After which *mātrā* does the *Sama* appear, and on which durm ? What precisely is the *bol* ( or mnemonic syllable ) which marks it ? By what calculative method has a pattern been composed,—through a division of its total beats into three equal extends, or by fixing its three folds at varying speeds ? Questions such as these relate to the grammer of rhythm and to details of its technique. They are *not as such* the subject of this essay. In the main, I deal rather with the question :

> How, in relation to the *Sama*, does our rhythm *seem organised* to the trained ear ?

It may here at once be added that I only wish to distinguish, not to separate '*seems* organized ' from '*is* organized '. And this restraint is forced on me not by mere theory, but by a matter of fact. During actual composition one must of course organize the beats ( or *svaras* ) in a particular way. But, at the same time, he has also to ' look ', quite often, at the part so far organized, just to check how it *seems*[7].

I may now state the different ideas that I propose to discuss in respect of *Sama*, organized as follows :

> *Sama* is the first or focal *mātrā* ( or beat ) of the rhythm-cycle as treated musically, spoken *or* merely contemplated in idea. In principle, it is to be kept in mind continually as the major accent of an even flow of *laya;* and is, in fact, often sought designedly to work up effects of occurrent order and direction.

Here, we must forthwith notice a difference. As played on the drum or as merely recited, *Sama* is at once a *bol*, or a mnemonic ( yet spoken or speakable ) syllable. But, this is *not necessary* when we mark the *Sama* merely in the mind. *There*, one is *not bound to speak* the *Sama*-syllable : the marking may occur as an extremely light and merely ideal pecking of *laya*-flow[8] by the mind.

Next, I may set out to explain our proposed definition of *Sama* by attending to its key words individually :

### I. Sama as source of Rhythmic Design

( *a* ) As the first *mātrā*, the *Sama* is a *stimulus*. It impels and enables the mind to get tuned to what is to follow.

(*b*) But, we must note, it is the first beat not merely numerically, but as the pace-setter. The time taken in playing ( or speaking the *Sama*-bol itself direcltly fixes the speed of the flow that follows. And this, I believe, is important aesthetically. We often speak of a work of art as an *organic whole*. One meaning of this aesthetic concept is that the part actively determines the character of the whole. Now, of this *part*-whole determination, the rhythmic detail we have just spoken of is a better—because a more easily identifiable—illustration than can be found in the region of any other art.

Putting the two ideas together, we may speak of *Sama* as the source of rhythmic *design*, in case we take this word to mean, as we should, also the evenness or *laya* of rhythmic movement. The flow of the cycle not only begins from, but is *determined by Sama*.

### II. As Focal Beat

But, the *Sama* is not merely the first, but *the focal beat* of a cycle. From it we set out, and to it we return[9]. This is quite common knowledge. But we are prone to forget this, and often say merely that the *Sama* is the first beat, ignoring the necessary complement : ' of the cycle '. In truth, *Sama* is the name of an accent *of a flow or rhythmic stretch*. The single beat which marks it is not the full meaning of *Sama*. The flow which it initiates and completes is implicit in what we mean by *Sama*. Therefore, when later in the essay we turn to study the *Sama*-beat in relation to its context, it will only be doing what the subject itself demands.

It is, I may add, *Sama* as the focal point *of a cycle* which lends to rhythm, and to music which repeats a cycle visibly[10], a suggestion of self-completeness. This is quite missing in *ālāpa* where we only have *laya, no tāla*. *Alāpa* ( of the traditional *dhruvapada* singers ) works up an atmosphere which may well seem infinite, but it never appears self-complete.

### III. A Beat or a Mātrā ?

Yet the *Sama* is a beat or *mātrā* too. As such, it enables us to measure the flow, to steady or vivify the *laya* whenever necessary[11]—as after the execution of intricate patterns—and to keep it generally under control.

Such talk, however, is a little glib; and I must make it clear what it means to say that the *Sama* is a *or* a 'mātrā'. A *beat* is a recurrent stroke, or its sound or moment. Repetitiveness, so clear in rhythm, is implicit in the very meaning of the word. A *mātrā*, on the other hand, is a measured quantity. This word is closer to measure than to recurrence. But it does not signify utter separateness. In fact, to speak of a measured quantity is at once to imply the complement—'of something'. The *mātrā* here is a measured accent *of a chosen stretch of laya*.

To sum up, as a beat, the *Sama* means that it is to be repeated as the end of the cycle—a point that we have already emphasised; and considered as a *mātrā*, *Sama* is the measure of a flow.

The second idea is, in my view, important. The essential function of the *Sama*, I insist, is not merely to mark or divide, but to measure. I do not deny that it serves as a mark *too*. Failure to *notice* it would weaken our awareness of both the character and the speed of the cycle. Also, it may serve to *divide* one rhythmic pattern from another. What is more, it must freely be allowed *to appear doing this*. This is indeed important. In order to enable a rhythmic pattern to have its full impact on the listener, and to *appear* self-completed, it is often essential not to begin the second pattern immediately on the finish of the first one, when the *Sama* reappears. Here the brief silence which follows it allows the *Sama* to flower as desired; and it seems to sever, not of course the flow of *laya*, but certainly the form of one pattern from that of the following one. This is often ignored in *Kathak* dancing with the result that the presentation becomes excessively flowing, and deficient in clarity.

Yet, I repeat, the *full and basic* function of the *Sama as mātrā* is to measure, not only to mark. This can be argued as follows :

(*a*) The marking or dividing just referred to is no *radical* splitting. The proper awareness of rhythm is, so to say, bifocal. Immediately, of course, we notice and follow the patterns presented directly. But this mere confluence will itself be quite unrhythmical if we loosen our hold on the underrunning *laya*. So the *Sama* which divides patterns as spheres of *rhythm* does so only as long as it serves to measure and steady, as a guide-beat, the flow which

it itself articulates[12]. What is divided, in truth, is not the basic *laya*, but only the patterns; and the *Sama's* activity of marking or dividing still remains subject to its *function* of measuring.

And this, I believe, is important aesthetically. Art *articulates*. Its parts are not merely mixed, like paints rubbed indistinguishably into oneness. Nor are they only put together like pebbles in a heap. They are of course distinct. Yet they also nourish, and are rooted in some common significance. Now, in the region of rhythm, what keeps the 'mātrās' at their proper places—and so truly distinct from, yet also rightly related[13] to one another—is their common grounding in *laya*; but, if only implicitly, *laya* itself rests on awareness of *Sama*. So I conclude : the essential articulateness of rhythm as art is *in part* due to *Sama*.

(I say 'in part', advisedly. For, besides *Sama*, there are many other factors which ensure articulation in rhythm. What is articulate is clear. Clarity, in turn, presupposes the righ technique of executing *bols*; their proper arrangement in relation to one another, for *any* two *bols* cannot be played close and properly; and it also forbids *very* quick playing. The late Ustad Natthu Khan of Delhi, it is said, never played at hectic speed. This, along with his other positive excellences, made his drumming aesthetically winsome. Our drummers, today, on the other hand—almost all the best *known* ones—mostly generate mere excitement.)

(*b*) Again, suppose we require the *Sama* only to mark, not really to occupy the *laya*-flow. In that case, in order to meet the requirement, the *Sama* as played will have to be maximally fine. But then it will be a very brief and light stroke. This, in turn, will require the following *bols* too to be played quite quickly[14], making all leisurely (*vilambit*) rhythm improper in principle. No one can approve of such an attitude to *vilambit* playing. So we have to accept the alternative,—that is, the suggestion that the purpose of *Sama* is to *measure* the laya-flow. This view provides quite fairly for both reposeful and lively rhythm. Whether the subsequent *bols* are to be played slowly or briskly depends on the temporal length of the *Sama-bol* itself[15].

Even apart from the point just argued, rather negatively, it is easy to see why 'measuring' has to be regarded as the *full and basic* function of *Sama*. Measuring includes marking and dividing in a sort. To measure is at once to insert distinctions into what

is measured; and the latter is one unit distinct from the rest. This is, however, a bit too general, though certainly true. What is important here is to mark the special nature of the measuring involved. To measure rhythmically is not to portion what is visibly given as mere inert extension, as in plotting a stretch of land, but to hold into *laya* which is, in the main, grasped *by the mind*. What is more, in fixing and keeping to this flow—or even in just following it[16]—one has to remain steady, sometimes even to try to do so, may be with some actual felt discomfort. The inter-*mātrā* interval must be kept[17] throughout even. The measuring here is at once a *self-steadying*. If, in his attention to rhythm, the listener wavers in this balance even for a second, the *mātrās* may wobble, unhinging the very basis of rhythm's flowing fabric. The steadiness here demanded, we have seen, is helped greatly by *Sama*. Hence I insist that measuring *of the kind just indicated* is The *sama-bol's basic* function.

Yet, it would be wrong to suppose that the function of *Sama* is never essentially to mark. I say so with an eye on the use of *Sama as destiny*, in opposition to *Sama* as the source of rhythmic design. Where it *begins* rhythmic work, the *Sama* may well seem definite; and, as played, deliberative. But I wonder if here it can ever appear sharp. We aim, in such cases, at fixing a speed; and the *Sama* is therefore admittedly a measure, suggesting by its own extent the *laya* to be followed. But where it occurs as the climax of a shapely rhythmic upsurge, its function is, as a rule, quite plainly to mark. And it can hardly be otherwise. For, as we follow the rhythmic movement approaching its terminus, we only *think of* the *Sama*; and, *as thus apprehended*, it cannot seem extended. The unfoldment that we here watch is that of the pattern. And when it ends at the *Sama* accurately, we just nod at the fusion rather than judge how long the *Sama-bol* lasts. It does in fact occupy some time. But it seems instantaneous, like all actual reaching at *and as* the end of a journey. *We do not measure time when a tension is relieved, or a target just attained.*

### IV. Sama as 'Bol'

In both forms however—that is, as source and target of rhythmic arrangement—the *Sama* as played has an audible quality which not only receives, but deserves attention. In case its *chānt*

( or border ) is used properly, and if the playing is ' drut ', a well-tuned ' right one ' can quite soon work up a kind of serial sweetness that helps concentration, our holding onto *laya;* and so also the proper observance of the details of rhythm.

The *Sama as uttered* too deserves separate mention. I say so not because of the general importance of *parhant*[18] in our rhythm and dance, but with an eye on the following consideration :

The fact that the *Sama* directly fixes the speed to be followed—and this by its own temporal length—can, in my view, be *better* illustrated by speaking than by playing the *Sama*. And in so far as such fixation is probably the most easily identifiable instance of a main feature of works of art—I mean the determination of whole-form *by parts*—the importance of *Sama* as recited should seem quite obvious.

### V. Sama is Contemplated

With regard to the *Sama* as merely *contemplated* something has been said already. But whereas there I spoke of the *Sama* as *thought of*[19]; now I prefer the word ' contemplated '. The latter is, I think, truer to how *Sama* in fact appears—as an accent ( in a flow ) which, with all its importance, *is never isolated*[20]. What is *thought of* may well be explored merely on its inside, ignoring outer context. But even the simplest awareness of *Sama*, as the centre of a cycle, deamands even counting, and so a continual ideal hold ( at least ) on what precedes the *Sama*.

It may be objected, quite properly, that what is *here* regarded as ( outer ) *context* can be accepted as such only if the *Sama* be thought of as just one beat, however important; and that if, as I earlier insisted, by *Sama* we mean the focal beat *of a rhythm-cycle*, what I now speak of as considering the context should really be deemed as mere internal attention. To this I would rejoin :

first, that if the *Sama* is thus understood as *the recurring centre* of a cycle, we still mean to stress[21] the centre, whereupon the remaining cycle at once becomes the context of what is emphasised; and

secondly, that if this way of understanding—and its tendency to abstract—be rejected, and an appeal be made to the *Sama*-beat as appearing enwreathed in, and integral to a cycle,

'contemplation' still remains the right word. For, the experience here cited is quite undivided, though awareness of an outside is of course here absent.[22]

To conclude, it we *understand* the *Sama* as the centre *of a cycle*, we have to *think* also that the context is in fact not left out; and if we *experience* it as occurring in a cycle, the *Sama* directly appears as both making and as made by the cycle. The right word for our experience of *Sama* is therefore in either case 'contemplation'.

How the *Sama* as contemplated may serve, in the main, to mark the *laya*-flow has already been seen. But the linkage of this one idea with our rhythmic practice is so rich and variform that I feel impelled to say something more about it :

(*a*) First, it fixes an ideal for actual playing. The *Sama* which marks the *laya*-flow merely in idea is maximally fine. As already brought out, it does not seem to occupy time. Therefore, drummers whose *minds* are steeped in the habit of keeping *laya* steady, and who no longer depend on the ear for noticing *Sama*, often affirm it but ideally, by refusing to *play Sama* where the design of the prior patternings yet makes us expect it. What is more, in conformity with their merely ideal—and often reverential—attitude to the *Sama*, they prefer to adopt a quiet, steady and mellow style of playing generally.

I may here invite attention to two opposite ways of opening a recital. Today, when the *vilambit gat* begins, the accompanist normally takes off with a longish pattern that ends *climatically and quite loudly* at the *Sama*. The aim here is at winning the applause of the listeners. But some rare drummer who delights in the contemplation of *laya* may behave quite differently. He may unwind a pattern that is subtly arranged—but is gentle in accents—so softly, yet surely, that the *Sama* can do without sound, and is here vivified only in idea, and replaced, may be, with a mere nod which is in such cases involuntary. The purpose here is obviously not to elicit approval, though that often comes from the knowledgeable; but just to imbue the mind with the spirit of a particular rhythm. *The Sama which shows itself, even to the poorly trained, is often quite different from the one which induces and enables us to dwel in the region of a particular rhythm.*

( *b* ) Secondly, in our rhythm, ideal emphasis on the *Sama* also occurs in terms of *ateet-anāgat* patterns. These are marked not by withholding the *Sama-stroke* entirely, but by making it fall purposely a little[23] after or before the fixed location of the *Sama-beat*. In so far as the *Sama* as played is here in both cases ' displaced ' from its place in the cycle, these patterns are classed as *visham*. All this is fairly well known. But the following remarks, here, may well seem necessary;

Merely to stop a little before, or just to nod a little after the *Sama*—which practice is popularly called *jagah dikhāna*[24]—is only to show that one can deviate purposely from the focal beat. It does not become an *aesthetic* act unless it is done according to a design. That the *musician* emphasises a mere *mātrā* before or after the *Sama* is one thing. That a pattern itself—because of the expansive or self-gathering quality of its own inner arrangement—spills the *Sama*, or fades out blushingly a little short of it is quite another matter.

Rhythm, it is true, is not the only art to insist that form is essentially a matter of internal organisation, and not of mere observance of outer rules. But, the subtlety of falling designedly short of the line is nowhere so clearly manifest as in the sweet self-shortening of our *anāgat* arrangements.

( *c* ) Thirdly, and this is still another way of affirming the *Sama* merely in ides, a pattern packed with *bols* in three clear *āvṛtis*[25], may be so played that at its first two places the *Sama* is deftly withheld. Here, if the moments of quiet are just of the right extent, and if the ' bols ' that they punctuate are close yet clear, *the pauses will appear as integral to hearing*. What happens here is—and it is a clear operation of the Gestalt law of good design or common destiny—that the design of the pattern is so coercive and the filling so intense that we are at once enabled to fill in the narrow gaps ourselves.

Mark that I speak here not of the silence that precedes and follows the pattern, as aestheticians speak of sculptures organising the ' emptiness *around* '[26] them, but of pauses interwrought. In the *art* of sculpture of course, parallels can be easily found. I do not know how far the Gestalt laws enable us to understand the organization of *heterogeneous* elements. But art certainly helps. Just as rhythm turns moments of quiet into seeming accents of repose

in an audible flow, a Henry Moore bronze may reveal, with a purpose, an oblong aperture which lends life to the figure not only by letting some light, but by inviting the eye to look through it recessively, so that the space therein seems to be show*ing* us the inside of the figure[27].

### VI. Sama and Laya

In spite of all its importance, however, the *Sama*-beat or *bol* is by no means independent. It is but the major accent *of an even flow of laya*. Let me clarify this in terms of the following individual remarks :

(*a*) Awareness of the true character of the *Sama*-'*bol*' means neither that we know it, merely in theory, as the first of the beats that a cycle comprises, nor that we notice it when it comes—say, on being struck by its mere loudness—but that *we follow how it occurs as the centre of an even cyclic flow*. The ability to anticipate, locate and deviate voluntarily from the *Sama*-beat depends essentially on one's ability to keep steady *laya*. *Laya* is the basic thing.

(*b*) Yet, the *Sama*-beat itself may help one in checking whether *laya* has been moving with sure step. It is the chief point where we steady ourselves. Yet, it is *not the only* accent where we *speed or lessen the laya*. *That* can be done by the drummer *anywhere*, through judicious quickening or elongation of any detail of playing[28]. But whenever this is done, the temporal distance of the *Sama* is also, in idea, duly adjusted. Where, on the other hand, a change of *laya* is involuntary, the ideal hold on the *Sama* too slackens forthwith; and the whole playing totters.

### VII. Sama as Destiny

I may turn, in the end, to what is perhaps the most widely admired feature of *Sama*, that is, its *advent* as the end of a shapely rhythmic flow. I choose, to begin with, the word 'advent' because it can be used *both* where *Sama* comes as the climax of *what seems to be* a rhythmic *ascent* and where it is just gently touched as the end-term of a movement that *appears refluent*. The former, in particular, is quite easy to illustrate. But here I only want to make some remarks of theoretical value :

(*a*) In the case of a melody what is most easily noticeable is its up and down movement. This is so because the music here follows (in part) the ascent and descent of a scale. In rhythm there are no graded tones. Yet if, during the process of playing a shapely pattern which seems to move clearly towards the *Sama*, the drummer *also* gradually increases the intensity of the *bols*, the additional suggestion of an *ascent*—not of mere reaching, but of an upflow or a kind of *āroha*—will be noticeably worked up. Two factors are here built upon : intension and orientation of the terminal *bols* towards the *Sama*. The *Sama* is therefore of some help in bringing the character of rhythm a little close to the felt and organized character of a melody. To speak of melody *and* rhythm, or to say that a *bandish* and a *tāla* can have the same *Sama* is, on the other hand, relating them only from the outside. Being together is surely not the same thing as seeming similarly organised.[29]

I may here add that in such cases—that is, where a pattern delights us by aiming at, and by hitting the *Sama* as its target—the principles at work is the Gestalt law of good contour. But the law itself—as explained in books on psychology—says nothing about the increasing intensification of the *bols* which is really the drummer's own independent doing.[30]

But my precise meaning here should be clearly understood. I suggest only that the laws of perception are *not quite adequate* to art. They do not *exhaust* the creative possibilities of rhythm. But I do *not* say that the laws in question are *not* at all relevant to rhythm. Relevant they truly are. Let me illustrate this positive point. Just think of the principle of contrast, and then attend to the following cycle of seven *beats* :

तिंनऽतॉं तिँरकिट धिँन ऽ धागॅं तिरकिँट

The Sama—bol here is 'tin'. It *seems* one,[31] elongated, steady and closed. The preceding tuft of bols is *tirkit*. This appears internally diverse, marked by succession, relaxed and lively. Now, the *contrast*—of the diverse with the one, of the lively with the firm—is essential to bring out the distinctive effect of the *Sama—bol tin*. This contrast—and with it, the distinctive

effect of *Sama*—will both disappear if we introduce an element of successiveness *in the* '*sama—bol*' *itself*, by turning the steady *tin* into a quicker two-in-one *tin-tin*.[32]

It would, however, be wrong to suppose that the actual,heard character of *Sama* depends on its relation to the immediately preceding 'bol' *alone*. In the case of a bigger rhythm, it may in fact be found to depend on the inner organization of the entire cycle. This is specially so if the *Sama-bol* is not exactly repeated anywhere else in the cycle; in which case it appears as a distinctive figure against the whole structure of the *thekā*—quite in accordance with tne Gestalt law of figure and ground.

But, whether the cycle be big or small,, the actual heard character of the *Sama* is different from the *Sama* as merely *thought of* as being the centre of the cycle. The phenomenological is one thing; the merely theoretical, quite another. Also we must remember that the Gestalt laws are no intellectual construction merely imposed upon experience. They stand for ways in which experience itself appears organized. One does not have to be an intellectual to use the Gestalt laws. This *partly* explains the fact that many beautiful rhythmic compositions have been created by such masters of *tablā* and *mridanga* as had no formal education at all.

(*b*) Care should also be taken to distinguish where *and how Sama* comes as the climax of an *ascent* from its occurrenace as the rightful end of a rhythmic *reflex*. In its second form, specially, *Sama* calls for some thinking. It is common to speak of it as the beat from which the rhythmic flow begins, and to which the flow returns, accurately and winsomely. But, let us ponder the idea of *return*. What exactly is that which comes back to the *Sama*, the counting of (say) the drummer—or the rhythmic flow itself ? We may recall, at this point, that a similar question is often put with regard to a vocal *bandish* that claims to be good. Does the composition *itself* appear to move towards the *Sama* ? Is it so designed on the inside ? Or is it only the singer who is able to come back to the focal beat, just because *he* knows where it is ? Arriving at the *Sama* should seem an impulse of the *bandish* itself. Similarly, the rhythm *itself* should appear to lapse back to the first beat. Rhythmic patterns, on the other hand,

appear either simply to reach the *Sama*, or ( also ) to end climactically thereat. My own experience is that the suggestion in question is clearly worked up :

> If a symmetrical rhythm-cycle, say *tritāla*, is chosen for playing—I say 'symmetrical' because then alone can a rhythm easily *seem circular, as against appearing only quickly repeated* :
>
> If the *thekā* is played neither very slowly—in which case it may be difficult for us to perceive the rhythm as a continuity, and impossible to find it circular; nor very quickly, for then the recoil, the turn*ing*-back, will not be visible,—but at *madya laya*;
>
> If further, the cycle is so played that the work of the two drums seems blended as one, *the left drum* enveloping, and so unifying the articulate *bols* of the right one, with its own breathing depth, called *sāns*; whereupon the listener's attention will remain gripped by the playing, and the experience seems self-complete in the manner of a circle;
>
> and, finally, if the retouching of *Sama* is prefaced with a flourish—*of gently diminishing loudness*, such regulation being a demand of the grammatical idea itself that the beat in question is also the point of return.

A flourish, I may add, is brief*er and lighter* than a regular pattern. It does not crowd or burden the listener's attention. And here it helps by making for a *facile* return to the *Sama*.

This is the only convincing instance that I am able to suggest of rhythm's *really seeming to go back to the Sama*. A *chukkurdār paran* is of course *said* to be circular. But it does not *seem circular*, if that be taken to mean a visible *return* to the focal beat.

I may repeat that I draw a distinction between the *listener's returning to Sama* and the *rhythm as itself appearing* to turn to its source. The former is a matter of only knowing and finding where the first beat is or occurs. The latter, on the other hand, is at once some ordering and seeming—a suggestion psycho-aesthetic.

By 'seeming' here, however, I mean not only 'being presented to attention', but 'false'; or, in aesthetical language,

'virtual'. For how can one in fact return to a moment which has gone ? This one fact, incidentally, should be enough to expose the error of roundly speaking of rhythm as division and arrangement of time, without specifying that though, like every other event, rhythm as a whole does occur *in* time, the time that *it deals in* is its own virtual time, the image of time that itself works up, with its created elements of simultaneity, repose and seriality.[33]

(*c*) Patterns where *Sama* is merely attained—neither as the point of directed return nor as a climax—are aesthetically barren. But it is instructive to consider, in two possible playings of the same pattern a point of contrast, between the *Sama* that comes as a mere ending—weak and cheerless—and the *Sama* that emerges as the *climax or destiny of a* shapely and powerful movement. In both cases, the playing has to be correct—grammatically. But whereas in the first case the playing will be only correct, not effective—due to lack of proper accents, and the *Sama* will just occur without being winsome, in the second case, because the pattern is played with *due inner accentuation*, and a controlled and increasing intensification of the *bols* as they approach the *Sama*, the *Sama* will duly appear as the highest point of the flow.

Another distinction may here be drawn. *To say* that *Sama* is central because it both initiates and completes a rhythmic round is one thing. *To see it so appear* is quite another. One way to make it seem central is to play such patterns as move towards it, and end at it by virtue of the very manner of their inner design. The *Sama* here appears as the target[34] of their flow, and therefore, central; providing, I may add, a very clear operation of the Gestalt idea of 'common destiny'. But this 'appearing' is there only when we can *follow* the flow; which in turn requires that the rhythm-cycle be not very narrow and quick. This is why the manifest suggestion of a shapely and directed access to the *Sama* cannot be ordinarily worked up within the narrow confines of the rapid rounds of *sool tāla*.[35]

The simplest illustrations of the point in question are provided by the patterns known as *tiyās*. A *tiyā* has three distinguishable, yet similar sub-sections. These may either be equal in respect of length, or may carry a common content of syllables

at a methodically rising speed. In either case, the *Sama* appears as the climax where the pattern seems completed, and towards which it all along moves in a way which is clearly designed. The point where the movement originates may occur anywhere within the fabric of the cycle; but most commonly this point of activation[36] is either the *khāli* or the *Sama* itself. There is hardly any limit to the number of such patterns. But what they all do in common to show the *Sama* as destiny and as climax, specially if the last few strokes that herald its advent show a deepening intensity.

But the *Sama* can assume a still different form. It may come *neither* with the force of a climax, *nor* as the mere exhausted ending of weak playing, but as the gently satisfying self-completion of a rich, elaborate and well-organised pattern that unfolds itself steadily and is internally distinguished by such a subtle variation — called a *bul* or *badal* — that attention is here held by the *whole* inner fabric of the movement, and is *not dominated* by the advent of the *Sama*. The *Sama* in this case satisfies like the natural conclusion of a logical movement of thought. It does not dazzle us with the force of a climax. And the delight is, on the whole, fairly evenly spread out, with the *bul* or variation as its mainspring.

The *Sama*, I conclude, is not merely the straight target of rhythm, but is often seem to share its manifestness with other accents, without ever giving up its role as a *check point* for the evenness of *laya*.

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NOTES

1. The present essay is an attempt to work out the philosophical implications of my Paper : *Sama in Hindustani Rhythm—A psycho-aesthetic study* presented to the Sangeet Natak Akademi Seminar on music ( in Poona ) on January 12, '75, when almost all the points of aesthetical theory made in *this* essay were ' illustrated ' by Prof. Sudhir Kumar Saxena ( College of Indian Music and Dance, Baroda University ) in terms of actual *tablā*-playing. The illustrations were all ' recorded ' by the Akademi.

2. My study is limited in one other way. It directly relates only to the rhythm of Hindustani or North Indian music.

3. Such a characterisation of *Sama* is very incomplete. But it is convenient as a starting-point. And, later in the essay, it will receive due supplement.

4. Which is at once to remember the *Sama* too. *Thekā* is the rhythm-cycle.

5. *Bul*, in Hindustani, means a brief twist.

6. On the relation of *Sama* to 'āmad' *in vocal music*, see my essay : *The Fabric of Āmad—A study of Form and Flow in Hindustani Music*, Sangeet Natak, 16, April-June, 1970.

7. I may cite here the view of Coleridge that, as engaged in composing, the mind suffers 'alternate pulses of active *and passive* motion'.

Owen Barfield, *What Coleridge Thought*, O.U.P., London, 1972, p. 78. Our emphasis.

8. *Laya* is the controlled, yet not necessarily *beat*-measured, flow of musical duration.

9. In many cases, certainly not in all. A *sthāyī* or rhythmic pattern may take off from any *mātrā*. But when we indicate the character of a rhythm-cycle we begin from the *Sama*. As for 'returning', one may end the patterning a little before *khāli* (or offbeat) from where the *āmad* may build up its access to the *Sama*. Nor is it proper, as we shall later argue, to assume that every pattern *appears to return to the Sama*.

10. This happens most clearly when a simple *drut sthāyi* or *gat* is presented repeatedly.

11. For instance, when the main performer is weaving a specially intricate pattern, the *tablā* accompanist may try to be of help by playing the *Sama* and the approach to it specially clearly.

12. This, however, is only half the truth. For *laya* too determines the proper location of *Sama*.

13. The relation here—though also one of perceptual *difference*, if the *mātrās* be regarded as *bols*—is basically an interval of time.

14. This is here the demand of internal consistency. A '*thekā*' which begins with a *quick Sama*—stroke cannot be allowed to become leisurely in its very next step.

15. The overall *laya*, however, where rhythm is 'accompaniment', has to be fixed with an eye on the rhythmic demands of the composition chosen by the main performer.

16. As in merely listening correctly to a rhythmic rec ital.

17. We cannot truly say : it *is* even. It is continually *kept* thus, may be quite without conscious effort.

18. *Parhant* is the ( proper ) recitation of mnemonic sylla bles employed in rhythm.

19. The reference, here, is to the concluding part of section III.

20. Except by those who do not really know rhythm, and enjoy only the loud, and often vulgar *sound* of the *Sama*.

21. Though not to isolate.

22. By 'contemplation' I understand the undivided awareness of the details of a whole.

23. Yet quite identifiably.

24. Or, rather crudely, *moonh-mārnā*.

25. An *āvrti* is one round of the basic rhythm.

26. Cf. S. K. Langer, *Feeling and Form*, Routledge and Kegan Paul, 4th Impression, 1967, p. 88.

27. I refer here to the eleven inches bronze done by Moore in 1939. It is a bronze cast of lead original in the Victoria and Albert Museum, London; and was on display at the Exhibition of the artist's photographs and bronzes organized by Lalit Kala Akademi and British Council, New Delhi, in 1973 ( Dec. 6–15 ).

28. In practice, this requires the instantaneous co-operation of an understanding *lahrā*-player. *Lahrā* is the set tune played steadily and repeatedly along with drummers or dancers to keep the rhythmic measure quite clear to them.

29. The point will become clearer if we here think of the right kind of rhythmic 'accompaniment' or *sangat*.

30. Yet, in so far as it heightens the suggestion of orientation, such intensification will be quite in accord with the Gestalt law of common destiny. I failed to say *this* while presenting the Paper.

31. Though it in fact has *two* aksharas or letters.

32. Without, of course, exceeding the permitted length of a *mātrā*.

33. For explanatory remarks on these 'virtual elements' of Hindustani rhythm, see my article : *The Concept of Laya in Hindustani Music*, Indian Philosophical Quarterly, University of Poona, Vol. I, No. 2, January '74, pp. 137–140. Also see my essay : *Aesthetic Theory and Hindustani Rhythm*, The British Journal of Aesthetics, Vol. 16, No. 3, Summer, 1976, pp. 257–58.

34. Not merely outer, but inwardly affirmed.

35. Which is, as a rule, played quite quickly.

36. Sometimes, this point may well be a quite unsuspected recess of the cycle, providing a delightful rhythmic version of what Mrs. Langer means by 'subtle activation' in our felt life. See her *Feeling and Form*, op. cit., p. 27.

## THE AESTHETIC EDUCATION OF MAN

I want to begin my paper with a quote from Hermann Hesse's Novel *Demian* : " I wanted only to try to live in accord with the promptings which came from my true self. Why was this so difficult ? "

The intent of this paper is to provide a basis and justification for the contention that it is through the aesthetic education in its most extensive, comprehensive meaning that man can be truly himself and become fully man. Why is this, as Hesse laments, so difficult and why is the problem so urgent in our own age, an age that has been called the age of alienation, complexity and anxiety ?

Alienation is by no means solely a contemporary phonomenon. It has long been the subject of philosophical and sociological study. Hegel, who introduced the term, conceived the history of man as the history of man's *Entfremdung* or alienation. Marx treated the concept of alienation in economic terms and introduced it into sociological theories. Alienation, complexity and anxiety have always been part of the human personality and the human condition. Man has always been dissatisfied, searching for truth, beauty and freedom, and longing to realize his vision of a fuller, more authentic life.

But it is the intensity and urgency of the feelings of alienation and anxiety that distinguish our age from others. The twentieth century is indeed a century of crisis. Technology, whatever its degree of development may be, has brought into sharp focus characteristics of the human condition that have always existed, but never in the same measure and intensity as to-day. The explosive pace of technological development and its growing complexity have brought about an increasing mechanization of our work, our leisure time, our very lives, and led to the atrophy of man's sensibility and creative instincts.

In addition to mechanization, the constant and rapid change of our institutions, our customs and our values caused the breakdown of our traditions and an encounter with nothingness. A loss of faith is manifested in all areas of human endeavour : in physics and mathematics with the discoveries of Heisenberg and