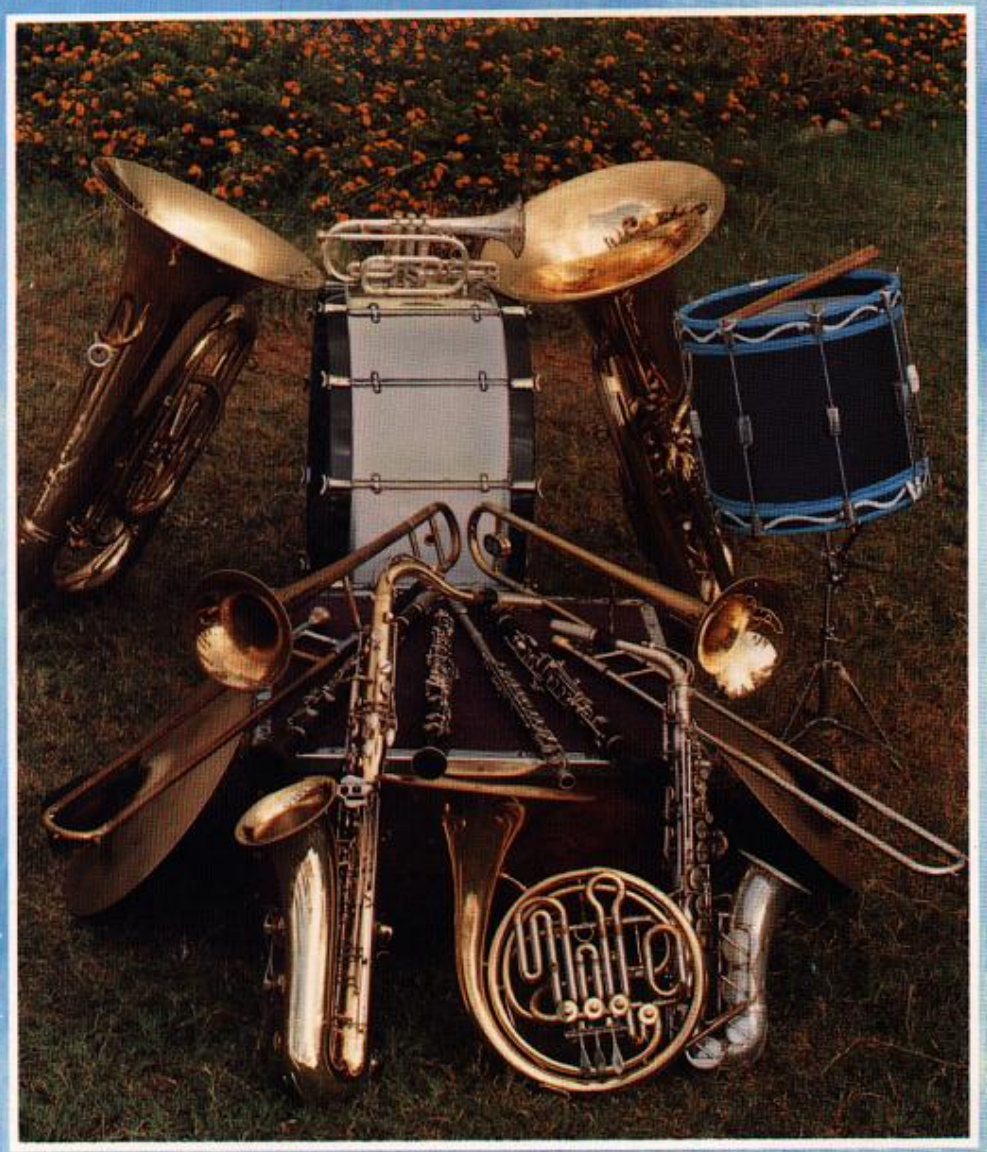
Svarāñjali



by H. V. Datye, Pune

Svarāñjali

by H. V. Datye, Pune

S. No. 46, ARUNODAYA SOCIETY,
PUNE - 411 009 (INDIA)

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AUTHOR'S NOTE

SVARĀÑJALI, a new manual of martial music is humbly dedicated to the men on march. I presume that these tunes and rhythms will enthuse them with energy and vigour during their movements. I am sure, this music will contribute to the forging of a corporate mind and thrill all, with pleasure.

The compositions in this manual are based mainly on the Indian Classical Music (*Rāgadāri*)*. Perhaps for the first time, an enterprise of such a wide dimension, *Rāgadāri* in martial form, is undertaken.

The manual depicts only the original melodies, reflecting the nature of my efforts. Needless to say that their grandeur and splendour can be revealed only when played on the full band.

The martial music is a thing worth hearing from a distance and generally on the open parade grounds. Therefore it is my conviction that the melodies should be simple and plain. My experience confirms that they too are beautiful and entertaining. Indeed, it is the secret of the popularity they subsequently command. Such compositions lend rhythm to the marches, grace to the movements and a joy to the mind.

The first half of the march *Gaṇeśa* is my first composition which was played sometime in 1952. I had a great fascination for Indian Classical Music from my childhood and hence the march *Gaṇeśa* naturally was composed in *Rāga Sāraṅga*. Prior to that I had made my debut in playing marches, troops and waltzes, composed by western musicians. I owe a debt of gratitude to them. They influenced me and I unknowingly turned a composer.

Further additions in my compositions, as a result of perennial interest in the subject, started rolling one after the other. After three decades, in 1983, a novel composition *Pārijātam*, a new *Rāga (Śaṅkarābharaṇam-Melajanya)* took shape in *Karṇāṭaka* Music. To this day *Pārijātam* happens to be my latest contribution in the field.

To compose a martial tune, that too based on Indian Classical Music was itself a venture in its initial stage. It invited comments immediately, favourable and critical, dogmatic and liberal too. Now in this manual, a bunch of many a composition is at hand; and hence sizable for genuine criticism. I sincerely invite and welcome a critical appraisal and appreciation from different corners of the musical world.

Almost all of my compositions have received the approbation and admiration of the Central Band of the Indian Navy. They are being played for quite a long time by the bands of many organisations, such as the Military, the Police, the RSS and various educational institutions. Some of the compositions have found place in the programmes of All India Radio and Television. The troop *Śivarājaḥ* has secured a place of honour in the "Sound of Asiad 82" Gramophone disc. The same has crossed the national frontiers, as it was played in New Delhi during the Asian Olympics and on the occasion of the "Non-aligned Nations" conference.

Melodies in this book are written in Alto range and may be regarded as the card of the Solo Cornet. The notes unusual for the Cornet compass are naturally assisted by other instruments in full score. For convenience the "Bass Tutties" are also written in the Cornet range. In full score they are arranged for the Bassoon, Tenor Saxophone, Bass-Trombone, Euphonium, Basses etc.

New calls are written for the Bugles and new Salutes are written for both, Bugles as-well-as for full band (of course in this book only Cornet-Parts are given).

As usual march *Bharatam* is written in six-eight timing. But it is necessary to go in deep to judge the correct metrical organisation. The grouping of the quavers would be 2+1+1+2 (i.e. – – ○ ○ – –); which is its speciality.

The Salutes, *Gurave-Namaḥ* and *Ādya Sarasaṅgha-Cālaka* are the examples of the asymmetrical timings, namely *Rūpaka* and *Jhapatāla* respectively.

First four bars of each part of the *Āruṇi* are written for the traditional *Mantras*, the sacred words. They may be omitted when *Mantras* are not to be recited, and thus the flow of the melody alone may be obtained.

The *Ṣaḍjāntara* is a typical example of the modulations, the change of keys. According to the Indian concept it is a combination of seven different *Rāgas*.

Shri. J. H. D. Simeon, Shri. Gurung and Dr. Roychoudhari of Military Music Wing, Pachmarhi (M. P.) and also Dr. Harold Joseph of Army Head quarters, New Delhi, expressed appreciation of my venture.

* *The standard International code is used to transliterate Saṁskṛta words (names).*

Reputed conductors and music directors of INS Kunjali, Bombay, Cdr. N. M. Wise, VSM, ARCM and Lt. Cdr. C. Khan, VSM, LMME translated my mute notations into attractive musical sounds. That eloquence thrilled the listeners and I felt amply rewarded for my labour. Hats off to the miracle-makers of the Indian Navy!

My compostions have passed the rigorous tests of the experts like Śrī. Kṛṣṇarāo Mehendaḷe, Śrī. Mādhavarāo Tambe and many others. As such, I am confident that there will not be any loop-holes as far as the grammar of the Indian Classical Music is concerned, notwithstanding some scope for minor differences of opinion in different schools of Music.

Words are poor conveyers, for I wonder whether I can express my sense of gratitude to Śrī. Mukunda Kulakarṇī, then President, Bharatiya Śikṣaṇa Maṇḍaḷa whose donation of Rs. 2500/- has enabled me to bring out this Music Manual to light. It is indeed a beginning, setting the precedent leading to a much awaited world voyage. How thrilling to behold, that my compositions could reach the global corners! It would be a sight to see the East shaking hands with the West in cultural dimensions, with the Martial Music echoing and re-echoing.

Is it too much to expect an enterprising publisher to identify the full score of each composition as worthy of being published? The arrival of a man with creative love for Martial Music is long overdue. Where is that invisible man? God-willing, I may still enrich this comparatively neglected arena in *Rāgadāri* if there is a worthy response.

H. V. DĀTYE
46, Arunodaya Society,
Parvati, Pune : 411 009.
(India)

PUBLISHER'S NOTE

It is our profound pleasure to publish SVARĀÑJALI. We are sure that this humble effort will go a long way in making Indian Classical Music of a different style, popular all over the World.

It will not be out of place to record with gratitude contributions which came from innumerable persons who had great affection towards Indian Classical Music in general and compositions by Shri. Bapurao Datye in particular.

We are confident that this book will be well received by the readers. Shri. Rādhādāmodar Pratishthān expresses its gratitude for having given this opportunity.

TRUSTEES

SHRI RĀDHĀ-DĀMODAR PRATISHTHĀN

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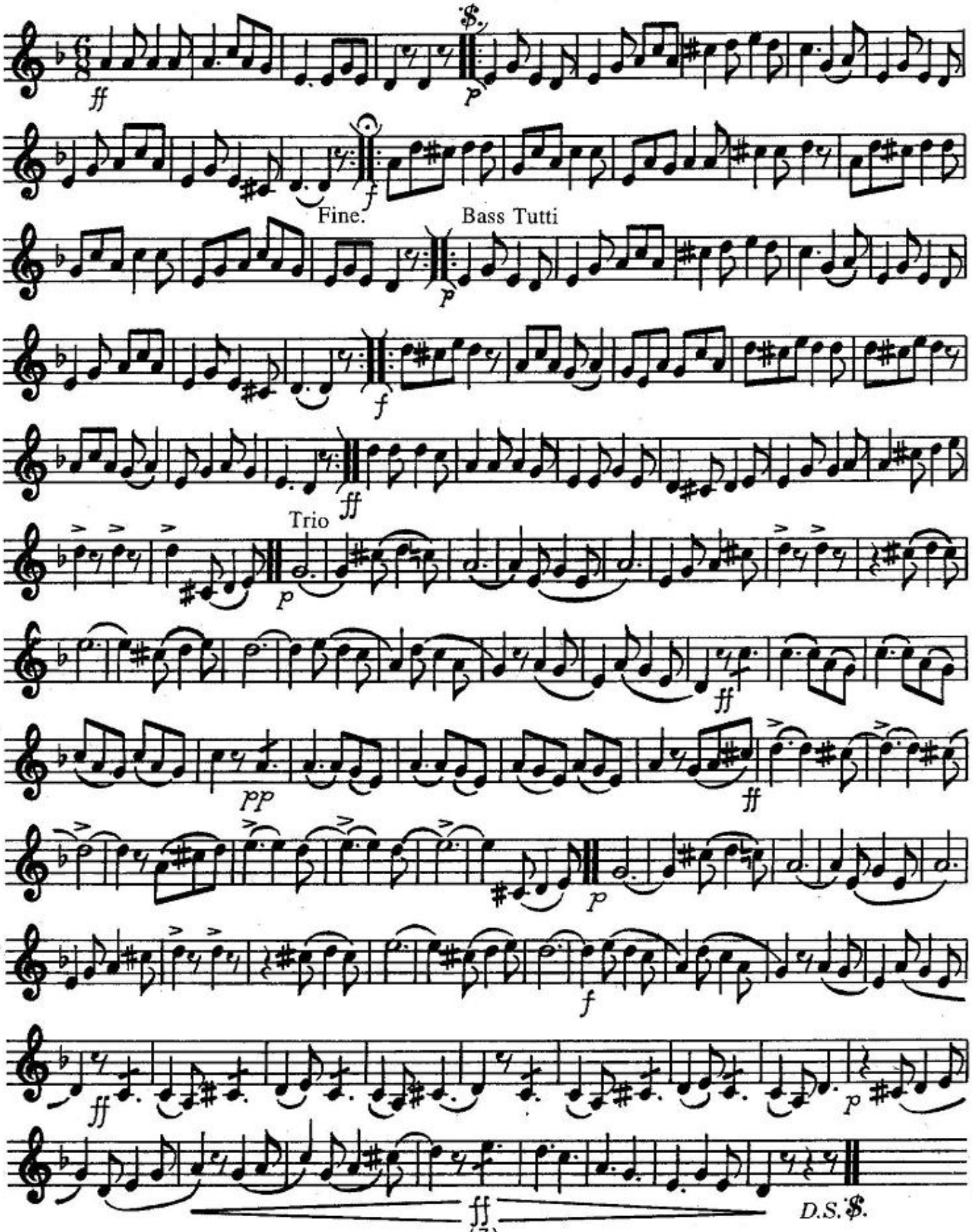
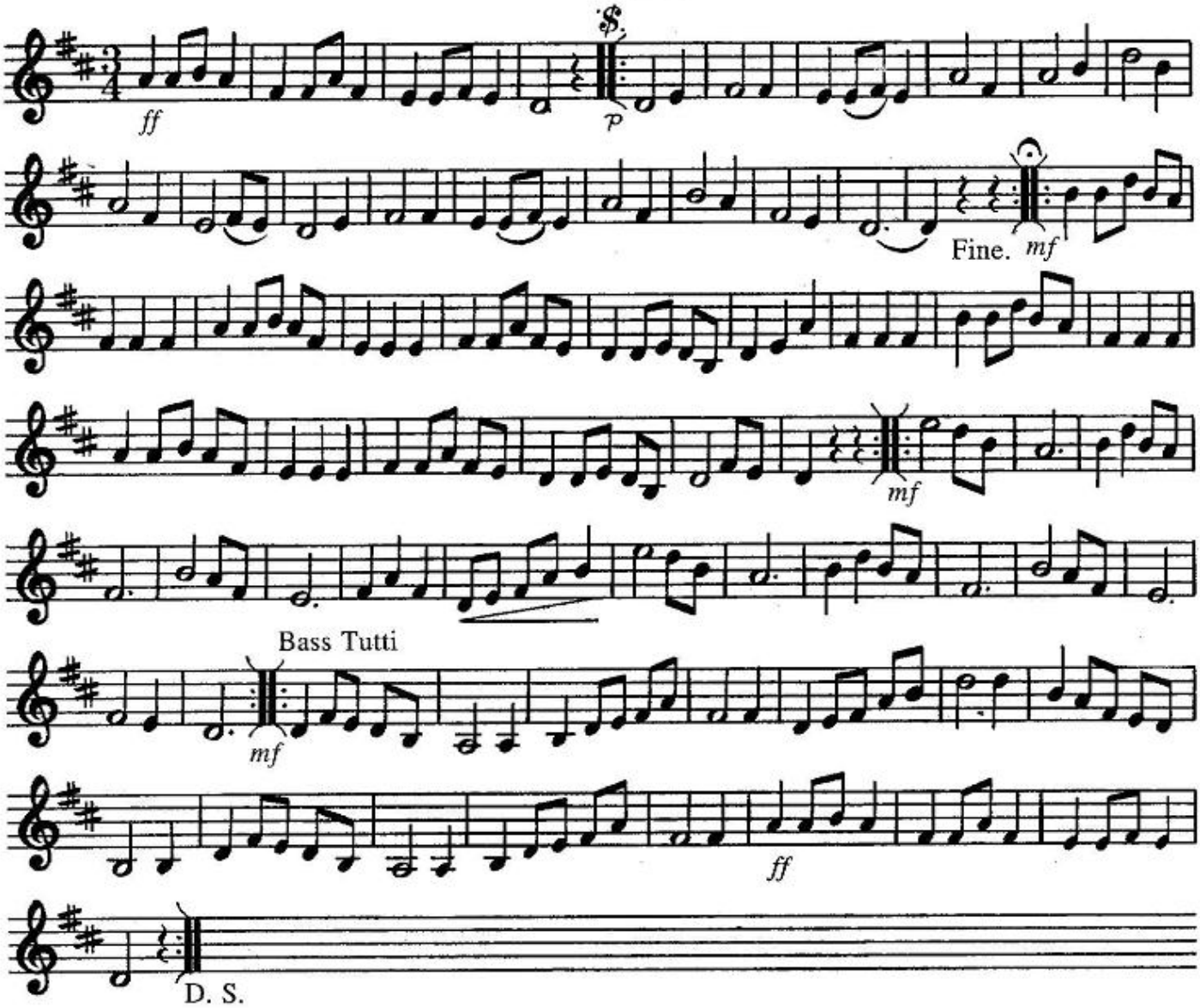
Quick March

Gaṇeśa



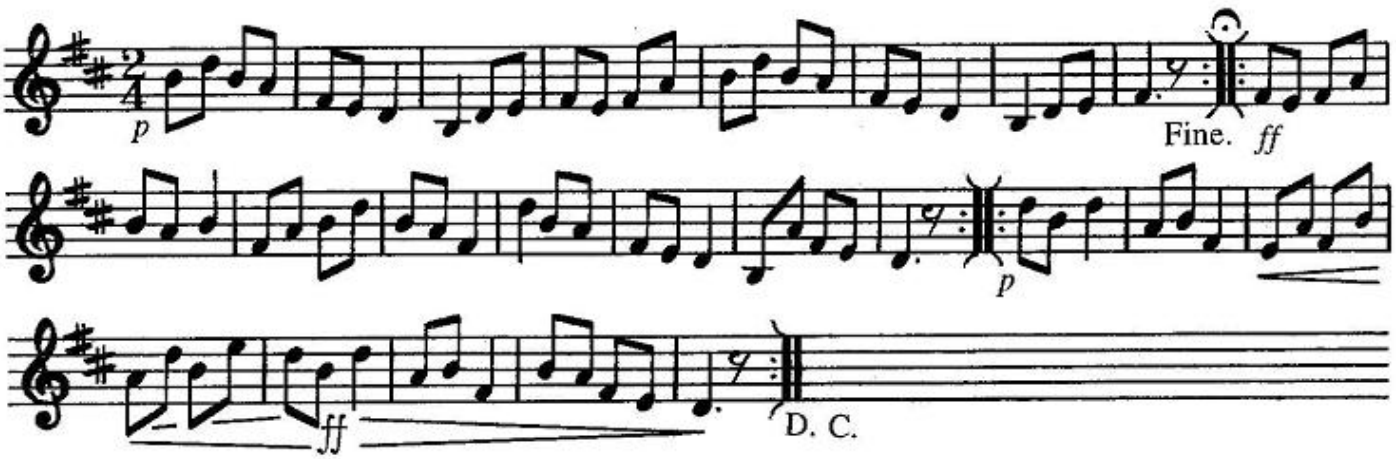
Slow March

Śivarājaḥ



Quick March

Bhūpa



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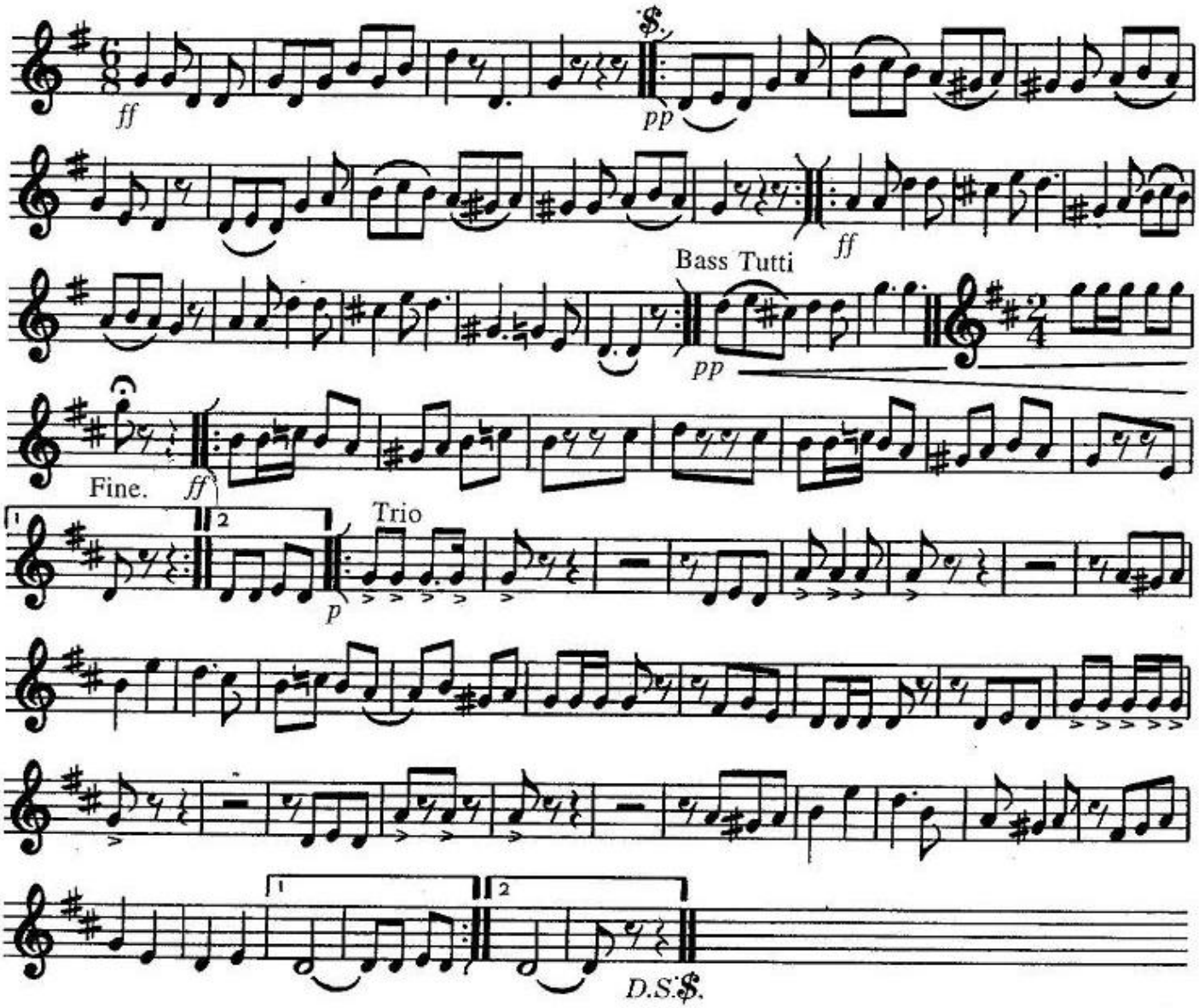
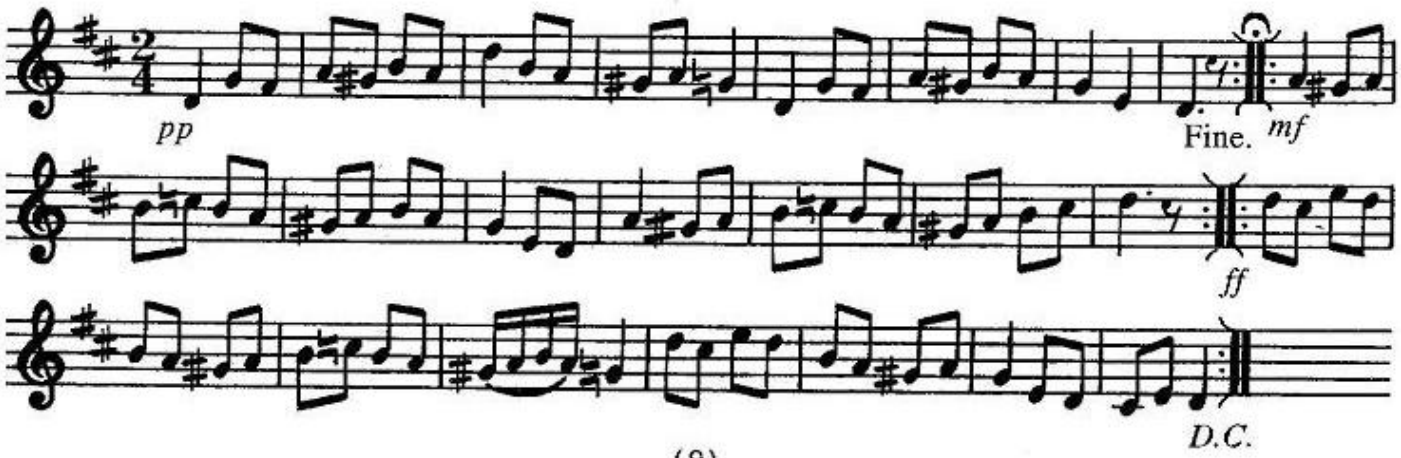
Badarī



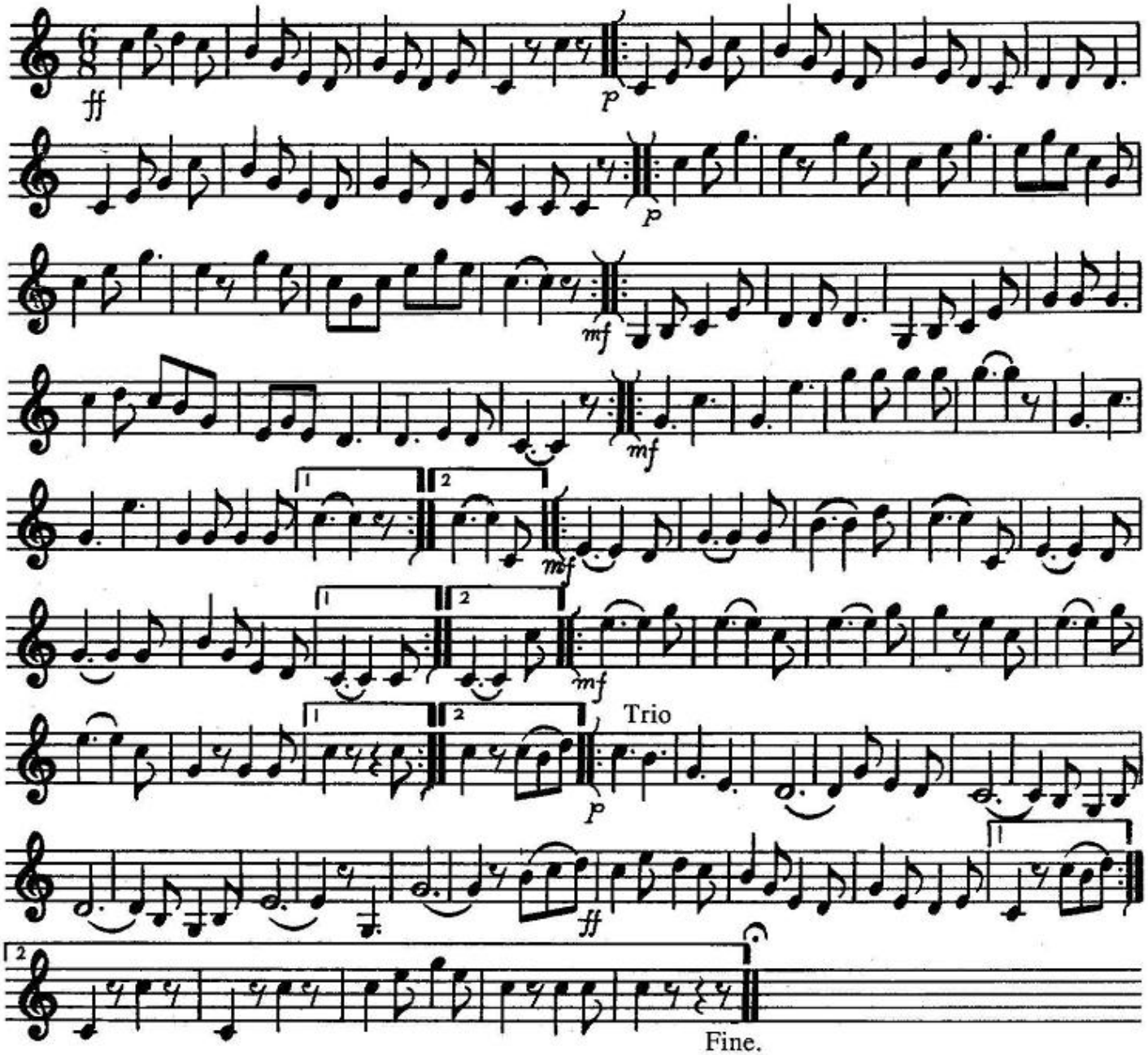
Quick March

Kedāra



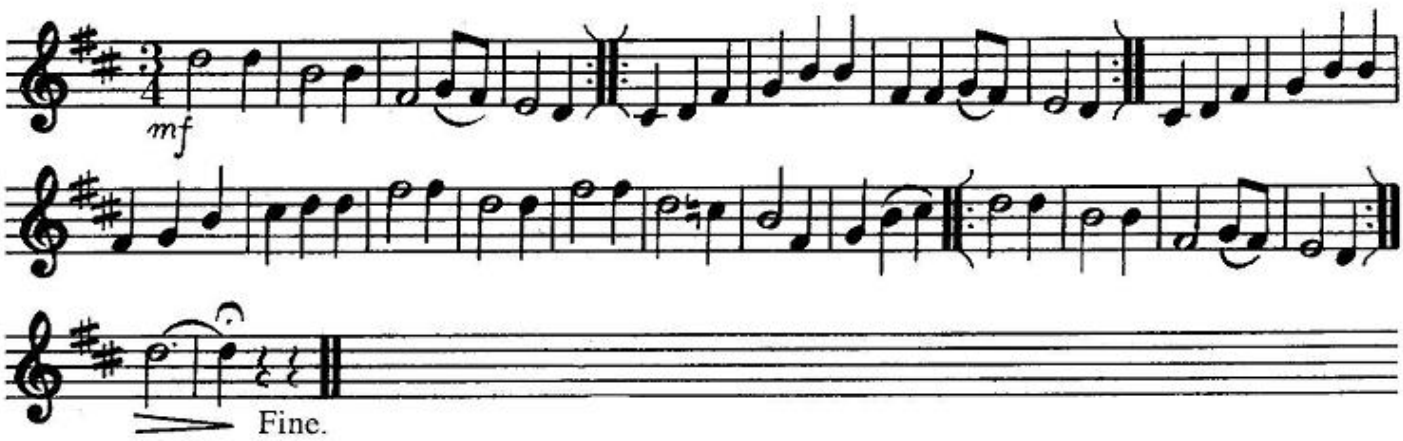
Quick March

Haṁsaḥ-pracodayāt



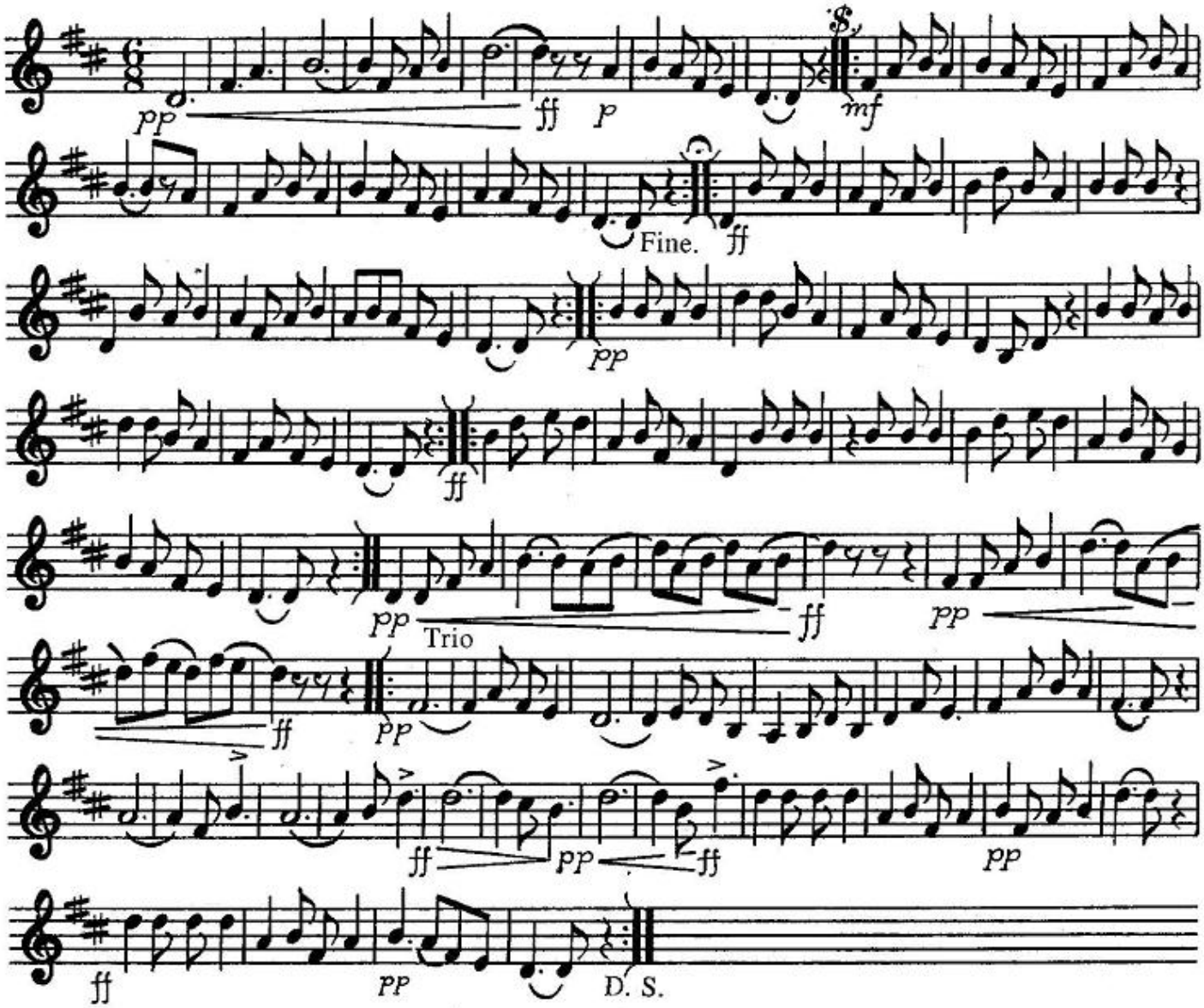
Slow March

Dhvajāropaṇam



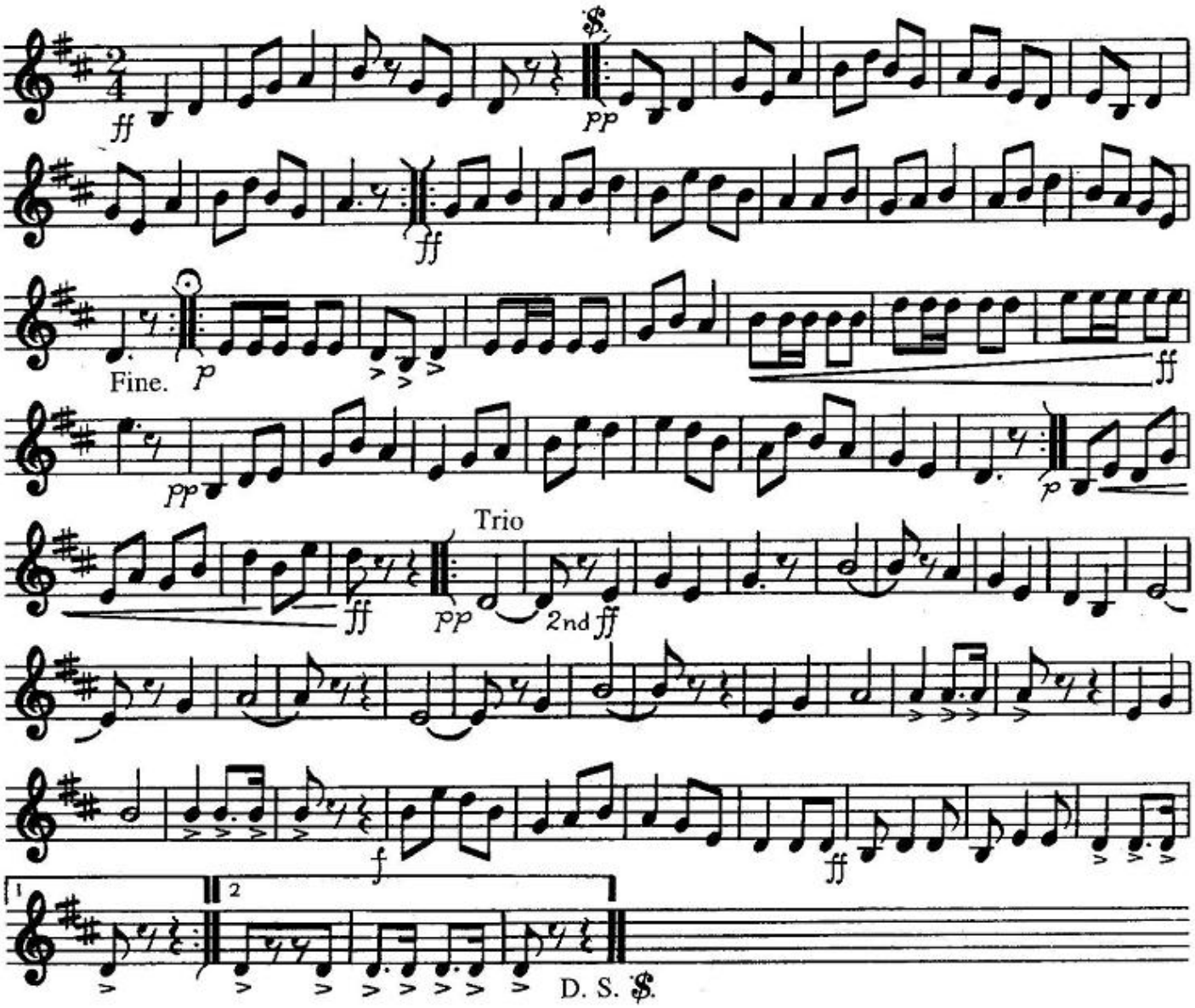
Quick March

Bhāratam



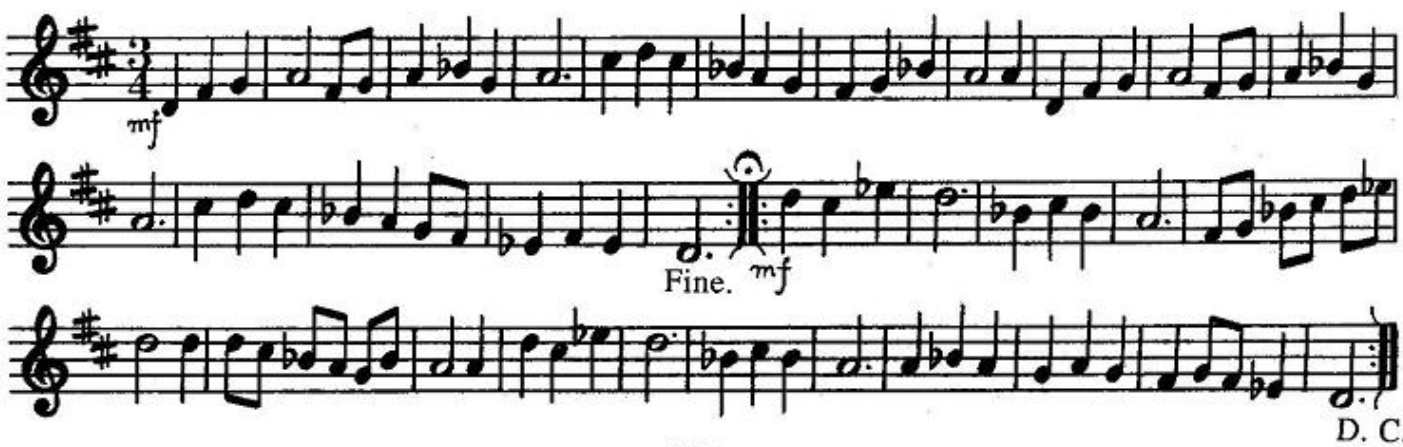
Quick March

Durgā



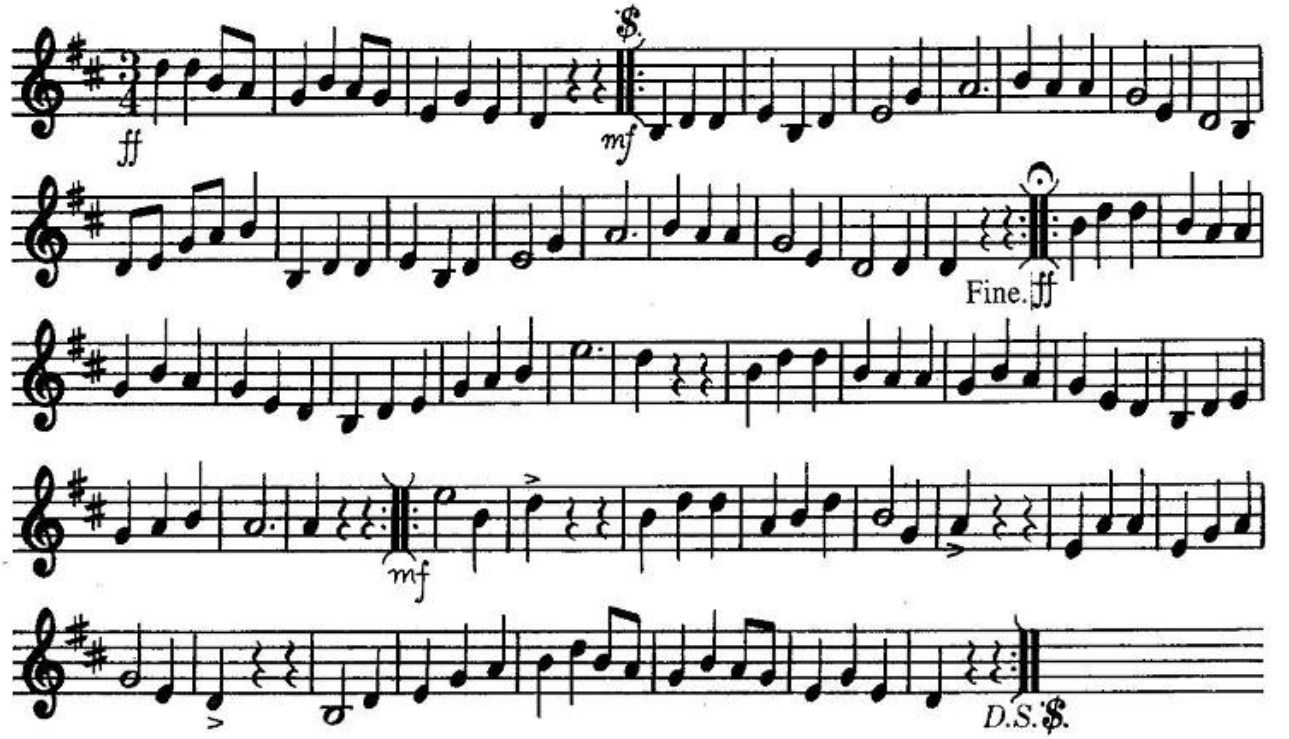
Lento

Kāliṅgaḍā



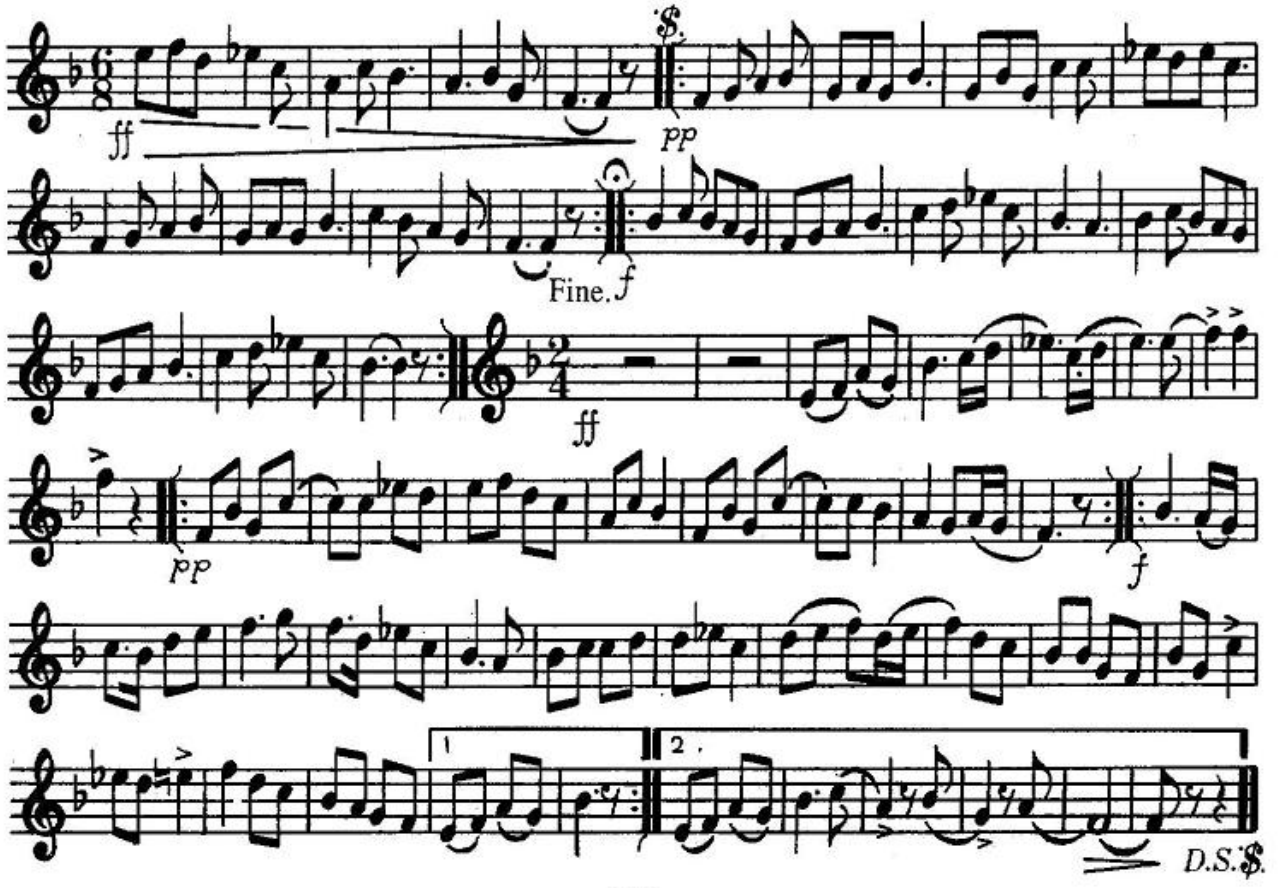
Slow March

Śāradā

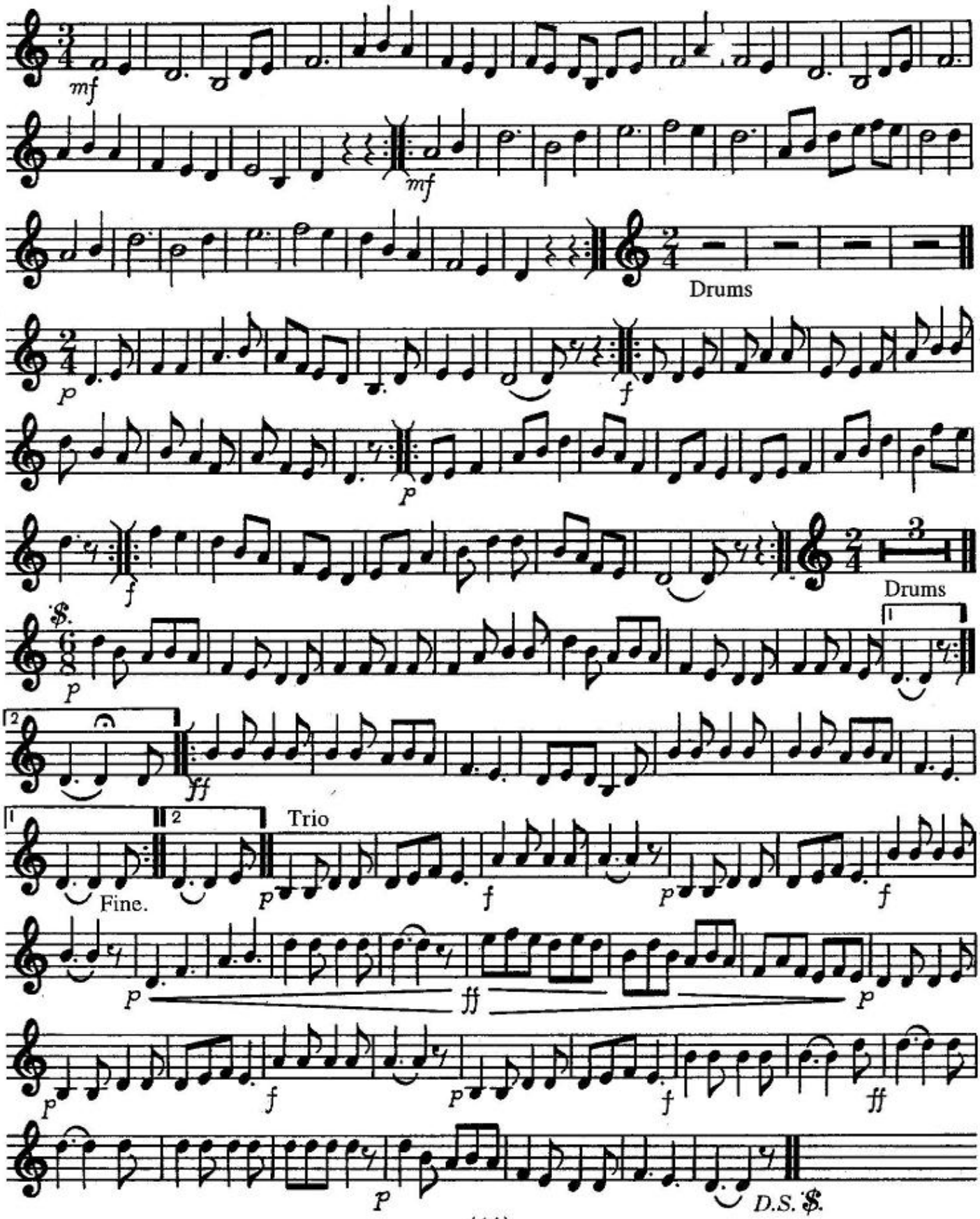


Quick March

Gauḍamalhāra



Śivarañjanī



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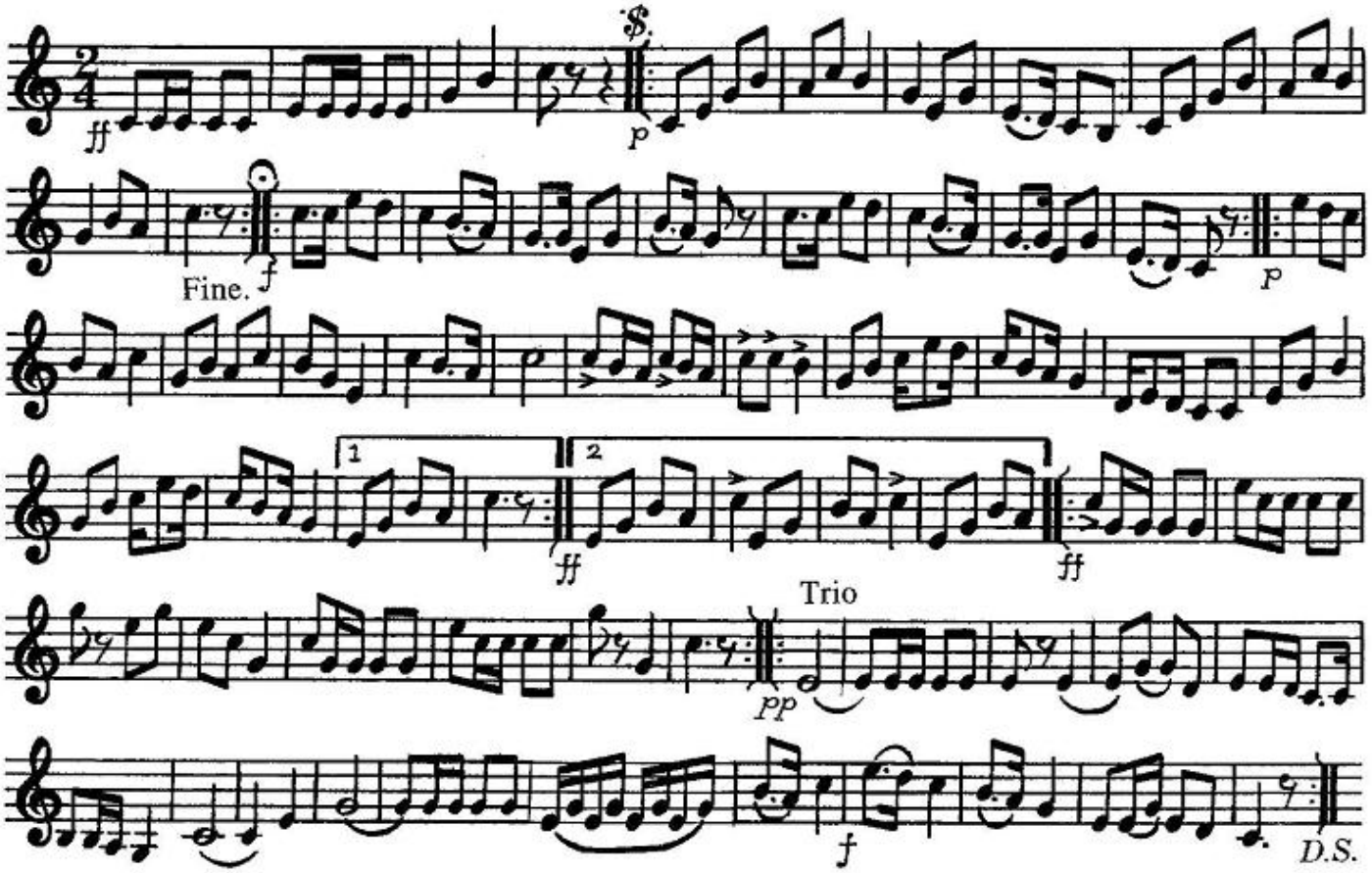
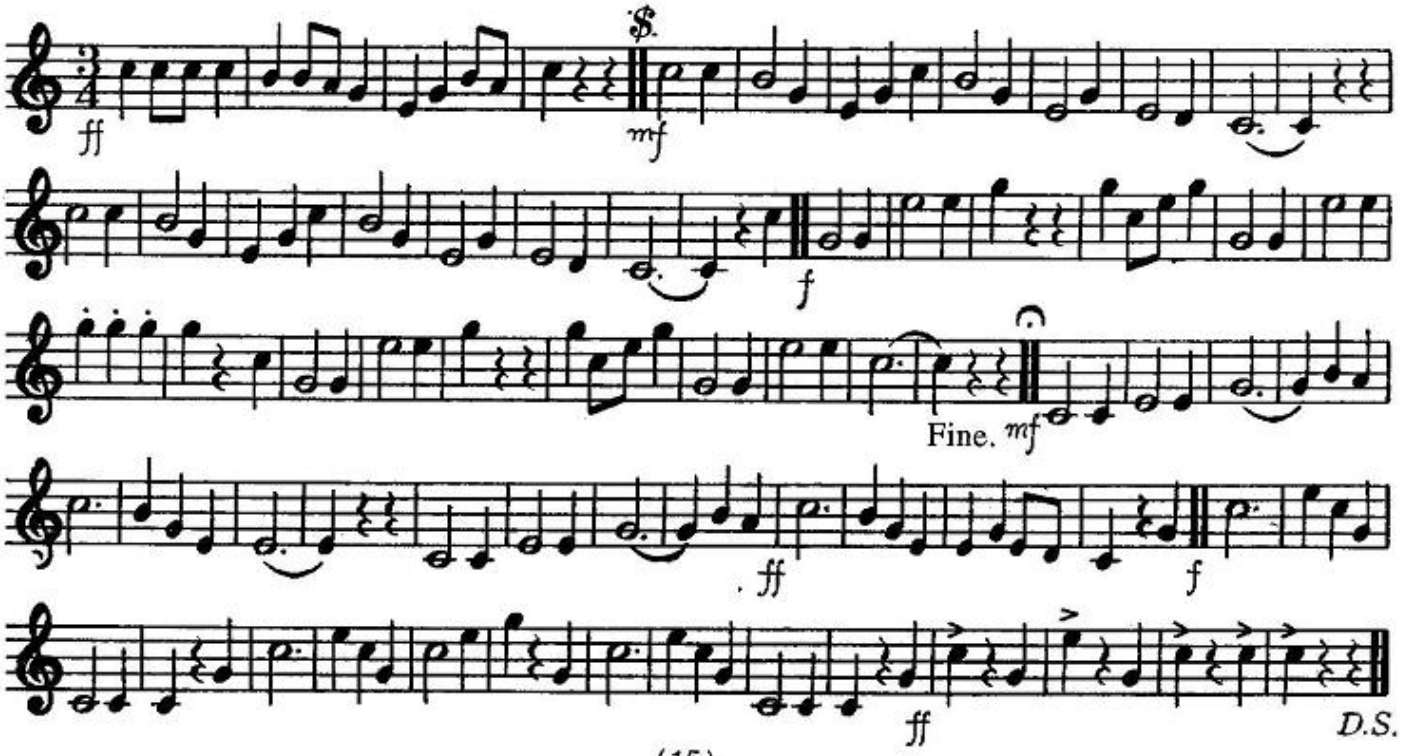


Slow March

Devadatta



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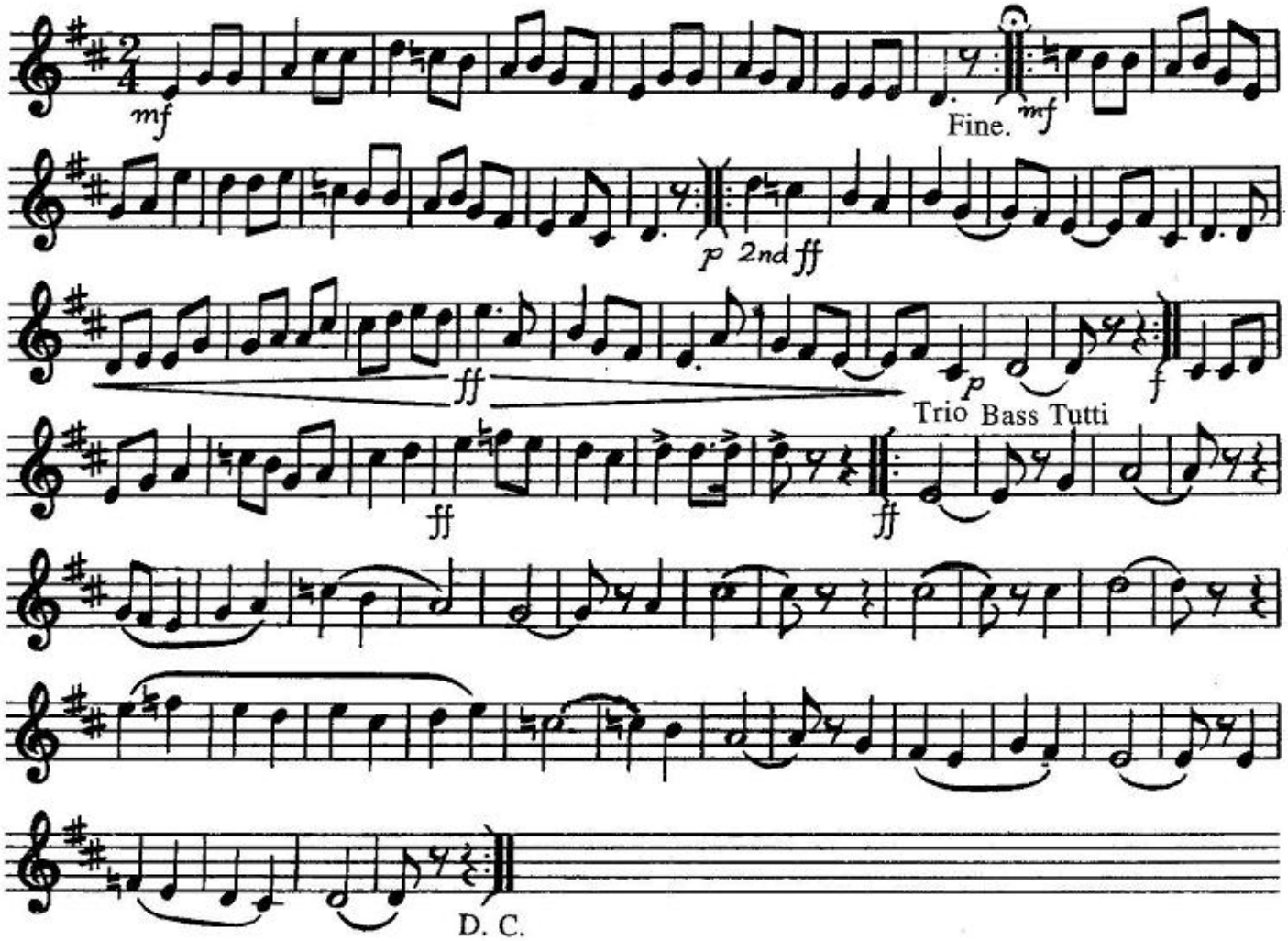
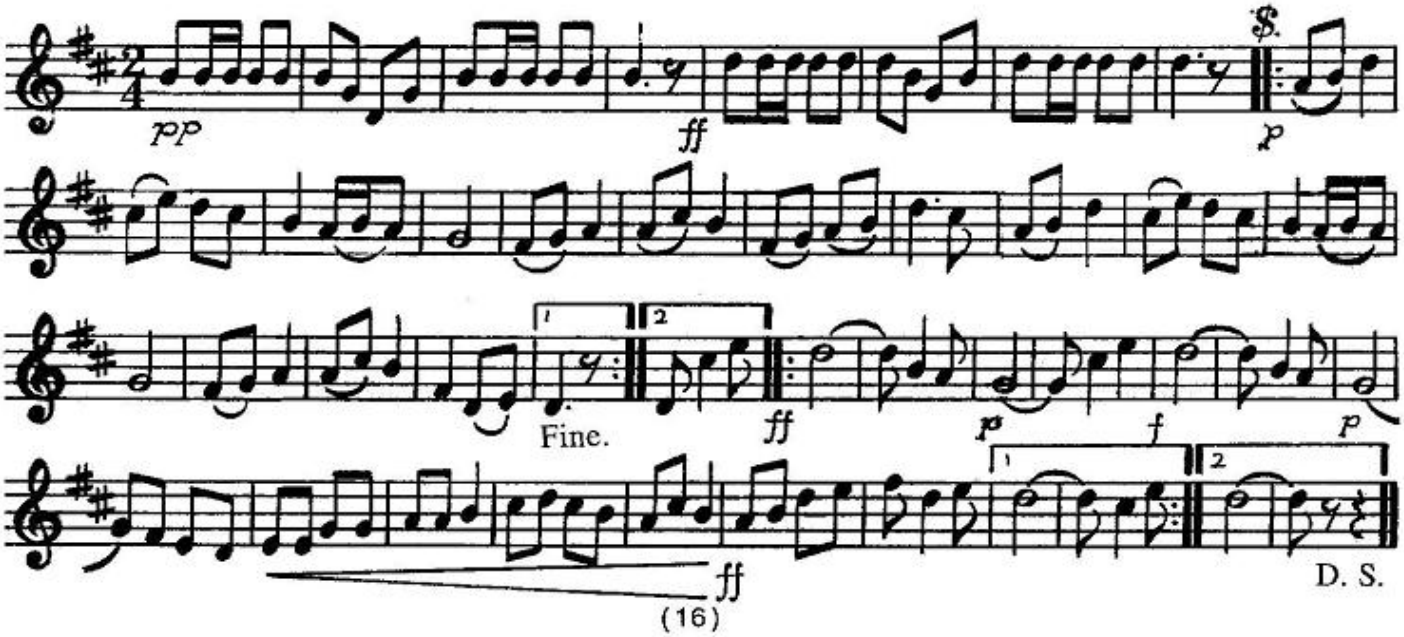
Kekāvalī



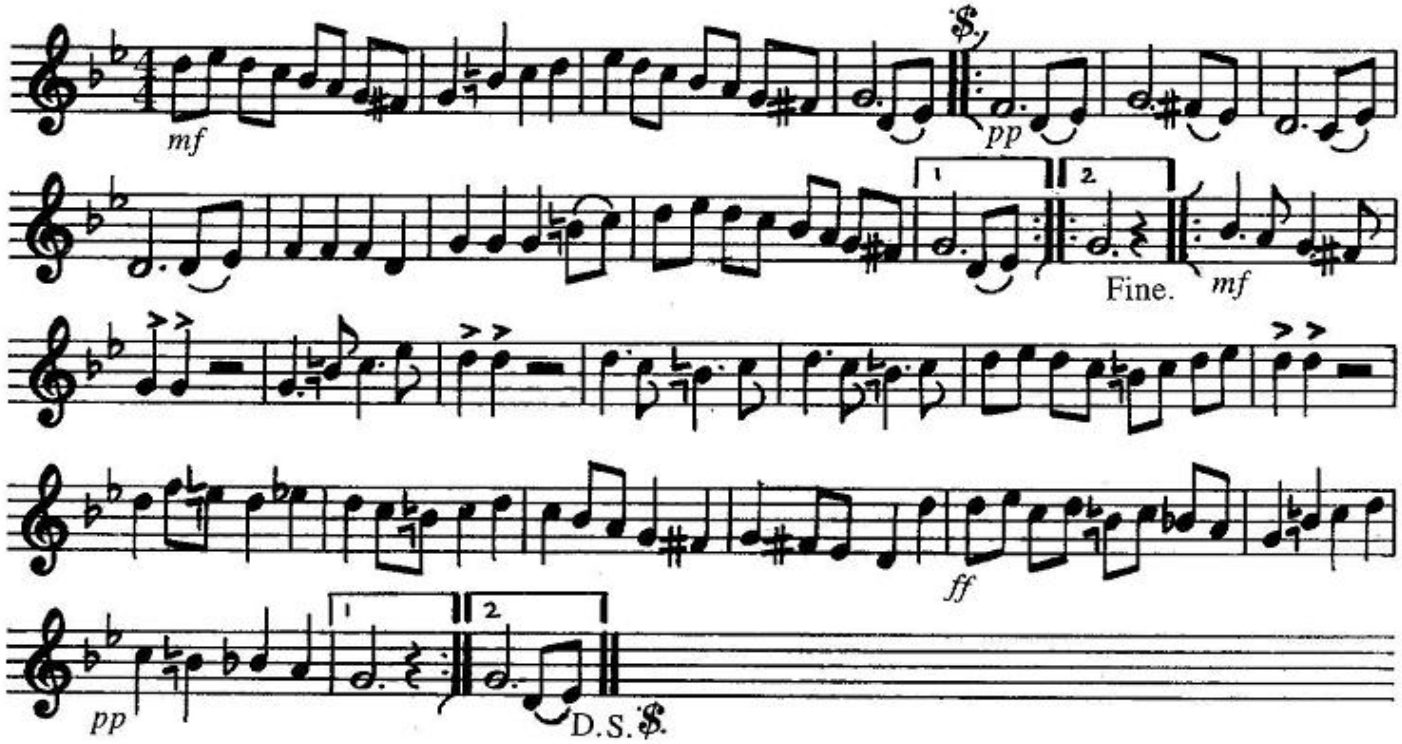
Quick March

Śrīpāda



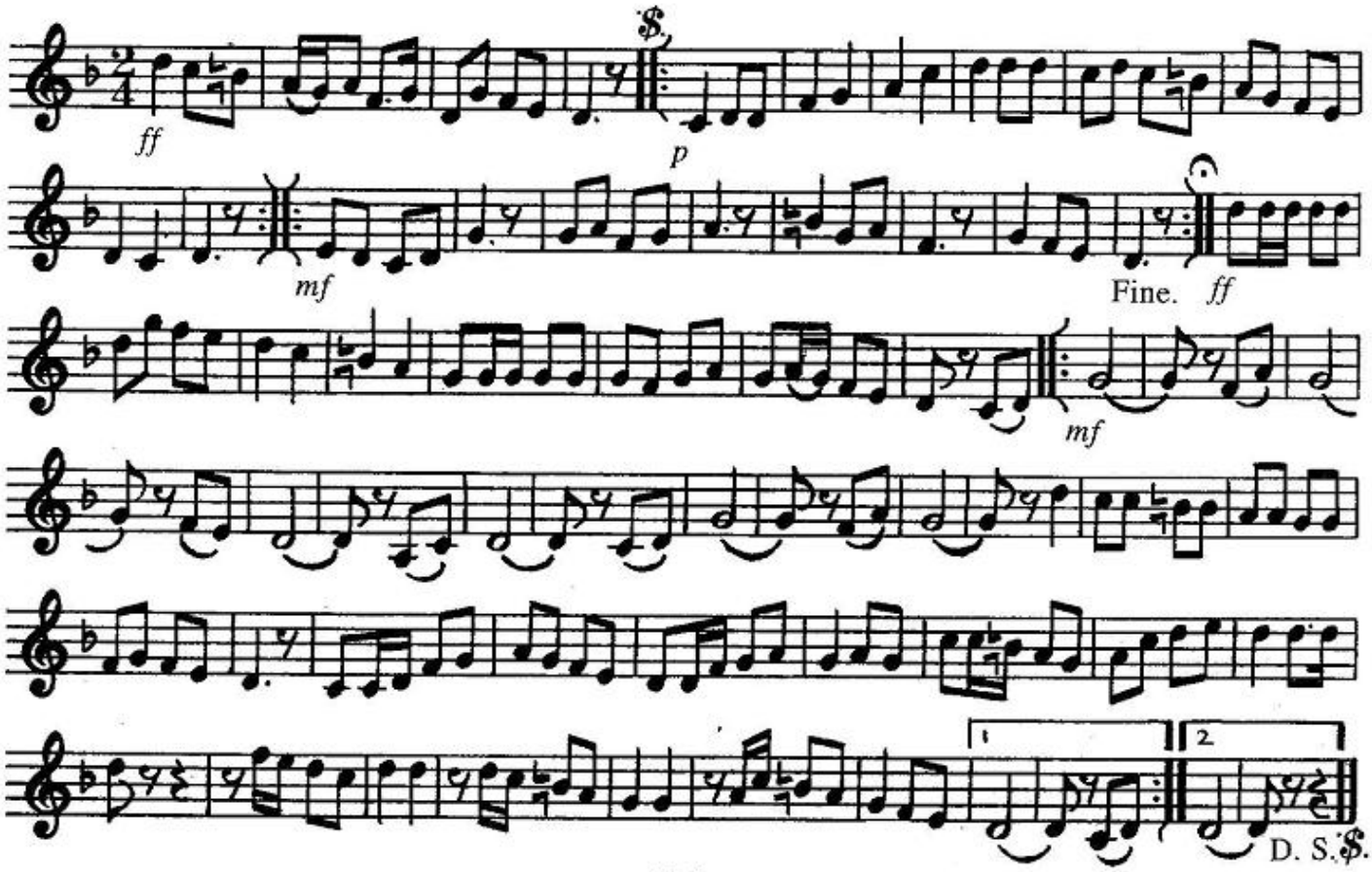
Quick March

Guṇavanta



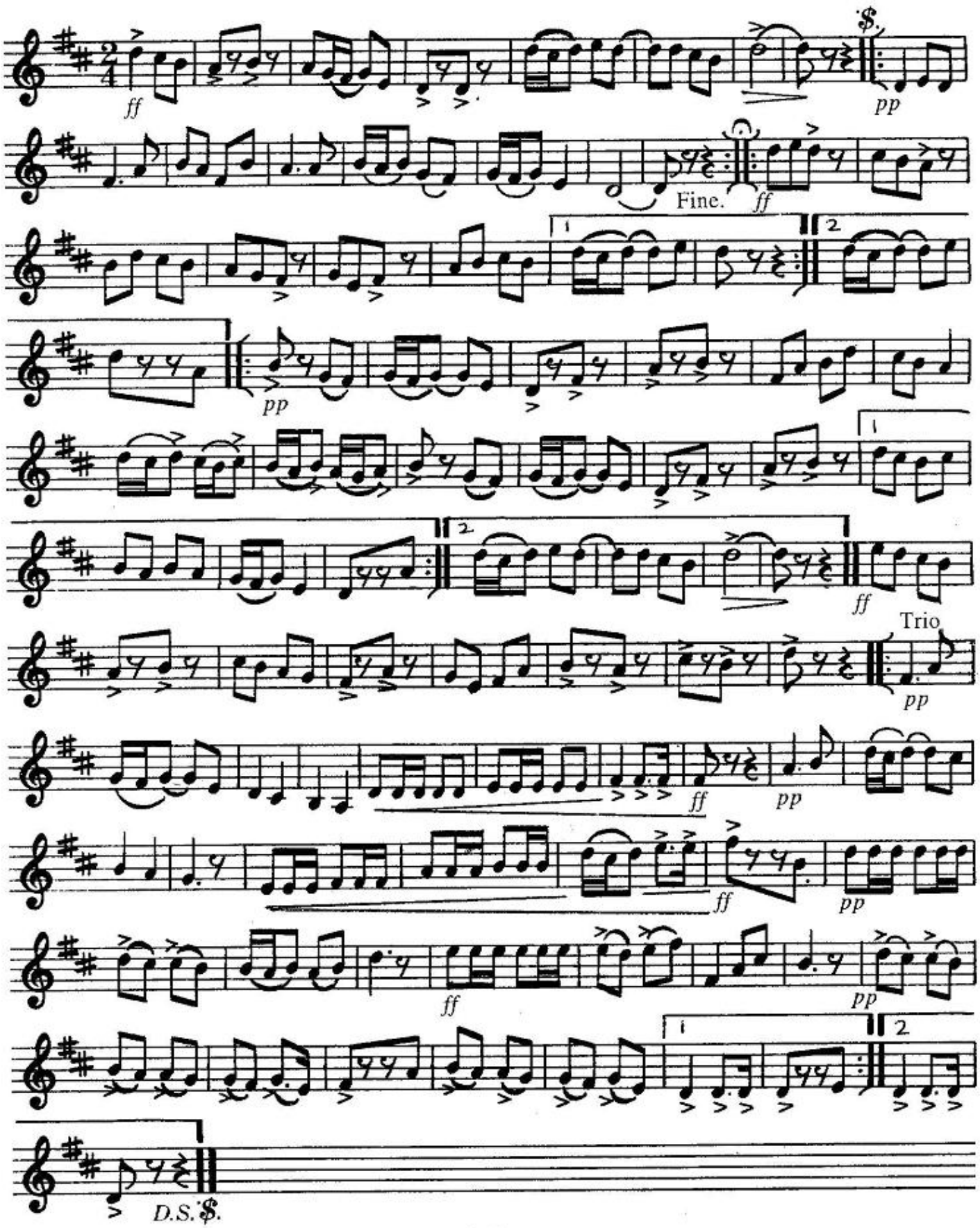
Quick March

Bhīmapalāsa



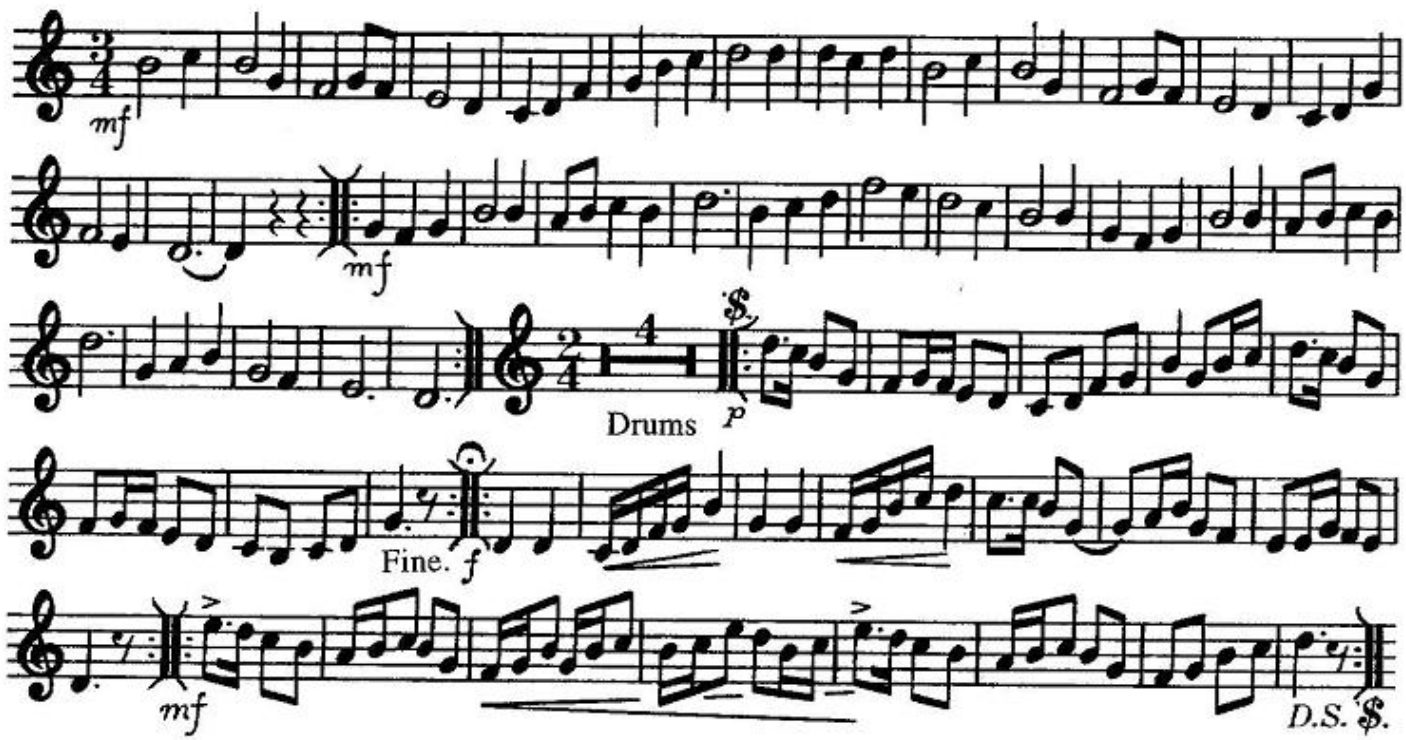
Quick March

Pārijātam



Slow March

Bāgeśrī



Lento

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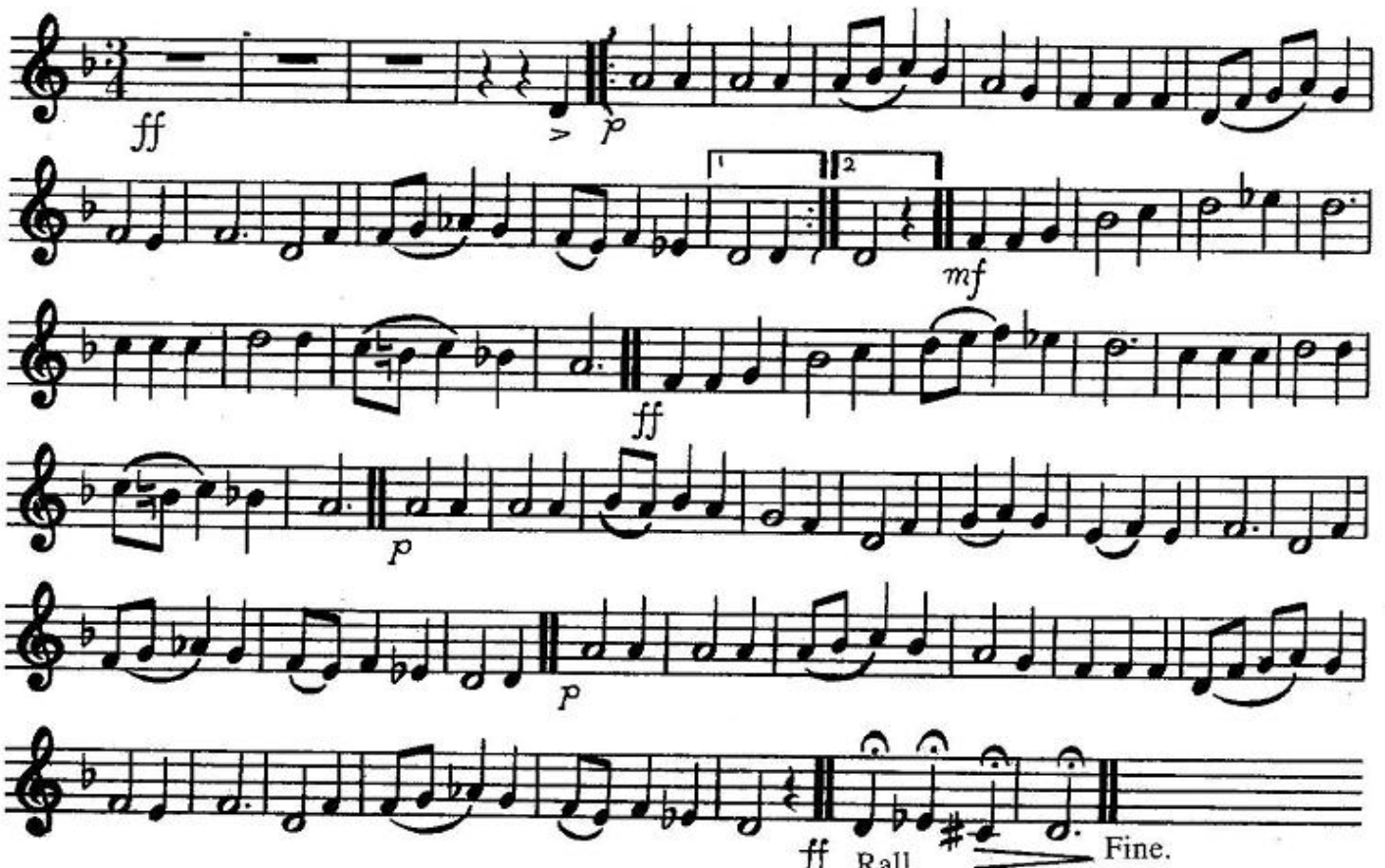
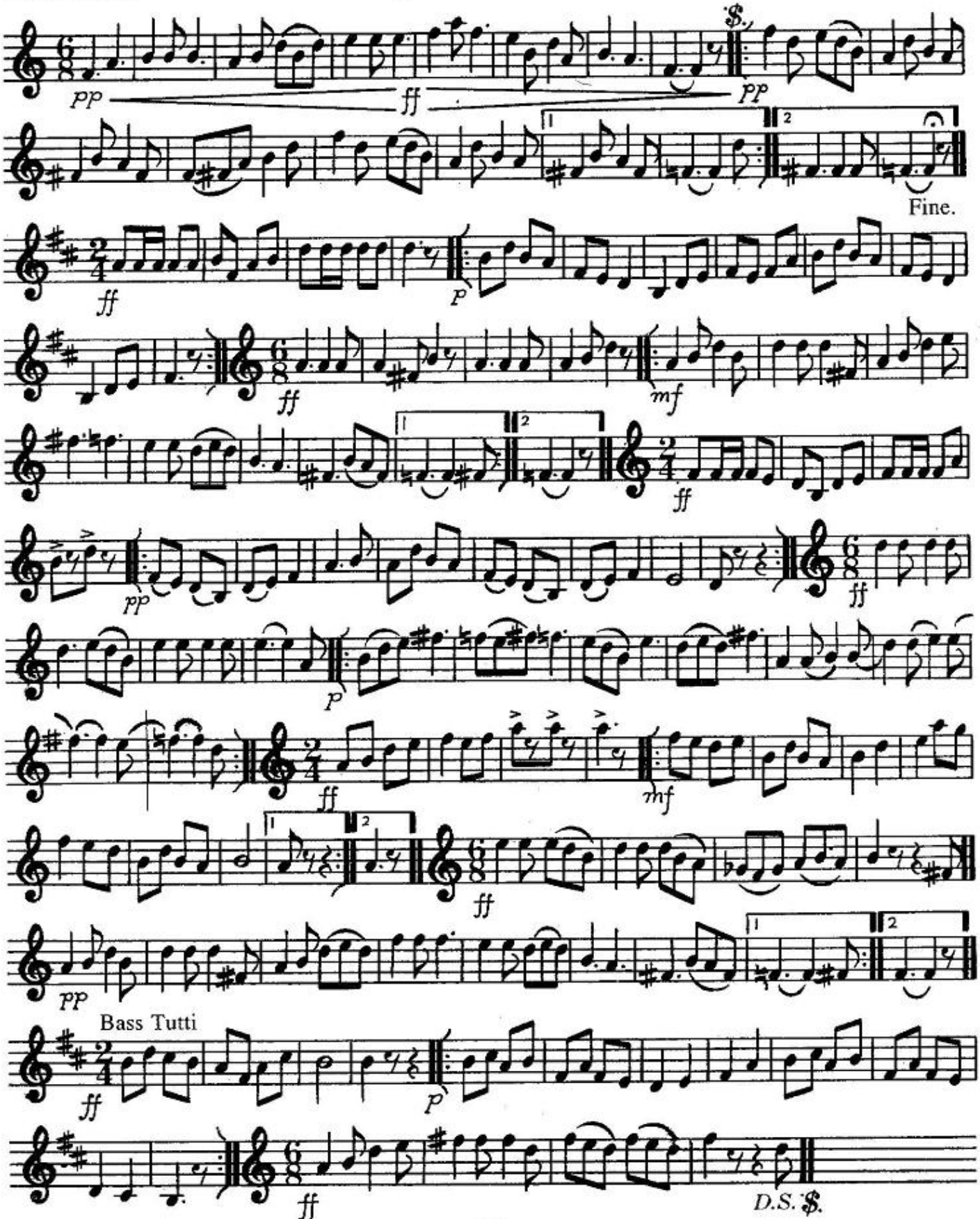


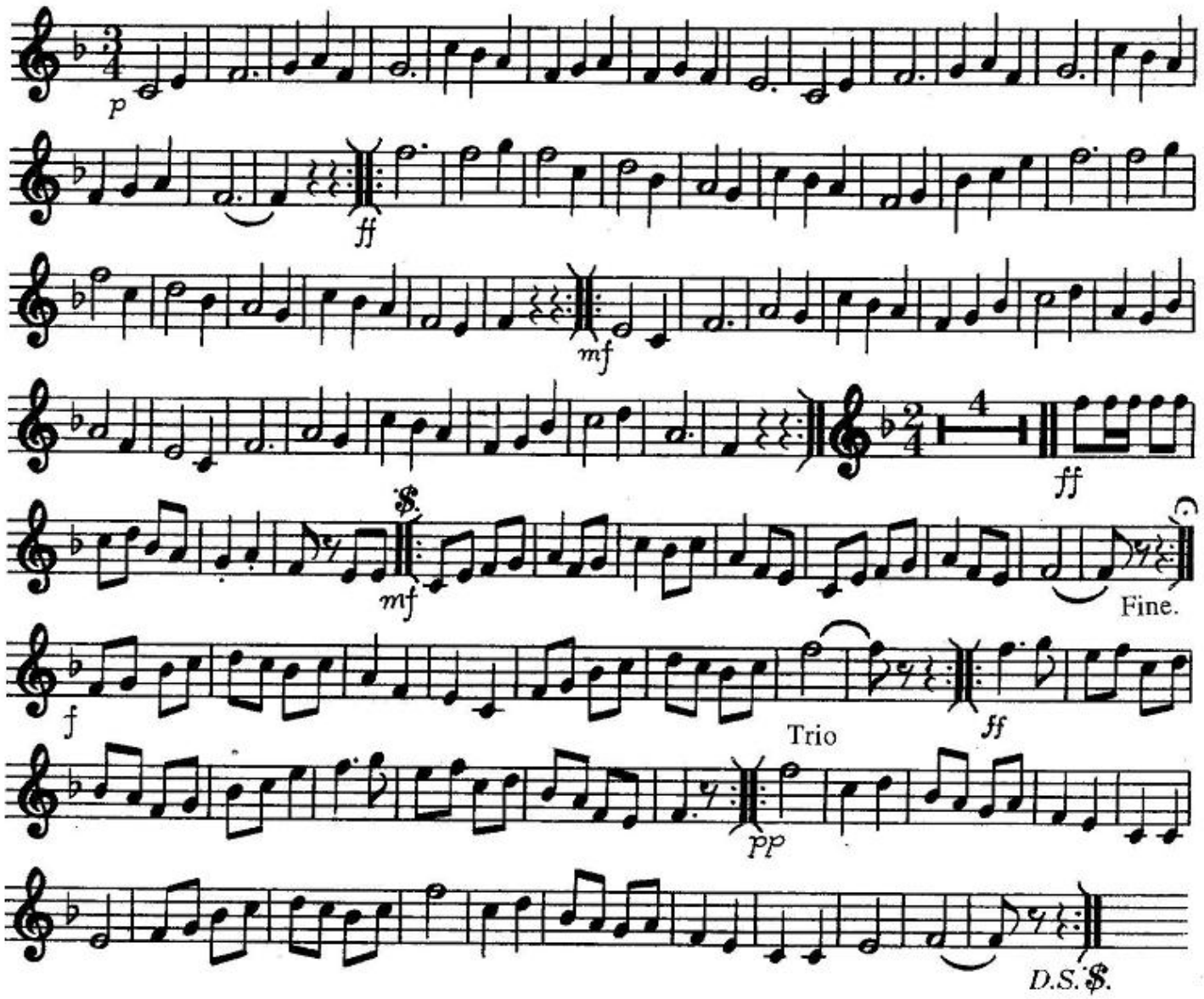
Quick March

Ṣaḍjāntara



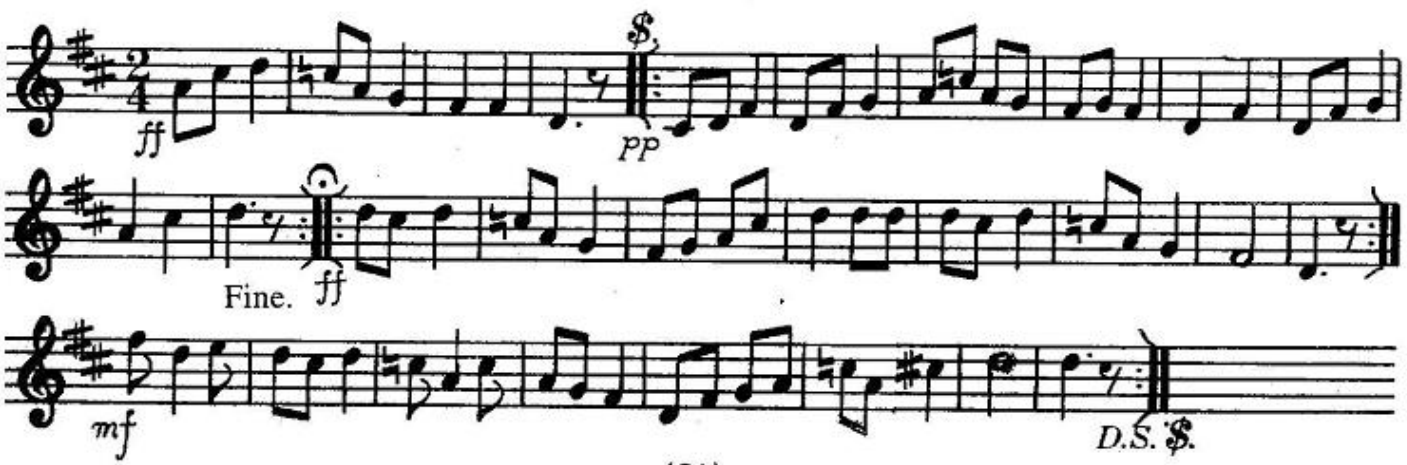
Slow & Quick March

Tilaka-kāmoda



Quick March

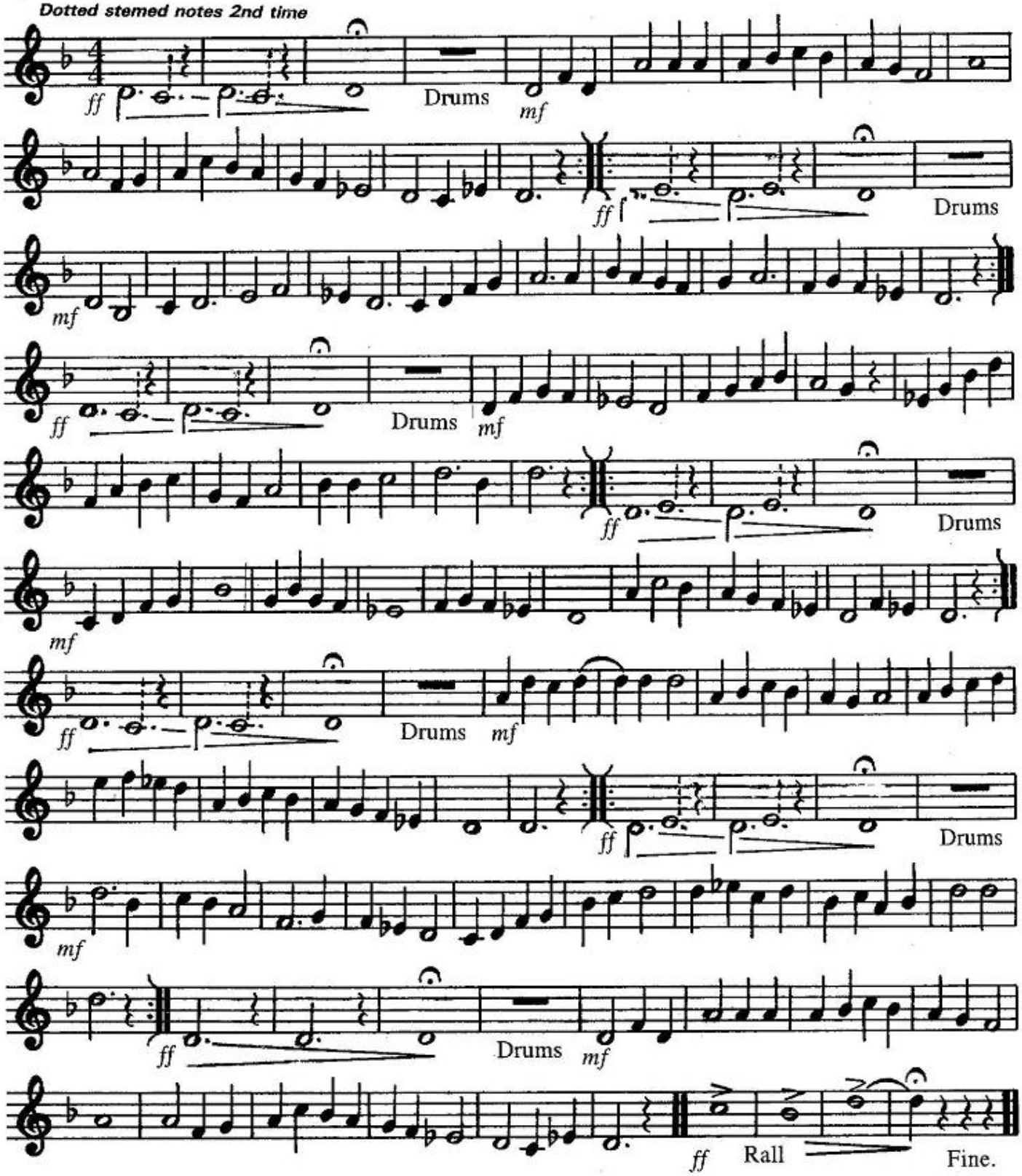
Tilaṅga



Quick March

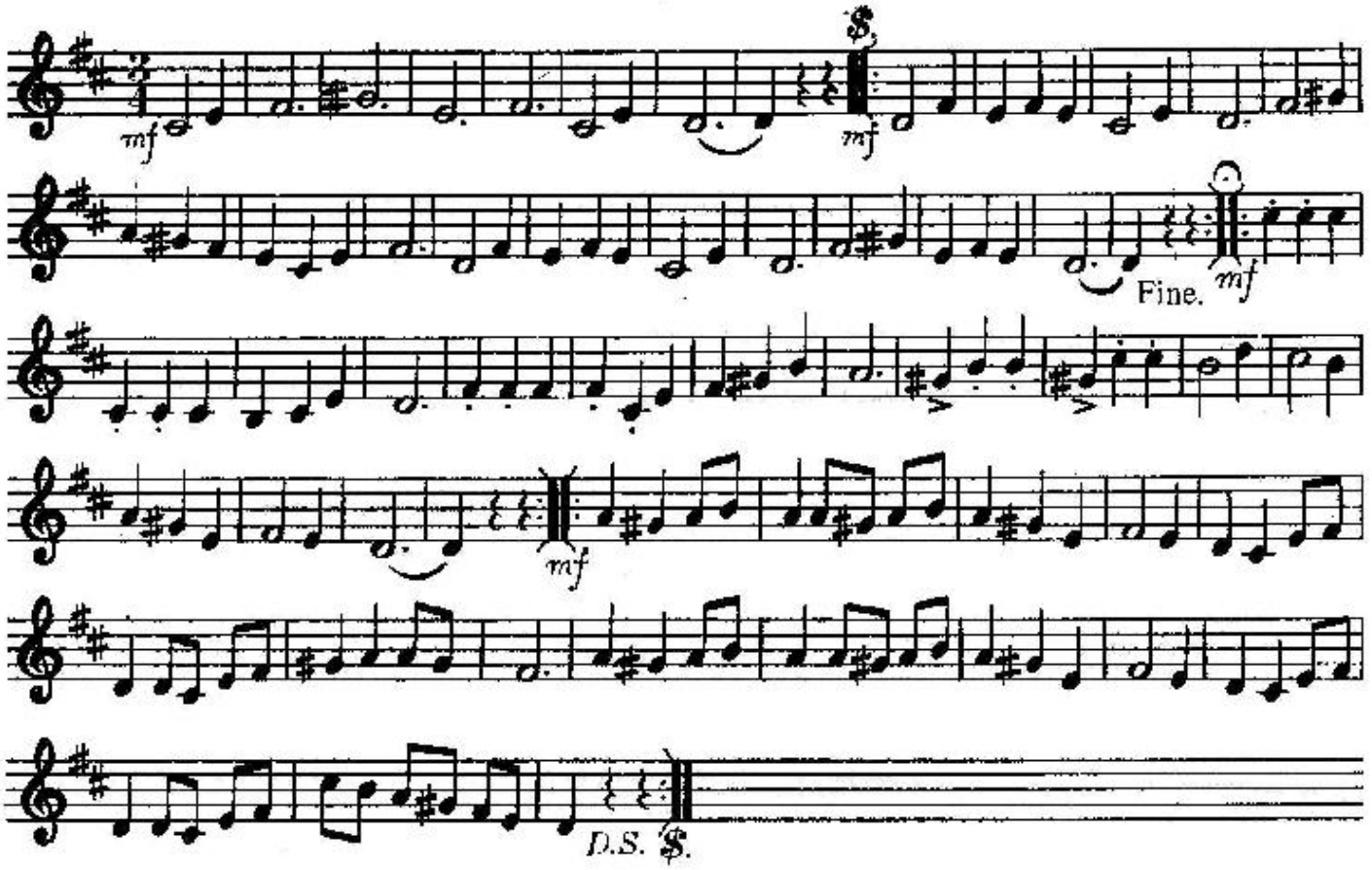
Āruṇī

Dotted stemed notes 2nd time



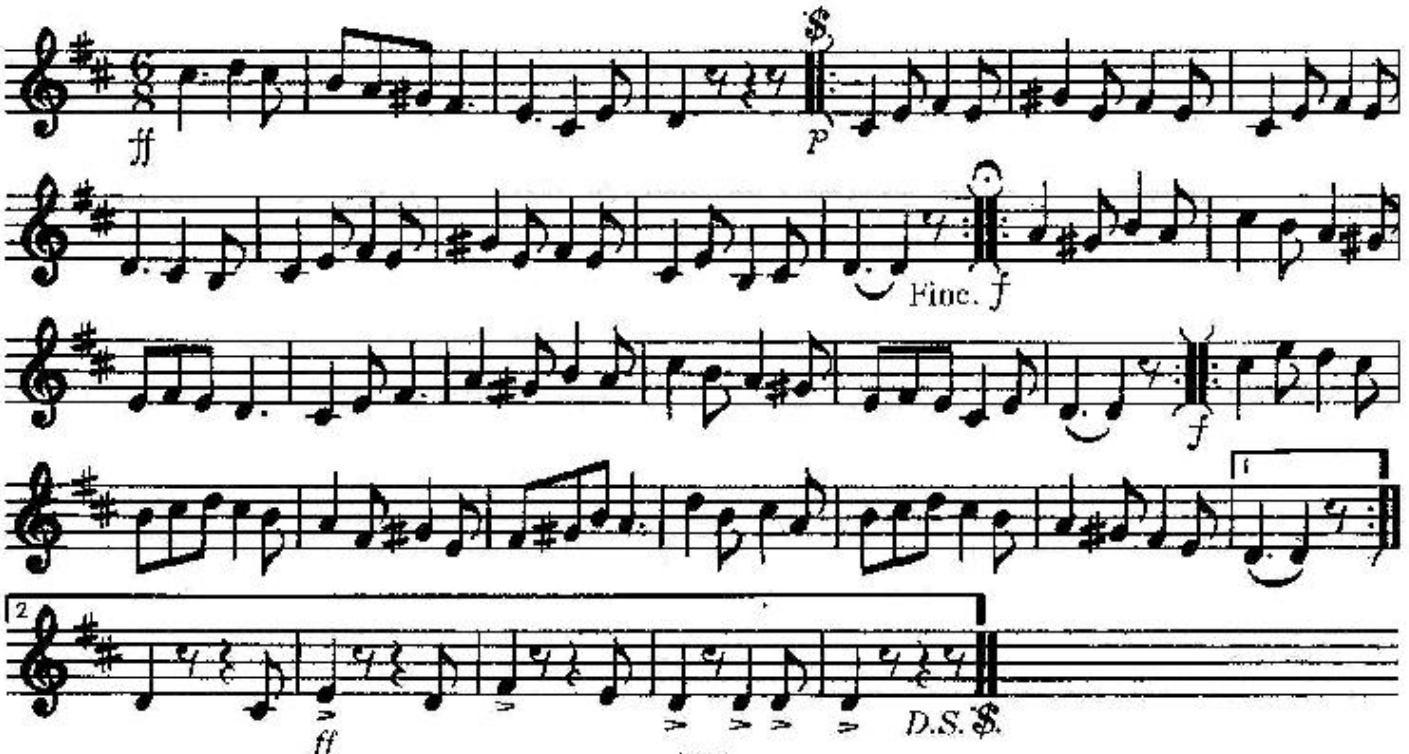
Slow March

Kalyāṇa



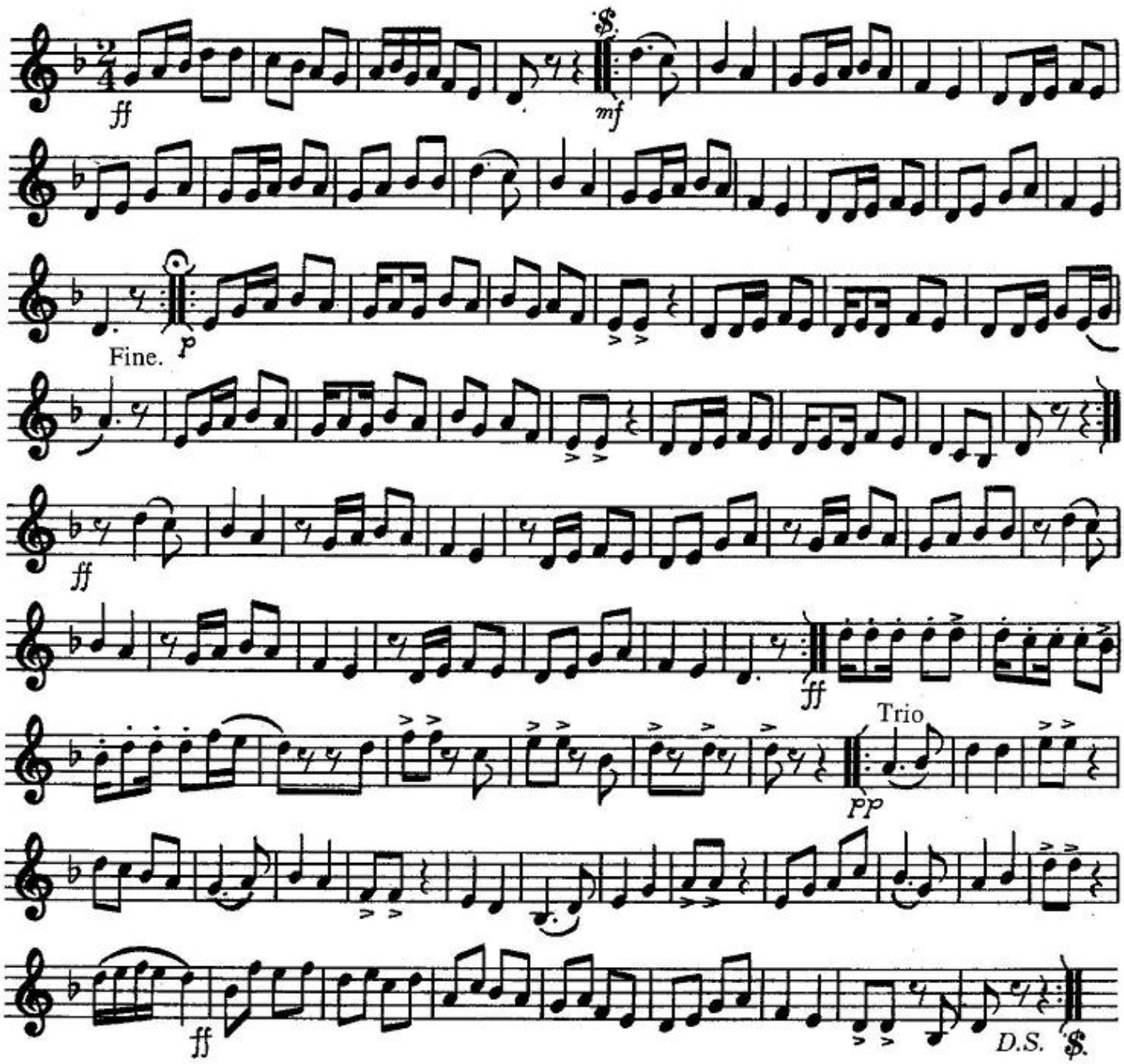
Quick March

Kalyāṇī



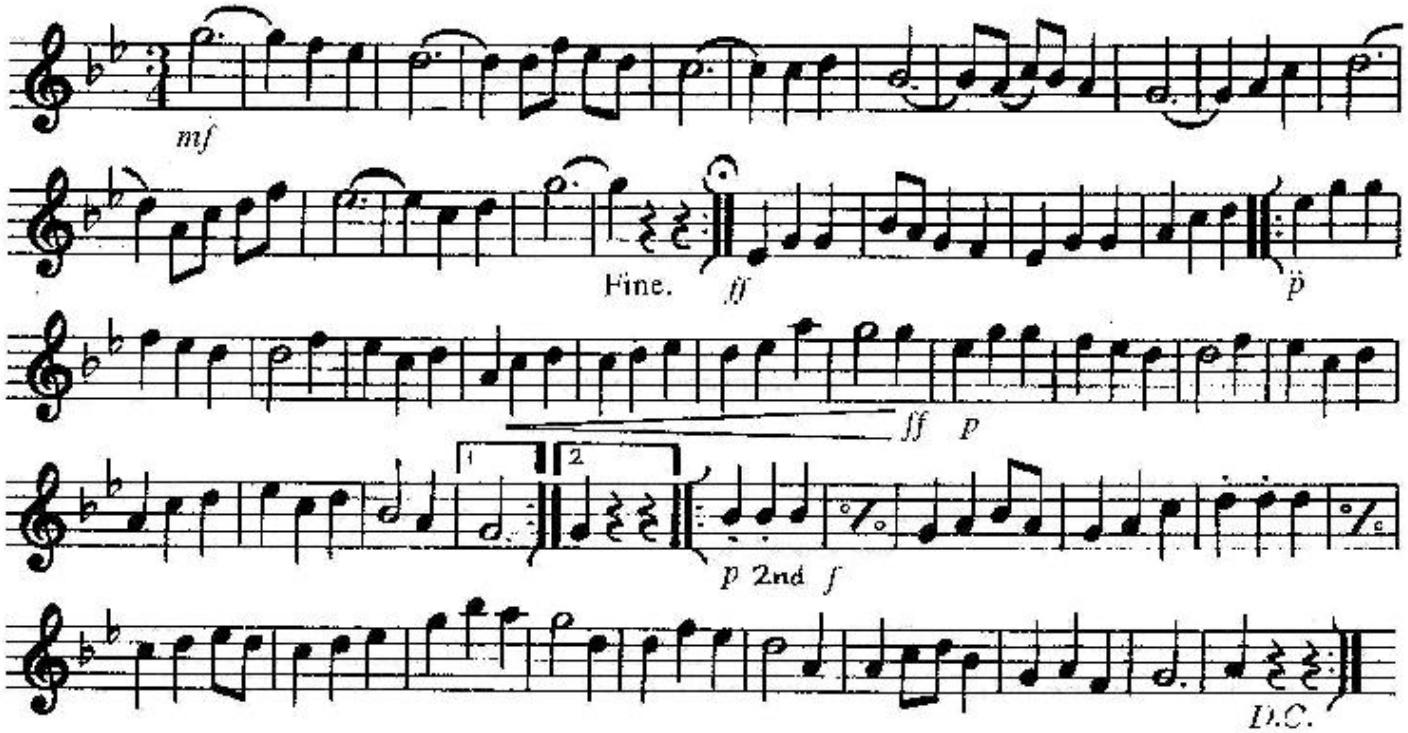
Quick March

Vijayā



Slow March

Āsāvarī



Quick March

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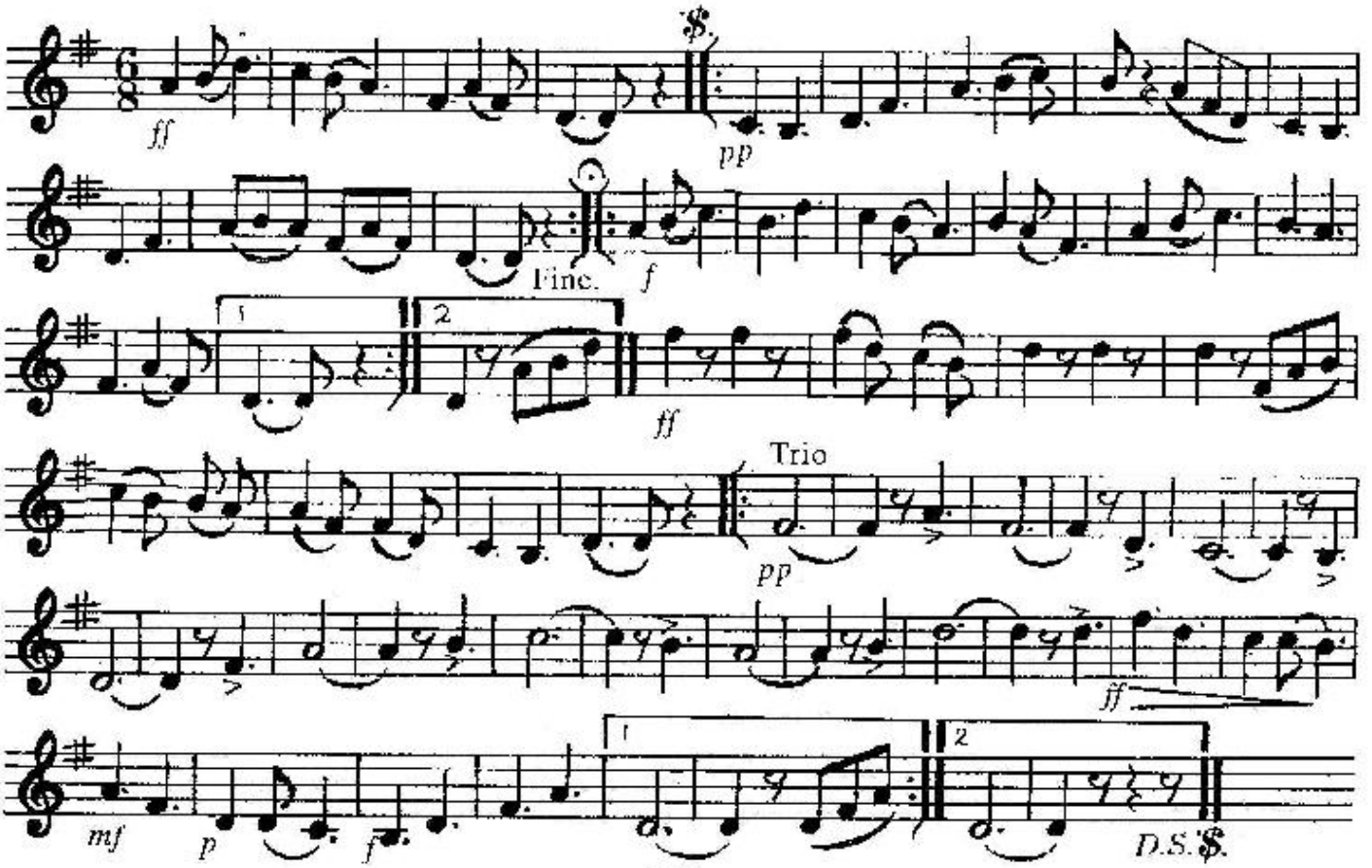

Quick March

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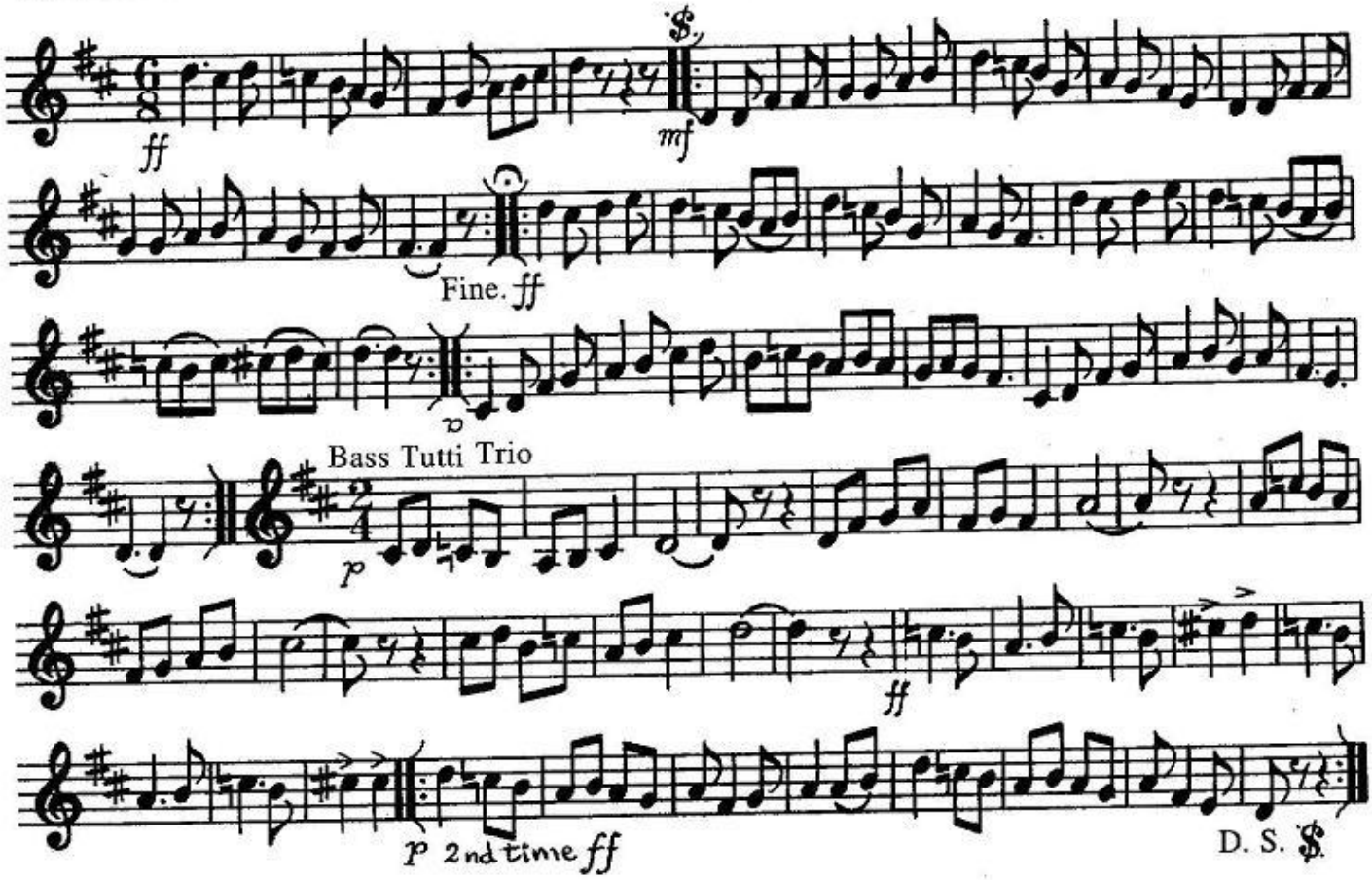
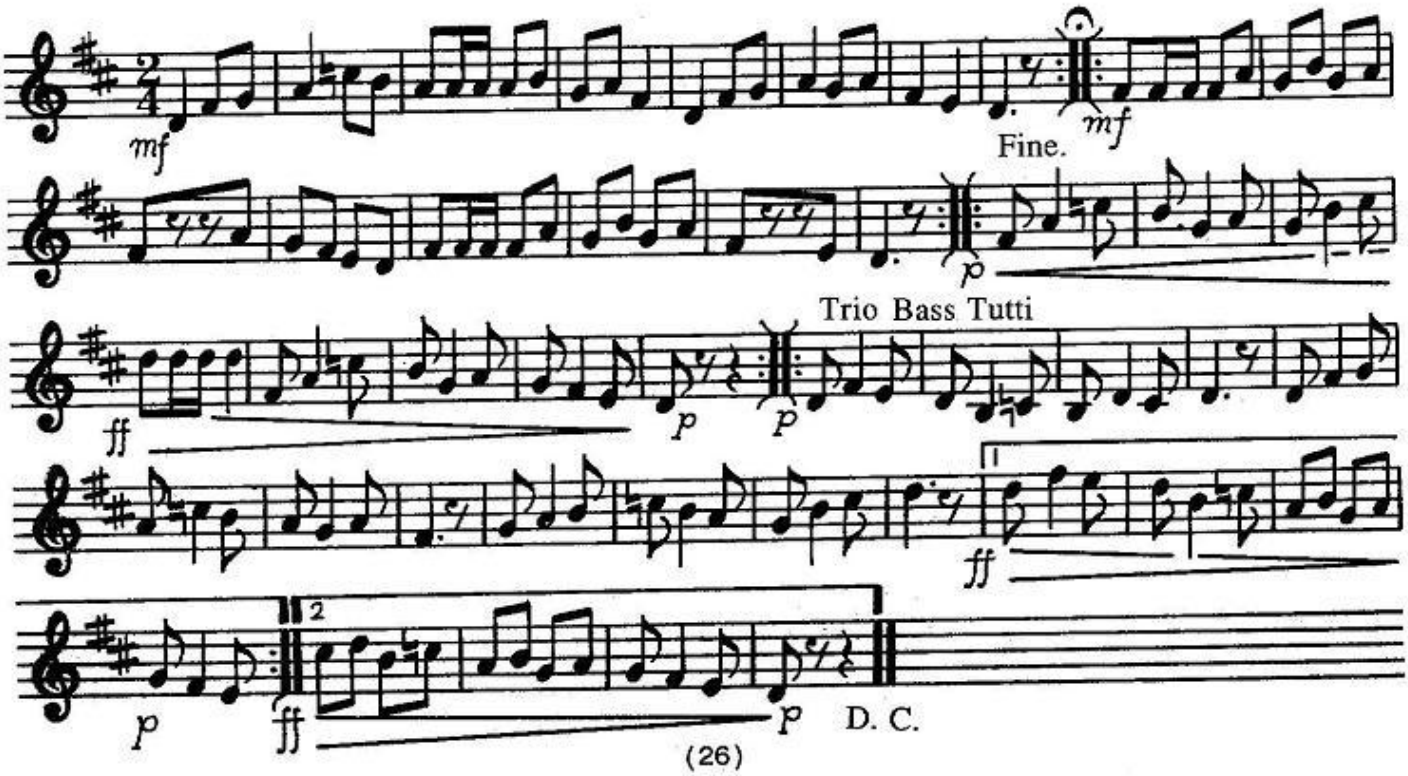


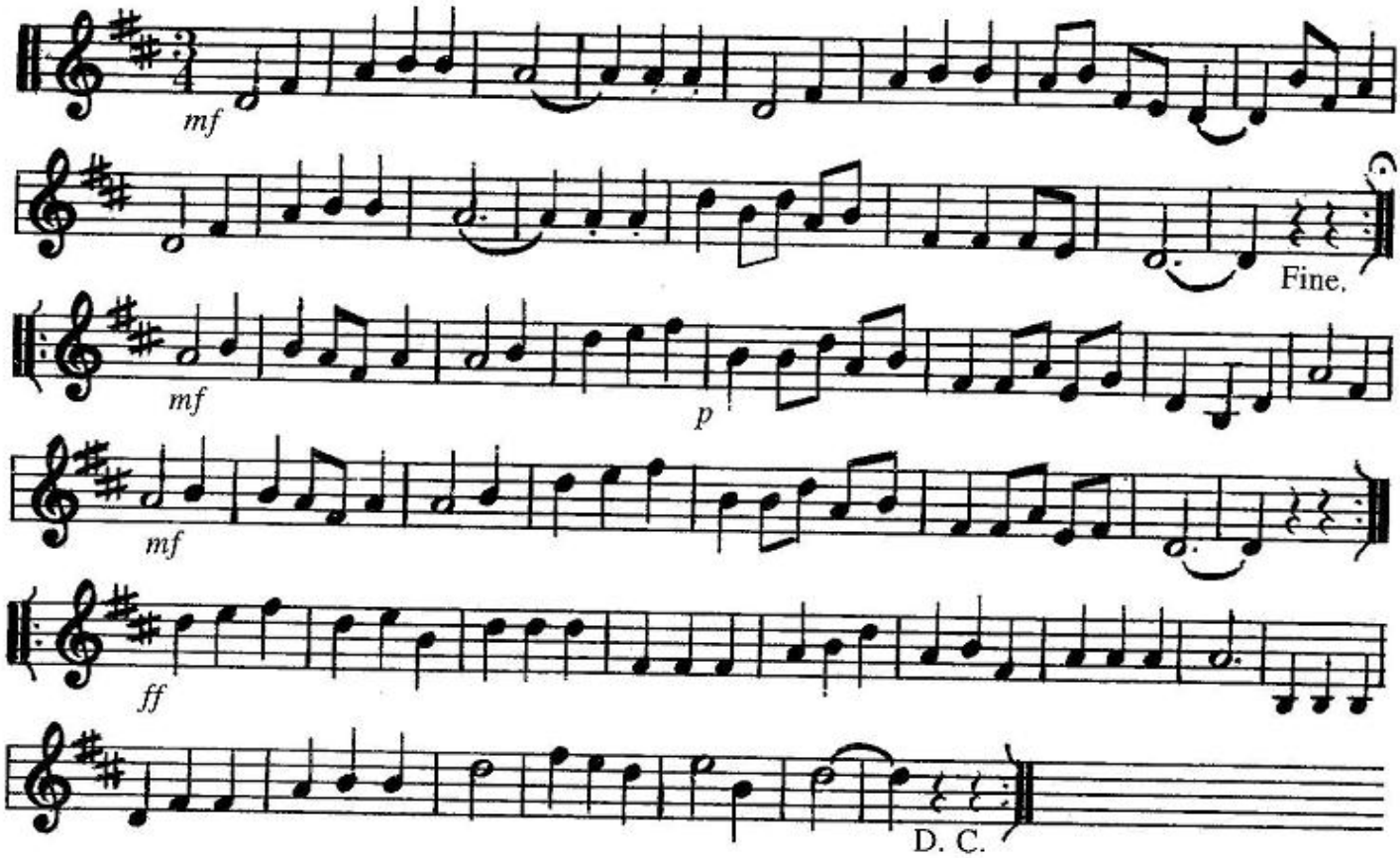
Quick March

Harikāmbhojī



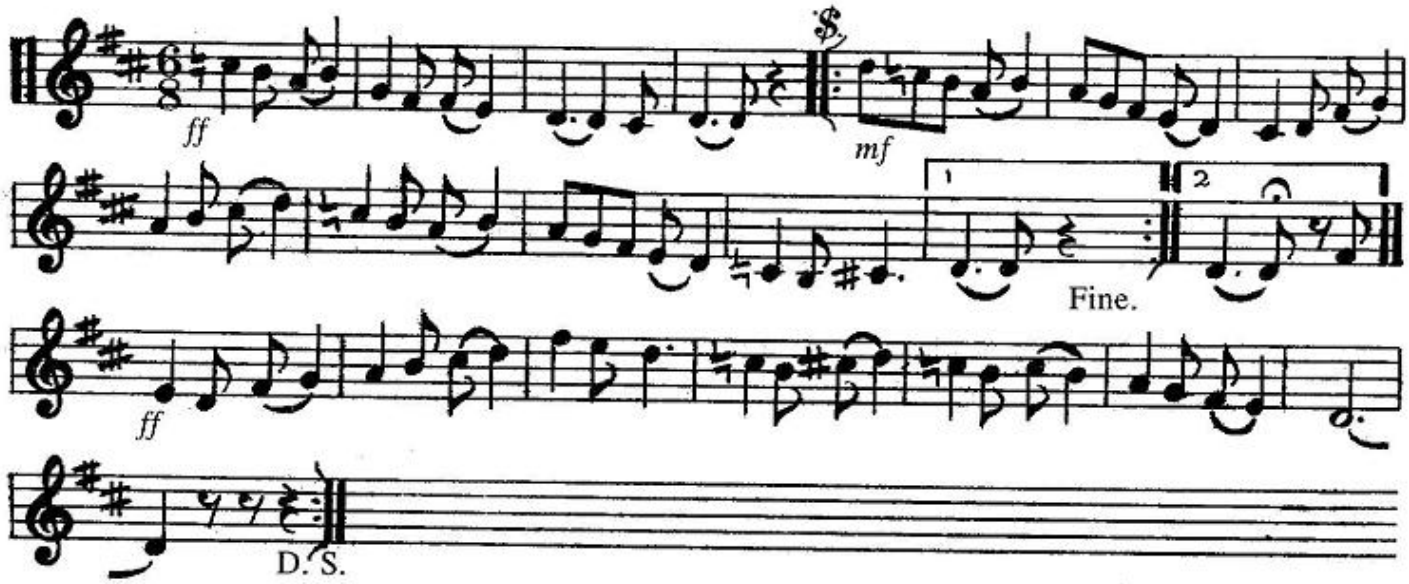
Slow March

Ekatā



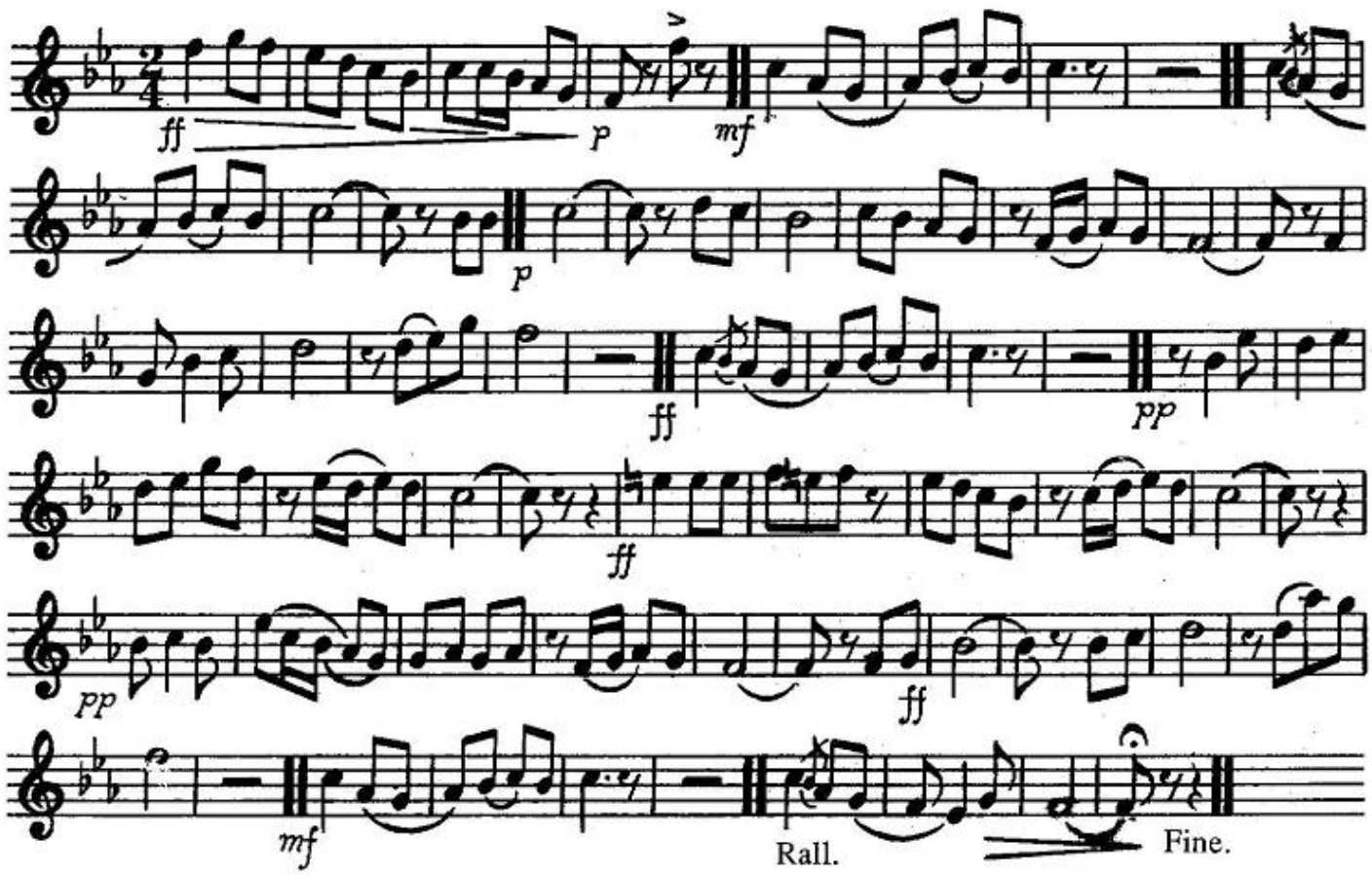
Quick March

Viveka



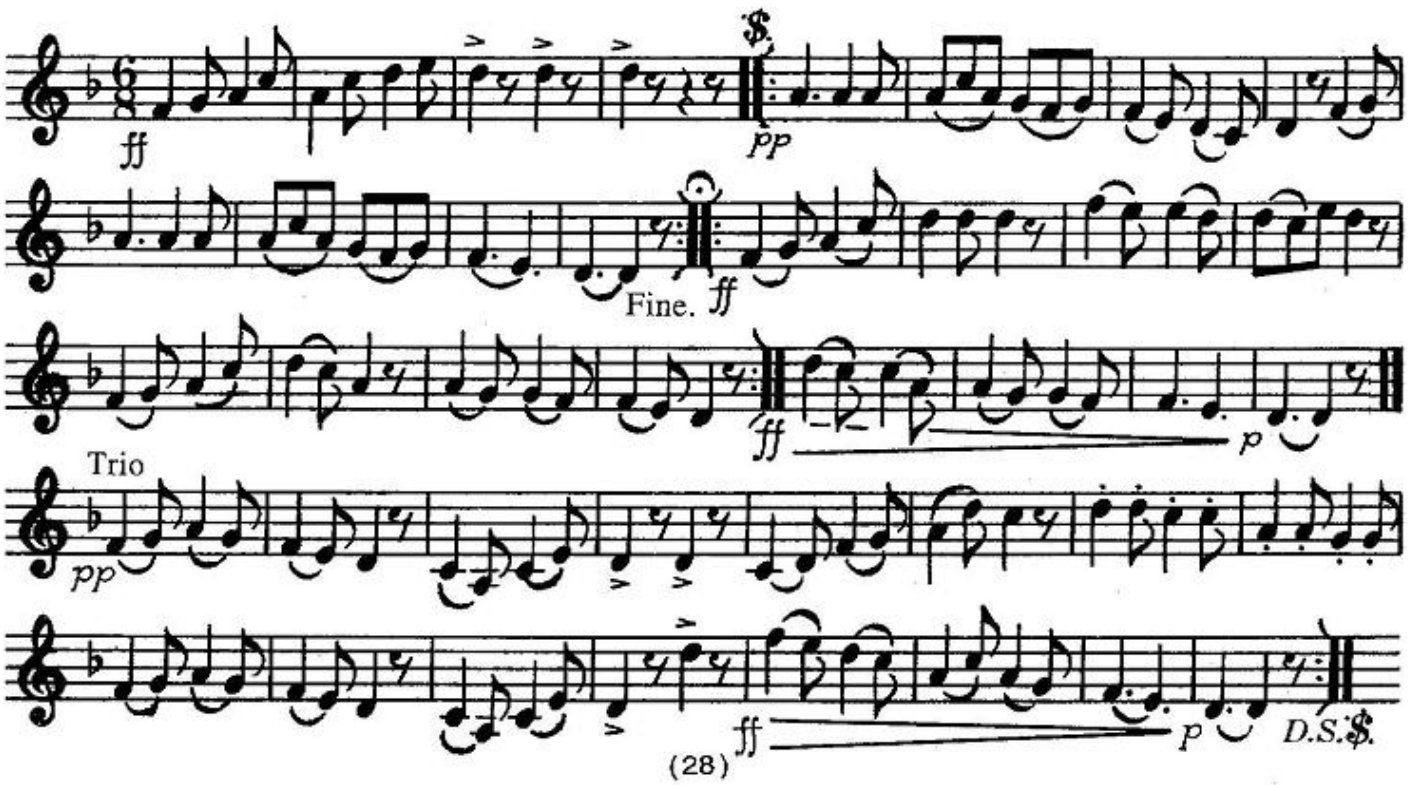
Lento

Vande-mātaram

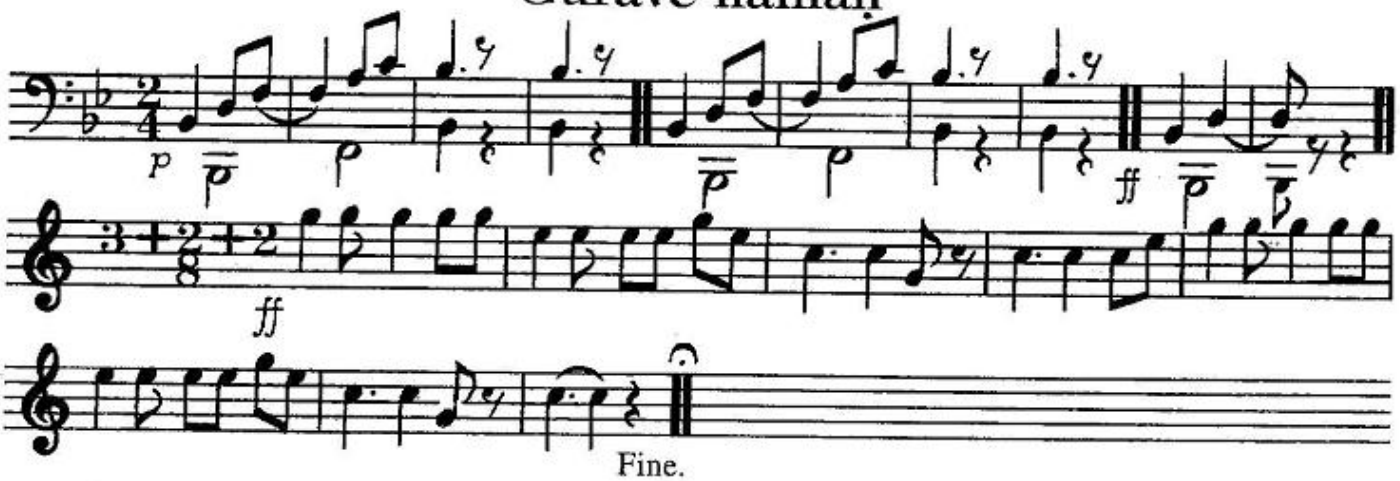


Quick March

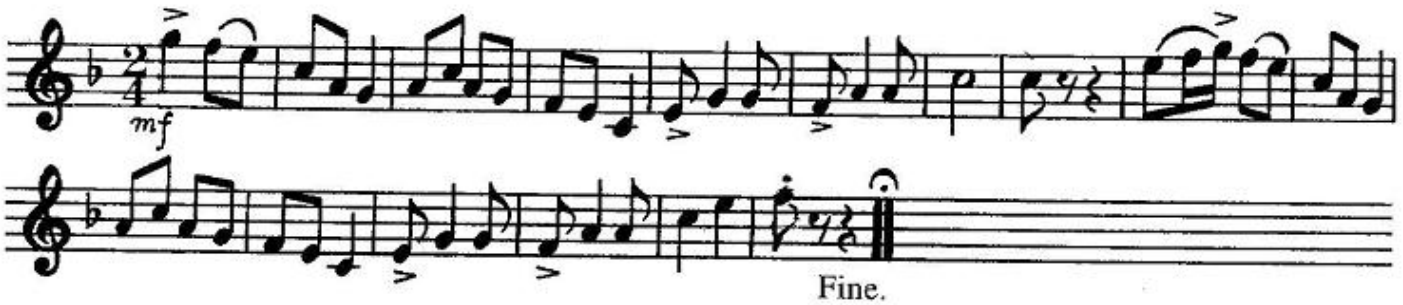
Dhānī



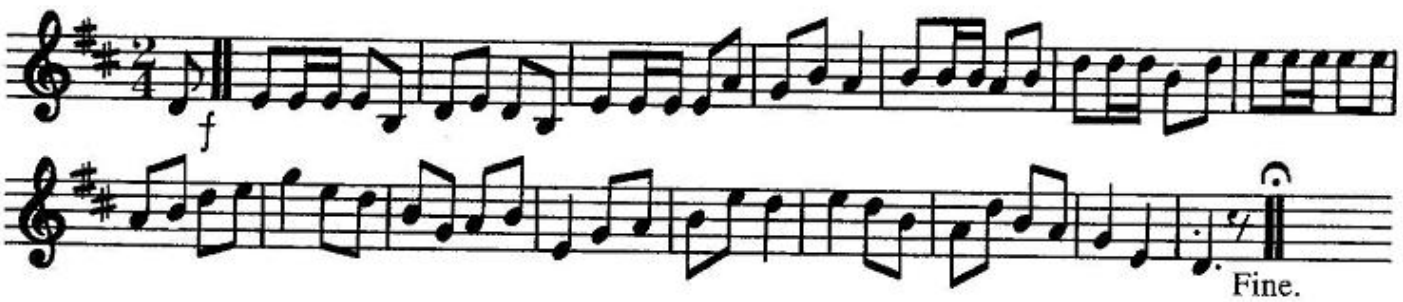
Gurave-namaḥ



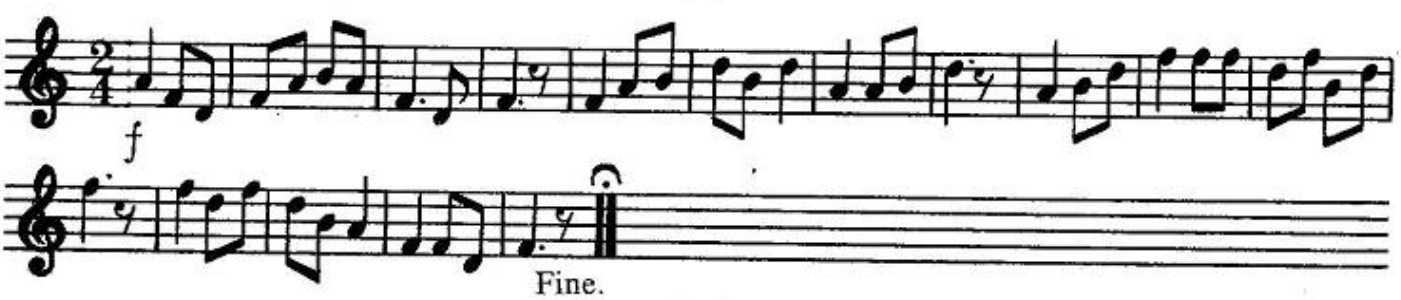
Haṁsadhvani



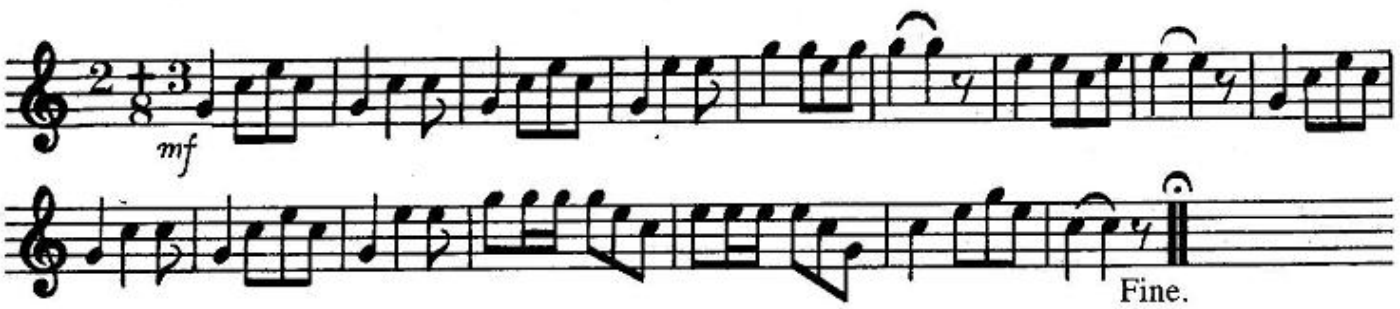
Durgā



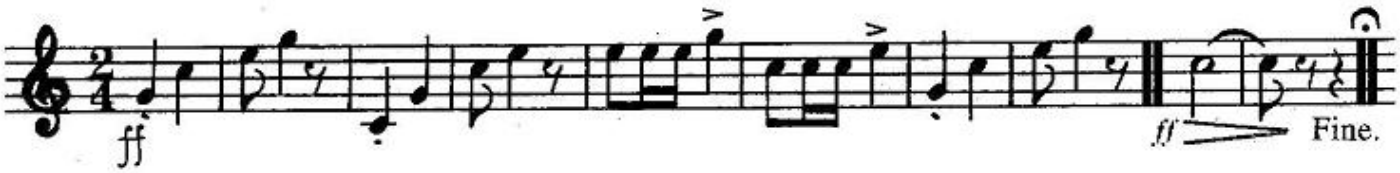
Hiṇḍola



Jhapatāla



Svāgatam

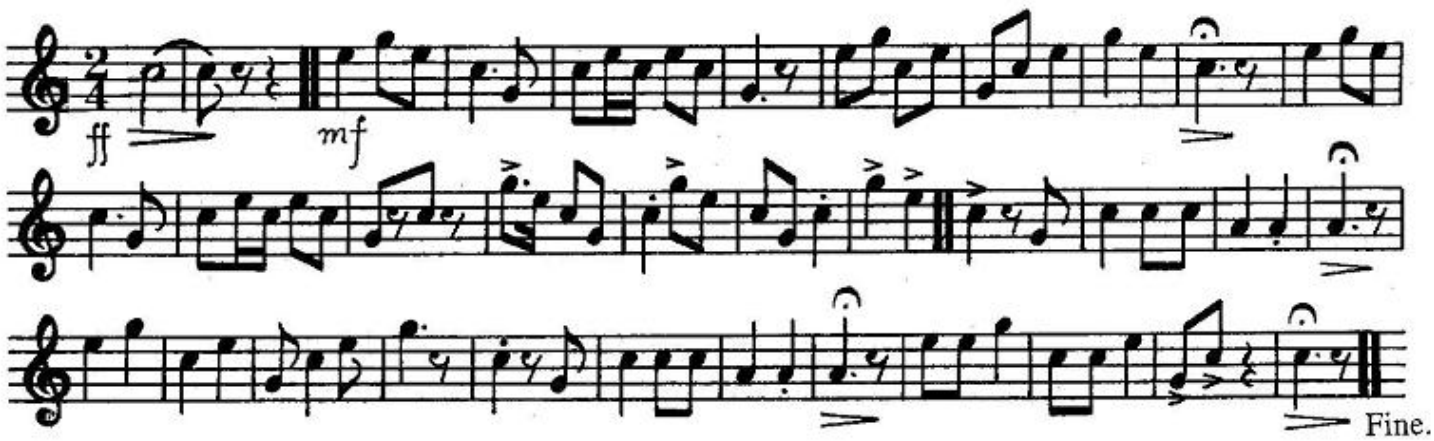


Quick March

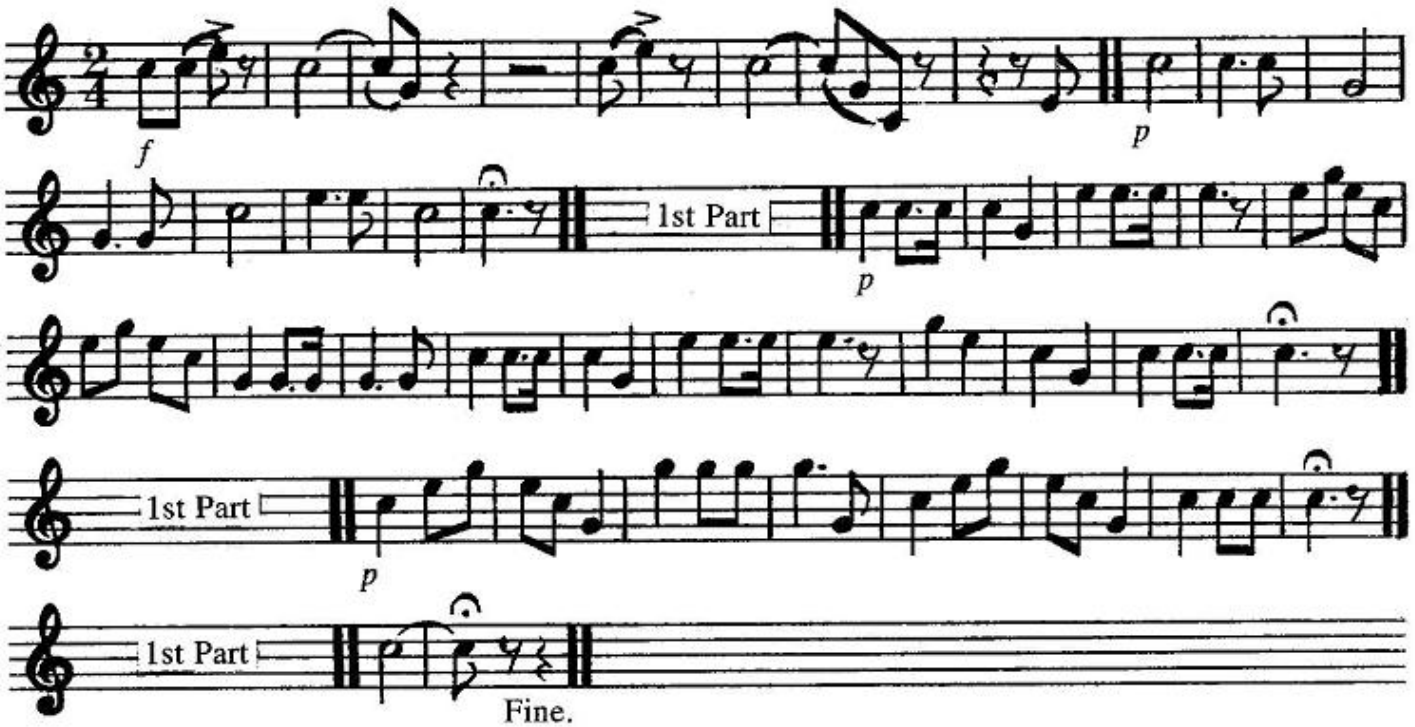
Pratyutpracalanam

Dhvaja

Dhvajāvataraṇam

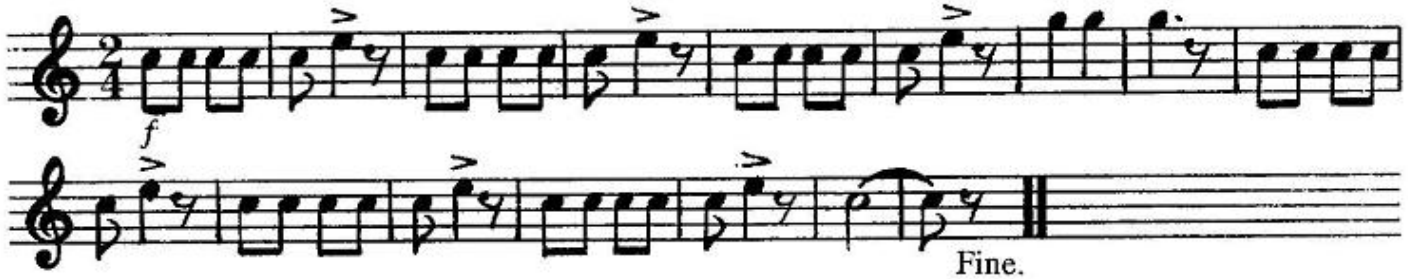


Prabodhanam

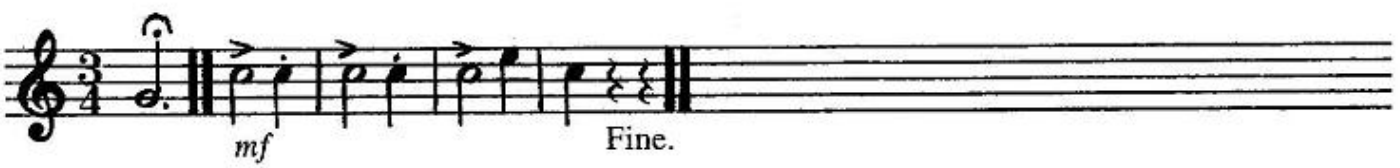


Bauddhika

Saṅkaṭa



Dīpanirvāṇa



H. V. Datye, Pune

Shrī Harī Vināyak Dātye (born 1918) is known for his original contribution in the field of martial music. He is acclaimed as the first creative musicologist for having composed martial music in the traditional Indian Classical Rāgadārī. Shrī Dātye's tireless efforts in this unchanted area were recognised at the national level when his composition "Shivarājaḥ" was played during Asian Games at New Delhi in 1982.

The authors deeper thinking on the subject was published in his Marāthi book "Gāyanī Kalā" which bagged the prestigeous Government of Mahārāshtra award for the best research work on music and has been widely appreciated by experts and researchers in Indian classical music.

Shrī Dātye is known for his biographical work "Tejāci Āratī" on the life of Late M.S. Golwalkar, the then chief of Rāshtrīya Swayam Sevak Sangh (RSS). His book "Sūryanamaskār" (Sun Salutation) on the Indian traditional system of physical exercise in which homage is paid to the eternal source of energy the Sun, is very popular and is treated as an authentic treatise on this subject. The book-lets depicting different postures involved in "Sūyanamaskār" is translated in many languages.

He has been a great proponent in popularising the practice of this system of Sūryanamaskārs with a novel and attractive accompaniment of music namely "Āruṇī". He has published more than hundred books in Marāthī. Shrī Dātye devoted major portion of his youth in the Social work.