.	Odeon SA 3070
41. Piyā itanī vinatī	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16344
42. Pyaré darashanā dijo āyā	Satī Dēvī	Tablā Tānpūrā Sārangi	H. M. V. N 11807
43. Pyaré darashanā dijo āyā	Subbulakshmi (M. S.)	Id.	H. M. V. N 14422
44. Rājā téri dungariā parā	Omkarnāth Thakur	Id.	Columbia GE 3143
45. Rāṇā jī main to Giridharā- ké gharā	Juthikā Roy (Kumārī)	Tablā Tānpūrā Orch.	H. M. V. N 9704
46. Rāmā milanā ké kājā sakhi	Subbulakshmi (M. S.)	Tablā Tānpūrā Sārangi	H. M. V. N 16464
47. Sāadhanā karanā chahiyé ré manavā	Juthikā Roy (Kumārī)	Tablā Orch.	H. M. V. N 16087
48. Shrī Giridharā āgé	Vināyakā Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 26000
49. Shyāmā suno méri binati	Sachinā Dēvā Varmanā	Id.	Hindusthan H 1094
50. Suni main Hari āvanā ki avājā	Himangsu Dutt	Tablā Tānpūrā	H. M. V. P 11797

51. Tumā binā mēri kaunā khabarā lé	Bālā Gandharvā	Tablā Tānpūrā	Columbia VE 5009
52. Yogi matā jā matā jā	Juthikā Roy (Kumāri)	Tablā Harmonium	H. M. V. N 16087
53. Yogi matā jā matā jā	Vināyakā Rao Patvardhan	Tablā Tānpūrā Sārangi	H. M. V. N 5631

THE SINGERS OF BHAJANĀS AND KĪRTANĀS

Kīrtanās (hymns of Praise) and Shyāmā Sangītā (songs in honour of the Goddess Kālī) are the Bengali equivalents of the Hindi Bhajanās, of "Songs of mystic love".

Most classical singers also sing Bhajanās. There are, however, a few celebrated Bhajanā and Kīrtanā singers who do not sing classical music. Among them, the following are the best known.

LES CHANTEURS DE BHAJANĀS ET DE KĪRTANĀS

Les kīrtanās (Hymnes de louange) et les shyāmā sangītā (chants en l'honneur de la déesse Kālī) sont l'équivalent, en bengali, des bhajanās ou « chants d'amour mystique », de l'hindi.

La plupart des chanteurs classiques interprètent aussi des bhajanās. Par contre, quelques célèbres chanteurs de bhajanās et de kīrtanās ne chantent pas de musique classique. Parmi ceux-ci, les plus connus sont les suivants :

ANUPAMĀ GHATAK

A Bengali. Engaged as director of music in the film industry.

Bengali, directeur musical de production cinématographique.

Title, language, author Titre, langue, auteur	Style and Rāgā (mode) Style et Rāgā (mode)	Accompaniment Accompagnement
1. Sambhalā sambhalā karā pagā dharanā (Hindi)	Bhajanā	Tablā Tānpūrā Kartālā Harmonium
Hari sé lagā rahī ré (Hindi)	Id.	Id.

BHATNAGAR (R. L.)

1. Manavā matā bhūlā bhūlā Bhajanā (<i>Hindi</i>) Piléré āvatā ho (<i>Hindi</i>)	Id.	Tablā Tānpūrā Id.	Regal RL 336
2. Pritā kā hānī kisé (<i>Hindi</i>)	Id.	Id.	Regal RL 377
Prémi pritā nibhānā (<i>Hindi</i>)	Id.	Id.	
3. Jobanā chhīnā chhiyā (<i>Hindi</i>) Rakhā āsā nirāsa na (<i>Hindi</i>)	Id. Id.	Id. Id.	Regal RL 411

BIJAN BĀLĀ GHOSH DASTIDAR (Kumārī)

A classical musician from Dacca in East Bengal. She now lives in Calcutta.
Musicienne classique de Dacca (à l'est de Bengale). Vit actuellement à Calcutta.

1. Minatī mori suniyo Hari Bhajanā (<i>Hindi</i>) Bhajā ré manā Krishnā nāmā (<i>Hindi</i>)	Id.	Tablā Tānpūrā Karatāla Id.	H. M. V. N 6793
2. Prémā muditā manā se kaho (<i>Hindi</i>)	Id.	Tablā Tānpūrā	Columbia GE 7269
3. Raghupati Raghavā Rājā Rāmā (Rāmā Dhunā)	Id.	Id.	Columbia GE 7223

DHIRENDRĀ CHANDRĀ MITRA

A pupil of Hanumandās of Gayā. He sings classical and light music.

Élève de Hanumandās, de Gayā. Interprète la musique classique et la musique légère.

1. Kahabi kānura pāyā (<i>Bengali</i>) Rāiko hridayā bhabā (<i>Bengali</i>)	Kīrtanā Id.	Kholā Karatāla Id.	H. M. V. N 27398
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DILIP KUMĀR ROY

A charming singer of light as well as religious songs. He was born in Bengal in 1898. He has now retired in the Ashram of Shri Aurobindo at Pondicherry and rarely gives performances outside.

Né au Bengale en 1898. Chante de façon charmante la musique légère aussi bien que la musique religieuse. S'est maintenant retiré dans l'ermitage de Shri Aurobindo, à Pondichéry, et se fait rarement entendre dehors.

1. Chila basi sé kusumā kanané (<i>Bengali</i>) Rāngājabā ké dila tor pāyā (<i>Bengali</i>)	Kīrtanā Id. (Mishrā-Sindhu)	Harmonium Id.	H. M. V. N 7169
2. Mā (<i>Bengali</i>) Mantramayī (<i>Bengali</i>)	Bhajanā Id.	Kholā Gungharū Kartālā Harmonium Id.	H. M. V. N 9936
3. Sei Brindavanéra līlā abhirāmā (<i>Bengali</i>) Id.	Kīrtanā Id.	Harmonium Id.	H. M. V. N 9991
4. Lachakā lachakā bijalī jhalakā (<i>Hindi</i>) Méré dilā méñ dilā kā pyārā (<i>Hindi</i>)	Bhajanā Id.	Tablā Tānpūrā Esrāj Id.	H. M. V. N 17057
5. Dilā lé liyā hai (<i>Hindi</i>) Basā lé apné manā méñ (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 17388
6. Kunjanā banā chhādī (<i>Hindi</i>) Méré to Giridharā Gopālā (<i>Hindi</i>) by/par Mirābāī	Id. Id.	Tablā Harmonium Kartālā Kholā Kartālā Harmonium	H. M. V. N 17417
7. Méré janamā maranā ké sāthī (<i>Hindi</i>) Banā thanā karā āī (<i>Hindi</i>)	Id. Id.	Id. Tablā Harmonium Kartālā	H. M. V. N 27347
8. Na tātā na mātā (<i>Sanskrit</i>) by/par Shankaracharyā Aum praṇom (<i>Sanskrit</i>)	Id. Id.	Tablā Tānpūrā Id.	H. M. V. N 27623
9. Shrī Aravindā (<i>Hindi</i>) Mātrī stuti (<i>Hindi</i>)	Prayer/Prière (Stuti) Id.	Id. Id.	H. M. V. N 27656
10. Ghumā jayī main (<i>Hindi</i>) (with/avec Manju Guptā)	Bhajanā		H. M. V.

HIMANGSŪ DUTT

Came from Comilla in East Bengal. Was mostly a director of music. He died young.

Originaire de Comilla (à l'est du Bengale). S'occupe surtout de direction musicale. Est mort jeune.

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|--|----------------|-------------------------|---------------------|
| 1. Jabā prāṇā tanā sé nikalé
(<i>Hindi</i>)
Sunī main Hari Āvanā kī
āvājā (<i>Hindi</i>)
by/par Mirābāī | Bhajanā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
P 11797 |
| 2. Pāyo jī mainé Rāmā ratanā
(<i>Hindi</i>)
Kāhé ré banā khojanā jāyā
(<i>Hindi</i>) | Id.
Id. | Id.
Id. | H. M. V.
P 11811 |
| 3. Rangā jo gulālā lālā
(<i>Hindi</i>)
(A song of the Spring Festival/Chant de la fête printanière)
Ao Ghanāshyamā (<i>Hindi</i>) | Holi
Id. | Id.
Id. | H. M. V.
P 11815 |

JOSHI (G. N.)

- | | | | |
|--|---------------------|-------------------------|---------------------|
| 1. Kānhā torī (<i>Hindi</i>)
Nava kinārē lagāuñ (<i>Hindi</i>) | Bhajanā
Id. | Tablā
Tānpūrā
Id. | H. M. V.
N 5862 |
| 2. Tumā kiské ho
Shyāmā (<i>Hindi</i>)
Tumā sabké ho Bhagavānā
(<i>Hindi</i>) | Ghanā
Id.
Id. | Id.
Id. | H. M. V.
N 26137 |

JUTHIKĀ ROY (Kumārī)

A very popular singer of devotional songs born in Bengal. She is a pupil and partner of Kamal Dās Gupta. Her lovely records are often disfigured by unsuitable accompaniment.

Interprète renommée de chants spirituels, née au Bengale. Élève et partenaire de Kamal Dās Gupta. Les chants qu'elle a enregistrés sont charmants mais souvent défigurés par l'accompagnement.

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|--|----------------|--|--------------------|
| 1. Kabā avogé Kriṣṇā Murrārī (<i>Hindi</i>)
Gangā ké usaparā (<i>Hindi</i>) | Bhajanā
Id. | Kholā
Nupurā
Orch.
Id. | H. M. V.
N 6794 |
| 2. Bhajā lé ré manā
gunā (<i>Hindi</i>)
by/par Mirābāī
Mīrā ko Prabhu sanchī
dāsī banāo (<i>Hindi</i>)
by/par Mirābāī | Id.
Id. | Kholā
Ghungharu
Harmonium
Id. | H. M. V.
N 7419 |

3. Tomārā kālo (<i>Bengali</i>)	Kirtanā	Kholā	H. M. V. N 9788
Oré nila jamunārā (<i>Bengali</i>)	Id.	Id.	
4. Koi kahiyo Prabhu āvanā kī (<i>Hindi</i>)	Bhajanā	Kholā	H. M. V. N 16031
by/par Mīrābāī		Nupurā	
Darshanā binā dukhanā	Id.	Harmonium	
lāgé nainā (<i>Hindi</i>)		Id.	
by/par Mīrābāī			
5. Yogi matā jā matā jā (<i>Hindi</i>)	Id. (Bhairavi)	Tablā	H. M. V. N 16087
by/par Mīrābāī		Harmonium	
Sadhanā karanā chahiyé	Id.	Tablā	
rēmanavā (<i>Hindi</i>)		Nupurā	
		Harmonium	
6. Méré to Giridharā Gopālā (<i>Hindi</i>)	Bhajanā	Tablā	H. M. V. N 16107
by/par Mīrābāī		Harmonium	
Mainé chakarā rakho jī	Id.	Orch.	
(<i>Hindi</i>)		Tablā	
by/par Mīrābāī		Nupurā	
		Harmonium	
7. Jā ré papihā pīyu ké déshā (<i>Hindi</i>)	Barah-Māsā	Tablā	H. M. V. N 16286
Id.	Id.	Orch.	
		Id.	
8. Maiñ to prēmā divāñī (<i>Hindi</i>)	Id.	Tablā	H. M. V. N 16406
by/par Mīrābāī		Tānpurā	
Méra lago rangā Hari	Id.	Orch.	
(<i>Hindi</i>)		Id.	
by/par Mīrābāī			
9. Ajā méré gharā prītamā (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16418
by/par Kabīr			
Ghunghatā kā patā kholā	Id. (Darbāri)	Id.	
(<i>Hindi</i>)			
by/par Kabīr			
10. Main hāri O Giridhāri (<i>Hindi</i>)	Bhajanā	Tablā	H. M. V. N 16510
		Harmonium	
Toré angā sé angā milā-	Id.	Orch.	
kāra (<i>Hindi</i>)		Id.	
11. Jhumā jhumā barsatā hai (<i>Hindi</i>)	Barsātī		H. M. V. N 16513
Sāvanā kī āyi bahārā	Id.		
(<i>Hindi</i>)			

12. Darshanā dijo āyé (<i>Hindi</i>) by/par Mirabāī Méro janama maranā ké sāthī (<i>Hindi</i>) by/par Mirabāī	Bhajanā Id.	Tablā Ghungharū Orch. Id.	H. M. V. N 16597
13. Kanhaiyā parā tanā manā lutāné chālī (<i>Hindi</i>) Agar tumā Rādhé hoté Shyāmā (<i>Hindi</i>)	Id. Id.	Tablā Orch. Id.	H. M. V. N 16689

KRISHNĀ CHANDRĀ DEY

Started to learn music after losing his eyesight at the age of 12. He first studied with Satish Chakravarty; then, with Karamat Ullā Khān. Now about 60 years of age, he is still studying Dhrupad with David Khān. He is one of the most celebrated singers of Bengal.

Après avoir perdu la vue à douze ans commença à apprendre la musique. Étudia d'abord avec Satish Chakravarty, puis avec Karamat Ullā Khān. Agé de soixante ans environ, travaille toujours les dhrupads avec David Khān. Un des chanteurs les plus célèbres du Bengale.

1. Chhūñyonā chhūñyonā bandhu (<i>Bengali</i>)	Kīrtanā Id.	Kholā Kartālā Harmonium Id.	H. M. V. HT 2 12 in./30 cm.
Shatēka bayashā paré (<i>Bengali</i>)	Id.	Id.	
2. Ei to mādhabī (<i>Bengali</i>)	Id.	Id.	H. M. V. HT 63 12 in./30 cm.
Shuna shunahé parāna piyā (<i>Bengali</i>)	Id.	Id.	
3. Ami dékhé chhi (<i>Bengali</i>)	Id.	Id.	H. M. V. HT 53 12 in./30 cm.
Ati aparūpā (<i>Bengali</i>)	Id.	Id.	
4. Akrurā haranā (<i>Bengali</i>) by/par Sailen Roy Id.	Id. Id.	Id. Id.	H. M. V. HT 81 12 in./30 cm.
5. Sakhi, loké balé kalo (<i>Bengali</i>) Āmi chandana hoiyé shitala (<i>Bengali</i>)	Id. Id.	Id. Id.	H. M. V. P 11798
6. Hiyāyā rākhité (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11835
Svapana dékhichhé (<i>Bengali</i>)	Id.	Id.	

7. Nabadvipéra shobhan- chandra (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā Harmonium	H. M. V. P 11854
Odiké nimāi chalé (<i>Bengali</i>)	Id.	Id.	
8. Kunjā sājāyé dé lo (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11865
Jāminī tumi dīghalā hoyo (<i>Bengali</i>)	Id.	Id.	
9. Gostha līlā (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11867
Id. (pt. II)	Id.	Id.	
10. Katira taté sé pīta tathi (<i>Bengali</i>)		Id.	H. M. V. P 11873
Āmi bhāṇḍa bhari nabanī (<i>Bengali</i>)	Id.	Id.	
11. Raj rājā	Id.	Id.	H. M. V. P. 11879
12. Raj rājā	Id.	Id.	H. M. V. P 11880
13. Sakālē chalili jamunā (<i>Bengali</i>)	Id.	Id.	H. M. V. P 11881
Bhujhāo āmāré kéna (<i>Bengali</i>)	Id.	Id.	
14. Japo ré Rāmā nāmā (<i>Hindi</i>)	Bhajanā	Tablā Harmonium	H. M. V. N 6296
Shrī Rāmā bhajo (<i>Hindi</i>)	Id.	Id.	
15. Sochā phikarā kī nadi (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16089
Bhavā sāgārā kī navā (<i>Hindi</i>)	Id.	Id.	
16. Musafirā kyon māyā (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16460
Rāmā tēri māyā (<i>Hindi</i>)	Id.	Id.	
17. Dēkho pritā kī (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16474
Karā tū Rāmā nāmākī (<i>Hindi</i>)	Id.	Id.	

LĪLĀ KĀRVAL

1. Murali prēmā kī bāji ré (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Nupurā Harmonium	H. M. V. N 16659
Raghupati Raghavā Rājā Rāmā (<i>Hindi</i>)	Kīrtanā	Id.	

MANJU GUPTA (Kumārī)

- | | | |
|---|-----------------------|---------------------|
| 1. Brindāvanā kī mangalā līlā Bhajanā
(<i>Hindi</i>)
Mosé kahé ko prītā (<i>Hindi</i>) Id.
with/avec Dilip Kumār Roy | Esraj
Tablā
Id. | H. M. V.
H 27386 |
|---|-----------------------|---------------------|

MRINĀL KĀNTI GHOSH

A popular Bengali artist. Died in 1949.

Artiste bengali très populaire. Mort en 1949.

- | | | |
|--|---------------------------|---------------------|
| 1. Bhédā hari kā koi na jāné Bhajanā
(<i>Hindi</i>) | Harmonium | Columbia
GE 2677 |
| 2. Khélichā Vishva loyé Id.
Virātā (<i>Bengali</i>)
by/par Kazi Nazrul
Tomārā mohāvishé kichu Id.
(<i>Bengali</i>)
by/par Kazi Nazrul | Tablā
Harmonium
Id. | H. M. V.
N 7393 |

PANKAJ MULLICK

A very celebrated modern singer of Bengal. His voice and style are extremely attractive.

Célèbre chanteur moderne du Bengale. Sa voix et son style sont extrêmement séduisants.

- | | | |
|---|---------------------------|---------------------|
| 1. Kauna tojhé samajhāyé Bhajanā
(<i>Hindi</i>)
Ānkheñ muḍā karā dhyānā Id.
(<i>Hindi</i>) (sung by/chanté
par Rūpā Kumārī) | Tablā
Harmonium
Id. | Columbia
VE 5112 |
| 2. Chhoḍā musafirā mayā Id.
(<i>Hindi</i>)
Dūniyādāri chhoḍé Id.
(<i>Hindi</i>) | Id.
Id. | Columbia
GE 2427 |

RĀDHĀ RĀNĪ

A pupil of Manju Saheb. She belongs to Murshidabad in Bengal.

Élève de Manju Saheb. Originaire de Murshidabad, au Bengale.

- | | | |
|--|--------------------------------------|---------------------|
| 1. Ki mohini jāno (<i>Bengali</i>) Kīrtanā
Chhi chhi mahārājā Id.
(<i>Bengali</i>) | Kholā
Kartālā
Ghungharū
Id. | Columbia
GE 2521 |
|--|--------------------------------------|---------------------|

2. Sārī prati shukā takhanā (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā Ghungharū	Columbia GE 2875
Shyāma shukā pakha (<i>Bengali</i>)	Id.	Id.	
3. Bandhu é béshé (<i>Bengali</i>)	Id.	Id.	Columbia GE 2909
Sundari oi khané (<i>Bengali</i>)	Id.	Id.	
4. Mohanā muralī (<i>Bengali</i>)	Id.	Id.	Columbia GE 2999
Bahudina paré (<i>Bengali</i>)	Id.	Id.	
5. Mathurā vasini (<i>Bengali</i>)	Id.	Id.	Columbia GE 7483
Dhikangā rājā (<i>Bengali</i>)	Id.	Id.	

RĀMĀ ASRÉ (of/de Lucknow)

1. Sitāji kī bidāi (<i>Hindi</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 16660
Id. (pt. II)	Id.	Id.	

RATNESHWARĀ MUKHERJEE

A reputed singer of Kīrtanā-s from East Bengal.

Chanteuse réputée de kīrtanās. Originaire de l'est du Bengale.

1. Ki kahili ré sakhī (<i>Bengali</i>)	Kīrtanā	Kholā Kartālā	H. M. V. N 27856
Tyāji Kālobaranā kariba (<i>Bengali</i>)	Id.	Id.	
2. Prémā kī ankurā (<i>Maithili</i>)	Id.	Id.	Bharat S. C. 48
Traditional/Traditionnel			
Alāpa bayashé (<i>Maithili</i>)	Id.	Id.	
Traditional/Traditionnel			

REBĀ SHOME (Kumārī)

1. Giridharilālā morā (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā Nupurā	H. M. V. N 27597
Chanchalā chandé āshā ānandé (<i>Bengali</i>)	Id.	Id.	

RĒNU BOSE (Bhowmik)

1. Jagā janā Mohanā sankā- tahari (<i>Hindi</i>)	Bhajanā	Tablā Tānpūrā	H. M. V. N 17056
Shyāmāsundarā manāman- dirā méñ āo (<i>Hindi</i>)	Id.	Id.	

RĒNUKĀ DĀS GUPTA

1. Nandā Nandanā (<i>Bengali</i>)	Kīrtanā	Harmonium Kholā Kartālā	Hindusthan H 42
Mādhava tūnhūn (<i>Bengali</i>)	Id.	Id.	
2. Kata kāla rabé (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kéna élé tabé (<i>Bengali</i>)	Id.	Id.	H 711
3. Shuka sārī samā (<i>Bengali</i>)	Id.	Id.	Hindusthan
Kona rasha Jamunāra (<i>Bengali</i>)	Id.	Id.	H 958
4. Jadi Gokulā Chandra (<i>Bengali</i>)	Id.	Harmonium Kholā	Hindusthan H 3
Pāgalā manatā ré (<i>Bengali</i>)	Id.	Id.	
5. Mīrā Bhajanā (<i>Hindi</i>)	Bhajanā	Tablā	Hindusthan
by/par Mīrābāī			H 11106
Kabir Bhajanā (<i>Hindi</i>)	Id.	Id.	
by/par Kabīr			

SACHINĀ DÉVĀ VARMANĀ

A well-known musician of Bengal. Most of his records of Bhajanās are disfigured by the accompaniment.

Musicien réputé du Bengale. La plupart de ses enregistrements de bhajanās sont défigurés par l'accompagnement.

1. Nayanā méré darashābhi- khārī (<i>Hindi</i>)	Bhajanā	Tablā Orch.	Hindusthan H 461
Pritā méñ hué badanāmā (<i>Hindi</i>)	Id.	Id.	
2. Shyāmā suno méri binati (<i>Hindi</i>)	Id.	Id.	Hindusthan H 1094
Pilé pilé (<i>Hindi</i>)	Id.	Id.	
3. Dhiré sé jānā bagiyānā (<i>Hindi</i>)	Id.	Id.	Hindusthan H 1001
Koṇa nagariyā jayi ré (<i>Hindi</i>)	Id.	Id.	
4. Jhanā jhanā jhanā manjīrā (<i>Bengali</i>)	Id.	Id.	Hindusthan H 494
Pohālā rāti jāgiyā (<i>Bengali</i>)	Id.	Id.	
5. Abā maiñ sharaṇā tumhārī (<i>Hindi</i>)	Id.	Id.	Hindusthan H 548
Méré pitamā pyaré (<i>Hindi</i>)	Id.	Id.	

SAILA DĒVI

Came from East Bengal. A classical singer with a lovely voice. She died young.
 Originaire de l'est du Bengale. Était une chanteuse classique à la voix charmante.
 Morte jeune.

1. Agarū chua (<i>Bengali</i>)	Kīrtanā	Tablā Tānpūrā Harmonium Kartālā	Senola QS 600
Rūpā lāgi āñkhi (<i>Bengali</i>)	Id.	Id.	

SATĪ DĒVĪ (Shrīmatī)

Mainly a singer of Tagore songs.

Chante surtout les chants de Tagore.

1. Méré to Giridharā Gopālā (<i>Hindi</i>) by/par Mīrābāī Maiñ né chakarā rākho jī (<i>Hindi</i>) by/par Mīrābāī	Bhajanā Id.	Tablā Tānpūrā Harmonium Id.	H. M. V. P 10642
2. Pyāre darashanā dijo āyé (<i>Hindi</i>) by/par Mīrābāī Barakhé badarovā savana kī (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. P 11807

SUBBULAKSHMĪ (M. S.)

One of the most celebrated Indian film stars, Shrīmatī Subbulakshmi is a very popular singer of both Southern and Northern music.

Une des vedettes les plus célèbres dans les milieux cinématographiques indiens. Shrīmatī Subbulakshmi est aussi une chanteuse très appréciée aussi bien en ce qui concerne la musique du sud que celle du nord de l'Inde.

1. Maiñ niraguñiyā guñā (<i>Hindi</i>) Rāmā milanā ké kājā (<i>Hindi</i>)	Bhajanā Id.	Tablā Harmonium Nupurā Id.	H. M. V. N 16464
2. Vaishnavā janato (<i>Hindi</i>) Raghupati Raghavā Rājā Rāmā (<i>Hindi</i>) (with chorus/avec chœurs)	Id. Id.	Tānpūrā Id.	H. M. V. N 14408
3. Hari tumā haro (<i>Hindi</i>) by/par Mīrābāī Pyāre darshanā (<i>Hindi</i>) by/par Mīrābāī	Id. Id.	Id. Id.	H. M. V. N 14422

- | | | | |
|--------------------------------------|----------------|-------|----------|
| 4. Vandé Mātaram (<i>Sanskrit</i>) | National song/ | Orch. | H. M. V. |
| by/par Bankim Chatterjee | Chant national | | N 14421 |
| Dhana Dhanya (<i>Bengali</i>) | Id. | Id. | |
| by/par Dwijendralal Roy | | | |

SUCHITRĀ MUKHERJEE

A well-known singer of Tagore songs. She has a superb voice.
Interprète réputée des chants de Tagore, à la voix ravissante.

- | | | | |
|----------------------------|---------|-----------|----------|
| 1. Prabhu kabāsē bulā rahē | Bhajanā | Tablā | H. M. V. |
| haiñ (<i>Hindi</i>) | | Tānpūrā | N 16727 |
| | | Harmonium | |
| Maiñ nanda ganvā kī orā | Id. | Id. | |
| (<i>Hindi</i>) | | | |

SUPRAVĀ SARKAR

- | | | | |
|---------------------------------------|---------|-------|------------|
| 1. Sangā aji sangā (<i>Bengali</i>) | Kīrtanā | Orch. | Hindusthan |
| | | | H 1335 |
| Manā Harā Sundarā | Bhajanā | Id. | |
| 2. Āji Gokulā (<i>Bengali</i>) | Kīrtanā | Id. | Hindusthan |
| | | | H 1451 |
| (<i>Bengali</i>) | | | |
| Id. (pt. II) | Id. | Id. | |

TUSHARKANĀ PAUL (Kumāri)

A well-known research student and a good singer of Kīrtanās.
Connu pour ses travaux de recherche. Est aussi un bon chanteur de kīrtanās.

- | | | | |
|---------------------------------|---------|----------------|-----------------------------|
| 1. Rūpa lāgi āñkhi jharé | Kīrtanā | Kholā | H. M. V. |
| (<i>Bengali</i>) | | Violin/ violon | N 27250 |
| Sunaité kānu (<i>Bengali</i>) | Id. | Id. | |
| 2. Torā jā jā sakhī jālo | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | N 27719 |
| 3. Āmi na haiñ koré chino | Id. | Id. | H. M. V. |
| (<i>Bengali</i>) | | | |
| by/par Kazi Nazrul Islam | | | To be issued/
A paraître |

UMĀ BOSE

A pupil of Dilip Kumār Roy. She died very young.
Élève de Dilip Kumār Roy. Morte très jeune.

- | | | | |
|----------------------------------|---------|-----------|----------|
| 1. Āja sakhī suna bājata | Bhajanā | Tablā | H. M. V. |
| (<i>Hindi</i>) | | Tānpūrā | N 17289 |
| | | Harmonium | |
| Tū né kājā kiyā mujhé | Id. | Id. | |
| (<i>Hindi</i>) (Sung by/Chanté | | | |
| par Dilip Kumār Bose) | | | |

UMARĀ ZIYĀ BĒGUM

- | | | | |
|--|---------|-------------------------------|---------------------|
| 1. Ankhiyān Hari darshanā kī
pyāsi (<i>Hindī</i>) | Bhajanā | Tablā
Tānpūrā
Harmonium | Columbia
GE 5182 |
| Nādanā samajhā lé jī méñ
(<i>Hindī</i>) | Id. | Id. | |
| 2. Méri bhī banégi rahī
(<i>Hindī</i>) | Id. | Id. | Columbia
GE 5193 |
| Shyāmā Sundarā ré Manā-
mohanā (<i>Hindī</i>) | Id. | Id. | |

UTPALĀ SEN (Shrīmatī)

- | | | | |
|--|---------|----------------------|----------------------|
| 1. Jāgo ré manā
(<i>Bengali</i>) | Bhajanā | Tānpūrā
Harmonium | Hindusthan
H 1438 |
| Hari nāma likhé diyo
(<i>Bengali</i>) | Id. | Id. | |

UTTARĀ DÉVI

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Kānu sé jibana (<i>Bengali</i>) | Kīrtanā | Kholā
Kartāla
Harmonium | Columbia
GE 2125 |
| Sajanī go ki hérinū
(<i>Bengali</i>) | Id. | Id. | |
| 2. Chhuo nā chhuo nā
(<i>Bengali</i>) | Id. | Id. | Columbia
GE 2578 |
| O kubjārā bandhu
(<i>Bengali</i>) | Id. | Id. | |
| 3. Brojapurā nāgarā (<i>Bengali</i>)
by/par Anil Bhattacharyya | Id. | Id. | Columbia
GE 2643 |
| Āmi Krishna chāhinā
(<i>Bengali</i>) | Id. | Id. | |
| 4. Ké balé kānāi nāi (<i>Bengali</i>)
by/par Nalini Kanta Sarkar | Id. | Id. | Columbia
GE 2948 |
| Dvarā chhédé dé (<i>Bengali</i>)
by/par Nalini Kanta Sarkar | Id. | Id. | |

VIDYĀNĀTH SETH

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Bhajanā binā bavaré tumā
hirajanam (<i>Hindī</i>) | Bhajanā | Duggi
Kartāla
Harmonium | H. M. V.
N 14661 |
| Manā phulā phulā phiré
(<i>Hindī</i>) | Id. | Id. | |

- | | | | |
|--|---------|-------------------------------|---------------------|
| 2. Patiyān maiñ kaisé likhūñ
(<i>Hindi</i>) | Bhajanā | Duggi
Kartālā
Harmonium | H. M. V.
N 14688 |
| Tumbhāré kāraṇā sabā
sukhā (<i>Hindi</i>) | Id. | Id. | |
| 3. Chandariyā jhīnī ré jhīnī
(<i>Hindi</i>) | Id. | Id. | H. M. V.
N 14721 |
| Rahanā nahiñ déshā birānā
(<i>Hindi</i>) | Id. | Id. | |

VINODINI DIXIT (Shrīmatī)

- | | | | |
|---|---------|-------------------------------|---------------------|
| 1. Barasé bādariā savanā kī
(<i>Hindi</i>)
by/par Mirābāī | Bhajanā | Tablā
Tānpūrā
Harmonium | Columbia
GE 3354 |
| Ankhiyā Hari darshanā kī
(<i>Hindi</i>) | Id. | Id. | |
| 2. Mohé charaṇā pāsā bulālo
(<i>Hindi</i>) | Id. | Id. | Columbia
GE 3829 |
| Pritamā méré manā bhayé
(<i>Hindi</i>) | Id. | Id. | |

CHAPTER IV
MODERN SONGS

CHAPITRE IV
CHANTS MODERNES

Modern songs play an important part in the musical life of India. Some of these songs follow traditional types and are sung by very good singers. Most of them, however, are disfigured by the unsuited orchestral accompaniment, which film and recording companies usually impose on the artists.

We are here giving a few selected songs by very popular singers.

Les chants modernes occupent une place importante dans la vie musicale de l'Inde. Quelques-uns de ces chants appartiennent au type traditionnel et sont exécutés par d'excellents chanteurs. Malheureusement la plupart sont défigurés par un accompagnement orchestral mal approprié, que les sociétés cinématographiques et les sociétés d'enregistrement ont coutume d'imposer aux artistes.

Nous donnons ci-dessous une sélection de quelques chants, exécutés par des chanteurs renommés de musique moderne.

DHONANJAY BHATTACHARYA

	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement	
1. Ekti sēturā bandhanā (<i>Bengali</i>) Nā dharā débārā (<i>Bengali</i>) by/par Tarit K. Ghosh	Modern song/ Chant moderne Id.	Guitar Orch. Id.	Columbia GE 7409

DILIP KUMĀR ROY and/et UMA BOSE (Kumāri)

1. Nālayé khistājan (<i>Hindi</i>) (Dilip Kumār Roy)	Gazal	Tablā Tānpūrā Manjirā Harmonium	H. M. V. N 17232
Yūn to kyā kyā nazarā (<i>Hindi</i>) (Uma Bose)	Id.	Id.	
2. Tū né kyā kiyā (<i>Hindi</i>) (Dilip Kumār Roy) Ājā sakhi sunā bajatā (<i>Hindi</i>) (Uma Bose)	Id. (Gitā)	Id. Id.	H. M. V. N 17289

HEMANTA KUMĀR MUKHERJEE

A young and extremely popular singer of Calcutta. Her voice is extremely beautiful.

Jeune chanteuse de Calcutta, extrêmement populaire, à la voix charmante.

- | | | | |
|--|--------------------------------------|-----------------------|---------------------|
| 1. Anchalā sé kyoñ bandhā (Gītā)
liyā (<i>Hindi</i>)
Dilā léké bhulā dénā
(<i>Hindi</i>) | Id. | Tablā
Orch.
Id. | Columbia
GE 2654 |
| 2. Suné panaghatā pé bītī
huī rāta (<i>Hindi</i>)
Rātā ko dinā banā diyā
(<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2681 |
| 3. Mastī hai chhāi Vasantā
(<i>Hindi</i>)
Madhubanā méñ na
Shyāmā (<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2725 |
| 4. Aba yadā haméñ kyoñ ātī
(<i>Hindi</i>)
Vahā ankhā pilā gayé
(<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2742 |
| 5. Maiñ sajà bajāūñ tumā
gāo (<i>Hindi</i>)
Prémā isiko kahé zamānā
(<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2779 |
| 6. Tumané mujhā ko sadā
jalāyā (<i>Hindi</i>)
Tumā kabā takā pyārā
(<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2913 |
| 7. Musibatoñ ko bulā rahā
hūñ (<i>Hindi</i>)
Bhalā thā kitanā apanā
(<i>Hindi</i>) | Id. | Id.
Id. | Columbia
GE 2985 |
| 8. Maiñ nadī sī bahatī
(<i>Hindi</i>)
with/avec Belā Mukherjee
Bahakī huī nigāhén
(<i>Hindi</i>)
with/avec Belā Mukherjee | Id. | Id.
Id. | Columbia
GE 7062 |
| 9. Sédinā nishithé
(<i>Bengali</i>)
Jāni jāni ekā dinā
(<i>Bengali</i>) by/par Subodha
Purka yastha | Modern Song/
Chant moderne
Id. | Tablā
Id. | Columbia
GE 2619 |
| 10. Ajā kono kathā nayā
(<i>Bengali</i>)
Esa kunjé go madhu
(<i>Bengali</i>)
by/par Amiya Bagchi | Id.
Id. | Id.
Id. | Columbia
GE 2684 |

11. Morā byāthā jamunārā (<i>Bengali</i>) Bādālā méghērā (<i>Bengali</i>) by/par Amiya Bagchi	Modern Song/ Chant moderne Id.	Tablā Id.	Columbia GE 2783
12. Madhabirā svapané (<i>Bengali</i>) Tomārā duarākhāni (<i>Bengali</i>) by/par Amiya Bagchi	Id. Id.	Tablā Orch. Id.	Columbia GE 2917

JAGANMOY MITTRA (JAG MOHAN)

1. Dilā déké dardā liyā maiñ né (<i>Hindi</i>) Yahā nā batā sakungā māi (<i>Hindi</i>)	(Gitā) Id.	Tablā Orch. Id.	H. M. V. N 16685
2. Pyārā ki manzilā nahiñ hai (<i>Hindi</i>) Jalā rahé haiñ armānā (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16752
3. Phirā pyārā ho rahā hai (<i>Hindi</i>) Mujhé dilā méñ chhipā lo (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16728
4. Sapanoñ méñ mujhāko pyārā (<i>Hindi</i>) Ankhoñ méñ chhipā (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16763
5. Sapanoñ méñ kyoñ até ho jī (<i>Hindi</i>) Kyoñ nā chamaké pyārā (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16866
6. Kyā méri matavāli né li hai (<i>Hindi</i>) Sajani āvo (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16604
7. Mujhé sapanoñ méñ nā bahalāo (<i>Hindi</i>) Méri āñkhiyāñ baniñ dīvāni (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16546
8. Matā karā sajā singārā (<i>Hindi</i>) Pyārī tumā kitanā sundarā (<i>Hindi</i>)	Id. Id.	Id. Id.	H. M. V. N 16586
9. Usā rāgā ko payālā méñ (<i>Hindi</i>) Yahā chandā nahiñ téri (<i>Hindi</i>)	Id. Id.	Tablā Tānpūrā Harmonium Id.	H. M. V. N 16617

10. Tumā méré samanē ayanā (Gītā) karo (<i>Hindi</i>)		Tablā Tānpūrā Harmonium	H. M. V. N 16630
Ēkā bārā muskarā do (<i>Hindi</i>)	Id.	Id.	
11. Banā jaogé tumā ékā dinā (<i>Hindi</i>)	Id.	Id.	H. M. V. N 16649
Prémā kī rutā chali gai (<i>Hindi</i>)	Id.	Id.	
12. Hé morā dharani talā (<i>Bengali</i>)	Modern Song/ Chant moderne	Tablā Orchestra	H. M. V. N 27548
Kata tuku parichayā (<i>Bengali</i>)	Id.	Id.	
by/par Charu Mukherjee			
13. Ekāti pradīpā (<i>Bengali</i>)	Id.	Id.	H. M. V. N 27977
Malayā ré dhiré (<i>Bengali</i>)	Id.	Id.	
by/par Prabhavati Dévi			

PANKAJ MULLICK

1. Maiñ ājā piyā hothoñ kā (<i>Hindi</i>)	Modern Song/ Chant moderne	Tablā Orch.	Columbia VE 2547
Yahā ratēñ yahā mausamā (<i>Hindi</i>)	Id.	Id.	
2. Na karā itanā pyārā (<i>Hindi</i>)	Id.	Id. Tablā Harmonium Flt	Columbia VE 2510
Prémā belā méñ phulā nā patté (<i>Hindi</i>)	(Gītā)		
3. Prāñā chāhé nainā na chāhé (<i>Hindi</i>)	Id.	Tablā Orch.	Columbia VE 2517
Yādā āyé ki na āyé (<i>Hindi</i>)	Id.	Id.	
4. Kaunā tujhé samjhāyé (<i>Hindi</i>)	Id.	Id.	Columbia VE 5112
Ānkhā muḍā karā dhyānā (<i>Hindi</i>)	Id.	Id.	
(Sung by/chanté par Rūpā Kumārī)			
5. Kārā charu charaṇērā (<i>Bengali</i>)	Modern Song/ Chant moderne	Id.	Columbia VE 2328
Janama marana (<i>Bengali</i>)	Id.	Id.	
by/par Sailen Roy			
6. Maranā ré torā (<i>Bengali</i>)	Id.	Id.	Columbia VE 2521
Jédinā tomārā (<i>Bengali</i>)	Id.	Id.	
by/par Bāñi Kumār			

SAIGAL (K. L.)

- | | | | |
|---|--------------------------------------|--------------------------------------|-----------------------|
| 1. Ekhani uthibé chāñdā
(<i>Bengali</i>)
Naibā ghumālé priya
(<i>Bengali</i>)
by/par Pranab Roy | Modern Song/
Chant moderne
Id. | Tablā
Harmonium
Id. | Hindusthan
H 11819 |
| 2. Panchhi kahé hotā udāsā
(<i>Hindi</i>)
Suno suno Krishnā Kālā
(<i>Hindi</i>) | Id.
Kīrtanā | Id.
Kholā
Manjirā
Harmonium | Columbia
VE 1502 |
| 3. Duniyā méñ huñ duniyā kā
(<i>Urdu</i>)
Kaunā birané méñ (<i>Urdu</i>) | Id.
Id. | Tablā
Harmonium
Id. | Columbia
VE 1503 |

UTPALĀ SEN

- | | | | |
|---|--------------------------------------|-----------------------|----------------------|
| 1. Nayané ghanā lo (<i>Bengali</i>)
by/par Biswaranjan Bha-
duri
Āyā ghumā āyā (<i>Bengali</i>)
by/par Anil Bhattacharyya | Modern Song/
Chant moderne
Id. | Tablā
Orch.
Id. | Hindusthan
H 1341 |
| 2. Prathama milané (<i>Bengali</i>)
by/par Dipa Mukherjee
Mora kānané (<i>Bengali</i>)
by/par Gora Mukherjee | Id.
Id. | Id.
Id. | Hindusthan
H 1281 |

CHAPTER V
THE SONGS OF RABINDRANATH TAGORE

CHAPITRE V
LES CHANTS DE RABINDRANATH TAGORE

RABINDRANATH TAGORE (1861-1941)

The greatest modern Indian song-composer. Born of a family of wealthy music lovers, he had the opportunity from childhood to hear the greatest musicians. Most of his poems were conceived as songs and he created the music and words together. About 2,000 of his songs have been published in Bengali notation. The music of these songs is highly original and had a considerable influence on the development of modern Indian music. He wrote several music dramas, which are often performed in Bengal.

Le plus grand compositeur moderne de l'Inde. Né dans une famille riche où l'on aimait la musique, il eut l'occasion dès l'enfance d'entendre les plus grands musiciens. Il conçut la plupart de ses poèmes sous forme de chants, dont il créait la musique en même temps que les paroles. Environ deux milliers d'entre eux ont été publiés en caractères bengalis. Leur musique est particulièrement originale et elle a exercé une influence considérable sur l'évolution de la musique indienne moderne. Rabindranath Tagore a également composé plusieurs drames lyriques, souvent joués au Bengale.

	Sung by Chanté par	Accompaniment Accompagnement	
1. Ādhēka ghumé nayanā (<i>Bengali</i>)	Amitā Sēn	Orch.	Hindusthan H 262
2. Ajā Bangalā dēshērā hridayā holé (<i>Bengali</i>)	Hemanta Mukherjee	Tablā Flt Orch.	Colombia GE 7488
3. Ājā khēlā bhāngārā khēlā (<i>Bengali</i>)	Saigal K. L.	Orch.	Hindusthan H 915
4. Ajā tārāyā tārāyā dīpta (<i>Bengali</i>)	Mādhurī Chaudhuri (Shrimatī)	Vln Guit. Org.	H. M. V. N 27839
5. Āji godhuli lagané (<i>Bengali</i>)	Suchitrā Mukherjee Id.		H. M. V. N 31026
6. Āji tomāyā ābārā (<i>Bengali</i>)	Rajeswarī Vāsu- dēvā (Shrimatī)	Orch.	Hindusthan H 920

7. Āji tomāyā ābarā (<i>Bengali</i>)	Nilimā Gupta	Guit. Org. Piano	Columbia GE 7104
8. Āju sakhī muhu muhu (<i>Bengali</i>)	Kanikā Dévi (Shrīmatī)	Kholā Kartālā Harmonium Esrāj	H. M. V. N 27747
9. Ākāshā juḍé shuninu oi bājé (<i>Bengali</i>)	Gītā Nāhā	Kholā Manjīrā	Columbia GE 7122
10. Ali bārā-bārā (<i>Bengali</i>)	Amitā Sén.	Orch.	Hindusthan H 442
11. Āmārā andha pradīpā (<i>Bengali</i>)	Pankaj Mullick	Id.	H. M. V. P 11900
12. Āmārā jābārā bēlāyā (<i>Bengali</i>)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
13. Āmārā jīvanapātra uchhaliya (<i>Bengali</i>)	Rājésvarī Vāsudévā	Orch.	H. M. V. N 27649
14. Āmārā ki bédanā sé (<i>Bengali</i>)	Suchitrā Mukherjee	Id.	H. M. V. N 27630
15. Āmārā priyārā chhāyā (<i>Bengali</i>)	Pankaj Mullick	Id.	H. M. V. P 11905
16. Āmārā rātā pohāla (<i>Bengali</i>)	Saigal K. L.	Orch.	Hindusthan H 915
17. Āmārā sonārā bānglā (<i>Bengali</i>)	Suchitrā Mukherjee	Kholā Orch.	H. M. V. N 27790
18. Āmārē tumi ashéshā karéchha (<i>Bengali</i>)	Pankaj Mullick	Orch.	H. M. V. N 11900
19. Āmārā godhuli laganā (<i>Bengali</i>)	Hémanta Mukherjee	Esrāj Vln Tablā	Columbia GE 7057
20. Āmi Shrāvanā ākāshé (<i>Bengali</i>)	Pankaj Mullick	Orch.	H. M. V. P 11905
21. Āmi tomārā sangé (<i>Bengali</i>)	Kanikā Dévi (Shrīmatī)	Id.	H. M. V. N 27991
22. Āmi tomāyā jata (<i>Bengali</i>)	Saigal K. L.	Id.	Hindusthan N 766
23. Āndhārā rāté ékalā pāgalā (<i>Bengali</i>)	Krishnā Chandrā Dey	Org.	H. M. V. P 11782
24. Ārā rékhonā āndhārē (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
25. Āro kichukshanā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch. Kholā	H. M. V. N 27630
26. Āyi Bhuvana mana mohini (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7488

27. Bādālā dinērā prathamā (<i>Bengali</i>)	Rājésvarī Vāsu- dévā	Orch.	Hindusthan H 920
28. Bādālā méghé mādālā bājé (<i>Bengali</i>)	Suchitrā Mukherjee	Id.	H. M. V. N 27737
29. Bājāo ré Mohanā bānshi (<i>Bengali</i>)	Nilimā Gupta	Flt Kholā	Columbia GE 7167
30. Bandhu konā māyā lāgālo (<i>Bengali</i>)	Amalā Dutt	Tablā Harmonium Vln	Hindusthan H 385
31. Bédanā bharā é Vasanta (<i>Bengali</i>)	Nilimā Gupta	Flt Kholā	Columbia GE 7104
32. Bhéngécha duyārā ésécha (<i>Bengali</i>)	Jaganmoy Mittra	Orch.	H. M. V. N 27831
33. Bhorā holo bibhāvarī (<i>Bengali</i>)	Shāntidévā Ghosh	Tablā Tānpūrā Ersāj	H. M. V. N 27671
34. Bimalā ānané jāgo ré (<i>Bengali</i>)	Rādhikā Prasād Goswāmī	Tablā Org.	H. M. V. P 2173
35. Chhāhiyā dékho rashērā sroté (<i>Bengali</i>)	Dévabrata Biswās	Orch.	Columbia GE 7233
36. Chinilé nā āmārē ki (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 729
37. Chokhā jé odērā chhuté Chalé (<i>Bengali</i>)	Shāntidévā Ghosh	Tānpūrā Tablā Esrāj	H. M. V. N 27671
38. Dinā guli morā sonārā khānchāyā (<i>Bengali</i>)	Pankaj Mullick	Orch.	Columbia VE 2502
39. Dinā paré jāyā dinā (<i>Bengali</i>)	Rénukā Dās Gupta (Shrīmatī)	Kholā Org. Manjirā	Hindusthan H 421
40. Dinērā parā dinā jé géla (<i>Bengali</i>)	Rénukā Dās Gupta	Id.	H. M. V. P 11877
41. Dīpā nibhé géchhé mama (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Org. Flt Vln	H. M. V. P 11878
42. É dina āji (<i>Bengali</i>)	Saigal K. L.	Orch.	Hindusthan H 914
43. É shudhu alashā māyā (<i>Bengali</i>)	Dévabrata Biswās	Id.	Columbia GE 2927
44. Ékātuku chhoñyā lāgé (<i>Bengali</i>)	Saigal K. L.	Id.	Hindusthan H 914
45. Ekhanā āmārā samayā holo (<i>Bengali</i>)	Rājésvarī Vāsudévā	Id.	Hindusthan H 1022
46. Élo jé shitēra bēlā (<i>Bengali</i>)	Samaréshā Chowdhury	Shāhnāi Guit. Vln	Senola QS 509

47. Emni koré jāyā jadi dinā (<i>Bengali</i>)	Dévabrata Biswās	Orch.	Columbia GE 7233
48. Gagané gagané (<i>Bengali</i>)	Pankaj Mullick	Id.	Hindusthan H 523
49. Hé kshanikérā atithi (<i>Bengali</i>)	Bijoyā Shome (Kumārī)	Id.	H. M. V. N 27857
50. Hé nirupamā (<i>Bengali</i>)	Hémanta Mukherjee	Id.	Columbia GE 2873
51. Hé nutanā dékhā dikā ārābārā (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11861
52. Hé nutanā dékhā dikā ārābārā (<i>Bengali</i>)	Saila Dévi	Esrāj	Sénola QS 549
53. Himsayā unmatta prithvi (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Esrāj Tānpūrā	H. M. V. P 11866
54. Hridayā vāsanā purna hola (<i>Bengali</i>)	Mālatī Ghosāl (Shrīmatī)	Esrāj	H. M. V. P 11853
55. Hridayérā ékulā okulā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27564
56. Jadi préma dilé nā (<i>Bengali</i>)	Amitā Sén	Vln Harmonium	Hindusthan H 1010
57. Jadi torā dākā suné (<i>Bengali</i>)	Suchitrā Mukherjee	Manjirā	Columbia GE 7502
58. Jāga jāga alasā (<i>Bengali</i>)	Hémanta Mukher- jee	Orch.	Columbia
59. Jana gana mana		Id.	Gramophone OJE IT 1
60. Jana gana mana	Haripadā Chatterjee	Choir/ Chœur	H. M. V. H. 570
61. Jaubana sarasī nīré (<i>Bengali</i>)	Pankaj Mullick	Orch.	Hindusthan H 523
62. Jé chhila āmārā (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 1010
63. Jé dina bhéshé géchhé (<i>Bengali</i>)	Kanikā Dévi	Id.	H. M. V. N 27802
64. Jīvanā jakhanā shukhāyé (<i>Bengali</i>)	Suchitrā Mukherjee	Id.	H. M. V. N 27823
65. Ké basilé āji (<i>Bengali</i>)	Mālatī Ghosāl (Shrīmatī)	Sārangī	H. M. V. P 11853
66. Ké débé chāndā dolā (<i>Bengali</i>)	Amitā Sén	Orch.	Hindusthan H 442
67. Krishnakalī āmi tārēi balī (<i>Bengali</i>)	Shāntidévā Ghosh	Esrāj	H. M. V. N 27614

68. Maranéra tunhu mama Shyāmā (<i>Bengali</i>)	Suchitrā Mukherjee	Harmonium Vln Kholā Kartālā	H. M. V. N 27564
69. Nā chāhilé jaré (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27673
70. Nilā naba ghana (<i>Bengali</i>)	Suchitrā Mukherjee	Vln Guit. Kholā	H. M. V. N 31026
71. Nrityéra tálé (<i>Bengali</i>)	Suchitrā Mukherjee	Id.	H. M. V. N 27906
72. Ogo āmārā chira (<i>Bengali</i>)	Rājéswarī Vāsu- dévā	Orch.	Hindusthan H 1022
73. Ogo badhu sundarī (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 866
74. Ogo dakhinā hāoyā o pathikā (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 262
75. Ogo déko nā moré (<i>Bengali</i>)	Sudhā Mukherjee (Banerji)	Org. Piano Vln	H. M. V. N 27837
76. Ogo shonā ké bājāyā (<i>Bengali</i>)	Rājéswarī Vāsudéva	Id.	Hindusthan H 1097
77. Oi Bhuvanamana mohini (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7488
78. Oré sāvadhānī pathikā (<i>Bengali</i>)	Pankaj Mullick	Id.	Columbia VE 2502
79. Pāglā hāoār bādālā diné (<i>Bengali</i>)	Hémanta Mukherjee	Id.	Columbia GE 7232
80. Pathérā shéshā kothāyā (<i>Bengali</i>)	Hémanta Mukherjee	Id.	New Theater H 1032G
81. Phiré phiré dākādékhiré (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 729
82. Pralayā nāchana nāchalé (<i>Bengali</i>)	Pankaj Mullick	Id.	Hindusthan H 9
83. Prāngané morā shirishā (<i>Bengali</i>)	Hémanta Mukher- jee	Id.	Columbia GE 2873
84. Prathama ādi taba shakti (<i>Bengali</i>)	Jaganmoy Mitra	Vln	H. M. V. N 27831
85. Pūrvā hāoyāté deyā dolā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27737 GE 2873
86. Saghana gahana rātrī Vasanta (<i>Bengali</i>)	Pankaj Mullick	Id.	Columbia VE 2524

87. Sakaruna véṇu bājāyē (<i>Bengali</i>)	Nilimā Gupta	Orch.	Columbia VE 7235
88. Sanmukhé shānti pārā- vārā (<i>Bengali</i>)	Saila Dévi	Esrāj	Senola QS 549
89. Sanmukhé shanti parāvārā (<i>Bengali</i>)	Kanak Dās (Shrīmatī)	Id.	H. M. V. P 11861
90. Sārthakā janamā āmārā (<i>Bengali</i>)	Suchitrā Mukherjee	Orch.	H. M. V. N 27790
91. Sé āmārā gopana (<i>Bengali</i>)	Kanikā Dévi	Orch. Flt Kholā Kartālā	H. M. V. N 27991
92. Sé āmārā gopana (<i>Bengali</i>)	Amalā Dutt	Vln Kholā Esrāj	Hindusthan H 197
93. Shāngana gagané ghorā ghanaghatā (<i>Bengali</i>)	Kanikā Dévi	Kholā Esrāj Kartālā	H. M. V. N 27747
94. Shéshta gānerai réshā (<i>Bengali</i>)	Rājésvarī Vāsudévā	Orch.	Hindusthan H 1097
95. Shubhra prabhātē (<i>Bengali</i>)	Sāvitrī Dévi	Esrāj	Hindusthan H 8
96. Svapanā jadi bhāngilē (<i>Bengali</i>)	Rādhikā Prasād Goswāmī	Org. Tablā	H. M. V. P 2173
97. Tomārā āsanā shunyā (<i>Bengali</i>)	Pankaj Mullick	Orch.	Hindusthan H 9
98. Tomārā āmārei virahērā (<i>Bengali</i>)	Rājésvarī Vāsudévā	Id.	New Theaters H 1032 G
99. Tomārā manā balé chāi shuru (<i>Bengali</i>)	Gītā Nāhā	Kholā Manjirā	Columbia GE 7122
100. Tomārā gānā (<i>Bengali</i>)	Hémanta Mukherjee	Orch.	Columbia GE 7051
101. Tomāyā sājāba yatanē (<i>Bengali</i>)	Amitā Sén	Id.	Hindusthan H 866
102. Tomārā vīnāyā gānā (<i>Bengali</i>)	Saigal K. L.	Id.	Hindusthan H 766
103. Torā āponā jānē chhā- dabē (<i>Bengali</i>)	Dévabrata Biswās and Chorus/et chœurs	Id.	H. M. V. N 27736
104. Tumi hatāthā hāoyāyā bhésé (<i>Bengali</i>)	Ilā Ghosh	Id.	H. M. V. N 27754
105. Tumi kichu diyē jāo (<i>Bengali</i>)	Savitri Dévi	Esrāj Flt	Hindusthan H 8

106. Tumi ki kébali chhabi (<i>Bengali</i>)	Pankaj Mullick	Tablā Tānpūrā Sitār	Columbia VE 2524
107. Tumi konā bhāngnéřā pathé (<i>Bengali</i>)	Ilā Ghosh (Kumāri)	Orch.	H. M. V. N 27754
108. Tumi rabé niraba (<i>Bengali</i>)	Dévabrata Biswās	Id.	Columbia GE 7593
109. Vasanté ki shudhu kébalā	Shāntidévā Ghosh	Flt Esrāj Kholā	H. M. V. N 27614
110. Yodi torā dākā shuné	Hémanta Mukherjee	Orch.	Columbia GE 7502

PART II
SOUTH INDIA
(KARNATAKĀ MUSIC)

DEUXIÈME PARTIE
INDE MÉRIDIONALE
(MUSIQUE DU KANARA)

CHAPTER I
INSTRUMENTAL MUSIC

CHAPITRE PREMIER
MUSIQUE INSTRUMENTALE

APPADURAI IYENGAR (T.)

Instrument	Title of piece and composer	Rāgā (mode) and style	Accompaniment
Instrument	Titre et auteur	Rāgā (mode) et style	Accompagnement
1. Jalā-tarangā Id.		Karaharā-priya Brindāvani-Sarangā	H. M. V. P 81

CHOWDIAH (T.). MYSORE

Now about 55 years of age. A well-known violinist from Mysore, where he is court musician. He is a disciple of Vidharamā Krishnappa. Uses a violin with seven strings, his own invention.

Agé d'environ cinquante-cinq ans. Est un violoniste réputé originaire de Mysore, où il est musicien de la cour. Disciple de Vidharamā Krishnappa. Se sert d'un violon à sept cordes de son invention.

1. Violin/Violon	Dīnamaṇi Vamshā by/par Tyāgarājā	Hari-kāmbhojī	Mridangā	Columbia GE 167
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Nidhishālā by/par Tyāgarājā	Kalyāṇī	Id.	Columbia GE 6148
Id.	Id. (pt. 2)	Id.	Id.	
3. Violin/Violon	Elliruva		Id.	Columbia GE 6506
Id.	Aindu Vayadinilē		Id.	
4. Violin/Violon	Vāthāpi Gaṇapatim		Id.	Columbia GE 6539
Id.	Id. (pt. 2)		Id.	
5. Violin/Violon	(Alāpanā)	Shankarābharaṇam	Id.	Columbia GE 187
Id.	(Tānam)	Id.	Id.	
6. Violin/Violon	Rāmā Niyéda by/par Tyāgarājā	Kharaharāpriyā	Id.	Columbia GE 225
Id.	Id. (pt. 2)	Id.	Id.	

7. Violin/Violon	Vanajākshī (Varnam)	Kalyāñī	Mridangā	Columbia GE 307
8. Violin/Violon	Kālaharaṇā by/par Tyāgarājā	Shuddhā-Sāvērī	Id.	Columbia GE 593
Id.	Méruśamāna by/par Tyāgarājā	Mayamalava- Gaulā	Id.	
9. Violin/Violon	Intasowkyāmaṇī by/par Tyāgarājā	Kāpī	Id.	Columbia GE 921
10. Violin/Violon	Rāmā Nannu by/par Tyāgarājā	Hari-kāmbhojī	Id.	Columbia GE 6175
Id.	Jananī Jānaka			
11. Violin/Violon	(Tānam)	Toḍī	Id.	Columbia GE 6198
Id.	Id. (pt. 2)	Id.	Id.	
12. Violin/Violon	Varā-Gaṇapaté	Id.	Id.	Columbia GE 6261
Id.	Smarā-janakā by/par Svātī Tirunal	Bihāg	Id.	

DORÉSWAMĪ IYENGAR (V.)

A young musician from Mysore.

Jeune musicien de Mysore.

1. Viṇā	Bhuvanēshvarī by/par Muthiah Bhagavatar	Mohanā-Kalyāñī	Mridangā	Columbia GE 6531
Id.	(Rāgā-Tānā)	Khanās	Solo	

GOPĀLĀKRISHNĀ IYER (Marungapuri)

Now about 65 years of age. Has been accompanying all the best classical singers.

Aujourd'hui âgé d'environ soixante-cinq ans. A accompagné tous les plus grands chanteurs classiques.

1. Violin/Violon	Koluvai Yunnādē by/par Tyāgarājā	Bhairavī	Mridangā	Columbia CA 618
Id.	Id. (pt. 2)	Id.	Id.	

GOPINĀTH'S PARTY

Traditional/ Traditionnel	Kéli Kottu	(Kathākali)		H. M. V. N 18958
	Id. (pt. 2)	Id.		

KALPAKAM (Shrīmatī)

A vīṇā teacher in Kalākshétrā.

Professeur de vīṇā à Kalākshétrā.

1. Vīṇā	Parabrahmané	Samā	Tānpūrā Vln Mridangā	H. M. V. N 18312
Id.	Ādiapadāmé	Toḍī	Id.	

KEERANUR BROTHERS

1. Nāgasvaram		Kharaharāpriyā	Ottu Tavil	H. M. V. N 8967
2. Nāgasvaram		Kharaharāpriyā (Pallavi)	Id.	H. M. V. N 8968
Id.		Pancharatnā (Rāgā-mālikā)	Id.	
3. Nāgasvaram	Etāvunarā	Kalyāṇī	Id.	H. M. V. N 8969
Id.	Gnānamosagarada	Pūrvī-Kalyāṇī	Id.	
4. Nāgasvaram	Bāgāyénayya	Chandrā-jyoti	Id.	H. M. V. N 8972
Id.	Manasā étulorthu	Malayāmarutā	Id.	

KRISHNAMURTHI SHĀSTRIGAL (Budalur)

Is considered the best exponent of the Gottuvādyam. He first studied vocal music under Konéri Rājapuram and Vaidyanāthā Iyer and later practised instrumental music. He is now teaching in Kalākshétrā and in the Central College of Karnātakā Music in Madras. Est considéré comme le meilleur joueur de gottuvādyam. Après avoir étudié la musique vocale avec Konéri Rājapuram et Vaidyanāthā Iyer, fit plus tard de la musique instrumentale. Enseigne maintenant à Kalākshétrā et au Collège central de musique du Kanara, à Madras.

1. Gottuvādyam	Datchukovalanā by/par Tyāgarājā	Toḍī	Mridangā	Columbia BA 403
Id.	Id. (pt. 2)	Id.	Id.	
2. Gottuvādyam	Sāmajavaragamanā by/par Tyāgarājā	Hindolā	Id.	Columbia PA 406
Id.	Kommarovāniki	Khamās (Javāli)	Id.	

MAHĀLINGAM (T. R.)

Now about 30 years of age. Comes from Tayanayar in the Tanjore district. Although he does not belong to a family of musicians, he began to play the flute at the age of five. He is considered a very exceptional artist.

Agé maintenant d'environ trente ans, est originaire de Tayanayar, district de Tanjore. Bien qu'il n'appartint pas à une famille de musiciens, il commença dès l'âge de cinq ans à jouer de la flûte. Est considéré comme un artiste tout à fait exceptionnel.

1. Flute/Flûte	Ninnuvina by/par Tyāgarājā	Navarasā-Kānaḍā	Tānpūrā Vln. Mridangā	Columbia GE 6274
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Rāgam-Tānam	Kāmbhojī	Id.	Columbia GE 6389
Id.	Id. (pt. 2)	Bihāg, Sindhu-Bhairavi	Id.	
3. Flute/Flûte	Evarini by/par Tyāgarājā	Nāda-Chintāmani	Id.	Columbia GE 6505
Id.	Mahudī	Id.	Id.	
4. Flute/Flûte	Rāgam	Kedārā-Gaulā (Tānam)	Id.	Columbia GE 6589
Id.	Id. (pt. 2)	(Pallavi)	Id.	

MANNARKUDI (K.), SAVITRĪ (Shrīmati)

One of the very few players of the Gottuvādyam. She is about 30 years old and is considered very talented.

Agée d'environ trente ans. Compte parmi les très rares artistes actuels qui jouent du gottuvādyam. Est considérée comme ayant beaucoup de talent.

1. Gottuvādyam	Aruṇodayam	Kharaharāpriyā	Mridangā	Columbia GE 6540
Id.	Mundu Tamil Malai	Rāgā-mālikā	Id.	

NĀRĀYAṆĀ IYENGAR (K. S.)

A palace musician of Mysore. Now about 40 years of age.

Musicien du palais de Mysore. Agé d'environ quarante ans.

1. Gottuvādyam	Marulu Kōnnadhira by/par Ramnād Shrīnivāsā Iyengar	Khamās (Javālī)	Solo	Columbia GE 984
Id.	Nītu Mahimā by/par Muthiah Bhagavatar	Hamsā-nandi	Id.	
2. Gottuvādyam	Shrī Raghukulā Nidhim by/par Ramnād Shrīnivāsā Iyengar	Hussēni	Id.	Columbia GE 985
Id.	Id. (pt. 2)	Id.	Id.	

3. Gottuvādyam	Nee Bhaktibhāgya- sutā by/par Tyāgarājā Adhi Nīpai by/par Dharmapuri Subbiar	Jayā-Manohari Khamās	Solo Id.	Columbia VE 41
4. Gottuvādyam	Manasu Svadhīnā by par Tyāgarājā Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 872
5. Gottuvādyam	Paramā pāvanā by/par Ramnād Shrīnivāsā Iyengar Id. (pt. 2)	Pūrvī-Kalyāṇī Id.	Id. Id.	Columbia GE 251

NĀRĀYANASWĀMĪ IYER (Pudukottai)

A celebrated violinist at the beginning of the century. He had a remarkable sense of rhythm.

Violoniste célèbre du début du siècle. Avait un sens remarquable du rythme.

1. Violin/Violon	Parimalā Rangapaté Id. (pt. 2)	Kāmbhojī (Ālāpā) Id. (Pallavi)	Mridangā Id.	H. M. V. P. 67
2. Violin/Violon	Manasu Karuga by/par Patnam Subramanya Iyer Id. Rammanavé	Hamsa-dhvani Nilambarī (Javāli)	Id. Id.	H. M. V. P. 68
3. Violin/Violon	Vidumu Saya by/par Tyāgarājā Id. (Pure music/ Musique pure)	Kharaharāpriyā Pera	Solo Id.	H. M. V. P. 66
4. Violin/Violon	(Pure music/ Musique pure) Id. (pt. 2)	Rāgā-Mālikā Id.	Mridangā Id.	H. M. V. K. 26
5. Violin/Violon	Ālāpā Id. Psalm (Devāram) by/par Sundara- mūrti Nāyanār	Senjuruti Id.	Id. Id.	H. M. V. P. 69

RĀDHĀKRISHNAN (T. K.)

A flute player from Madras. He belongs to a family of musicians.

Flûtiste de Madras. Appartient à une famille de musiciens.

1. Flute/Flûte	Nannubrovamani by/par Bhadrāchalā Rāmā Dās Id. (pt. 2)	Kalyāṇī Id.	Vln Mridangā Id.	Columbia GE 6258
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2. Flute/Flûte	Pālinchutaku	Kāmbhojī	Mridangā	Columbia GE 6410
Id.	Id. (pt. 2)	Id.	Id.	

RĀJAMANIKAM PILLAI

Born in 1898. Learned the violin from Tirukodikaval Rāmaswāmī Iyer, a pupil of the celebrated Tirukodikaval Krishnā Iyer. He is known for the clarity of his style and the perfection of his rāgās.

Né en 1898. Étudia le violon avec Tirukodikaval Rāmaswāmī Iyer. Lui-même élève du célèbre Tirukodikaval Krishnā Iyer. Est connu pour la netteté de son style et la perfection de ses rāgās.

1. Violin/Violon	Inta Kannanan- thamé by/par Tyāgarājā	Bilaharī	Mridangā Vln Id. Ottu	Columbia CA 1365
Id.	Id. (pt. 1)	Id.	Id.	
2. Violin/Violon	Svamiku Sari by/par Tyāgarājā	Begadā	Id.	Broadcast GR 2426
Id.	Id. (pt. 2)	Id.	Id.	

RĀJARATNAM PILLAI (T. N.)

The foremost player of Nāgasvaram, and the musician of the Tiruvadutura Monastery in the Tanjore district. The quality of his style and the delicacy of his playing are considered exceptional.

Le meilleur joueur de nāgasvaram. Musicien du monastère Tiruvadutura, dans le district de Tanjore. La qualité de son style et la douceur de son jeu sont considérées comme exceptionnelles.

1. Nāgasvaram	Ālāpanā (Pure music/ Musique pure)	Toḍī (karnātakā)	Ottu Tavil	Columbia CA 720
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Yochana Kamala by/par Tyāgarājā Niravadi Sukhadā by/par Tyāgarājā	Darbār Ravi-Chandrikā	Id. Id.	Columbia GA 731
3. Nāgasvaram	(Pallavi)	Toḍī	Id.	Columbia CA 790
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	(Ālāpanā)	Shanmukhāpriyā	Id.	Columbia CA 916
Id.	Vallināyakané by/par Muthiah Bhagavatar	Id.	Id.	

5-8. Nāgasva- ram	Id. (Set I/Série I (pts. 1-10)	Shanmukhāpriyā Id.	Ottu Tavil	Columbia CA 916-20
9. Nāgasvaram	(Ālāpanā)	Natā-Bhairavī	Id.	Columbia CA 1143
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Ālāpanā)	Vachaspati	Id.	Columbia CA 1234
Id.	Id. (pt. 2)	Id.	Id.	
11. Nāgasvaram	(Ālāpanā)	Pantu-Varāli	Id.	Columbia CA 1465
12. Nāgasvaram	(Pallavi)	Pantu-Varāli	Id.	Columbia GE 6043
Id.	Id. (pt. 2)	Id.	Id.	
13. Nāgasvaram	(Rāgā-Ālāpanā)	Shubhā-Pantu- varāli	Id.	Columbia GE 6348
Id.	Id. (pt. 2)	Id.	Id.	
14. Nāgasvaram	(Rāgā-Mālikā)	Shubhā-Pantu- varāli (pallavi)	Id.	Columbia GE 6349
Id.	Id. (pt. 2)	Id.	Id.	
15. Nāgasvaram	(Ālāpanā)	Kharaharāpriyā	Id.	Columbia GE 6390
Id.	Id. (pt. 2)	Id.	Id.	
16. Nāgasvaram	Shivā guru parané	Kalyāṇī	Id.	Columbia GE 6472
Id.	Id. (pt. 2)	Id.	Id.	

RĀMASWĀMĪ (Sembanarkovi)

One of the great players of the previous generation.

L'un des grands virtuoses de la génération précédente.

1. Nāgasvaram	Nee Namarupamu- laku	Sourashtra	Tavil Ottu	H. M. V. P 1469
Id.	by/par Tyāgarājā Ponnarmeniyané	Shankarābharanam	Id.	

SANJĪVĀ RAO (Palladam)

Born in 1882. He first studied singing and the violin, and then the flute under the great Sarabha Shāstrigal. He is famous for delicacy and intensity of the expression and the quality of his style. He is a Sangitā Kalānidhi of the Music Academy (Madras).

Né en 1882. Étudia d'abord le chant et le violon, puis la flûte avec le grand Sarabha Shastrigal. Est connu pour la délicatesse et l'intensité de son expression et la qualité de son style. Sangitā Kalānidhi de l'Académie de musique de Madras.

1. Flute/Flûte	Chethulara by/par Tyāgarājā	Bhairavī	Vln Mridangā	Columbia GE 603
Id.	Evarani by/par Tyāgarājā	Devatāmruta- varshāni	Id.	

2. Flute/Flûte	Giripai nelā by/par Tyāgarājā Id. (pt. 2)	Sahanā Id.	Vln Mridangā Id.	Columbia GE 966
3. Flute/Flûte	Kshirā Sagarā by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhārī Id.	Id. Id.	Columbia GE 968
4. Flute/Flûte	Enthara by/par Tyāgarājā Nityā Rūpā by/par Tyāgarājā	Hari-Kāmbhojī Darbār	Id. Id.	Columbia GE 969
5. Flute/Flûte	Natā Janā by/par Tyāgarājā Kaligiunté by/par Tyāgarājā	Simhendrā- Madhyamam Kiravāṇī	Id. Id.	Columbia GE 970
6. Flute/Flûte	Manasu Svādhinā by/par Tyāgarājā Dhamā Vhibo	Shankarābharanam Kānaḍā	Id. Id.	Columbia GE 992
7. Flute/Flûte	Evari Matā by/par Tyāgarājā Id. (pt. 2)	Kāmbhojī Id.	Id. Id.	Columbia BEX 2 12 in./ 30 cm.
8. Flute/Flûte	Emi Jésité by/par Tyāgarājā Sarasamuladé	Toḍī Kāpī (javāli)	Id. Id.	Columbia LBE 38.
9. Flute/Flûte			Vln Mridangā Reed-drone/ Hautbois	Columbia LBE 68

SHANKARA SHĀSTRĪ (Emani)

Viṇā player from the Telugu country.

Joueur de viṇā de la région télougou.

1. Viṇā	Pahimam by/par Rāmaswāmi Shivan	Janā-Ranjani Khamās	Mridangā Id.	H. M. V. N 18925
2. Viṇā	Paramatmudu by/par Tyāgarājā	Vagadīshvari Bihāg	Id. Id.	H. M. V. N 18929

SUBRAHMANYA IYER (Déshamangalam)

Died in 1947, belonged to Cochin State. A celebrated Viṇā player, and lecturer in music at Anramalai University.

Mort en 1947. Était de l'État de Cochin. Célèbre joueur de viṇā, il donnait à l'Université d'Annamalai des conférences sur la musique.

1. Viṇā	Rāgā Alāpanā	Shankarābharanam	Solo	Columbia BA 402
Id.	Svararāgāsudhā by/par Tyāgarājā	Id.	Id.	
2. Viṇā	Evarani by/par Tyāgarājā	Devatāmruta- varshāni	Id.	Columbia BA 404
Id.	Viṇārādanā by/par Tyāgarājā	Deva-Gāndhārī	Id.	
3. Viṇā	Ambānadu by/par Pallavi	Toḍi	Id.	Columbia BA 407
Id.	Gopālā Iyer Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI (T. P.)

A popular Nāgasvaram player.

Joueur de nāgasvaram très populaire.

1. Nāgasvaram	(Rāgā-Ālāpanā)	Shanmukhāpriyā	Dholā	H. M. V. N 8979
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	A snake-charming tune/Mélodie de charmeur de ser- pents)	Magudi (a Dhun in Punnagā-Varāli)	Ottu Tavil	H. M. V. N 8982
Id.	Id. (pt. 2)	Id.	Id.	
3. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8986
Id.	Id. (pt. 2)	Id.	Id.	
4. Nāgasvaram	Manasā Sanchararē by/par Sadāshivā Brahmendrā	Samā	Id.	H. M. V. N 8989
Id.	Shrī Shanmukhā	Id.	Id.	
5. Nāgasvaram	(Pallavi)	Rāgā-Mālikā	Id.	H. M. V. N 8991
Id.	Id. (pt. 2)	Id.	Id.	
6. Nāgasvaram	Thaparam by/par Pāpanāsham Shivan	Simhendrā- Madhyamam	Id.	H. M. V. N 8993
Id.	Id. (pt. 2)	Id.	Id.	
7. Nāgasvaram	(pt. 1)	Bhīmplās	Dholā	H. M. V. N 18933
Id.	Id. (pt. 2)	Id.	Id.	
8. Nāgasvaram	Manolayam	Manolayam	Id.	H. M. V. N 18941
Id.	(Folk Tune/Mélo- die populaire)	Id.	Id.	

9. Nāgasvaram	Rakshabettaré by/par Tyāgarājā	Bhairavī	Ottu Tavil	H. M. V. N 18945
Id.	Id. (pt. 2)	Id.	Id.	
10. Nāgasvaram	(Rāgā-Alāpanā)	Pūrvī-Kalyāṇī	Dholā	H. M. V. N 18946
Id.	Id. (pt. 2)	Id.	Id.	

SUBRAHMANYA PILLAI & BROTHERS (Thiruvizhimizhalai)

Well-known for his rendering of Tyāgarājā songs on the Nāgasvaram.

Bien connu pour ses interprétations de chants Tyāgarājā sur le nāgasvaram.

1. Nāgasvaram	Svarārāgāsudhā by/par Tyāgarājā	Shankarābharanam	Ottu Tavil	Columbia GE 134
Id.	Id. (pt. 2)	Id.	Id.	
2. Nāgasvaram	Rāmā Nipai by/par Tyāgarājā	Kedāram	Id.	Columbia GE 147
Id.	Hecharikā by/par Tyāgarājā	Yadukulā Kāmbhoji	Id.	
3. Nāgasvaram	Mānasā Shri Rāmā by/par Tyāgarājā	Esa-Manohari	Id.	Columbia GE 153
Id.	Nijamarmamūlanu by/par Tyāgarājā	Umābharaṇam	Id.	
4. Nāgasvaram	Gitārthamu by/par Tyāgarājā	Suratī	Id.	Columbia GE 232
5. Nāgasvaram	Kripājūchutaku by/par Tyāgarājā	Chhāyā-Tarangini	Id.	Columbia GE 713
Id.	Palukavemina by/par Tyāgarājā	Pūrṇa-Chandrikā	Id.	

SWAMINĀTHĀ PILLAI (Tiruppamburam, T. N.)

Born in 1898 of a family of musicians. He plays the bamboo flute in the traditional South Indian style. He was for some years the head of the Music Department of Annamalai University. He is now teaching in the Central College of Karnātakā Music in Madras.

Né en 1898 d'une famille de musiciens. Il joue de la flûte de bambou dans le style traditionnel de l'Inde méridionale. A été pendant quelques années à la tête du Département de la musique à l'Université d'Annamalai. Enseigne maintenant au Collège central de musique du Kanara, à Madras.

1. Flute/Flûte	Ambāparadévate by/par Krishnas- wamiah	Rudrā-Priyā	Vln Mridangā	Columbia GE 1389
Id.	Id. (pt. 2)	Id.	Id.	
2. Flute/Flûte	Vagaladi	Bihāg (javāli)	Id.	Columbia GE 6008
Id.	Ini Yenna pécchu	Sahānā (padam)	Id.	

VEENAI DHANAM (1867-1938)

The foremost Viṇā player of her time. The available recordings were made when she was already very old. She had an immense repertoire. Many of the best musicians of the present day are her disciples.

Artiste qui en son temps jouait le mieux du viṇā. Ceux de ses disques qu'on peut se procurer ont été enregistrés alors qu'elle était déjà très âgée. Avait un immense répertoire. Un grand nombre des meilleurs musiciens actuels sont ses disciples.

1. Viṇā	Rāgā-Mālikā (Pure music/Musique pure)	Natā-Gaulā Ārabi	Solo	Columbia GE 980
Id.	Id. (pt. 2)	Shrī-Varāli Id. (tānam)	Id.	
2. Viṇā	Shrī Raghavarā by/par Tyāgarājā	Bhairavī	Id.	Columbia GE 981
Id.	Nārīmaṇi	Khamās (javāli)	Id.	
3. Viṇā	Brova Bāramā by/par Tyāgarājā	Bahudari	Id.	Columbia GE 982
Id.	Nijamaramamulanu	Umābharana	Id.	
4. Viṇā	Nenarunchinaunu by/par Tyāgarājā	Mālavī	Id.	Columbia GE 983
Id.	Rāmani Samānā by/par Tyāgarājā	Karaharāpriyā	Id.	
5. Viṇā	Varnam by/par Veṇu Gopāl Dās	Begadā	Id.	Columbia GE 240
Id.	Id. (pt. 2)	Id.	Id.	
6. Viṇā	Padam	Mohanam		Columbia GE 405
7. Viṇā	Mahimai Theliyā by/par Anāi-Ayyā	Shankarābharaṇam	Id.	Columbia GE 841
Id.	Kulam Tarum	Kāpī	Id.	
8. Viṇā	Himadri Sutē by/par Shyāmā Shāstri	Kalyāṇī	Id.	Columbia GE 913
Id.	Nannubrova Lalitā by/par Shyāmā Shāstri	Parāj	Id.	
9. Viṇā	Shrī Nāradānnādā by/par Tyāgarājā	Kānnaḍā	Id.	Columbia GE 576

VENKATASWAMĪ NAIDU (Dwaram)

Born in 1893. He learned the violin from his elder brother. He is now professor at the Maharaja's College of Music, Vizianagram.

His brilliant improvisations show a definite influence of Northern Indian music.

Né en 1893. Étudia le violon sous la direction de son frère aîné. Est maintenant professeur au Collège de musique du Maharaja, à Vizianagram.

Ses brillantes improvisations sont nettement marquées par l'influence de la musique de l'Inde septentrionale.

1. Violin/Violon	Tānam (Pure music/Musi- que pure)	Kalyāṇī	Mridangā	H. M. V. N 8970
Id.	Id. (pt. 2)	Id.	Id.	
2. Violin/Violon	Pallavi (Pure music/Musi- que pure)	Rāgā-Mālikā	Id.	H. M. V. N 8971
Id.	Id. (pt. 2)	Id.	Id.	

CHAPTER II
VOCAL MUSIC

CHAPITRE II
MUSIQUE VOCALE

ANANTALAKSHMĪ SATHA GOPAN

Now about 20 years of age.

Musicien. Agé d'environ vingt ans.

Title, Language, Composer Titre, idiome, auteur	Rāgā (mode) and style Rāgā (mode) et style	Accompaniment Accompagnement
1. Sārasā suvādanā (<i>Sanskrit</i>) by/par Svati Tirunal	Kalyāñī	Vln H. M. V. Mridangā N 18308
2. Mandaradharā (<i>Sanskrit</i>) by/par Svātī Tirunal Shankarā Shri (<i>Sanskrit</i>) by/par Svātī Tirunal	Toḍi Hamsā-Nandi	Id. H. M. V. N 18375 Id.
3. Upacharamu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Bhairavi Id.	Id. H. M. V. N 28576 Id.

BĀLĀSUBRAHMANYAM (G. N.)

Born in 1910 in Gudalur (Tanjore district). From childhood he showed great interest in music. He never studied regularly with any teacher but nevertheless secured a leading position among classical vocalists.

Né en 1910 à Gudalur (district de Tanjore). Témoigna dès l'enfance d'un grand intérêt pour la musique. Sans avoir jamais étudié de façon régulière avec un professeur, il réussit cependant à s'assurer une place importante parmi les chanteurs classiques.

1. Vāsudēvayani (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāñī Id.	Vln H. M. V. Mridangā HT 123 12 in./30 cm. Id.
2. Nalla shakunam (<i>Tamil</i>) by/par Vēdanāyakam Pillai Karunālayā nidhiyé (<i>Tamil</i>) by/par Vēdanāyakam Pillai	Shanmukhāpriyā Hindolā	Id. H. M. V. HT 124 12 in./30 cm. Id.

3. Himā-giri tanayé (<i>Sanskrit</i>) by/par Muthiah Bhagavatar Rādhā Saméā (<i>Sanskrit</i>) by/par Muthiah Bhagavatar	Shuddhā-Dhanyāsi Mishrā-Yamanā	Vin Mridangā Id.	H. M. V. HT 125 12 in./30 cm.
4. Prémaiyil (<i>Tamil</i>) Manā Mohanā (<i>Tamil</i>)	(Light music/ Musique légère) Id.	Id. Id.	H. M. V. N 18098

BANGALORE THAYĪ

1. Darinī Télusu (<i>Telugu</i>) by/par Tyāgarājā Sujanā Jivanā (<i>Telugu</i>) by/par Tyāgarājā	Shuddhā-Sāverī Khamās	Vln Mridangā Id.	H. M. V. P 5259
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CHELLAMMAL (Shrīmatī)

1. Shyāmalā daṇḍakā (<i>Sanskrit</i>)	Rāgā-Mālikā	Vln Mridangā	Twin FT 16056
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COIMBATORE THAYĪ

Died thirty years ago, came from Bangalore. She had great teachers. Her songs are still remembered. She recorded a number of traditional religious songs. Unfortunately, all her records have been destroyed.

Morte il y a trente ans. Était originaire de Bangalore. Eut des professeurs éminents. Ses chansons sont encore présentes à toutes les mémoires. A enregistré un grand nombre de chants religieux traditionnels. Malheureusement ses disques ont tous été détruits.

1. Kshirā Sāgarā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Devā-Gāndhārī Id.	Vln Mridangā Id.	H. M. V. P 1208
2. Evarani (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Nādā-Chintāmaṇi Id.	Id. Id.	H. M. V. P 1211
3. Rāmā Baṇā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Sāverī Id.	Id. Id.	H. M. V. P 1214

4. Jayā Jayā Gokulā Bālā (<i>Telugu</i>) by/par Nārāyaṇā Tīrthā Id. (pt. 2)	Bhairavī-Atanā- Kāmbhojī- Kalyāṇī-Suratī. Id.	Vln Mridangā Id.	H. M. V. P 1217
5. Shrīramā Jayārāmā (<i>Telugu</i>) by/par Tyāgarājā Ni Madi Sallaga (<i>Telugu</i>) by/par Bhūtamayyā	Yadukulā- Kāmbhojī Ānandā-Bhairavī	Id. Id.	H. M. V. P 1815
6. Aruṇā Jothi (<i>Tamil</i>) by/par Rāmalingā Swāmigal Kallarkum (<i>Tamil</i>) by/par Rāmalinga Swāmigal	Pantu-Varāli “Arulpā” (Sacred music/ Musique sacrée) Yadukulā- Kāmbhojī “Tevaram” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1222
7. Varuhalāmo (<i>Tamil</i>) from/de Nandar Charitram Song drama of/Drame lyrique de Gopālākriṣh- nā Bhārati Vin Padaitha (<i>Tamil</i>) by/par Rāmalingā Swāmigal	Manji (Sacred music/ Musique sacrée) Rāgā-Mālikā “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1223
8. Nan Paḍum Paḍu (<i>Tamil</i>) Id. (pt. 2)	Kāmbhojī “Arulpā” (Sacred music/ Musique sacrée) Id.	Id. Id.	H. M. V. P 1236
9. Ennariya Piravi Thanin (<i>Tamil</i>) Id.	Sāvērī “Arulpā” (Sacred music/ Musique sacrée) Madhyamāvati “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1237
10. Vāzhayadi Vāzhayēna (<i>Tamil</i>) Sankanidhi Padumainidi (<i>Tamil</i>)	Nādānamakriyā “Arulpā” (Sacred music/ Musique sacrée) Hari-Kāmbhojī “Arulpā” (Sacred music/ Musique sacrée)	Id. Id.	H. M. V. P 1224

11. Kāhamānadu Kodi (<i>Tamil</i>)	Bhairavī "Tevaram" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1226
Id.	Begadā "Tevaram" (Sacred music/ Musique sacrée)	Id.	
12. Mātru Patranekku (<i>Tamil</i>)	Toḍī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1812
from/de Devaram-Psalms Mātrariyada (<i>Tamil</i>)	Surati "Arulpa" (Sacred music/ Musique sacrée)	Id.	
13. Yethanai Vidangal (<i>Tamil</i>)	Nādanāmakriyā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1818
Appa ni Ammai ni (<i>Tamil</i>)	Hari-Kāmbhojī (Sacred music/ Musique sacrée)	Id.	
14. Padi yundu Nidhi Yundu (<i>Tamil</i>)	Toḍī and/et Kān- naḍā (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1844
Angai Kodu (<i>Tamil</i>)	Kalyāṇī (Sacred music/ Musique sacrée)	Id.	
15. Maruva Oru (<i>Tamil</i>)	Kalyāṇī "Padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3476
Yennilum Aval Yenna (<i>Tamil</i>)	Begadā "Padam" (Sacred music/ Musique sacrée)	Id.	
16. Santathamū Vedamuzi (<i>Tamil</i>)	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 3563
Andamudi Thannilo (<i>Tamil</i>)	Toḍī (Sacred music/ Musique sacrée)	Id.	

DANDAPĀNI DESIGAR (M. M.)

A cinema actor, and singer of devotional and popular music.

Artiste de cinéma et chanteur de chants spirituels et de musique populaire.

- | | | | |
|---|--------------------------------------|------------------------|---------------------|
| 1. Solluvadu
(<i>Tamil</i>)
Kandathundo Solluveer
(<i>Tamil</i>) | Virutham

(Modern/
Moderne) | Vln
Mridangā
Id. | H. M. V.
N 18397 |
| 2. Aiyirandu (<i>Tamil</i>)
by/par Pattinathar
Vattililum (<i>Tamil</i>)
by/par Pattinathar | Rāgā-Mālikā

Id. | Vln

Id. | H. M. V.
N 18165 |
| 3. Vazhi maraithirukkudu
(<i>Tamil</i>)
by/par Gopālākrishnā
Bhārati
Aiyēh Metha Kadinam
(<i>Tamil</i>)
by/par Gopālākrishnā
Bhārati | Toḍi

Rāgā-Mālikā | Orch.

Id. | H. M. V.
N 18197 |

GOPĀLĀKRISHNĀ IYER (T. S.)

A young musician, and disciple of Sagaram.
Jeune musicien, disciple de Sagaram.

- | | | | |
|--|------------------|-----------------|---------------------|
| 1. Sundarēshvaruni (<i>Telugu</i>)
by/par Tyāgarājā | Shankarābharanam | Vln
Mridangā | H. M. V.
N 28523 |
|--|------------------|-----------------|---------------------|

KAMALĀ KRISHNAMURTHY

Aged about 30. Daughter of a professor of mathematics, himself a known vocalist.
Agée d'environ trente ans. Fille d'un professeur de mathématiques, lui-même chanteur réputé.

- | | | | |
|--|-----------------------|------------------------|---------------------|
| 1. Padmanābhā Pahi (<i>Sanskrit</i>)
by/par Svātī Tirunal
Kannan Mani Vannan
(<i>Tamil</i>) | Hindolā

Sahanā | Vln
Mridangā
Id. | Columbia
GE 6388 |
|--|-----------------------|------------------------|---------------------|

KANNAMMA (S. K.)

- | | | | |
|--|-----------------------|------------------|---------------------|
| 1. Shringarinchukoni
(<i>Telegu</i>)
Opening song of the song
drama/Air du début du
drame lyrique <i>Naūkā</i>
<i>Charitram</i>
by/par Tyāgarājā
Odanu Jaripé (<i>Telugu</i>)
by/par Tyāgarājā | Surati

Sārangā | Orch.

Id. | H. M. V.
N 28572 |
|--|-----------------------|------------------|---------------------|

KITTAPPÄ (S. G.)

Was mainly an actress but had a beautiful voice. She made a number of good records.

Était surtout une actrice, mais avait aussi une belle voix. A enregistré quantité de bons disques.

1. Dasarathā Rājā kumārā (<i>Telugu</i>)	(Folk song/Mé- die populaire)	Vln Mridangā Harmonium Id.	Columbia GE 959
Dévasurakulathoré (<i>Telugu</i>)			
2. Mahādevā Parashivā (<i>Tamil</i>)	Shubhā-Pantu- varāli		Columbia GE 961
Gopikal Konchum	Id.	Id.	
3. Nibhājanaganā (<i>Telugu</i>) by/par Muthiah Bhagāvatar Rāgāsudhārasā (<i>Telugu</i>) by/par Tyāgarājā	Kāmbhoji	Id.	Columbia GE 962
4. Kodaiyilē Elaippatri (<i>Tamil</i>) by/par Rāmalinga Swāmīgal Id. (pt. 2)	Rāgā-Mālikā	Id.	Columbia GE 963
5. Evarani (<i>Telugu</i>) by/par Tyāgarājā	Nādā-Chintāmaṇī	Id. Id.	Columbia GE 978
6. Elloriyum pola (<i>Tamil</i>) An old Dance Song/UN vieil air de danse Anroru Nal (<i>Tamil</i>)	Shuddhā-Sāvēri	Id.	Columbia GE 979
7. Gītārthamu (<i>Telugu</i>) by/par Tyāgarājā	Virutham	Id.	Columbia LBE 14
8. Madiyilla Murka (<i>Tamil</i>)	Kānaḍā	Id.	Columbia LBE 31
9. Ammaravamma (<i>Telugu</i>) by/par Tyāgarājā	Kalyāṇī	Id.	Columbia LBE 53

KRISHNĀ IYER (V. V.), Mayāvaram

Now aged about 40. Studied with Simijhi Sundaram Iyer, and later with Mahārājāpuram Vishvanāthā Iyer. He is a notable music teacher now on the staff of the Central College of Karnātaka Music, Madras.

Agé d'environ quarante ans. A travaillé avec Simijhi Sundaram Iyer et plus tard avec Mahārājāpuram Vishvanāthā Iyer. Très connu actuellement comme professeur de musique au Collège central de musique du Kanāra à Madras.

- | | | | |
|---|---|------------------------|---------------------|
| 1. Ulagavazhvilam (<i>Tamil</i>)
by/par Pāpanāsham Shivan
Thillai Veliyile (<i>Tamil</i>)
by/par Gopālākriṣṇā
Bhārati | Atanā
Rāgā-Mālikā
(from/de Nandanar
Charitram) | Vln
Mridangā
Id. | H. M. V.
N 18332 |
| 2. Sārojanābha (<i>Sanskrit</i>)
by/par Svātī Tirunal
Vandē Sadā (<i>Sanskrit</i>)
by/par Svātī Tirunal | Chakravākam
Navarasa-Kānnaḍā | Id.
Id. | H. M. V.
N 28040 |

VIDHĀRAMĀ KRISHNAPPA

- | | | | |
|-------------------------------------|--|----------|--------------------|
| 1. Dharmā Patni (<i>Canarese</i>) | Rāgā-Mālikā
(Kalyaṇī-
Shankarābharanam-
Kāmbhoji-Toḍi-
Sahānā-
Ānandā-Bhairavi) | Mridangā | H. M. V.
P 1527 |
|-------------------------------------|--|----------|--------------------|

KUMARĪ LAKSHMI

A young artist.

Jeune artiste.

- | | | | |
|--|------------------------------------|----------------------------------|---------------------|
| 1. Nibhajana gānā
(<i>Telugu</i>)
by/par Tyāgarājā
Vararāgalayā (<i>Telugu</i>)
by/par Tyāgarājā | Nāyaki

Chenchu-
Kāmbhojī | Vln
Mridangā
Ghatam
Id. | H. M. V.
N 28559 |
|--|------------------------------------|----------------------------------|---------------------|

KUMBAKONAM BROTHERS

Two young musicians.

Deux jeunes musiciens.

- | | | | |
|---|------------------------------|------------------------|---------------------|
| 1. Kannan Vadivai
(<i>Tamil</i>)
Innamum Tamatamen
(<i>Tamil</i>)
by/par Védānāyakam Pillai | Rāgā-Mālikā
Deva-Manohari | Vln
Mridangā
Id. | Columbia
GE 6375 |
| 2. Ānandā Tandavam
(<i>Tamil</i>)
Id. (pt. 2) | Ārabi
Id. | Id.
Id. | Columbia
GE 6537 |

LAKSHMĪ NĀRĀYANĀ IYER, Tanjore

A good singer with a powerful voice.

Bon chanteur à la voix puissante.

- | | | | |
|---|------------------------------|------------------------|--------------------|
| 1. Emaniné (<i>Telugu</i>)
by/par Subbaraya Shāstri
Erā nāpai
(Varnam) (<i>Telugu</i>)
by/par Ramnād Shrinivāsā
Iyengar. | Mukhārī

Toḍi | Vln
Mridangā
Id. | Twin
FT 6450 |
| 2. Paralokā bhayā (<i>Telugu</i>)
by/par Tyāgarājā
Paramukhā melara
(<i>Telugu</i>)
by/par Tyāgarājā | Mandari

Surati | Id.

Id. | Twin
FT 6451 |
| 3. Narasimhadevarā
(<i>Kanarese</i>)
Rāmanāmā bhajāsi
(<i>Kanarese</i>) | Bihāg

Kānnaḍā | Id.

Id. | Twin
FT 6453 |
| 4. Thiruchiragiriyan
(<i>Tamil</i>)
Ettai Kandu (<i>Tamil</i>)
An old dance song/
Un vieil air de danse | Jinjhoti

Khamās | Id.

Id. | Twin
FT 6477 |
| 5. Entuku Dayāradu
(<i>Telugu</i>)
by/par Tyāgarājā | Toḍi | Id. | Twin
FT 6516 |
| 6. Karuṇā Samudrā (<i>Telugu</i>)
by/par Tyāgarājā
Sītāmmā (<i>Telugu</i>)
by/par Tyāgarājā | Devā-Gāndhārī

Vasantā | Id.

Id. | H. M. V.
N 8640 |

LALITĀ VENKATARĀMAN

Sings and accompanies herself on the Vīṇā.

Chante en s'accompagnant elle-même sur la vīṇā.

- | | | | |
|---|--|------------------------|---------------------|
| 1. Harati Kai Konuma
(<i>Telugu</i>)
Krishnā momu | | Vln
Mridangā
Id. | Columbia
CA 1185 |
|---|--|------------------------|---------------------|

MAṆI IYER, Madurā

One of the very prominent senior vocalists, with a style of his own. Tends towards modern music.

Un des plus grands virtuoses du chant, au style tout à fait personnel. A des dispositions marquées pour la musique moderne.

1. Shri Raghukulā (<i>Telugu</i>) by/par Tyāgarājā Anurāgamu (<i>Telugu</i>) by/par Tyāgarājā	Hamsā-Nandi Sarasvatī	Vln Mridangā Id.	Columbia GE 632
2-3. Rāgam, Tānam, Pallavi (<i>Sanskrit</i>)	Kalyāṇī	Id.	Columbia GE 634 et 635
4. Ethanai vidangal (<i>Tamil</i>)	Rāgā-Mālikā	Id.	Columbia GE 636
5. Emijeyutu (<i>Telugu</i>) Niraimadi (<i>Tamil</i>) by/par Aruṇāgiri Nāthar	Parās (javāli) Hamsā-Nandi	Id. Id.	Columbia GE 637
6. Tāyē Ezhaipal (<i>Tamil</i>) by/par Pāpanāsham Shivan	Bhairavī	Id.	Columbia GE 694
7. Darini Telusu konti (<i>Telugu</i>) by/par Tyāgarājā	Shuddhā-Sāvērī	Id.	Columbia GE 805
8. Orajooibu (<i>Telugu</i>) by/par Tyāgarājā Dunmārgā (<i>Telugu</i>) by/par Tyāgarājā	Kānnaḍā-Gaulā Ranjani	Id. Id.	Columbia GE 6080
9. Kanakkankodi (<i>Tamil</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Kāmbhojī Id.	Id. Id.	Columbia GE 6090
10. Parimalā Rangapatē (<i>Tamil</i>) Id. (pt. 2)	Kāmbhojī (pallavi) Id.	Id. Id.	Columbia GE 6170
11. Telisi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Nāda Tanumanisham (<i>Sanskrit</i>) by/par Tyāgarājā	Pūrṇā-Chandrikā Chittāranjani	Id. Id.	Columbia GE 6347
12. Saravanabava (<i>Telugu</i>) Id.	(Rāgā-Tānam) (Pallavi)	Id. Id.	Columbia GE 6462

MARIAPPA SWĀMĪGAL

A contemporary song composer who mainly sings devotional songs.
Compositeur contemporain qui interprète surtout des chants spirituels.

1. Mamadurapuri (<i>Tamil</i>) Vadivelum (<i>Tamil</i>)	Bāgēshvari Toḍi	Vln Mridangā Id.	H. M. V. N 28066
2. Nanennum Akandai (<i>Tamil</i>) Adavareer (<i>Tamil</i>)	 Karnātakā Bihāg	Id. Id.	H. M. V. N 28080

NĀGARATNAM (Bangalore)

Was a celebrated classical singer. She built the first shrine to the memory of Tyāgarājā.

Est une célèbre chanteuse classique. A érigé le premier sanctuaire à la mémoire de Tyāgarājā.

1. Nityā Kalyāni Id. (pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	H. M. V. P 50
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PARTHASARATHY (S. V.)

Now about 25 years of age. Studied music in Annamalai University.

Agé d'environ vingt-cinq ans. A étudié la musique à l'Université d'Annamalai.

1. Mundu venuka (<i>Telugu</i>) by/par Tyāgarājā	Darbār	Vln Mridangā	Columbia GE 6305
2. Unnaiallal (<i>Tamil</i>) by/par Kotishvarā Iyer	Simhendrā- Madhyamā	Id.	Columbia GE 6326
3. Tatvamariya Tarama (<i>Tamil</i>) by/par Pāpanāsham Shivan	Ritigoulā	Id.	Columbia GE 6380
4. Neeze mana magizh (<i>Tamil</i>)	Kalyāni	Id.	Columbia GE 6517

PATTAMMAL (D. K.)

One of the outstanding vocalists of South India. She studied with several great teachers. Her voice is beautiful.

Une des principales cantatrices de l'Inde méridionale, à la voix magnifique. A étudié avec plusieurs professeurs éminents.

1. Manasā Guru Guha (<i>Sanskrit</i>) by/par Muthuswāmi Dikshitar	Ānandā-Bhairavi	Vln Mridangā	Columbia GE 871
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2. Inthaparamukam (<i>Tamil</i>) Ninaippathappothu (<i>Tamil</i>) by/par Védānāyakam Pillai		Vln Mridangā Id.	Columbia GE 6161
3. Bhajā ré Gopalam (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā Mamava Pattābhirāmā (<i>Sanskrit</i>) by/par Muthuswāmi Dikshitar	Hindolā Manirangu	Id. Id.	Columbia GE 6173
4. Enta Nerchina (<i>Telugu</i>) by/par Tyāgarājā Kopametulā (<i>Telugu</i>)	Shuddhā- Dhanyāsi Id.	Id. Id.	Columbia GE 6203
5. Thoorkiya Thiruvadi (<i>Tamil</i>) Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 6212
6. Chitham Eppadiyo (<i>Tamil</i>) Innamum Dayavu (<i>Tamil</i>)	Nādanāmakriyā Ritigoulā	Id. Id.	Columbia GE 6240
7. Yaro Ivar Yaro (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Bhairavī Id.	Id. Id.	Columbia GE 6250
8. Eppadipadinero (<i>Tamil</i>) by/par Sudhānandā Bhāratī Id. (pt. 2)	Karnātakā Devā-Gāndhārī Id.	Id. Id.	Columbia GE 6297
9. Velan Varuvaradi (<i>Tamil</i>) Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 6379

RĀDHĀ & JAYALAKSHMĪ

Two young sisters, pupils of G. N. Bālāsbramanyam.

Deux jeunes sœurs, élèves de G. N. Bālāsbramanyam.

1. Vināyakā (<i>Telegu</i>) by/par Veenāi Kuppia Rāmaneeve (<i>Telugu</i>) by/par Tyāgarājā	Hamsādhvani Nārāyaṇi	Vln Mridangā Id.	H. M. V. N 18839
2. Tamasamen Swāmi (<i>Tamil</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Toḍī Id.	Id. Id.	H. M. V. N 28021

3. Chalamelara (<i>Telugu</i>) by/par Tyāgarājā	Margā-Hindolā	Vln	H. M. V.
Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Darbār	Mridangā Id.	N 28517

RĀJAGOPĀLĀ SHARMĀ (T.), Turaiyur

A well-known teacher of music. Now adviser to a recording company.

Professeur de musique réputé. Aujourd'hui conseiller d'une maison d'édition de disques.

1. Vinatāsūtā (<i>Telugu</i>) by/par Tyāgarājā	Hari-Kāmbhojī	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
Pakkalanilabadi (<i>Telugu</i>) by/par Tyāgarājā	Karaharāpriyā	Id.	
2. Ālāpanā	Kāmbhojī	Id.	H. M. V. HT 106 12 in./30 cm
Evaruva (<i>Telugu</i>) by/par Tyāgarājā	Mohanam	Id.	
3. Thilai Isanai (Pallavi) (<i>Tamil</i>)	Kāmbhojī	Id.	H. M. V. HT 107 12 in./30 cm
4. Sarasamuladedenthuku (<i>Telugu</i>)	Kāpī (javāli)	Id.	H. M. V. HT 108 12 in./30 cm
Tillānā (<i>Telugu</i>)		Id.	
5. Edutanilachite (<i>Telugu</i>) by/par Tyāgarājā	Shankarābharanam	Id.	H. M. V. HT 110 12 in./30 cm
6. Unnaipole (<i>Tamil</i>)	Kāmbhojī	Id.	Columbia GE 6081
7. Undukuladaiva (<i>Tamil</i>) by/par Pāpanāsham Shivan	Toḍi	Id.	Columbia GE 6144
8. Velaiyarindu (<i>Tamil</i>) Id. (pt. 2)	Kalyāṇi Id.	Id. Id.	Columbia GE 6224
9. Maravavaram (<i>Tamil</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	Columbia GE 6262
10. Rāmābhirāmā (<i>Telugu</i>) by/par Tyāgarājā	Dhanyāsī	Id.	Columbia GE 6316
11. Sabhāpatikku (<i>Tamil</i>) by/par Gopālākriṣhnā Bhārati	Abhogi	Id.	Columbia GE 6317

12. Thiruvadi Nambi	Kedārā-Gaulā	Vln Mridangā	Columbia GE 6369
Id. (pt. 2)	Id.	Id.	

RĀJĀ IYENGAR (B. S.)

Now about 45 years of age. Lives in Bangalore. He studied music in Mysore and sings in the Mysorian style.

Agé de quarante-cinq ans. Vit à Bangalore. Chante dans le style propre à Mysore, où il a étudié la musique.

1. Kshirā Sāgarā Sayana (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Devā-Gandhari Id.	Vln Mridangā Harmonium Id.	Columbia CA 530
2. Jagadoddharanā (<i>Kanarese</i>) by/par Purandarā Dās Id. (pt. 2)		Id. Id.	Columbia CA 531
3. Nagamomu ganélémi (<i>Telugu</i>) by/par Tyāgarājā Hari bhajānamé	Abéri Samā	Id. Id.	Columbia CA 557
4. Brochevarevarura (<i>Telugu</i>) Id. (pt. 2)		Id. Id.	Columbia CA 715
5. Kandu Kandu (<i>Kanarese</i>) Id. (pt. 2)		Id. Id.	Columbia CA 787
6. Koniyaḍa Tarama Nimāhimā (<i>Telegu</i>) by/par Dakshinā Shastri Rāma ninné (<i>Telugu</i>) by/par Tyāgarājā	Vakulābharanam Husséni	Id. Id.	Columbia CA 953
7. He Gopālakā (<i>Sanskrit</i>) from/de Krishnā Karnāmritā	Rāgā-Mālikā	Id.	Columbia CA 1050
8. Atharitharul (<i>Tamil</i>) Harimathava (<i>Tamil</i>)		Id. Id.	Columbia CA 1168
9. Durgā Devi (<i>Kanarese</i>) by/par Muthiah Bhagavatar Nārāyanā thé Namō (<i>Kanarese</i>)	Navarasa Kānnaḍā	Id. Id.	Columbia CA 1214

10. Palukavade mira (<i>Telugu</i>) by/par Vasudévācharyā Parakelanaiya (<i>Telugu</i>) by/par Vasudévācharyā	Devā-Manohari Samā	Vln Mridangā Harmonium Id.	Columbia CA 1273
11. Shṛīmadadi Tyāgarājā (<i>Sanskrit</i>) by/par Vasudévācharyā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia CA 1444
12. Nanu Brochuta (<i>Telugu</i>) Shrī Chamundēshvari (<i>Telugu</i>)		Id. Id.	Columbia GE 6256

RĀJAM PUSHPAVANAM

Daughter of a celebrated singer. She now rarely performs in public.

Fille d'un chanteur célèbre. Ne chante plus que rarement en public.

1. Toli Janma (<i>Telugu</i>) by/par Tyāgarājā Manasa Sanchāra ré (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bilahari Samā	Vln Mridangā Id.	Columbia GE 802
2. Akshayā Lingā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar Id. (pt. 2)	Shankarābharanam Id.	Id. Id.	Columbia GE 818
3. Kaivalagathu (<i>Tamil</i>) Id. (pt. 2)	Hamsadhvani Id.	Id. Id.	Columbia GE 6434

RĀMANĀRĀYAṆĀ IYER (S.), Kalakad

Now about 35 years of age. Has recently gained recognition as a classical singer.

Agé d'environ trente-cinq ans. Est récemment arrivé à la renommée comme chanteur classique.

1. Ganamuda Panam (<i>Tamil</i>) by/par Kotishvarā Iyer	Jyoti-Svarūpinī	Vln Mridangā	H. M. V. N 18297
2. Nādānusandanā (<i>Tamil</i>) by/par Kotishvarā Iyer Id. (pt. 2)	Vāgadhīshvari Id.	Id. Id.	H. M. V. N 18341

RĀMĀNUJĀ IYENGAR, Ariyakudi

Born in 1890. He is a disciple of Ramnād Shrinivāsā Jyengar and has for three decades been the leading exponent of South Indian vocal music. He was given the title of "Sangitā Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1939. He is the best representative of the traditional style of South Indian Music.

Né en 1890. Disciple de Ramnad Shrinivāsā Jyengar, est depuis une trentaine d'années le chanteur de plus réputé de l'Inde méridionale. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangitā Kalānidhi » (Tabernacle de l'art du chant). Le meilleur représentant du style traditionnel de l'Inde méridionale.

- | | | | |
|---|---|----------------------------|-------------------|
| 1. Evari Matā (<i>Telugu</i>)
by/par Tyāgarājā
Id. (pt. 2) | Kāmbhojī

Id. | Vln
Mridangā
Id. | Columbia
A 106 |
| 2. Hakalalla (<i>Telugu</i>)
by/par Tyāgarājā
Anupamaṅṅam budhi
(<i>Telugu</i>)
by/par Tyāgarājā | Madhyamadi

Atanā | Id.

Id. | Columbia
A 114 |
| 3. Rāmā Ninne (<i>Telugu</i>)
by/par Tyāgarājā
Rāmā Neeveda (<i>Telugu</i>)
by/par Tyāgarājā | Hussēni

Karaharāpriyā | Id.

Id. | Columbia
A 116 |
| 4. Avananri Oranuvum
(<i>Tamīl</i>)
by/par Thayumanvar
Id. (pt. 2) | Hamir and/et
Sahānā

Dhanyāsī and/et
Sāvērī | Vln

Id. | Columbia
A 119 |
| 5. Paramā Pavanā Ramā
(<i>Telugu</i>)
by/par Ramnād Shrinivāsā
Iyengar
Kummaravaniki (<i>Telugu</i>)
by/par Ramnād Shrinivāsā
Iyengar | Pūrvī-Kalyānī

Khamās (javāli) | Vln
Mridangā

Id. | Columbia
A 124 |
| 6. Vaishnavā Janatho
(<i>Hindī</i>)
Id. (pt. 2) | Sindhu-Bhairavī
(N.I/I.N.)
Rāga-Ālāpanā
(N.I/I.N.) | Id.

Id. | Columbia
A 126 |
| 7. Dinamaṅi Vamshā
(<i>Telugu</i>)
by/par Tyāgarājā
Elavataram (<i>Telugu</i>)
by/par Tyāgarājā | Hari-Kāmbhojī

Mukhāri | Id.

Id. | Columbia
A 128 |

8. Ninnu Jusi (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer Nee Padamulē gatiyanē (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Sourashtrā Navarasā-Kānnaḍā	Vīn Mridangā Id.	Columbia A 129
9. Nee Kelana (<i>Telugu</i>) by/par Ramnād Shrinivāsā Iyengar Samajavaradā (<i>Telugu</i>) by/par Ramnād Shrinivāsā Iyengar	Devā-Manohari Shuddhā-Sāvērī	Id. Id.	Columbia A 130
10. Vizha (<i>Tamil</i>) Id. (pt. 2)	Kalyāṇī Kāpī and/et Sindhu-Bhairavī	Id. Id.	Columbia A 101
11. Yenraiku Sivakrupai (<i>Tamil</i>) by/par Nilkanthā Shivan Yethanai Sonnalum (<i>Tamil</i>) Old dance song/Vieil air de danse	Mukhārī Sāvērī	Id. Id.	Columbia A 102
12. Rattinamē (<i>Tamil</i>) Song of the spinning wheel/Chant du rouet Nandā kī lāla (<i>Hindi</i>)	Kāpī Pīlū	Id. Id.	Columbia A 107
13. Kārtikeyā (<i>Tamil</i>) by/par Pāpanāsham Shivan	Toḍī	Id.	Columbia A 109
14. Paridanamichitē (<i>Telugu</i>) by/par Tyāgarājā	Bilahari	Id.	Columbia A 120
15. Kamalāmbāmbhajā ré (<i>Sanskrit</i>) by/par Dikshitar Etu Nammina (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Kalyāṇī Sāvērī	Id. Id.	Columbia A 122
16. Enta Bhaghyama (<i>Telugu</i>) by/par Tyāgarājā Sadbhakthiyu galā (<i>Telugu</i>) by/par Tyāgarājā	Sārangā Ānandā-Bhairavī	Id. Id.	Columbia ES 5 12 in./30 cm.

17. Thalavu Kattum (<i>Tamil</i>)	Rāgā-Ālāpanā (Several/Plusieurs rāgās)	Vln Mridangā	Columbia ES 3 12 in./30 cm
Id. (pt. 2)	Id.	Id.	

SARASWATĪ BĀĪ (C.)

Mainly known for her musical discourses on religious themes (Hari-Kathā). She sings in many languages and knows Northern Indian music also. She is now very old. Her records were made twenty years ago when her voice was considered very beautiful.

Très âgée maintenant, connue surtout pour ses développements musicaux sur des thèmes religieux (Hari-Kathā). Elle chante en plusieurs langues et connaît également la musique de l'Inde septentrionale. Ses disques ont été enregistrés il y a vingt ans, alors que sa voix était considérée comme très belle.

1. Enna Ganu Rāmā (<i>Telugu</i>) by/par Bhadrāchalā Rāmā Dās	Pantu-Varāli	Vln Mridangā	Columbia ES 4 12 in./30 cm
Mariveradikku (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Shanmukhāpriyā	Id.	

SATHAKOPAN (V. V.)

B.A. of Madras University. He has recently been recognized as a competent classical musician.

Licencié ès lettres de l'Université de Madras. A récemment conquis un rang honorable parmi les musiciens classiques.

1. Kanavenum (<i>Tamil</i>) by/par Arunāchalā Kavi	Surati	Vln Mridangā	Columbia GE 6039
Shrī Vēnugopālā (<i>Tamil</i>) by/par Kotishvarā Iyer	Darbār	Id.	
2. Rāmā bhajanai (<i>Tamil</i>)	Rāgā-Mālikā	Id.	Columbia GE 6125
3. Entavedukontu (<i>Telugu</i>) by/par Tyāgarājā	Sarasvatī- Manoharī	Id.	Columbia GE 6287
4. Adaram Nee (<i>Tamil</i>) Id. (pt. 2)	Karaharāpriyā Id.	Id. Id.	Columbia GE 6301
5. Kannan Mugam (<i>Tamil</i>) Anirai Meykka (<i>Tamil</i>)	Khamās Pasuram (Psalms/Psaume)	Id. Id.	Columbia GE 6340

6. Nādamādi (<i>Tamil</i>) Old dance verses/Vieilles strophes de danse Id. (pt. 2)	Kāmbhojī Id.	Vln Mridangā Id.	Columbia GE 6381
7. Anantā nāma (<i>Tamil</i>) Manamé Nee		Id. Id.	Columbia CA 1236

SHANMUKHĀ VADIVOO (Tiruchendur)

Was a very celebrated singer with a most beautiful voice. She recorded a number of traditional religious Tamil songs.

Chanteuse très célèbre douée d'une fort belle voix. A enregistré une quantité de chants religieux traditionnels en tamil.

1. Yengu Mayamana (<i>Tamil</i>)	Kāmbhojī "Rangandhi padam" Mridangā (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1240
Shrī Minakshi (<i>Tamil</i>)	Begadā "Minakshi padam" (Sacred music/ Musique sacrée)	Id.	
2. Pannenukana (<i>Tamil</i>) by/par Thāyumānvar	Bhairavī (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1243
Kodayilē (<i>Tamil</i>)	Yadukulā- Kāmbhojī "Arulpā" (Sacred music/ Musique sacrée)	Id.	
3. Viritha Senjadayada (<i>Tamil</i>)	Nādā-nāmā-kriyā "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1244
Yella Ulagamu (<i>Tamil</i>)	Nilāmbari "Tevaram" (Sacred music/ Musique sacrée)	Id.	
4. Paramethu vinai Seyyum (<i>Tamil</i>)	Nādā-nāmā-kriyā "Arulpā" (Sacred music/ Musique sacrée)	Id.	H. M. V. P 1803
Manamana Oru Siruvan (<i>Tamil</i>)	Begadā "Arulpā" (Sacred music/ Musique sacrée)	Id.	

5. Un Adiyai (<i>Tamil</i>)	Shrī-rāgā "Natarājā padam" (Sacred music/ Musique sacrée)	Vln Mridangā	H. M. V. P 1804
Innamum Sollavo (<i>Tamil</i>)	Vasantā "Natarājā padam" (Sacred music/ Musique sacrée)	Id.	
6. Thondi Sariya (<i>Tamil</i>)	Ānandā-Bhairavī	Id.	H. M. V. P 4085
Id. (pt. 2)	Id.	Id.	
7. Sollanadirchatrum (<i>Tamil</i>)	(Sacred music/ Musique sacrée)	Id.	H. M. V. P 5949
by/par Thāyumānvar Namevu huyilalum (<i>Tamil</i>)	Mohanam (Sacred music/ Musique sacrée)	Id.	
by/par Arunāgiri Nāthar			

SHANMUKHĀ VADIVOO (Viṇā)

Is the mother of Subbulakshmī and a singer of repute.

Chanteuse réputée. Mère de Subbulakshmi.

1. Shivā Dikshā (<i>Telugu</i>)	Kuranji	Viṇā	Twin FT 489
Pure music/Musique pure (Viṇā solo)	Kāpī (tānam)	Id.	

SHRĪNIVĀSĀ IYER. Semmangudi

One of the leading senior vocalists. Born in 1908. Is a pupil of Mahārājapuram Vihvanāthā Iyer. His style is delicate and powerful. He was given the title of "Sangītā Kalānidhi" (Receptacle of the Art of Song) by the Madras Music Academy in 1945. He is now Principal of the Shrī Svātī Tirunal Music Academy at Trivandrum.

Un des plus grands virtuoses du chant. Né en 1908. Élève de Mahārājapuram Vihvanāthā Iyer. Son style est délicat et vigoureux. A reçu en 1945 de l'Académie de musique de Madras le titre de « Sangītā Kalānidhi » (Tabernacle de l'art du chant). Est maintenant principal de l'Académie de musique Shrī Svātī Tirunal à Trivandrum.

1. Thsāla Kalla (<i>Telugu</i>)	Ārabi	Vln	Columbia
by/par Tyāgarājā		Mridangā	A 131
Id. (pt. 2)	Id.	Id.	
2. Etāvunarā (<i>Telugu</i>)	Kalyāñī	Id.	Columbia
by/par Tyāgarājā			VE 62
Id. (pt. 2)	Id.	Id.	

3. Pattividuvarādu (<i>Telugu</i>) by/par Tyāgarājā	Manjari	Vln Mridangā	Twin H 6986
4. Marivéré dikku (<i>Telugu</i>) by/par Patnam Subrahmanya Iyer	Shanmukhāpriyā	Id.	Twin FF 6939
5. Navasiddhi (<i>Tamil</i>) by/par Nilkantā Shivan	Karaharāpriyā	Id.	H. M. V. N 8077
6. Vaddaninné (<i>Javāli</i>) (<i>Telugu</i>)	Kāpī	Id.	H. M. V. N 8080
7. Intaparākā (<i>Javāli</i>) (<i>Telugu</i>) Marubāri (<i>Javāli</i>) (<i>Telugu</i>)	Nādā-nāmā-kriyā Khamās	Id. Id.	H. M. V. N 8099
8. Shrikantā (<i>Telugu</i>) by/par Tyāgarājā Mānasā sanchara ré (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bhavapriyā Samā	Id. Id.	Twin FF 6781
9. Smarajānakā (<i>Sanskrit</i>) by/par Svati Tirunal Nahi ré Nahi Shankā (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā	Bihāg Mohanam	Id. Id.	H. M. V. P 12502

SUBBULAKSHMĪ (M. S.)

A very gifted singer and cinema actress. Her voice is beautiful. Her songs in Hindi and Tamil are popular throughout India.

Actrice de cinéma et chanteuse très douée. Sa voix est fort belle et ses chants, en hindi et en tamil, sont populaires dans toute l'Inde.

1. Endan Idathu Tholl (<i>Tamil</i>) Engun nīrai nādābrahman (<i>Tamil</i>)	(Film song/Chan- son de film) Id.	Orch. Id.	H. M. V. N 18096
2. Nee Irangāyēnil (<i>Tamil</i>) by/par Pāpanāsham Shivan Vandina muralum (<i>Tamil</i>)	Atāṇā Toḍī (karnātakā)	Vln Mridangā Id.	H. M. V. N 18100
3. Ma dayai (<i>Tamil</i>) by/par Pāpanāsham Shivan Id. (pt. 2)	Vasantā Id.	Id. Id.	H. M. V. N 18208

4. Kannéduthagilum (<i>Tamil</i>) by/par Sudhānandā Bhārati Id. (pt. 2)	Simhendrā- Madhyamā Id.	Vln Mridangā Id.	H. M. V. N 18218
5. Kalai Thooki (<i>Tamil</i>) Id. (pt. 2)	Yadukulā- Kāmbhojī Id.	Id. Id.	H. M. V. N 18234
6. Yaro Ivar yaro (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Bhairavi Id.	Id. Id.	H. M. V. N 18270
7. Vandadum solai (<i>Tamil</i>) Id. (pt. 2)	Hari-Kāmbhojī Id.	Tānpūrā Vln Tablā Id.	H. M. V. N 18300
8. Arul Purivai (<i>Tamil</i>) by/par Sudhānandā Bhārati Jankarashruti (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hamsādhvani Pūrvī-Kalyāṇī	Vln Mridangā Id.	H. M. V. N 18364
9. Ennaganu Rāmā Bhajanā (<i>Telugu</i>) by/par Bhadrāchalā Rāmā Das Id. (pt. 2)	Pantu-Varāli Id.	Id. Id.	H. M. V. N 18680
10. Saragaṇa Pālimpa (<i>Telugu</i>) by/par Ramnād Shrīnivāsā Iyengar Id. (pt. 2)	Kédārā-Gaulā Id.	Id. Id.	H. M. V. N 18685
11. Yamarinda (<i>Tamil</i>) by/par Subrahmanya Bhārati (A poem on the beauty of the Tamil language/ Poème sur la beauté de la langue tamil) Senthamizh Nadu (<i>Tamil</i>) by/par Subrahmanya Bhārati	Virutham (A Tamil patriotic song/Chant patrio- tique tamil)	Id. Id.	H. M. V. N 28050
12. Brochévaru (<i>Telugu</i>) by/par Vasudévāchāryā Id. (pt. 2) by/par Bhārati	Khamās Id.	Id. Id.	H. M. V. N 28557

13. Pannedum Nalai (<i>Tamil</i>)	(Film song/Chan- son de film)	Orch.	H. M. V. HT 116 12 in./30 cm.
Manam kulira (<i>Tamil</i>)	(Film song/Chan- son de film)	Id.	
14. Jagadāmbā (<i>Sanskrit</i>) by/par Shyāmā Shāstri Id. (pt. 2)	Ānandā-Bhairavi (ālapā) Id. (Song/Chanson)	Vln Mridangā Id.	Broadcast GM 2503/04

SUBRAHMANYA IYER, Musiri

Born in 1899. Disciple of Vidvan Sabhesā Iyer. He is a very celebrated vocalist He is now Principal of the Central College of Karnātakā Music in Madras. He was given the title of "Sangītā Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939. He is known for the emotional quality of his singing.

Très célèbre chanteur. Né en 1899. Disciple de Vidvan Sabhesā Iyer. Est actuellement principal du Collège central de musique du Kanara à Madras. A reçu en 1939 de l'Académie de musique de Madras le titre de « Sangītā Kalānidhi » (Tabernacle de l'art de la musique). Est connu pour l'émouvante expression qu'il donne à son chant.

1. Nagumomu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Abērī Id.	Vln Mridangā Id.	Columbia LBE 30
2. Viritta Senjatayāḍa (<i>Tamil</i>) Id. (pt. 2)	Ānandā-Bhairavi and/et Bilahari Shanmukhāpriyā and/et Mohanā	Id. Id.	Columbia LBE 37
3. Thiruvadi charaṇam (<i>Tamil</i>) by/par Gopālākriṣhṇā Bhārati Id. (pt. 2)	Kāmbhoji Id.	Id. Id.	Columbia LBE 57
4. Ambanannu brova (<i>Telugu</i>) by/par Shyāmā Shāstri Id. (pt. 2)	Toḍi Id.	Id. Id.	Columbia LBE 63
5. Enraiku Shivakrupai (<i>Tamil</i>) by/par Nilkantā Shivan Theyilai Thottathilē (<i>Tamil</i>) by/par Subrahmanya Bhārati	Mukhārī Id. (National song/ Chant national)	Id. Id.	Columbia LBE 65

6. Ehaparamtharum perumai (<i>Tamil</i>) Id. (pt. 2)	Khamāj Id.	Vln Mridangā Id.	Columbia LBE 76
7. Pāhi Rāmā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Yadukulā- Kāmbhojī Id.	Id. Id.	Columbia LBE 83
8. Nirajākshi (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Hindolā	Id.	Columbia
9. Thayé Yashodā (<i>Tamil</i>) Id. (pt. 2)	Toḍī (karnātaka) Id.	Id. Id.	Columbia LBE 102

SUBRAHMANYAM (A. G.), Sattur

Comes from the extreme South. He studied Music in Annamalai University. He has a good voice and is considered a promising vocalist of the younger generation.

Originaire de l'extrême sud. A étudié la musique à l'Université d'Annamalai. Sa voix est bonne, et il est considéré comme un des chanteurs d'avenir de la jeune génération.

1. Dayai Puriyā (<i>Tamil</i>) Id. (pt. 2)	Malayā-Marutam Id.	Vln Mridangā Id.	H. M. V. N 18320
2. Innamum (<i>Tamil</i>) by/par Gopālākrishnā Bhārati Id. (pt. 2)	Kiravānī Id.	Id. Id.	H. M. V. N 18365
3. Rāmaninnu (<i>Telugu</i>) Id. (pt. 2)	Mohanam Id.	Id. Id.	H. M. V. N 18815
4. Yamunā Viharā (<i>Tamil</i>) Nirajadalanayanā (<i>Sanskrit</i>)	Bhīmpalās Tilangā	Id. Id.	H. M. V. N 28055
5. Ādinātheppadiyo (<i>Tamil</i>) by/par Muthu Thandavar Id. (pt. 2)	Kalyānī Id.	Id. Id.	H. M. V. N 28020

SUBRAHMANYA PILLAI, Chittoor

A well-known classical singer, specialized in difficult rhythms and rare rāgās (modes). He is now Principal of the Music College of Annamalai University. Chanteur classique réputé, spécialisé dans les rythmes difficiles et les modes ou rāgās peu usités. Est actuellement principal du Collège de musique de l'Université d'Annamalai.

1. Sāmajavara gamana (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Hindolā Id.	Vln Mridangā Id.	Columbia LBE 86
2. Hari Nenendu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Karnātakā-Bihāg Id.	Id. Id.	Columbia LBE 88
3. Mavallakathamma (<i>Telugu</i>) Kulamulona (<i>Telugu</i>)		Id. Id.	Columbia GE 6103
4. Ranidi (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Manirangu Id.	Id. Id.	Columbia GE 6115
5. Unaicharanā (<i>Tamil</i>) Harā Harā (<i>Tamil</i>)		Id. Id.	Columbia GE 6124
6. Nandā Nandanā (<i>Tamil</i>) Nandagehini (<i>Tamil</i>)		Id. Id.	Columbia GE 6162
7. Yē Ramuni (<i>Telugu</i>) by/par Tyāgarājā Id.(pt. 2)	Vakulābharanā Id.	Id. Id.	Columbia GE 6289

TYĀGARĀJĀ BHAGAVATAR (M. K.)

1. Rādhē unakku (<i>Tamil</i>) Gnanakan Onru (<i>Tamil</i>)	(Film song/Chan- son de film) Id.	Orch. Id.	Columbia GA 1126
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VAIDHYANĀTHĀ BHAVAGATHAR (Chembāi)

A popular singer with a powerful voice and remarkable rhythm.

Chanteur populaire doué d'une voix puissante et qui a le don du rythme.

1. Orumayodu (<i>Tamil</i>) Id. (pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	Columbia LBE 29
2. Raghavarānannu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Pantu-Varāli Id.	Id. Id.	Columbia LBE 40
3. Shri Rāmā mantram (<i>Sanskrit</i>) Id. (pt. 2)		Id. Id.	Columbia LBE 59

4. Nammi Vachina (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Vln Mridangā Id.	Columbia LBE 100
5. Shri Mahāgaṇa patiavatu (<i>Sanskrit</i>) by/par Dikshitar Shri Bālāsbrahmanya (<i>Sanskrit</i>) by/par Dikshitar	Gaulā Bilahari	Id. Id.	Columbia LBE 101
6. Arum Ponné (<i>Tamil</i>) Id. (pt. 2)		Id. Id.	Columbia LBE 103
7. Un Perumaiyai (<i>Tamil</i>) by/par Lalitā Dās Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	Columbia GE 6249
8. Pavanā guru (<i>Sanskrit</i>) Varijadalā (<i>Sanskrit</i>)	Hamsā-Nandi Id.	Id. Id.	Columbia GE 6280
9. Evariki Telusunu (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Dhanyasī Id.	Id. Id.	Columbia GE 6300
10. Sayamkālē (<i>Sanskrit</i>) verse from/stance de Krishnā Karnāmritā Id. (pt. 2)	Rāgā-Mālikā Id.	Id. Id.	Columbia GE 6337
11. Ennil kanintha (<i>Tamil</i>) Id. (pt. 2)	Shankarābharaṇam Id.	Id. Id.	Columbia GE 6372

VAIKAM SARASWATĪ

She is a young singer gifted with a powerful voice.

Jeune femme, douée d'une voix puissante.

1. Alamkaram Podumadi (<i>Tamil</i>) Unaiyé kadalithen (<i>Tamil</i>)	Karaharāpriyā Rāgā-Mālikā	Vln Mridangā Id.	Columbia GE 6230
2. Yarivamarivayodi (<i>Tamil</i>) Id. (pt. 2)	Shanmukhāpriyā Id.	Id. Id.	Columbia GE 6391

3. Kuzhaludum kannan	Shrī-Ranjani	Vln	Columbia
Id. (pt. 2)	Id.	Mridangā	GE 6492
		Id.	

VANAJĀKSHĪ (Shrīmatī)

1. Kottai Mélé (A typical Tamil folk-song/ Mélodie populaire typique en tamil)	Husséni	Mridangā	H. M. V. P 1197
Niko dutta Pacchiléi (<i>Tamil</i>)	Jhinjoti	Id.	

VASANTĀKOKILAM (N. C.)

A talented singer and cinema actress. She mainly sings in Tamil.
Chanteuse et actrice de cinéma très douée. Chante surtout en tamil.

1. Enaku Nirupadam (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Rāgā-Mālikā	Vln Mridangā	H. M. V. N 18061
	Id.	Id.	
2. Kili Kanni (<i>Tamil</i>) (An ancient Tamil song/ Chant ancien tamil)		Id.	H. M. V. N 18064
Thillai Sthalam (<i>Tamil</i>)	Samā	Id.	
3. Iniyagilum (<i>Tamil</i>)	Mohanā-Kalyāṇi	Id.	H. M. V. N 18094
Kadalil amizhndiduvom (<i>Tamil</i>)	Manirangu	Id.	
4. Inda varam (<i>Tamil</i>) by/par Sudhānandā Bhārati	Karharāpriyā	Vln Mridangā	H. M. V. N 18207
Udayā Sundarī (<i>Tamil</i>)	Recitation/ Récitation	Ghatam Id.	
5. Asaikonden Vandé (<i>Tamil</i>) by/par S. Bharati Kuzhalosai (<i>Tamil</i>)		Vln Mridangā	H. M. V. N 18217
		Id.	
6. Ānandā natanam (<i>Sanskrit</i>) by/par Pāpanāsham Shivan	Kāmbhojī	Id.	H. M. V. N 18219
Id. (pt. 2)	Id.	Id.	
7. Tandaithai (<i>Tamil</i>) by/par Ponniah Pillai Id. (pt. 2)	Shanmukhāpriyā	Id.	H. M. V. N 18239
	Id.]	Id.	

8. Varuvano Vanakkuyilē (<i>Tamil</i>) by/par Sudhānandā Bhārati Nithiraiyil (<i>Tamil</i>) (Old dance tune/Vieille mélodie de danse)		Vln Mridangā		H. M. V. N 18249
		Id.		
9. Pā malai (<i>Tamil</i>) by/par Pāpanāsham Shivan Thittikkum Chentamizhai (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hari-Kāmbhojī *		Id.	H. M. V. N 18259
	Virutham		Id.	
10. Mayé twam (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar Sarasā dalā nayanā (<i>Sanskrit</i>) by/par Muthuswāmī Dikshitar	Tarangini		Id.	H. M. V. N 18279
	Id.		Id.	
11. Andhanal (<i>Tamil</i>) Yarovandennai (<i>Tamil</i>)	Hamsā-Nandi Aṭanā		Id. Id.	H. M. V. N 18280
12. Antharangamellam (<i>Tamil</i>) Id. (pt. 2)	Vachaspati Id.		Id. Id.	H. M. V. N 18299
13. Enpallikondeeraiah (<i>Tamil</i>) by/par Arunāchalā Kavi Id. (pt. 2)	Mohanam and/et Kāpī Id.		Id. Id.	H. M. V. N 18349
14. Shivē Pahimam (<i>Sanskrit</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.		Id. Id.	H. M. V. N 13552
15. Needayā Rādho (<i>Telugu</i>) by/par Tyāgarājā Elavata ramu (<i>Telugu</i>) by/par Tyāgarājā	Vasantā-Bhairavī Mukhārī		Id. Id.	H. M. V. N 18816
16. Kaddanavariki (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Toḍi Id.		Id. Id.	H. M. V. N 18817
17. Pithan enralum (<i>Tamil</i>) by/par Bhaskaran Id. (pt. 2)	Bhīmpalās Id.		Tānpūrā Vln Id.	H. M. V. N 28022

18. Alli Malarudadamma (<i>Tamil</i>) by/par Sudhānandā Bhārati	Hussēni	Tānpūrā Vln	H. M. V. N 28042
Mangaiye nee (<i>Tamil</i>) by/par Kavi Kunjara Bhārati	Vasantā	Id.	
19. Sundari nannindarulo (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Begadā	Vln Mridangā Id.	H. M. V. N 28575

VASANTĀ KUMARI (M. L.)

Now about 24 years of age. Isthe daughter of a professional female singer. She studied with G. N. Bālāsbrahmānya.

Agée d'environ vingt-quatre ans. Fille d'une chanteuse de profession. A travaillé avec G. N. Bālāsbrahmānya.

1. Sarasijanabhā (<i>Sanskrit</i>) by/par Svātī Tīrunal	Toḍī	Vln Mridangā	Columbia GE 6313
2. Ēvara madukudura (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāṇī Id.	Id. Id.	Columbia GE 6394

VENKATARĀMĀ IYER, Kunnakudi

1. Anda Ramasaundaryam (<i>Tamil</i>) by/par Arunachala Kavi Kanden Kanden (<i>Tamil</i>) by/par Arunāchalā Kavi	Kedārā-Gaulā Bāgēshvarī	Vln Mridangā Id.	H. M. V. N 18301
2. Vēlanē (<i>Tamil</i>) by/par Kotīshvarā Iyer Id. (pt. 2)	Shubbhā- Pantu-Varāli Id.	Id. Id.	H. M. V. N 18360
3. Gayati Vanamālī (<i>Sanskrit</i>) by/par Sadāshivā Brahmendrā Jaganmohanā (<i>Sanskrit</i>)		Id. Id.	H. M. V. N 18740

VISHVANĀTHA IYER, Mahārājapuram

Born in 1896. He is a disciple of Umayalpuram Swāmīnāthā Iyer. Noted for his rāgā-ālāpanā, he was given the title of "Sangitā Kalānidhi" (Receptacle of the Art of Music) by the Madras Music Academy in 1939.

Né en 1896. Disciple d'Umayalpuram Swāmīnāthā Iyer. Est renommé pour

son rāgā-ālāpanā. A reçu en 1939 le titre de « Sangitā Kalānidhi » (Tabernacle de l'art de la musique), de l'Académie de musique de Madras.

1. Puzhuvai Pirakkinum (Verse/Stance) (Tamil-Devotional song/ Chant religieux tamil) (Id. pt. 2)	Rāgā-Mālikā Id.	Vln Mridangā Id.	H. M. V. N 18287
2. Nittiraiyil (<i>Tamil</i>) by/par Ghanam Krishnā Iyer (An old dance poem/ Vieille strophe de danse) Parengum (<i>Tamil</i>) by/par Ghanam Krishnā Iyer	Pantu-Varāli Kalyāñī	Id. Id.	H. M. V. N 18358
3. Sundari (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Kalyāñī Id.	Id. Id.	H. M. V. N 18631
4. Mohanarāmā (<i>Telugu</i>) by/par Tyāgarājā Id. (pt. 2)	Mohanam Id.	Id. Id.	H. M. V. N 18813
5. Undedi Rāmudu (<i>Telugu</i>) by/par Tyāgarājā Sītāmmā (<i>Telugu</i>) by/par Tyāgarājā	Hari-Kāmbhojī Vasantā	Id. Id.	H. M. V. N 18838

V. GOVINDASAMI NAICKAR, A. KANNAN, S. V. S. NĀRĀYANAN,
T. S. VILVADI IYER, S. BĀLACHANDRAN

1. Layāchitram Id. (pt. 2)	Panikramā Tālam Id.	Columbia GE 6196
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CHAPTER III
THE MAIN SONG COMPOSERS
OF SOUTH INDIA

CHAPITRE III
LES PRINCIPAUX COMPOSITEURS
DE L'INDE MÉRIDIONALE

Songs were composed in South India before the dawn of history. The earliest Tamil poems and songs that have been preserved date from many centuries before the Christian era. For a period, South India seems to have been under the sway of Sanskrit culture, and, although the contribution of this culture is great, it is not easily distinguishable from that of the rest of India.

From the 15th century onwards, there appears to have been a revival of Telugu and Tamil song. This development culminated in the 18th century with the three great song composers of South India: Tyāgarājā, Shyāmā Shāstri and Muthuswāmī Dikshitar.

Dans l'Inde méridionale, des chants ont été composés avant les débuts de l'époque historique. Les plus anciens poèmes et chants en tamil qui ont été conservés remontent à plusieurs siècles avant l'ère chrétienne. Pendant un certain temps, l'Inde méridionale semble avoir été sous l'influence de la culture sanscrite, et sa part dans la production commune — bien qu'importante — n'est pas facile à distinguer de celle du reste de l'Inde.

A partir du xv^e siècle, il semble qu'il y ait eu une renaissance de l'art télougou et tamil du chant. Elle a atteint son apogée au xviii^e siècle avec les trois grands compositeurs de l'Inde méridionale : Tyāgarājā, Shyāmā Shāstri et Muthuswāmī Dikshitar.

THE SONGS OF ANĀI-AYYĀ
LES CHANTS D'ANĀI-AYYĀ

Anāi and Ayyā (circa 1800) were two brothers who composed jointly. They came from the village of Vaiyadhari near Tanjore and wrote in Telugu and Tamil. They were the teachers of the celebrated Vaidyanāthā Iyer.

Anāi et Ayyā, qui vivaient vers 1800, étaient deux frères qui composaient ensemble. Originaires du village de Vaiyadhari, près de Tanjore, ils écrivaient en télougou et en tamil. Furent les professeurs du célèbre Vaidyanāthā Iyer.

	Sung or played by Chanté ou joué par	Accompaniment Accompagnement	
1. Intaparaka (Rāgā Nandanāmakriyā)	Shrīnivāsā Iyer, Semmangudi	Vln Mridangā	H. M. V. N 8099

2. Mahimaiteliyā (Rāgā Shankarā-bharanā)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 841
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THE SONGS OF ARUṆĀCHALĀ KAVI
LES CHANTS D'ARUṆĀCHALĀ KAVI

Aruṇāchalā Kavirayar (1711-1778) was a Tamil poet. He is famous for his music drama "Ramā nātakā". He did not compose the music of his songs.

Aruṇāchalā Kavirayar (1711-1778) était un poète tamil. Célèbre pour son drame musical *Rāmā Nātakā*. Ne composait pas lui-même la musique de ses chants.

1. Anda Rāmasoundaryam (Rāgā Kēdārā)	Vēnkatarāmā Iyer, Kunnakudi	Vln Mridangā	H. M. V. N 18301
2. Enakku nirupadam (Rāgā Mālikā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18061
3. Enpallikondeeraiah Rāgā Mohanam-Kāpi)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18349
4. Kanden kanden (Rāgā Bhagēshvari)	Vēnkatarāmā Iyer, Kunnakudi	Id.	H. M. V. N 18301
5. Kāna vēnum (Rāgā Surati)	Sathakopan (V. V.)	Id.	Columbia GE 6039
6. Yāro ivar yāro (Rāgā Bhairavi)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18270
7. Id.	Pattammal (D. K.)	Id.	Columbia GE 6250

THE SONGS OF ARUṆĀGIRI NĀTHAR
LES CHANTS D'ARUṆĀGIRI NĀTHAR

Aruṇāgiri Nāthar lived in the 15th century. He composed numerous Tamil hymns (Tiruppughath, i.e. The Glory of the Lord) in which he sang all the sanctuaries of Kumārā (Kārtikeyā), the deity of whom he was a devotee. His patron was King Praudhā Devarayā of Vijayanagar.

Aruṇāgiri Nāthar vivait au xv^e siècle. A composé de nombreux hymnes tamils (Tiruppughath, c'est-à-dire la Gloire du Seigneur) dans lesquels il a chanté tous les sanctuaires de Kumārā (Kārtikeyā), la divinité qu'il vénérât. Protégé du roi Praudhā Devarayā de Vijayanagar.

1. Namēvu huyilalum (Rāgā Mohanam)	Shanmmukhā Vadivoo	Vln Mridangā	H. M. V. P 5949
2. Niraimadi (Rāgā Hamsanandi)	Mani Iyer, Madurā	Id.	Columbia GE 637

THE SONGS OF BHADRĀCHALĀ RĀMĀ DĀS
LES CHANTS DE BHADRĀCHALĀ RĀMĀ DĀS

Bhadrāchalā Rāmā Dās was a bard and saint of the Andhra country. A devotee of Rāmā, he wrote many songs in Telugu. He was a contemporary of Tana Shah (1672-1687), the last Qutb Shahi ruler of Golconda near Hyderabad, who imprisoned him. The celebrated Tyāgarājā was influenced by his style.

Bhadrāchalā Rāmā Dās était un barde et un saint du pays d'Andhara. Fervent adorateur de Rāmā, il composa plusieurs chants en télougou. Était contemporain de Tana Shah (1672-1687), le dernier Qutb Shahi qui ait régné sur Golconde (près de Hyderabad), lequel l'emprisonna. Le célèbre Tyāgarājā a subi l'influence de son tyle.

1. Enna Gānu Rāmā (Rāgā Pantu-Varāli)	Sarasvatī Bāi	Vln Mridangā	H. M. V. ES 4 12 in./30 cm
2. Id.	Subbulakshmī (M. S.)	Id.	H. M. V. N 18680
3. Nannubrovamani (Rāgā Kalyāni)	Rādhākriṣṇan (T. K.) (Flt)	Id.	Columbia GE 6258

THE SONGS OF GOPĀLĀKRISHNĀ BHĀRATĪ
LES CHANTS DE GOPĀLĀKRISHNĀ BHĀRATĪ

Gopālā Krishnā Bhāratī (1811-1881) is a Tamil song composer, author of a celebrated music drama "Nandar Charitram".

Gopālā Krishnā Bhāratī (1811-1881) est un compositeur tamil, auteur d'un célèbre drame lyrique *Nandar Charitram*.

1. Aiyéh Mehta Kadinam (Rāgā Mālikā)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197
2. Illai enban (Rāgā Mohanam)	Id.	Id.	H. M. V. N 18213
3. Innamum (Rāgā Kiravāṇi)	Subrahmanyam (A. G.), Sattur	Vln Mridangā	H. M. V. N 18365
4. Sabhāpatikku (Rāgā Abhogī) from/ de Nandanar Charitram	Rājagopālā Sharmā (T.) (Turaiyur)	Vln	Columbia GE 6317
5. Thillai veliyilē (Rāgā-Mālikā) from/de Nandanar Charitram	Krishnā Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 18332
6. Thiruvad isyhāranam (Rāgā Kāmbhojī)	Subrahmanyā Iyer, Musiri	Id.	Columbia LBE 57

7. Thoothu nee solvai (Rāgā Maniranju)	Daṇḍapāni Desigar	Vln	H. M. V. N 18213
8. Varuhalāmo (Rāgā Manji) from/de Nandanar Charitram	Coimbatore Thāyī	Id.	H. M. V. N 1223
9. Vazhimarai thirukkudu (Rāgā Toḍi)	Daṇḍapāni Desigar	Orch.	H. M. V. N 18197

THE SONGS OF KAVI MĀTRUBHŪTAMAYYA
LES CHANTS DE KAVI MĀTRUBHŪTAMAYYA

Kavi Mātrubhūtamayya of Trichinopoly composed songs and music dramas about 1750.

Kavi Mātrubhūtamayya de Trichinopoly vivait aux environs de 1750. Composa des chants et des drames lyriques.

1. Ni Madi Sallaga (Rāgā Ānandā-Bhairavī)	Coimbatore Thāyī	Vln Mridangā	H. M. V. P 1815
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THE SONGS OF KOTĪSHVARĀ IYER
LES CHANTS DE KOTĪSHVARĀ IYER

Kotīshvarā Iyer is a modern song composer who died recently. He belonged to a family of musicians. He wrote songs in the 72 basic scales (Melakartā).

Kotīshvarā Iyer est un compositeur moderne, mort récemment. Appartenait à une famille de musiciens. A composé des chants sur les 72 gammes fondamentales (melakartā).

1. Ganamuda panam (Rāgā Jyoti-Savarūpinī)	Rāmānārāyaṇā Iyer (S.) Kalakad	Vln Mridangā	H. M. V. N 18297
2. Nādānusandhanā (Rāgā Vagādhisvarī)	Id.	Id.	H. M. V. N 18297
3. Shri Vēnu Gopālā (Rāgā Darbār)	Sathakopan (V. V.)	Id.	Columbia GE 6039
4. Unnaiallāl (Rāgā Simhendra- Madhyamam)	Parthasarathy (S. V.)	Id.	Columbia GE 6326
5. Velané (Rāgā Shubhapantu- Varāli)	Vēnkatarāmā Iyer, Kannakudi	Id.	H. M. V. N 18360

THE SONGS OF MUTHIAH BHAGAVATAR
LES CHANTS DE MUTHIAH BHAGAVATAR

Harisekallur Muthiah Bhagavatar (1877-1945) was a disciple of Sāmbashivā Iyer and of his son Sabhēsa Iyer. Court musician of Mysore and later of Trivandrum, he composed songs in Tamil, Kanarese and Telugu.

Harisekallur Muthiah Bhagavatar (1877-1945) a été le disciple de Sāmbashivā Iyer et de son fils Sabhēsa Iyer. Musicien de la cour de Mysore, puis de Trivandrum, il a composé des chants en tamil, en idiome du Kanara et en télougou.

1. Bhuvanēshvarī (Rāgā Mohana-Kalyāñī)	Doreswāmī Iyengar (V.)	Mridangā	Columbia GE 6531
2. Durgā Dévī (Rāgā Navaras-Kānnaḍā)	Rājā Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 1214
3. Himāgiri tanayé (Rāgā Shuddha-Dhanyasī)	Bālāsubrahmanyam (G. N.)	Id.	H. M. V. HT 125 12 in./30 cm
4. Nibha janagana (Rāgā Kāmbhojī)	Kittappā (S. G.)	Id.	Columbia GE 962
5. Nītu Mahimā (Rāgā Hansa-nandi)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 984
6. Rādhā saméta (Rāgā Mishrā-Yamanā)	Bālāsubrahmanyam (G. N.)	Vln Mridangā	H. M. V. HT 125 12 in./30 cm
7. Vallinayakané (Rāgā Shanmukhapriyā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Id.	Columbia CA 916

THE SONGS OF MUTHUSWĀMĪ DIKSHITAR
LES CHANTS DE MUTHUSWĀMĪ DIKSHITAR

Muthuswami Dikshitar (1775-1835), a contemporary of Tyāgarājā and Shyāmā Shāstri, was born at Tiruvarur in Tanjore District of a family of musicians. Using rare rāgās, he composed many works with Sanskrit words. He visited all the important South Indian shrines and sang their deities.

Né à Tiruvarur, dans le district de Tanjore, d'une famille de musiciens, Muthuswāmī Dishitar (1775-1835), contemporain de Tyāgarājā et de Shyāmā Shāstri, composa maintes œuvres musicales en sanscrit, en se servant de rāgās, ou modes peu usités. Visita tous les sanctuaires importants de l'Inde méridionale et chanta leurs divinités.

1. Akshayā Lingā (Rāgā Shankarābharaṇā)	Rājam Pushpavanam	Vln Mridangā	H. M. V. GE 818
2. Kamalāmbāmbhajā ré (Rāgā Kalyāñī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 122

3. Mamava Pattabhirāmā (Rāgā Manirangu)	Pattammal (D. K.)	Vln Mridangā	Columbia GE 6173
4. Manasa Guru Guha (Rāgā Anandā-Bhairavī)	Id.	Id.	Columbia GE 871
5. Māyē tvam (Rāgā Tarangini)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
6. Nīrajākshi (Rāgā Hindolā)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 84
7. Sarasā dala nāyanā (Rāgā Taranginī)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18279
8. Shrī Bālasubrahmanyā (Rāgā Bilahari)	Vaidhyanāthā Bhagavatār, Chembāi	Id.	Columbia LBE 101
9. Shri Mahagaṇapatir avatu (Rāgā Gaulā)	Id.	Id.	Columbia LBE 101
10. Shrī Subrahmanyā (Rāgā Kāmbhoji)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8997

THE SONGS OF MUTHU THANDAVAR

LES CHANTS DE MUTHU THANDAVAR

Muthu Thandavar is a 17th century Tamil composer of devotional songs.
Muthu Thandavar est un compositeur tamil du xvii^e siècle, auteur de chants spirituels.

1. Adinātheppadiyo (Rāgā Kalyāṇi)	Subrahmanyam (A. G.) Sattur	Vln Mridangā	H. M. V. N 28020
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THE SONGS OF NĀRĀYAṆĀ TĪRTHĀ

LES CHANTS DE NĀRĀYAṆĀ TĪRTHĀ

Nārāyaṇā Tīrthā is a Sanskrit writer and philosopher of the 17th century, and is regarded as a saint. Telugu by birth, he wrote the song drama "Krishnā līlā Tarangini". He spent the latter part of his life near Tanjore, where he died.

Nārāyaṇā Tīrthā, écrivain et philosophe du xvii^e siècle, Télougou de naissance, est considéré comme un saint. Auteur du drame lyrique *Krishna līlā Turangini*. Passa la dernière partie de sa vie près de Tangore, où il mourut.

1. Jayā jayā Gokulā bālā (Rāgā-Mālikā)	Coimbatore Thāyi (Telugu)	Vln Mridangā	H. M. V. P 1217
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THE SONGS OF NĪLKANTĀ SHIVAN

LES CHANTS DE NĪLKANTĀ SHIVAN

Nīlkantā Shivan was born in Karamanai, a suburb of Trivandrum (Travancore), and died in 1901. A man of great spiritual attainments, he wrote devotional songs in Tamil. Pāpanāsham Shivan has been greatly influenced by him.

Né à Karamanai, faubourg de Trivandrum (Travancore). Mort en 1901. Homme d'une rare élévation, auteur de chants spirituels en tamil. Pāpānāsham Shivan a subi profondément son influence.

1. Enraiku Shivakrupai (Rāgā Mukhāri)	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 65
2. Id.	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 102
3. Navasiddhi (Rāgā Karaharapriyā)	Shrīnivāsā Iyer, Semmangudi	Id.	H. M. V. N 8077

THE SONGS OF PALLAVI GOPĀLĀ IYER

LES CHANTS DE PALLAVI GOPĀLĀ IYER

Pallavi Gopālā Iyer composed a few classical songs. He lived a little before Tyagarājā.

Pallavi Gopālā Iyer vivait un peu avant Tyāgarājā. A composé quelques chants classiques.

1. Ambanadu (Rāgā Toḍi)	Subrahmanya Iyer (Dēshmgalam) (Viṇā)	Solo	Columbia BA 407
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THE SONGS OF PĀPANĀSHAM SHIVAN

LES CHANTS DE PĀPANĀSHAM SHIVAN

Pāpānāsham Shivan is the most famous of modern Tamil song composers.

Pāpānāsham Shivan est le plus fameux des compositeurs modernes de chants en tamil.

1. Ānandānatanam (Rāgā Kāmbhoji)	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18219
2. Kanakkankodi (pt. 1 & 2)	Maṇi Iyer, Madurā	Id.	Columbia GE 6090
3. Kartikéyā (Rāgā Toḍi)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 109
4. Ma dayai (Rāgā Vasantā)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18208
5. Nee Irangāyenil (Rāgā Atāṇā)	Id.	Id.	H. M. V. N 18100
6. Pāmālai (Rāgā Hari-Kambhoji)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18259
7. Tāmasamen Swāmī (Rāgā Toḍi)	Rādhā and/et Jayalakshmī	Id.	H. M. V. N 28021
8. Tatvamariya Tarama (Rāgā Ritigoulā)	Parthasarathy (S. V.)	Id.	Columbia GE 6380

9. Tāyē Ēxhaipāl (Rāgā Bhairavī)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 694
10. Thaparam (Rāgā Simhendra- Madhyamā)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8992
11. Ulagavazhivilam (Rāgā Atāṇā)	Krishnā Iyer (V. V.) Mayāvaram	Vln Mridangā	H. M. V. N 18332
12. Undukuladaiva (Rāgā Toḍī)	Rājagopālā Sharmā (T.), Turaiyur	Id.	Columbia GE 6144

THE SONGS OF PURANDARĀ DĀS LES CHANTS DE PURANDARĀ DĀS

Purandarā Dās was a great saint and musician of the 16th century. He wrote a very large number of songs in many different styles and had a considerable influence on the development of South Indian music. He died in 1564.

Purandarā Dās, grand saint, musicien du XVI^e siècle, est l'auteur d'un nombre important de chants, en styles très variés. Eut une influence considérable sur le développement de la musique dans l'Inde méridionale. Mourut en 1564.

1. Jagadoddharanā (Kānarese)	Rājā Iyengar (B. S.)	Vln Mridangā	Columbia CA 531
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THE SONGS OF RĀMALINGA SWĀMĪGAL LES CHANTS DE RĀMALINGA SWĀMĪGAL

Rāmalinga Swāmīgal is a great 19th century Tamil saint and composer of devotional songs.

Rāmalinga Swāmīgal est un grand saint tamīl du XIX^e siècle. Auteur de chants spirituels.

1. Aruṇā jyoti (Rāgā Pantu-Varāli)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1222
2. Kandathundo	Subbulakshmī (M. S.)	Id. Orch.	H. M. V. N 18205
3. Kallarkum (Rāgā Yadukulā-Kāmbhoji)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1222
4. Kodaiyilē Elaippatri (Rāgā Malikā)	Kittappā (S. G.)	Vln Mridangā Harmonium	Columbia GE 963
5. Vanathinmeedu	Subbulakshmī (M. S.)	Vln Mridangā Orchestra	H. M. V. N 18205
6. Vin padaitha (Rāgā Mālikā)	Coimbatore Thāyi	Vln	H. M. V. P 1223

THE SONGS OF SADĀSHIVĀ BRAHMENDRĀ
LES CHANTS DE SADĀSHIVĀ BRAHMENDRĀ

Sadāshivā Brahmendrā who lived at the end of the 17th century was a celebrated philosopher and musician. The words of his songs are written in a Sanskrit of beautiful simplicity. A temple to his memory stands on the banks of the Cauvery River in Nerur.

Sadāshivā Brahmendrā, qui vécut à la fin du XVII^e siècle, était un philosophe et un musicien célèbre. Ses chants sont écrits en un sanskrit d'une admirable simplicité. Un temple à sa mémoire s'élève sur les bords de la rivière Cauvery dans le Nerur.

1. Bhajā ré Gopālam (Rāgā Hindola)	Pattamal (D. K.)	Vln Mridangā	Columbia GE 6173
2. Mānasā sanchārā ré (Rāgā Sama)	Rājam Pushpavanam	Id.	Columbia GE 802
3. Id.	Shrīnivāsā Iyer, Semmangudī	Id.	Twin FF 6781
4. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8989
5. Nahi ré nahi shankā (Rāgā Mohanam)	Shrīnivāsā Iyer, Semmangudī	Vln Mridangā	H. M. V. P 12502
6. Gayati Vanamāli	Venkatārāma Iyer	Id.	H. M. V. N 18740

THE SONGS OF SHRĪNIVĀSĀ IYENGAR, RAMNĀD
LES CHANTS DE SHRĪNIVĀSĀ IYENGAR, RAMNĀD

Shrīnivāsā Iyengar of Ramnād (1860-1920), composed songs in Telugu and Sanskrit. He was a great scholar and vocalist. His teacher was Patnam Subrahmanya Iyer.

Shrīnivāsā Iyengar de Ramnād (1860-1920) composa des chants en télougou et en sanskrit. Grand érudit et grand chanteur, élève de Patnam Subrahmanya Iyer.

1. Era nāpai (Varnam) (Rāgā Todī)	Lakshmi Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6450
2. Kummaravāniki (Rāgā Khamās)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 124
3. Marulu Konnadhira (Rāgā Khamās)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 984
4. Nee kelana (Rāgā Dévā-Manoharī)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 130
5. Paramā Pavanā Rāmā (Rāgā Pūrvī-Kalyāṇī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 124

6. Paramā Pavanā Rāmā (Rāgā Pūrvi-Kalyāni)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 251
7. Parulasévā (Rāgā Natā-Bhairavi)	Chellam Iyengar (D.), Salem	Vln Mridangā	Columbia GE 6361
8. Sāmajavaradā (Rāgā Shuddhā-Sāvērī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 130
9. Saraguṇā pālampa (Rāgā Kédārā-Gaulā)	Subbulakshmī (M. S.)	Id.	Columbia N 18685
10. Shrī Raghukulā nidhim (Rāgā Husseni)	Narayaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia GE 985
11. Shrī Venkatēsham (Rāgā Toḍi)	Palayur Brothers	Vln Mridangā	Columbia GE 604

THE SONGS OF SUDHĀNANDĀ BHĀRATĪ

LES CHANTS DE SUDHĀNANDĀ BHĀRATĪ

Sudhānandā Bhāratī lives in the Pondicherry Ashram and has written the text of many songs, though not the music.

Sudhānandā Bhāratī, poète contemporain, vit à l'ermitage de Pondichéry. Il a écrit le texte de plusieurs chants, mais leur musique n'est pas de lui.

1. Alli Malaruda damma (Rāgā Hussēni)	Vasantākokilam (N. C.)	Tānpūrā Vln	H. M. V. N 28042
2. Arul purivāi (Rāgā Hamsadhvani)	Subbulakshmī (M. S.)	Vln Mridangā	H. M. V. N 18364
3. Eppadipāḍinero (Rāgā Karnātakā-Dévā gāndhāri)	Pattammal (D. K.)	Id.	Columbia GE 6297
4. Inda varam (Rāgā Karaharapriyā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18207
5. Jankarashruti (Rāgā Pūrvi-Kalyāni)	Subbulakshmī (M. S.)	Id.	H. M. V. N 18364
6. Kanneduthāgilum (Rāgā Simhendra- Madhyamā)	Id.	Id.	H. M. V. N 18218
7. Thi Hikum chentanizhai (Rāgā Virutham)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18259
8. Varuvano Vanakkuyilē	Id.	Id.	H. M. V. N 18249

THE SONGS OF SHYĀMĀ SHĀSTRĪ
LES CHANTS DE SHYĀMĀ SHĀSTRĪ

Shyāmā Shāstrī was born at Tiruvarur in the Tanjore district in 1763. His songs have simple words and are few in number, but their musical and emotional value is considerable. He is regarded, with Tyāgarājā and Muthuswāmī Dikshitar, as one of the three great song composers of South India. He died in 1827.

Shyāmā Shāstrī, qui naquit en 1763 à Tiruvarur dans le district de Tanjore, composa quelques chants au texte simple, mais d'une grande valeur musicale et très émouvants. Considéré comme l'un des trois grands compositeurs de l'Inde méridionale avec Tyāgarājā et Muthuswāmī Dikshitar. Mort en 1827.

1. Himadrisuté (Rāgā Kalyāṇi)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 913
2. Kanaka Saila (Rāgā Punnāgā-Varāli)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
3. Nannubrova (Rāgā Lalitā and/et Paraj)	Veenai Dhanam (Vīṇā)	Solo	Columbia GE 913
4. Nannubrova (Rāgā Toḍi)	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 63

THE SONGS OF SUBRAHMANYA BHĀRATĪ
LES CHANTS DE SUBRAHMANYA BHĀRATĪ

Subrahmanya Bhāratī, who died about 1925, was one of the great poets of Indian nationalism.

Subrahmanya Bhāratī, qui mourut en 1925, fut un des grands poètes du mouvement nationaliste de l'Inde.

1. Asaikonden vandé	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18217
2. Senthamizh nadu (A patriotic song/Chant patriotique)	Subbulakshmi (M. S.)	Id.	H. M. V. N 28050
3. Theyilai thottathilé (A national song/Chant national)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 65
4. Yamarinda (Virutham)	Subbulakshmi (M. S.)	Id.	H. M. V. N 28050

THE SONGS OF SUBRAHMANYA IYER, PATNAM
LES CHANTS DE SUBRAHMANYA IYER PATNAM

Subrahmanya Iyer, Patnam (1845-1902) is a composer of songs in Telugu. He studied music with his uncle, Melattur Gaṇapati Shāstrī. He first lived in Tiruvayar, later in Madras.

Subrahmanya Iyer Patnam (1845-1902), qui étudia la musique avec son oncle Melattur Gaṇapati Shāstri, est l'auteur de chants en télougou. Vécut d'abord à Tiruvayar, puis à Madras.

1. Etu namminā (Rāgā Sāvēri)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 122
2. Marivéré dikka (Rāgā Shanmukhapriyā)	Shrīnivāsa Iyer, Semangudi	Id.	Twin FF 6939
3. Id.	Sarasvatī Bāi (C.)	Id.	H. M. V. ES 4 12 in./30 cm
4. Nee padamūlé gatiyané (Rāgā Navarasa-Kānnaḍā)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 129
5. Ninu jusi (Rāgā Sowrāshtrā)	Id.	Id.	Columbia A 129

THE SONGS OF SVĀTĪ TIRUNAL

LES CHANTS DE SVĀTĪ TIRUNAL

Svāti Tirunal (1813-1847) was Mahārājāh of Travancore. He wrote songs in Sanskrit Malayalam and several other languages. He died young, leaving several books of verse and many beautiful songs.

Svāti Tirunal (1813-1847) était Mahārājāh de Travancore. Composa des chants en sanskrit, en malayalam et en plusieurs autres langues. Mourut jeune, laissant plusieurs recueils de vers et de nombreux chants d'une grande beauté.

1. Mandaradharā (Rāgā Toḍi)	Ānantālakshmi Satha Gopan	Vln Mridangā	H. M. V. N 18375
2. Padmanabha Pāhi (Rāgā Hindolā)	Kamalā Krishnamurthy	Id.	Columbia GE 6388
3. Sārasā Suvādanā (Rāgā Kalyāṇi)	Ānantālakshmi Satha Gopan	Id.	H. M. V. N 18308
4. Shankarā Shri (Rāgā Hamsānandī)	Ānantālakshmi Satha Gopan	Id.	H. M. V. N 18375
5. Sarasijanābhā (Rāgā Toḍi)	Vasantā Kumārī (M. L.)	Id.	Columbia GE 6313
6. Sarojanābhā (Rāgā Chakravākam)	Krishnā Iyer (V. V.) Mayāvaram	Id.	H. M. V. N 28040
7. Smarājanakā (Rāgā Bihāg)	Shrīnivāsa Iyer, Sémangudi	Id.	H. M. V. P 12502
8. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6261
9. Vandé sadā (Rāgā Navarasā-Kānnaḍā)	Krishnā Iyer (V. V.) Mayāvaram	Vln Mridangā	H. M. V. N 28040

THE SONGS OF THĀYUMĀNVAR
LES CHANTS DE THĀYUMĀNVAR

Thāyumānvar is a 15th century Tamil saint and author of devotional songs. Thāyumānvar, saint tamil du xv^e siècle, auteur de chants spirituels.

1. Andamudi thannilo (Rāgā Todī)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 3563
2. Avananri oranuvum (Rāgā Dhānyasi and/et Sāvērī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 119
3. Pannénukana (Rāgā Bhairavī)	Shanmukhā Vadivoo	Id.	H. M. V. P 1243
4. Sollanadir chatrum	Id.	Id.	H. M. V. P 5949

THE SONGS OF TYĀGARĀJĀ
LES CHANTS DE TYĀGARĀJĀ

Tyāgarājā (1767-1847) is a very celebrated poet, saint and musician of South India. He was born at Tiruvarur near Tanjore in 1767 of a family of Telugu Brahmanās. He settled down in Tiruvayar, studied Sanskrit and music, and led an ascetic life. He composed a vast number of songs and two music dramas. He had a profound influence on the development of South Indian music and invented a number of new modes (rāgās).

Tyāgarājā (1767-1847), saint, musicien et poète très célèbre de l'Inde méridionale. Né en 1767 à Tiruvarur, près de Tanjore, d'une famille de brahmanes télougous. S'établit à Tiruvayar, où il étudia le sanscrit et la musique, tout en menant une vie ascétique. Composa un nombre considérable de chants et deux drames musicaux. Eut une profonde influence sur le développement de la musique de l'Inde méridionale; on lui doit quantité de nouveaux modes (rāgās).

1. Alakalalla (Rāgā Madhyamādi)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 114
2. Ammarāvamma (Rāgā Kalyānī)	Kittappā (S. G.)	Id.	Columbia LBE 53
3. Anurāgamu (Rāgā Saravastī)	Maṇi Iyer, Madura	Id.	Columbia GE 632
4. Anupamagunāmubudhi (Rāgā Atāṇā)	Rāmānujā Iyengar Ariyakudī	Id.	Columbia A 114
5. Brova Bāramā (Rāgā Bahudari)	Veenāi Dhanam	Solo	Columbia GE 982
6. Chalamélarā (Rāgā Mārgā-Hindolā)	Rādhā and/et Jayalakshmi	Id.	H. M. V. N 28517
7. Chethulara (Rāgā Bhairavī)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603

8. Darini Telusu konti (Rāgā Shuddhā-Sāvéri)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 805
9. Datchu ko valana (Rāgā Toḍī)	Krishnamurthi Shāstrigal, Budalur (Gottuvādyam)	Id.	Columbia BA 403
10. Dīnamāṇi Vamshā (Rāgā Hari-Kāmbhojī)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 167
11. Id.	Rāmānujā Iyengar, Ariyakudi	Vln Mridangā	Columbia A 128
12. Dunmārgā (Rājā Ranjanī)	Maṇi Iyer, Madurā	Id.	Columbia GE 6080
13. Edutanilachité (Rāgā Shankarābha- ranam)	Rājagopālā Sharmā (T.) Turaiyur	Id.	H. M. V. HT 110 12 in./30 cm
14. Elāvataramu (Rāgā Mukhāri)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia A 128
15. Elavataramu (Rāgā Mukhāri)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18816
16. Emi Jésité (Rāgā Toḍī)	Sanjivā Rao, Palladam (Flute)	Id.	Columbia LBE 38
17. Entavedukontu (Rāgā Sarasvatī Manohāri)	Sathakopan (V.V.)	Id.	Columbia GE 6287
18. Entā Bhagyamo (Rāgā Sārangā)	Rāmānujā Iyengar, Ariyakudi	Id.	Columbia ES 5 12 in./30 cm
19. Enta Nerchina (Rāgā Shuddhā- Dhanyasi)	Pattammal (D. K.)	Id.	Columbia GE 6203
20. Entara (Rāgā Hari-Kāmbhojī)	Sanjivā Rao, Palladam	Id.	Columbia GE 969
21. Entuku Dayaradu (Rāgā Toḍī)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	Twin FT 6516
22. Etāvunarā (Rāgā Kalyāṇī)	Shrīnivāsā Iyer Semmangudi	Id.	Columbia VE 62
23. Évara madukudurā (Rāgā Kalyāṇī)	Vasantā Kumārī (M. L.)	Id.	Columbia GE 6394
24. Evarani (Rāgā Nādāchintāmanī)	Coimbatore Thāyi	Id.	H. M. V. P 1211
25. Evarani (Rāgā Nādā-chintāmani.)	Mahālingam (T.R.) (Flt)	Tānpūrā Vln	Columbia GE 6505
26. Evarani (Rāgā Devatāmritā- varshāni)	Subrahmanya Iyer, Deshmangalam (Viṇā)	Solo	Columbia BA 404

27. Evarani (Rāgā Devatāmritā- varshāni)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 603
28. Evarani (Rāgā-Nādā chintāmani)	Kittappā (S. G.)	Id.	Columbia GE 978
29. Evari Māta (Rāgā Kāmbhoji)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 106
30. Id.	Sanjivā Rao, Palladam (Flt)	Id.	Columbia BEX 2 12 in./30 cm
31. Evariki Telusunu (Rāgā Dhanyasi)	Vaidhyanāthā Bhagavatar	Id.	Columbia GE 6300
32. Giripai nelā (Rāgā Sahanā)	Sanjivā Rao, Palladam (Flt)	Id.	Columbia GE 966
33. Evarurā (Rāgā Mohanam)	Rājagopālā Sharmā (T.), Turaiyur	Id.	H. M. V. HT 106 12 in./30 cm
34. Gītārthamu (Rāgā Surati)	Kittappā (S. G.)	Id.	Columbia LBE 14
35. Gītārthamu (Rāgā Surati)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 232
36. Hari Nenendu (Rāgā Karnatakā-bihāg)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia LBE 88
37. Hecharikā (Rāgā Yadukulā- Kāmbhoji)	Subrahmanyam Pillai & Brothers, Thiruvizhimizhalai (Nāgasvaram)	Ottu Tavil	Columbia GE 147
38. Intasowkyamani (Rāgā Kāpī)	Chowdiah (T.), Mysore	Mridangā	Columbia GE 921
39. Inta Kannananthamé (Rāgā Bilahari)	Rājamanikam Pillai (Vln)	Mridangā Vln Drone	Columbia CA 1365
40. Kaddanavariké (Rāgā Todī)	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18817
41. Kālaharaṇā (Rāgā Shuddhā Sāvéri)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 593
42. Kaligiunté (Rāgā Kiravāṇi)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 970
43. Karunā Samudrā (Rāgā Dēvā-Gāndhāri)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	H. M. V. N 8640

44. Kolvai Yunnadé (Rāgā Bhairavī)	Gopālākriṣṇṇā Iyer, Marungapuri (Vln)	Mridangā	Columbia CA 618
45. Kommarovaniki (Rāgā Khamās Javāli)	Kriṣṇnamurthy Shāstrigal Budalur (Gottuvādyam)	Id.	Columbia BA 406
46. Kopametula (Rāgā Shuddhā Dhānyasi)	Pattammal (D. K.)	Vln Mridangā	Columbia GE 6203
47. Kripā juchutaku (Rāgā Chhayā tarranginī)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu	Columbia GE 713
48. Kshīra Sāgara Sayanā (Rāgā Dēvā-Gandhāri)	Coimbatore Thāyī	Vln Mridangā	H. M. V. P 1208
49. Id.	Rājā Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 530
50. Kshīrā Sāgarā (Rāgā Dēvā-Gāndhāri)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 968
51. Mānasā Etulortuné (Rāgā Malaya-mārutā)	Késavā Bhagavatār (K. V.)	Id.	Twin FT 16031
52. Mānasā Shri Rāmā (Rāgā Esa-Manohari)	Subrahmanyam Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
53. Manasu Svādhinā (Rāgā Shankarābharanam)	Nārāyanā Iyengar (K. S.) (Gottuvādyam)	Vln Mridangā	Columbia GE 872
54. Id.	Sanjivā Rao, Palladam (Flt)	Solo	Columbia GE 992
55. Merusamānā (Rāgā Mayamalava- Gaulā)	Chodwiah (T.), Mysore	Mridangā	Columbia GE 593
56. Mohanarāmā (Rāgā Mohanam)	Vishvanāthā Iyer, Mahārājāpuram	Vln Mridangā	H. M. V. N 18813
57. Mundu Vēnukā (Rāgā Darbār)	Parthasarathy (S. V.)	Id.	Columbia GE 6305
58. Nāda tanumanisam (Rāgā Chittaranjani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
59. Id.	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 6347

60. Nāgumomuganélēmi (Rāgā Abēri)	Rājā Iyengar (B. S.)	Vln Mridangā Ghatam	Columbia CA 557
61. Id.	Subrahmanya Iyer, Musiri	Vln Mridangā	Columbia LBE 30
62. Nammi Vachina (Rāgā Kalyāṇī)	Vaidhyanāthā Bhagavatār, Chembai	Id.	Columbia LBE 100
63. Nata Jana (Rāgā Simhendra- Madhyamam)	Sanjivā Rao, Palladam (Flt)	Id.	Columbia GE 970
64. Nee Bhaktibhāgyasutā (Rāgā Jaya-Manohari)	Nārāyaṇā Iyengar (K. S.) (Gottuvādyam)	Solo	Columbia VE 41
65. Nee bhajanā gāṇā (Rāgā Nāyaki)	Kumārī Lakshmi	Vln Mridangā Ghatam	H. M. V. N 28559
66. Nee Dayarāda (Rāgā Vasantā-Bhairavi)	Vasantākokilam (N. C.)	Vln Mridangā	H. M. V. N 18816
67. Nee Nāmārupāmulaku (Rāgā Sourāshtrā)	Rāmaswāmī, Sembanarkovi (Nāgasvaram)	Ottu Tavil	H. M. V. P 1469
68. Nenarunchinaunu (Rāgā Mālavi)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 983
69. Nidhishālā (Rāgā Kalyāṇī) (pt. 1 & 2)	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6148
70. Nijamaramamū lanu (Rāgā Umābharaṇam)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 153
71. Id.	Veenai Dhanam (Viṇā)	Solo	Columbia GE 982
72. Ninnu Viṇā (Rāgā Navarasā Kāṇṇaḍā)	Mahālingam (T. R.) (Flt)	Vln Mridangā	Columbia GE 6274
73. Niravadi Sukhadā (Rāgā Ravi-Chandrikā)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731
74. Nityā Rūpā (Rāgā Darbār)	Sanjivā Rao, Palladam (Flt)	Vln Mridangā	Columbia GE 969
75. Odanu jaripé (Rāgā Sāranga)	Kannamma (S.K.)	Orch.	H. M. V. N 28572

76. Orajooḃu (Rāgā Kānṇaḁā-Gaulā)	Mani Iyer, Madura	Vln Mridangā	Columbia GE 6080
77. Pāhi Rāma (Rāgā Yadukulā- Kāmbhoji)	Subrahmanya Iyer, Musiri	Id.	Columbia LBE 83
78. Pakkalanilabadi (Rāgā Karaharapriyā)	Rājagopālā Sharmā, Turiyur	Id.	H. M. V. HT 105 12 in./30 cm
79. Palukavēmina (Rāgā Pūrnā-Chandrikā)	Subrahmanya Pillai & Brothers, Thiruvizhimizh- alai (Nāgasvaram)	Ottu Tavil	Columbia GE 713
80. Paralokā bhayā (Rāgā Mandari)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6451
81. Paramātmudu (Rāgā Vagadīshvarī)	Shankara Shāstri, Ēmani (Viṇā)	Mridangā	H. M. V. N 18928
82. Paramukha mélara (Rāgā Surati)	Lakshmī Nārāyaṇā Iyer, Tanjore	Vln Mridangā	Twin FT 6451
83. Paridānamichitē (Rāgā Bilahārī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia A 120
84. Pattividuvarādu (Rāgā Manjarī)	Shrīnivāsā Iyer, Semmangudi	Id.	Twin R 6986
85. Rāga sudhā rasā (Rāgā Andolikā)	Kittappā (S. G.)	Id.	Columbia GE 962
86. Raghuvanannu (Rāgā Pantu-Varāli)	Vaidhyanāthā Bhagavatar, Chembai	Id.	Columbia LBE 40
87. Rakshabettarē (Rāgā Bhairavī)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18945
88. Rāma Bāna (Rāgā Sāvéri) (pt. 1 & 2)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1214
89. Ramābhirāma (Rāgā Dhanyāsi)	Rājagopāla Sharmā (T.), Turaiyur	Id.	Columbia GE 6316
90. Rāma nannu (Rāgā Harikāamboji)	Pattammal (D. K.)	Id.	Columbia GE 6339
91. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 6175
92. Rāmaneevé (Rāgā Nārāyani)	Rādhā and/et Jayālakshmī	Vln Mridangā	H. M. V. N 18839

93. Rāmaneevé (Rāgā Nārāyani)	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 18964
94. Rāmā ninné (Rāgā Husséni)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 116
95. Id.	Rāja Iyengar (B.S.)	Id.	Columbia CA 953
96. Id.	Subrahmanya Pillai (T. P.) (Nāgasvaram)	Ottu Tavil	H. M. V. N 8981
97. Rāmā Nipai (Rāgā Kedāram)	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Id.	Columbia GE 147
98. Rāma niyedā (Rāgā Karaharāpriyā)	Rāmānujā Iyengar, Ariyakudī	Vln Mridangā	Columbia A 116
99. Id.	Chowdiah (T.), Mysore (Vln)	Mridangā	Columbia GE 225
100. Rāmani samānā (Rāgā Karaharāpriyā)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 983
101. Ranidhi (Rāgā Manirangu)	Subrahmanya Pillai, Chittoor	Vln Mridangā	Columbia GE 6115
102. Sadbhaktiyu gala (Rāgā Ānandā-Bhairavī)	Rāmānujā Iyengar, Ariyakudī	Id.	Columbia ES 5 12 in./30 cm
103. Sāmajavara gamana (Rāgā Hindolā)	Subrahmanya Pillai, Chittoor	Id.	Columbia LBE 86
104. Id.	Krishnamurthy Shāstrigal, Budalur (Gottuvādyam)	Id.	Columbia BA 406
105. Shivé Pāhimām (Rāgā Kalyāni)	Vasantākokilam (N. C.)	Id.	H. M. V. N 18552
106. Sītāmmā (Rāgā Vasantā)	Lakshmi Nārāyaṇā Iyer, Tanjore	Id.	H. M. V. N 8640
107. Id.	Vishvanāthā Iyer, Mahārājāpuram	Id.	H. M. V. N 18838
108. Shrikanthā (Rāgā Bhavāpriyā)	Shrinivāsā Iyer, Semmangudi	Id.	Twin FF 6681
109. Shri Nārādā nādā (Rāgā Kānnaḍā)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 576
110. Shringarinchukonny (Rāgā Surati) from/de Nandar Charitram)	Kannamma (S. K.)	Orch.	H. M. V. N 28572

111.	Shrī Raghukulā (Rāgā Hamsadhvani)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 632
112.	Shrī Raghuvārā (Rāgā Bhairavī)	Veenai Dhanam (Viṇā)	Solo	Columbia GE 981
113.	Shrī Rāmā Jaya Rāmā (Rāgā Yādukulā- Kāmbhoji)	Coimbatore Thāyi	Vln Mridangā	H. M. V. P 1815
114.	Sujanā jivanā (Rāgā Khamas)	Bangalore Thāyi	Id.	H. M. V. P 5259
115.	Sundarēshvaruni (Rāgā Shankarābharnam)	Gopālākrišnā Iyer (T. S.)	Id.	H. M. V. N 28523
116.	Sundarī (Rāgā Kalyānī)	Vishvanāthā Iyer, Mahārājapurām	Id.	H. M. V. N 18631
117.	Sundarinannindarulo (Rāgā Begaḍā)	Vasantākokilam (N. C.)	Id.	H. M. V. N 28575
118.	Svamiku Sari (Rāgā Begaḍā)	Rājamanikam Pillai (Vln)	Mridangā Vln Drone	Broadcast GR 2426
119.	Svararāgasudhā (Rāgā Shankarābharnam)	Subrahmanya Iyer, Deshmangalam	Solo	Columbia BA 402
120.	Id.	Subrahmanyam Pillai & Brothers, Thiruvizhimiz- halai (Nāgasvaram)	Ottu Tavil	Columbia GE 134
121.	Telisi Rāmā (Rāgā Purnā-Chandrikā)	Maṇi Iyer, Madurā	Vln Mridangā	Columbia GE 6347
122.	Toli janma (Rāgā Bilahārī)	Rājam Pushpavanam	Id.	Columbia GE 802
123.	Thsāla Kalla (Rāgā Arabī) (pt. 1 & 2)	Shrinivāsā Iyer, Semmangudi	Id.	Columbia A 131
124.	Undēdi Rāmudu (Rāgā Hari-Kāmbhoji)	Vishvanāthā Iyer, Mahārājapuram	Id.	H. M. V. N 18838
125.	Upachāramu (Rāgā Bhairavī)	Ānantālakshmī Satha Gopān	Id.	H. M. V. N 28576
126.	Id.	Kēsavā Bhagavatār (K. V.)	Id.	Twin FT 2122
127.	Vararagulayā	Kumārī Lakshmī	Id.	H. M. V. N 28559
128.	Vāsudēvāyani (Rāgā Kalyānī)	Bālāsubrahma- nyam (G. N.)	Id.	H. M. V. HT 123 12 in./30 cm
129.	Vēṇu gānā (Rāgā Kedārā-Gaulā)	Kēsavā Bhagavatār (K. V.)	Id.	Twin FT 2122

130. Vidumu Saya (Rāgā Karaharāpriyā)	Nārāyanaswāmi Iyer, Pudukottai (Vln)	Mridangā	H. M. V. P 66
131. Viṇārādanā (Rāgā Dēvā-Gāndhāri)	Subrahmanya Iyer, Deshmangalam (Viṇā)	Solo	Columbia BA 404
132. Vinatā sūtā (Rāgā Hari-Kāmbhoji)	Rājagopālā Sharma (T.) Turaiyur	Vln Mridangā	H. M. V. HT 105 12 in./30 cm
133. Yé Rāmuni (Rāgā Vakulabharāṇa)	Subrahmanya Pillai, Chittoor	Id.	Columbia GE 6289
134. Yochanā Kamalā (Rāgā Darbār)	Rājaratnam Pillai (T. N.) (Nāgasvaram)	Ottu Tavil	Columbia CA 731

THE SONGS OF VASUDÉVĀCHĀRYĀ

LES CHANTS DE VASUDÉVĀCHĀRYĀ

Vasudévāchāryā is a song composer now about 80 years of age. He is chief musician at the court of Mysore.

Vasudévāchāryā est un compositeur contemporain. Agé de quatre-vingts ans environ. Principal musicien de la cour de Mysore.

1. Brochévaru (Rāgā Khamās)	Subbulakshmi (M. S.)	Vln Mridangā	H. M. V. N 28557
2. Palukavadémiré (Rāgā Dēvā-Manohari)	Rājā Iyengar (B. S.)	Vln Mridangā Harmonium	Columbia CA 1273
3. Parakélanaiya (Rāgā Samā)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273
4. Shrīmadadi Tyāgarājā (Rāgā Mālikā)	Rājā Iyengar (B. S.)	Id.	Columbia CA 1273

THE SONGS OF VÉDĀNĀYAKAM PILLAI

LES CHANTS DE VÉDĀNĀYAKAM PILLAI

Védānāyakam Pillāi (1824-1889) was one of Gopālā Krishnā Bhārati's disciples. He is said to have composed more than one thousand devotional songs (Kīrtanās) in Tamil. He was a Christian.

Védānāyakam Pillāi (1824-1889) fut l'un des disciples de Gopālā Krishnā Bhārati. Passe pour avoir écrit plus d'un millier de chants spirituels (kīrtanās) en tamil. Était chrétien.

1. Innamum Tāmatamen (Rāgā Mālikā)	Kumbakonam Brothers	Vln Mridangā	Columbia GE 6375
2. Karuṇāmay nidhiyé (Rāgā Hindola)	Bālāsbrahmanya (G. N.)	Id.	H. M. V. HT 124 12 in./30 cm

3. Nalla sakunam (Rāgā Shanmukhā-Priyā)	Bālāsbrahmanyam (G. N.)	Vln Mridangā	H. M. V. HT 124 12 in./30 cm
4. Ninaippathappothu (Tamil)	Pattammal (D. K.)	Id.	Columbia GE 6161
5. Sonnadellam (Rāgā Karaharapriyā)	Rājam (S.), Mayāvaram	Id.	Columbia GE 6387

THE SONGS OF VEENAI KUPPIA

LES CHANTS DE VEENAI KUPPIA

Veenai Kuppia (c. 1850) was a musician and song composer from Tiruvorrigur near Madras. He was the father of Tiruvorrigur Tyāgayyar.

Veenai Kuppia, qui vivait vers 1850, était un musicien et compositeur de chants de Tiruvorrigur, près de Madras. Père de Tiruvorrigur Tyāgayyar.

1. Vināyakā (Rāgā Hansadhvani) (Telugu)	Rādhā and/et Jayalakshmī	Vln Mridangā	H. M. V. N 1839
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PART III
FOLK AND TRIBAL MUSIC

TROISIÈME PARTIE
MUSIQUE POPULAIRE ET DE TRIBUS

FOLK SONGS

CHANTS POPULAIRES

India has an immense folklore; each tribe, each social or professional group maintains its traditions and preserves songs and dances which are sometime of great antiquity and originality. Unfortunately, not even a rough survey of these riches has so far been made, and in the very few songs that have been recorded the original form and accompaniment have often been altered.

L'Inde possède un immense folklore, chaque tribu, chaque groupe social ou professionnel y gardant ses traditions et conservant ses chants et ses danses, qui sont parfois très anciens et originaux. Malheureusement un inventaire, même sommaire, de ce folklore reste encore à faire, et dans les rares chants enregistrés la forme et l'accompagnement qu'ils avaient à l'origine ont été souvent altérés.

KATHĀKALI

(Malabar dance-drama)
(Drame dansé de Malabar)

	Perfomed by Joué par	Accompaniment Accompagnement	
1. Kandivar Kuzhalai (<i>Malayalam</i>)	Lalitha Bāi K. B.	Orch.	H. M. V. N 8893
Shankarā Jayā (<i>Malayalam</i>)	Id.	Id.	
2. Kandal ethrayum (<i>Malayalam</i>)	Id.		H. M. V. N 8907
Kanjadhalayatha (<i>Malayalam</i>)	Id.		
1. Kathākali Kéli Kotta (<i>Malayalam</i>)	Gopināth's Party	Orch.	H. M. V. N 18958
Id. (pt. 2)	Id.	Id.	
2. Unarunara (<i>Malayalam</i>)	Id.	Flt Reed drone/ Hautbois Mridangā Kartālā	H. M. V. N 8916

BENGALI FOLK SONGS

CHANTS POPULAIRES EN BENGALI

ABBASUDDIN AHMED

Born in 1905 in Cooch Behar in Bengal. He studied with Ustad Jamiruddin Khān, and later with Kazi Nazrul Islam. He collected many songs from the

rich folklore of North Bengal. Employed from 1942 by the Government of Bengal, he is now additional song publicity organizer of the Government of East Bengal (Pakistan).

Né en 1905 dans le Cooch Bear, au Bengale. Il a travaillé avec Ustad Jamiruddin Khān, puis avec Kazi Nazrul Islam. A recueilli beaucoup de chants appartenant au riche folklore du Bengale. Entré en 1942 au service du gouvernement du Bengale, il est maintenant assistant pour l'organisation de la propagande en faveur du chant, près le gouvernement du Bengale Oriental (Pakistan).

	Style of song Style	Accompaniment Accompagnement	
1. Āgē jānlé toré (<i>Bengali</i>) by/par Jasimuddin	Bhātiāli	Harmonium Flt Mandolā Tablā	H. M. V. N 7392
Jāré āghāt hānli (<i>Bengali</i>) by/par Jasimuddin	Id.	Id.	
2. Torā ké ké jābi (<i>Bengali</i>) by/par Jasimuddin	Village song/ Chant de village	Ekatārā Tablā Harmonium Mandolā	H. M. V. N 7484
Gangéra kularé gélo (<i>Bengali</i>) by/par Jasimuddin	Bhātiāli	Flt Tablā Ekatārā	
3. Āgā nāyē dubudubu (<i>Bengali</i>) (Tradit.)		Dotārā Flt Tablā Kartālā	H. M. V. N 17332
Fāndé padiā bagā kāndé (<i>Bengali</i>) (Tradit.)	Bhāo-aiyā, Love song/Chant d'amour	Id.	
4. Nāo sādiā dé (<i>Bengali</i>) by/par Girin Chakravarty	Song of racing boat-men/Chant de bateliers de course	Id.	H. M. V. N 27055
Mayura pankhi nauka (<i>Bengali</i>) by/par Girin Chakravarty	Bhāo-aiyā, Love song/Chant d'amour	Id.	
5. O morā chāndarē (<i>Bengali</i>) by/par Abdul Karīm	Bhātiāli	Id.	H. M. V. N 27143
Torshā nadi (<i>Bengali</i>) by/par Abdul Karīm		Id.	

6. Gururā padé prémābhakti (<i>Bengali</i>) (Tradit.)	Murshidi song, in praise of the spiritual guide/ Chant Murshidi, louange au guide spirituel	Dotārā Flt Tablā Kartālā	H. M. V. N 27286
O mana Guru bhaja ré (<i>Bengali</i>) (Tradit.)	Id.	Id.	
7. O parānér mājhi (<i>Bengali</i>) by/par Ashutosh Chowdhury Konā khāné jāo bāiā (<i>Bengali</i>) by/par Ashutosh Chowdhury	Song of the sāmpan (heavy boat)/ Chant du sampan (bateau lourd) Bhātiālī	Id. Id.	H. M. V. N 27313
8. Parérā adhina Kairāsé (<i>Bengali</i>) (Tradit.) Prāṇéra bandhuré (<i>Bengali</i>) (Tradit.)	Bhāo-aiyā	Id. Id.	H. M. V. N 27431
9. Tomārā lagiā ré kālā (<i>Bengali</i>) (Tradit.) Sūnā lo Rādhikā (<i>Bengali</i>) (Tradit.)		Id. Id.	H. M. V. N 27503
10. Oi nā rūpé nayanā dié (<i>Bengali</i>) by/par Jasimuddin Sonārā baranī kannyā (<i>Bengali</i>) by/par Jasimuddin		Id. Id.	H. M. V. N 27545
11. Shonā lalitē o bishākhā (<i>Bengali</i>) (Tradit.) Shyāmerā bānshi bājé lo (<i>Bengali</i>) (Tradit.)		Id. Id.	H. M. V. N 27632

KANARESE POPULAR SONGS

CHANTS POPULAIRES EN IDIOME DU KANARA

1. Subhas Bose Lavani (<i>Kanarese</i>) Nehru Patel Lavani (<i>Kanarese</i>)	Kāmadā Lavani Sahityā Sanghā Id.	Mridangā Kartālā Id.	H. M. V. N 18405
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MALAYALAM FOLK SONGS
CHANTS POPULAIRES EN MALAYALA

1. Cheekithirukiya (<i>Malayalam</i>)	Janāmmā and/et Bālakrishna Menon	Orch.	H. M. V. N 8902
Thamburathiyuda (<i>Malayalam</i>)	Id.	Id.	
2. Vada vadanalai (<i>Malayalam</i>)	Id.	Id.	H. M. V. N 8924
Mukkannan (<i>Malayalam</i>)	Id.	Id.	

MANIPURI FOLK SONGS
CHANTS POPULAIRES EN MANIPURI

	Sung by Chanté par	Accompaniment Accompagnement	
1. Jadi jabigo (<i>Manipuri</i>)	Ibempisak Dévi	Kholā Harmonium Kartālā	Columbia GE 7101

MARATHI FOLK SONGS
CHANTS POPULAIRES EN MARATHI

1. Kāndéwarā ghé gojirwanā (<i>Marathi</i>)	Lamībāi Jadhav	Tablā Tānpūrā	Columbia GE 8116
Gaulan Kuthwarā sosū mī dhang- nā (<i>Marathi</i>)	Id.	Id.	
Gaulan			
2. Nako Vajabuṅ murali (<i>Marathi</i>)	Shrī Hari Vishnupant Pagnis	Id.	H. M. V. N 5093
Gaulan Kāshī jauṅ mi Vrindāvanā (<i>Marathi</i>)	Id.	Id.	
Gaulan			

PUSHTO SONGS
CHANTS EN POUCHTOU

1. Lagā majanu hasé	Azim Khān	Tablā Orch.	H. M. V. N 13508
Da chā da bakhta	Id.	Id.	

2. Ché tajallī dé	Azim Khān	Tablā Orch.	H. M. V. N 13520
Da baltānā dalāsā	Id.	Id.	
3. Dāriyā khvārī	Amir Gul	Id.	H. M. V. N 13505
Hasā munāsibā	Id.	Id.	
4. Vahā āshakā	Id.	Id.	H. M. V. N 13514
Khamā la gulazārān	Id.	Id.	

SANTĀLĪ TRIBAL MUSIC
MUSIQUE DE TRIBU EN SANTAL

1. Mahuyā boné chandā uthéché (Santali dance/Danse santal)	Shrīmatī Pramodā	Flt Small drum/ Petit tam- bour Kartālā, Ekatārā	H. M. V. N 9732
Chuḍirā tālé nuḍirā mālā (Santali dance/Danse santal)	Id.	Id.	
2. Rāngā mātīr pathé lo	Id.	Id.	H. M. V. N 9881
Tépāntarērā māthé bandhu lo	Id.	Flt Kartālā, Pātar bhépu	

TAMIL POPULAR SONGS
CHANTS POPULAIRES EN TAMIL

1. Uzhavanum Idayanum	Raghavan J. V.	Vln Mridangā Orch.	H. M. V. N 18285
Id. (pt. 2)	Id.	Id.	
2. Popular Music	Kali Ratnam & party.	Drums/ Tambours	Columbia CA 1450

PART IV
TIBETAN, NEPALI, AND SINGHALESE MUSIC

QUATRIÈME PARTIE
MUSIQUE DU TIBET, DU NÉPAL
ET DE CEYLAN

TIBETAN RECORDS
DISQUES TIBÉTAINS

The Tibetan system of music is more akin to the Chinese than to the Indian system. It has, however, a character of its own and a wonderful dramatic quality. Due to the difficulties of recording, very few records of classical Tibetan music have thus far been made.

The following selection of authentic traditional music, sung and played mainly by monks of Lhasa monasteries, should be an essential part of every record library.

Le système musical tibétain est plus apparenté au système chinois qu'à celui de l'Inde. Mais il a un caractère bien à lui et est d'une rare qualité dramatique. En raison des difficultés d'enregistrement, très peu de disques de musique classique tibétaine ont pu être édités jusqu'ici.

La sélection suivante, de musique traditionnelle authentique, chantée et jouée principalement par les moines des monastères de Lhasa, devrait constituer un élément essentiel de toute discothèque.

	Performed by Interprété par	
1. Amalai-Ho	Lhasa Orchestra/Orchestre de Lhasa	H. M. V. N 16622
Tse-Chu-Cho-Pa (The Offering of the 10th/ L'Offrande de la dîme)	Monks of the Maru Monastery, Lhasa/Moines du monastère de Maru, Lhasa	H. M. V. N 16623
2. Da-We Sing-Ge (The Lion of the Moon/ Le lion de la lune) Da-We Shon-Nu (The youngest brother of the moon/Le plus jeune frère de la Lune)	Lashi, Hlakpa and Dachung of the Kyumu Lunga troupe/Lashi, Hlakpa et Dachung de la troupe Kyumu Lunga.	
3. Cha-Tshang Go-Tshang (The Nest of Birds/ Le nid d'oiseaux) Ta-La Shi-Ba (Good Luck) Bonne chance)	Lhasa Orchestra/Orchestre de Lhasa. Id.	H. M. V. N16624
4. Tru Dzing (Boatmen's song/ Chant de bateliers) Muti-Gyal-Po (The Pearl King/ Le Roi des perles)	Kyumulunga Troupe (Lhasa) Troupe de Kyumulunga (Lhasa) Id.	H. M. V. N 16677

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|---|---|---------------------|
| 5. Su-Ki-Nyi-Ma
(Lady as bright as the Sun/
Dame, brillante comme le
soleil)
from a historical play/d'une
pièce historique
Dram-Du-Nyen-Kyon
(Song of Good Wishes/
Chant de souhaits)
and/et
Dru-La-Ha-Dra
(Dragon Music/
Musique de dragons) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.
N 16678 |
| 6. Mang-Ma
(Ancient song in Five Parts/
Ancien chant en cinq par-
ties)
Gya-Lu-Se
(The Sea-Goddesses/
Les déesses de la mer) | Lhasa Orchestra/Orchestre de
Lhasa

Id. | H. M. V.
N 16679 |
| 7. Sha-Gya-Tsho Ri
and/et
Hruk-Cha-La
Ta-La-Shi-Ba (pt. 2) | Kyumulunga Troupe (Lhasa)
Troupe de Kyumulunga
(Lhasa)
Id. | H. M. V.
N 16794 |
| 8. Sonam Yangchen
Dzong-Pa Nam-Sum | Id.
Id. | H. M. V.
N 16796 |
| 9. Pa-Ma O-Ba
Sung-La Miang | Id.
Id. | H. M. V.
N 20018 |
| 10. Sung Omo-Ri
Nor-Sangyum | Id.
Id. | H. M. V.
N 20019 |
| 11. Nor-Sang Trang-Sum

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