

But yati and prāsa mentioned here are to be understood not merely as applying to a stanza but to a musical composition like padam too. In padams yati-is not merely in the form of assonance (aksara sājātya rūpa) but in the form of respite too; it means there will be respite in singing at certain points. For example in vastvailā, a variety of dēśailā, it is enjoined that there should be four yatis in each line. Similarly in instrumental music regulation of functioning of laya (laya pravrtti nyama) is called yati. Students of music are familiar with sama, gopuccha and srōtōvaha yatis. Among vādya prabandhas too there is one called yati. Similarly we have to remember anuprāsa (alliteration) in the context of prāsa. In the composition of padam anuprasa plays an important role. According to S R it is a rule that in the composition of ślāpadam the first verbal unit should be in two parts embellished by alliteration.

‘anghrau khanda dvayam sānuprāsam ēkēna dhātunā’- (S.R.-4-33)