

# *Music oᅇāmagāna*

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# The Significance of Sāmaveda

- ❖ **According to Śatapatha Brāhmaṇa, Sāma is the crux of all the Vedas** – सर्वेषां वा एष वेदानां रसो यत् साम। (शतपथब्राह्मणम् १२.८.३.२३)
- ❖ **A Yagna\* is incomplete without Sāma** – नासामा यज्ञोस्ति। (शतपथब्राह्मणम् १.४.१.१)
- ❖ **According to Bṛhaddevatā, one who knows Sāma knows the actual essence** – सामानि यो वेत्ति स वेद तत्त्वम्। (बृहद्देवता ८.१३०)
- ❖ **Shri Krishna said in the Gītā that I am the Sāma amongst the Vedas** - वेदानां सामवेदोस्मि। (गीता १०.२२)

\* one of the key worship rituals in the Indic tradition

# *The Origin/Antiquity of Sāma*

There are numerous mentions of Sāma in the Ṛgveda. For instance, Gāyatra Sāma, Bṛhat Sāma, Rathantara Sāma, Traiṣṭubha Sāma, etc.

Vasiṣṭha and Bharadvāja sages have been mentioned as singing Rathantara Sāma and Bṛhat Sāma respectively.

गायत्रेण नवीयसा। (ऋग्वेद १.१२.११)

भरद्वाजो बृहदाचक्रे। (ऋग्वेद १०.१८१.२)

रथन्तरमाजभारा वसिष्ठः। (ऋग्वेद १०.१८१.१)

त्रैष्टुभेन वाकम्। (ऋग्वेद १.१६४.२४)

# The Etymology and Meaning of Sāma

**1. The root of the word Sāman is attributed to षो अन्तकर्मणि (धातुपाठ, दिवादिगण ३८) which is added with the मनिन् suffix to arrive at the meaning of the subject via the Paninian aphorism 'सातिभ्यां मनिन्मणिनौ (उणादिसूत्र ४.१५३). 'स्यति श्रवणमात्रेण पापानि नाशयति इति साम।'**  
**This implies that Sāma is the one which when heard, destroys sins.**

**1. As per Atharva Veda, Sāma is composed by enjoining of the words sa and ama. In the Vivāha sūkta the groom says to the bride that I am ama and you are sā and our union is Sāma. अमोहमस्मि सा त्वम् (अथर्ववेद १४.२.७१)**

# *The Etymology and Meaning of Sāma (contd.)*

**3. According to *Jaiminiya Upaniṣad Brāhmaṇa* and *Chāndogya Upaniṣad* s̄a is voice and ama is breath. प्राणो वावामो वाक् सा तत् साम (जैमिनीयोपनिषद् ब्राह्मण ४.११.२.३), वागेवे सा प्राणोमः। (छान्दोग्य उपनिषद् १.७.१)**

Just the way domestic harmony is born through the union of the groom and the bride in matrimony, the union of s̄a and ama leads to the music of Sāma.

# *The Etymology and Meaning of Sāma (contd.)*

**The word Sāma is used in the following three contexts:**

- ❖ Gīti : songs in the Gāna-saṁhitā
  - ❖ Ṛcā : stutis in the Ārcika-saṁhitā
  - ❖ Ṛgāśrita Gāna: stutis in the Ārcika-saṁhitā variations of which have also been listed in the Gāna-saṁhitā
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- ❖ गीतिषु सामाख्या। (पूर्वमीमांसा २.१.३६)
  - ❖ या ऋक् तत् साम। (छान्दोग्य उपनिषद् १.३.४)
  - ❖ ऋच्यध्यूढं साम गीयते। (छान्दोग्य उपनिषद् १.६.१)

# The Schools of Sāma

- **As mentioned by Patañjali in his Mahābhāṣya, in ancient times, Sāmaveda had a thousand schools based on varying interpretations, styles, source texts etc. – सहस्रवर्त्मा सामवेदः। (महाभाष्य पस्पशाह्निक)**
- **There is mention of thirteen preceptors of Sāmaveda in a book named Sāmatarpaṇa – राणायन-शात्यमुग्र्य-व्यास-भागुरि-औलुण्डि-गौलगुलवि-भानुमानौपमन्युर्व-काराटि-मशकैगार्य-वाषगव्य-कुंथुम-शालिहोत्र-जैमिनि-त्रयोदशैते मे सामगाचार्याः स्वस्ति कुर्वन्तु तर्पिताः॥ (सामतर्पणम्)**
- **Today, three schools of the Sāmaveda flourish – Kauthuma, Rāṇāyaniya and Jaiminiya.**

# *Schools of Sāma: Varying Styles Within*

**1. The Kauthuma school is prevalent everywhere in India. Two singing styles practiced by this school are –**

- Gurjara: Gujarat, Varanasi and North India
- Madra: South India

**1. The Rāṇāyaniya too has two singing styles which are Karnatak and Varanasi/ Govardhani.**

- Karnatak: North Karnataka and Andhra Pradesh
- Govardhani: Varanasi



# *Schools of Sāma: Varying Styles Within (contd.)*

**3. The Jaiminiya also has two schools - Tamil Jaiminiya and Nambudiri Jaiminiya.**

- Tamil Jaiminiya: Tamil Nadu
- Nambudiri Jaiminiya: Kerala.

**4. The various schools of Sāmaveda can be attributed to differences in the versions of the reference text while the numerous styles can be attributed to different pronunciations, accents and singing styles of the respective texts.**

# *Sāma Literature*

**There are three canonical texts of the Sāmaveda – Ārcika Saṁhitā, Gāna Saṁhitā and the Pada Saṁhitā.**

1. Most of the verses of the Ārcika Saṁhitā are extracted from the Ṛgveda while some are independent verses.
2. Gāna Saṁhitā consists of a collection of various verses mostly based on the stutis in Ārcika Saṁhitā, with musical and textual additions made to the original stutis. These are attributed to various sages. Some are independent verses as well.
3. Pada Saṁhitā consists of the recitation (padapath) of Ārcika Saṁhitā which has been attributed to Gārgya Ṛṣi.

# *The Notion of the Music of Sāmagāna*

**1. Saṃgīta means music that is pleasant to the ears. However, in the parlance of Indian Classical Music, it includes instruments and dance as well. गीतं वाद्यं तथा नृत्यं त्रयी संगीतमुच्यते। (संगीतरत्नाकर १.२०)**

**1. However, the Saṃgīta / music of Sāma conventionally includes only singing and some instruments, and not dance.**

# *The Notion of the Music of Sāmagāna (contd.)*

- 3. Sāmagāna is not a musical treatise but its 'musicality' is located in the pronunciation/ presentation of the songs and the stutis in the praise of different deities.**
- 4. Thus, the bliss of the mind experienced by the beauty of the divine sound is the music of Sāmagāna which embodies presentation of the verses of Sāmaveda through notes, rhythm and emotion.**

# *Music of Sāmagāna*

**In order to holistically comprehend this topic we need to focus on the following points :**

1. Accent/svara of Sāmagāna
2. The svara parva of Sāmagāna
3. The saptaka of Sāmagāna
4. The śruti of Sāmagāna
5. Threefold Sāmagīta
6. The contemporary notations of Sāmagāna
7. Sāmagāna as source of Mūrchanā and Rāga music
8. Tāna of Sāma

# *Music of Sāmagāna (contd.)*

9. Components of Sāmagāna
10. Chorus of Sāma
11. Instrumental music and Sāmagāna
13. Stobhas : The essence of Tarānā
14. Gātravīṇā and Staff Notation in Western Classical Music
15. The impact of Sāmagāna on Global sacred music
16. Music of Sāma : A bird's eye view

# Accent/Svara of Sāmagāna

1. Sage Jaimini has referred to the song as Sāma. - गीतिषु सामाख्या। (पूर्वमीमांसा २.१.३६)

1. Śabarāswāmī has referred to only those special songs as Sāma which are composed of notes produced by the effort of complete interiority of the physical body - गीतिनाम क्रिया साभ्यन्तरप्रयत्नजन्या स्वरविशेषाणामभिव्यञ्जिका सामशब्दाभिलष्या। सा नियतप्रमाणायामृच्चि गीयते। (पूर्वमीमांसाभाष्य ९.२.) विशिष्टा काचिद् गीतिः सामेत्युच्यते। (पूर्वमीमांसाभाष्य २.१.३७)

# Accent/Svara of Sāmagāna (contd.)

**3. Bṛhadāraṇyaka Upaniṣad refers to the notes as the selfhood of Sāma while Chandogya Upaniṣad identifies musical notes as the gait of Sāma - तस्य वै स्वर एव स्वम्। (बृहदारण्यक उपनिषद् १.३.२५) का साम्नो गतिरिति ? स्वर इति होवाच। (छान्दोग्य उपनिषद् १.८.४)**

**4. According to Sāyaṇa, Sāma is primarily the music that is accomplished by introducing musical variations in Ṛcās - सामशब्दवाच्यस्य गानस्य स्वरूपमृगक्षरेषु कुष्टादिभिः सप्तभिः स्वरैरक्षरविकारादिभिश्च निष्पाद्यते। (माधवीयसामवेदार्थप्रकाशभूमिकायाम्)**



# Accent/Svara of Sāmagāna (contd.)

There are two kinds of notes in Sāmagāna as used in:

- 1. Ārcika Saṁhitā :** Ārcika svaras used are:  
**Udāṭṭa, Anudāṭṭa, Swarita and Pracaya** -  
उदात्तश्चानुदात्तश्च स्वरितप्रचिते तथा। (नारदीयशिक्षा १.७.१९)
- 2. Gāna Saṁhitā :** Gāna Svaras used are:  
**Kruṣṭa, Prathama, Dvitiya, Tṛtiya, Caturtha, Mandra and Atiswārya** -  
प्रथमश्च द्वितीयश्च तृतीयोथ चतुर्थकः ।  
मन्द्रः कृष्टो ह्यतिस्वार एतान् कुर्वन्ति सामगाः॥ (नारदीयशिक्षा १.१.१२)



# Accent/Svara of Sāmagāna (contd.)

## Gāna / Sāma (Grāmegeya Gāna 1.1)

(१) पर्यः ॥ ( गोतमो, गायत्री, अग्निः । )

(१।१) ओ॑ । ओ॒ऽग्राइ ॥ आ॒याहि॑ऽश्वा॒ह॒तोया॑ऽर॒ह् । तो॒याऽर॒ह् । गृ॒णा॒नो॒ह॒ ।  
व्य॒दा॒तोया॑ऽर॒ह् । तो॒याऽर॒ह् ॥ ना॒ह॒हो॒तासा॑ऽर॒३ ॥  
त्सा॑ऽर॒ह्वा॑ऽर॒३४ओ॒हो॒वा ॥ ही॑ऽर॒३४पी॑ ॥

(अ०।१)

( श्लो० ७।५० ९।मा० ९ )

# ***Accent/Svara of Sāmagāna*** ***(contd.)***

- 1. Notes in Sāmagāna move in an *avarohātmaka* sequence viz. from the higher notes to the lower notes.**
- 2. Initially, only 3 notes (Pratham, Dvitiya and Tr̥tiya) were used in Sāmagāna; it increased to 4 with incorporation of the fourth note (Caturtha), followed by that of the 5th (Mandra), 6th (Atiswārya) and the 7th note (Kruṣṭa)**
- 3. Most of the Sāmagāna uses only 5 notes and few Sāmagāna involve 6 or 7 notes.**

# Accent/Svara of Sāmagāna (contd.)

## Nārada's Schema of Equivalence between Sāma Notes and Musical Notes

Numerical Names (as used by Nārada)	Prathama	Dvitiya	Tṛtiya	Caturtha	Pañcama	Ṣaṣṭha	Saptama
Sāma Notes	Kruṣṭa	Prathama	Dvitiya	Tṛtiya	Caturtha	Mandra	Atiswārya
Indian Musical Notes	Ma	Ga	Re	Sa	Dha	Ni	Pa

1. Nārada used the notes used in the flute (Veṇu) for mapping the sāma notes.
2. The distorted gait of the notes in Nārada's schema is worth noting and points to the said stylistic prevalence during his time.

# Accent/Svara of Sāmagāna (contd.)

**The Sāmagāna notes order & equivalence to Gāndharva notes as prevalent during Sāyaṇa's time and as described by him is:**  
**Ni= Kruṣṭa, Dha = Prathama, Pa = Dvitiya, Ma= Tṛtiya, Ga= Caturtha ,Re = Mandra, Sa = Atiswārya** - लौकिके ये निषादादयः सप्त स्वराः प्रसिद्धाः त एव साम्नि कृष्टादयः सप्त स्वराः भवन्ति। तद्यथा योनिषादः स कृष्टः, धैवतः प्रथमः, पञ्चमः द्वितीयः, मध्यमस्तृतीयः, गान्धारश्चतुर्थः, ऋषभो मन्द्रः, षड्जोतिस्वार्यः। (ठाकुर जयदेव सिंह : भारतीय संगीत का इतिहास, पृ. ५३)

# *Accent/Svara of Sāmagāna (contd.)*

**According to Śrīnivāsa Iyengar, the order & equivalence of Sāmagāna notes is: Ma= Kruṣṭa, Ga= Prathama, Re= Dvitiya, Sa= Tṛtiya , Ni= chaturtha, Dha= Mandra, Pa= Atiswārya.**

- The note Ma is used sparingly in this schema.
- This order is very close to the scale of Raag Kaafi and for the notes ga and ni, the flat variants are used.

# Accent/Svara of Sāmagāna (contd.)

**1. Dr. Lakshman Shankar Bhatta Dravid** comprehensively mapped the sāma notes to both the ancient and modern Indian, and ancient and modern European notes as seen in the table below:

Sāmic Swara	Ancient Indian Notes	Ancient European Notes	Modern Indian Notes	Modern European Notes
1	Ma	F	Sa	C
2	Ga	E	Ni	B
3	Re	D	Dha	A
4	Sa	C	Pa	G
5	Ni	B	Ma	F
6	Dha	A	Ga	E
7	Pa	G	Re	D



# *Accent/Svara of Sāmagāna (contd.)*

## **Commonly accepted tenets of Sāmagāna:**

1. No Sāma begins with Kruṣṭa or Atiswārya notes.
2. Most Sāmas begin with Pratham, Dwitīya, Tṛtīya, Caturtha and Mandra notes.
3. No Sāma ends with the Kruṣṭa note.
4. Mostly the Sāmas end with an Atiswārya note.

# *Svara Parva of Sāmagāna*

**The smallest unit of a song in Sāmagāna is called Parva.**

**Usually the end of a Parva also marks a micro - resting point in the song.**

**Parvas in Sāmagāna are of two types:**

- 1. Ekasvaraparva:** Parva which is composed of only a single note. Except for Kruṣṭa and Atiswārya notes, all the notes have ekswarparva.
- 2. Anekasvaraparva:** Parva which is composed of more than one notes.

# *Svara Parva of Sāmagāna (contd)*

## **Anekasvarparva is further of three types:**

- a. Anuloma:** Notes are sung in ārohātmaka/ ascending order
- b. Pratiloma:** Notes are sung in avarohātmaka/ descending order
- c. Ubhayavidha:** Notes are sung in both ārohātmaka and avarohātmaka order. This type of svaraparva is further subdivided into two types:
  - i. Uccādyuccānta:** The parva that starts from a high note and ends at a high note.
  - ii. Nīcādinīcānta:** The parva that starts from a low note and ends at a low note.



# Svara Parva of Sāmagāna (contd.)

## Examples of Anekasvaraparva :

Anulomagīta -  $\overset{1}{\text{ओ}} \text{१२३४५६७८९१०}$

Pratilomagīta -  $\frac{\overset{3}{३} \overset{२}{२} \overset{२}{२} \overset{१}{१}}{\text{नुषेजना}} ।$

Ubhayavidhagīta - (i) uccādyuccānta  
(ii) nīcādinīcānta

(i) uccādyuccānta -  $\frac{\overset{1}{१} \overset{२}{२} \overset{१}{१}}{\text{वाडूशपताइ}} ।$

(ii) nīcādinīcānta -  $\frac{\overset{२२}{२२} \overset{१}{१} \overset{२२}{२२}}{\text{गनेसहोभिः}} ।$

# The Saptaka of Sāmagāna

**1. According to Sāmavidhāna Brāhmaṇ Sāyaṇa Bhāṣya, the Sāmagāna notes are spread across 3 saptakas\*. In this schema, these particular notes are called Yama. Yama here stands for control. Sāyaṇa has prescribed an *avarohātmaka* order for these notes - सर्वा वाचो मन्द्रमध्यमोत्तमभेदेन त्रिस्थाना भवन्ति। तत्र मन्द्रस्थाना वाक् सप्तयमा कुष्टादिसप्तस्वरूपेत्यर्थः। कुष्टादयः एवात्र यमा उच्यन्ते। ते चोत्तरोत्तरं नीचा भवन्ति। एवं मध्यमोत्तमस्थाने अपि वाचौ वेदितव्ये॥ (सामविधान ब्राह्मण, सायण भाष्य १.८)**

\**saptaka* = roughly equivalent to an octave in Western Classical Music

Order of notes in the saptaks in ascending order: Mandra -> Tāratara -> Tāratama

# *The Saptaka of Sāmagāna (contd.)*

**2. According to Sāyaṇa, Sāma is initiated in the Mandra saptak, proceeds to Tāratara Saptak (also known as Madhya saptak) to finally reach the Tāratama saptak (also known as Tāra saptak usually) - मन्द्रमिवाग्र आददीताथ तारतरम् अथ तारतमम् । (ताण्ड्य महाब्राह्मण ६.१.७)**

# The Śruti of Sāmagāna

- 1. In Sāmagāna, śruti is a definitional term and is defined as aesthetic and intricate enunciation of the prescribed notes.**
  - 2. In Sāmagāna, 5 śrutis are recognised: Dīptā, Āyatā, Karuṇā, Mṛdu and Madhyamā.**
  - 3. According to Narada, any Sāmaga who is not an expert of these 5 śrutis does not deserve to be called an Ācārya -**  
दीप्तायताकरुणानां मृदुमध्यमयोस्तथा।  
श्रुतीनां योविशेषज्ञो न स आचार्य उच्यते।। (नारदीय शिक्षा १.७.९)
- 1. Some auditory examples of the śrutis:**



# The Śruti of Sāmagāna (contd.)

## Example of Dīptā śruti

५ ४ ५२ र ४ १ २ र १ २ - १ २ ↑  
अभित्वावृषभासुताइ ॥ सूतं सृजा । मिपाइताऽश्याऽरइ ॥ तृम्पावाऽश्याऽर ॥  
२ ५  
शुहाऽ३१उवायेऽ३ ॥ माऽ२३४दाम् ॥<sup>५</sup>

# The Śruti of Sāmagāna (contd.)

## Example of Āyatā śruti

१ ४ २२ २ १ -  
ओं । ओऽग्नाइ ॥ आयाहिऽइवोइतोयाऽइ ॥

१ - १ २ २ १ - १ -  
तोयाऽइ । गृणानोह । व्यदातोयाऽइ । तोयाऽइ ॥

१ २ १ १ १ १ ३ ५ २ २  
नाइहोतासाऽइ ॥ त्साऽइबाऽइ ४ औहोवा ॥


३ ५  
हीऽइ ४ षी ॥<sup>१</sup>


# The Śruti of Sāmagāna (contd.)


## Example of Karuṇā śruti

२२ - - १ २ -  
हाउ (३) । हाऽरइ। ऊऽर । (द्वेत्रिः) । काह्वह्वह्वह्व । (त्रिः) । हाऽरइ ।  
- १ - ११- १ २ १ ८  
ऊऽर । ऊऽर । \*ऊऽर । (चत्वारिः) । काह्वह्वह्वह्व । ऊऽर । (द्वेत्रिः) ।  
२२ १ २ र र - १ २ १ र - १ २२  
हाउ (३) । यस्येदमारजोयूऽरजाः ॥ तुजेजनेवनशंसूऽरवाः । हाउ (३) ।  
- १ - १ २ - - १ -  
हाऽरइ । ऊऽर। (द्वेत्रिः)। काह्वह्वह्वह्व। (त्रिः)। हाऽरइ। ऊऽर । ऊऽर ।  
११ - १ २ १ ८ र  
ऊऽर। (चत्वारिः) । काह्वह्वह्वह्व। ऊऽर। (द्वेत्रिः) । हाउ (३) ।  
३ २ ४ १ १ १  
आइन्द्रस्यर ॥ तियाऽऽम्बूऽपहाऽदपदत् ॥ नमः सुवरिडाऽर३४५त् ॥<sup>२</sup>

# The Śruti of Sāmagāna (contd.)

dīptā śruti - 'तृप्पावाऽ१माऽ२' 

āyātā śruti - 'त्साऽ२ इबाऽ२३४ औहोवा' 

Karunā śruti - 'ॐ ३१ऽ२' 

# *Threefold Sāmagīta*

**On the basis of the number of notes used, three types of Sāmagāna are prevalent:**

- 1. Auḍavagītam- Sāma in which 5 notes are used**
- 2. Ṣaḍavagītam - Sāma in which 6 notes are used**
- 3. Sampūrṇagītam- Sāma in which 7 notes are used**

## **4. According to the Puṣpasūtram :**

- Majority of the sāmās are sung using 5 notes.
- Few sāmās are sung using 6 notes.
- Only two sāmās are sung using 7 notes.

# 1. Auḍavagītam- Sāma

(i) औडवगीतम्

१ ४ २र र १ -  
ओं । ओऽग्नाइ ॥ आयाहिऽइवोइतोयाऽइ ॥  
१ - १ र २र १ - १ -  
तोयाऽइ । गृणानोह । व्यदातोयाऽइ । तोयाऽइ ॥  
१ २र १ १ ^ ३ ५र र  
नाइहोतासाऽइ ॥ त्साऽइबाऽइ ३४ औहोवा ॥  
३ ५  
हीऽइ ३४षी ॥<sup>१</sup>

## 2. ṣaḍavagītam - Sāma

(ii) षाडवगीतम्

५२२    २    ४    ५            १    २    २^    २  
एह्युषुब्रवौहोणाइताइ ॥ अग्नइत्थेतराऽशगीऽइराः।  
^    ३            ५    १            २^  
एभिर्वाऽ२३४द्धा ॥ सयाऽ२३ऽहाऽ३४३इ ॥  
१            ५    ॥ ५  
दूऽ२३४भोऽदहाइ ॥<sup>१</sup>

### 3. Sampūrṇagītam- Sāma

(iii) सम्पूर्णगीतम्

२२ - - १ २ -  
हाउ ( ३ ) । हाऽरइ। ऊऽर । ( द्वेत्रिः ) । काह्वह्वह्वह्व । ( त्रिः ) । हाऽरइ ।  
- १ - ११- १ २ १ ^  
ऊऽर । ऊऽर । \*ऊऽर । ( चत्वारिः ) । काह्वह्वह्वह्व । ऊऽर । ( द्वेत्रिः ) ।  
२२ १ २ र र - १ २ १ र - १ २२  
हाउ ( ३ ) । यस्येदमारजोयूऽरजाः ॥ तुजेजनेवनथं सूऽरवाः । हाउ ( ३ ) ।  
- १ - १ २ - - १ -  
हाऽरइ । ऊऽर । ( द्वेत्रिः ) । काह्वह्वह्वह्व । ( त्रिः ) । हाऽरइ। ऊऽर । ऊऽर ।  
११ - १ २ १ ^ र  
ऊऽर । ( चत्वारिः ) । काह्वह्वह्वह्व । ऊऽर । ( द्वेत्रिः ) । हाउ ( ३ ) ।  
३ २ ४ १ १ १ १  
आइन्द्रस्यर ॥ तियाऽऽम्बूऽपहाऽदपदत् ॥ नमः सुवरिडाऽर३४५त् ॥<sup>३</sup>



# *The Contemporary Notations of Sāmagāna*

- 1. Notations created by Lakshman Shankar Bhatt Dravid and Dr. Subhadra Desai hold special importance amongst the contemporary notations of Sāma.**

# The Contemporary Notations of Sāmagāna (contd.)

## Illustration of Lakshman Shankar Bhatt Dravid's Notation Schema

( १ ) ॥ ॐ नमः सामवेदाय ॥ गायत्रम् ॥

॥ सामन् ॥ ओऽ३म् ॥ ॥ तत्सवितुर्वरेणियोऽम् ॥  
( प्रचलित संगीत ) । सा ऽ नी रे । । रे रे रे रे रे रे ऽ रे रे ऽ रे ।  
भा॒र्गो दे॒वस्य॑धी॒माही॑ऽ॒र ॥ धि॒यो यो नः॑  
रेऽ रेऽ रेऽ रे रे रे रे जे जे ऽ साऽ । सा रेऽ रेऽ रे  
प्र॒चो॒॑१॒२१॒२ ॥  
रेसाऽरेऽसाऽरेऽसाऽ ।  
॥ हि॒म् आ॒र ॥ दा॒यो ॥ आऽ३४५ ॥  
ओऽ३म् ॥ १ ॥

# *The Contemporary Notations of Sāmagāna (contd.)*

## **1. Key Observations and Conclusions:**

- In the first and second sāma, sa ni re dha and pa notes have been used.
- In the third sāma, sa, ni, re, dha, ga notes have been used.
- In the fourth sāma, sa, ni, re, ga, ma notes have been used
- In the fifth sāma, sa, ni, re, ma, ga, pa notes have been used
- In his schema, the gāndharva/musical sa is equivalent to the first note used in the sāma.  
(प्रत्येकं षड्जभावेन)



# *The Contemporary Notations of Sāmagāna (contd.)*

## **Key Observations and Conclusions:**

- ❖ In the Nambudiri style of the Jaiminiya school, natural/ śuddha variants of sa, re of madhya saptak and dha of mandra saptak are used with a kaṇa of ma being sometimes used with the natural variant of re. Gamaka is commonly used in this style.
- ❖ In the Tamil style of the Jaiminiya school, meend is used to make seamless movements of notes in ārohātmaka (ascending) and avarohātmaka (descending) patterns.

# *The Contemporary Notations of Sāmagāna (contd.)*

- ❖ In Govardhani style of Rāṇāyanīya school, flat variant of ni of mandra saptak, sa, flat re and ga of madhya saptak are used. While using re and ni notes, meend is used.
- ❖ In Karnataka style of Rāṇāyanīya school, ma, re, sa of madhya saptak and ni of mandra saptak are used.

# *The Contemporary Notations of Sāmagāna (contd.)*

- ❖ In the Madra style of Kauthuma school, flat ga, re, pa of madhya saptak and flat ni of the mandra saptak are used.
- ❖ In the Gurjara style of Kauthuma school, sa, re, flat ga, ma of madhya saptak and flat ni of the mandra saptak are used.

Only the sāmas ( because of using 5 notes) of Gurjara style of Kauthuma school qualify for comparison with the rāga scales in the indian classical music.

# *Sāmagāna as Source of Mūrchanā and Rāga Music*

1. One of the basic principles in sāmagāna is प्रत्येकं षड्जभावेन which translates to the assumption of the beginning note of a sāma as equivalent to sa of the Indian Musical System, also known as Gāndharva ṣaḍja.
1. This principle yielded different permutations of notes which further led to development of thāts and rāgas in the indian musical system.



# *Sāmagāna as Source of Mūrchanā and Rāga Music (contd.)*

<b>Beginning note of Sāma</b>	<b>Notes pattern</b>	<b>Equivalent Raga and Thaāt</b>
<b>Pa</b>	<b>Pa, Dha, Ni, Sa, Re, Ga, Ma, Pa</b>	<b>Jaunapurī - Śuddhaṣaḍjā</b>
<b>Ma</b>	<b>Ma, Pa, Dha, Ni, Sa, Re, Ga, Ma</b>	<b>Khamāja - Matsarīkṛtā</b>
<b>Ga</b>	<b>Ga, Ma, Pa, Dha, Ni, Sa, Re, Ga</b>	<b>Kalyāna - Aśvakrāntā</b>
<b>Re</b>	<b>Re, Ga, Ma, Pa, Dha, Ni, Sa, Re</b>	<b>Bhairavī - Abhirudgatā</b>
<b>Sa</b>	<b>Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa</b>	<b>Kāfi- Uttaramandrā</b>
<b>Ni</b>	<b>Ni, Sa, Re, Ga, Ma, Pa, Dha, Ni</b>	<b>Bilāvala - Rajanī</b>
<b>Dha</b>	<b>Dha, Ni, Sa, Re, Ga, Ma, Pa, Dha</b>	<b>Bhairavī - Uttarāyatā</b>

# Tāna of Sāma

According to Nāradiya Śikṣā, Vāyu purāṇa and Bharatabhāṣya, the tānas used in sāmagāna are called yagya tānas.

There are a total of 49 tānas :

1. Madhyama Grāma: 20 tānas with Ma as the primary note.
2. Ṣaḍja Grāma: 14 tānas with Sa as the primary note.
3. Gāndhara Grāma: 15 tānas with Ga as the primary note.

विंशतिं मध्यमग्रामे षड्जग्रामे चतुर्दश। तानान् पञ्चदशेच्छन्ति  
गान्धारग्राममाश्रितान् ॥ (नारदीयशिक्षा १.२.८) सामगाने  
प्रयुज्यन्ते ताना यज्ञोपयोगिनः। (नान्यदेव, भरतभाष्य)

# *Tāna of Sāma (contd.)*

## **Key Observations and conclusions:**

1. Nāradiya Śikṣā only mentions the 49 tānas but does not give their names.
2. In Vāyu purāṇa and Bharatabhāṣya, each tāna has a unique name, though some of the names in the two texts differ from each other.
3. These tānas are ārohātmaka (ascending order of notes) in nature whereas the sāmagāna is avarohātmaka (descending order of notes).
4. Most of the tānas use 5 or 6 notes; none of the tānas use all 7 notes.

# *Tāna of Sāma (contd.)*

## **Madhyama Grāma : 20 Tānas with Ma as the Primary Note**

**15 śāḍava Tānas : These tānas do not include the note Re.**

<b>1.</b>	<b>Agniṣṭomika</b>	<b>M P D N S G</b>
<b>2</b>	<b>Vājapeyika</b>	<b>P D N S G M</b>
<b>3</b>	<b>Paunḍarīka</b>	<b>D N S G M P</b>
<b>4</b>	<b>Āśvamedhika</b>	<b>N S G M P D</b>
<b>5</b>	<b>Rājasūyika</b>	<b>S G M P D N</b>
<b>6</b>	<b>Bahusuvarṇaka</b>	<b>G M P D N S</b>

# *Tāna of Sāma (contd.)*

## **Madhyama Grāma : 20 Tānas with Ma as the Primary Note**

**3 śāḍava Tānas : These tānas do not include the note Sa.**

<b>7</b>	<b>Ekapāda</b>	<b>N R G M P D</b>
<b>8</b>	<b>Vāyu</b>	<b>R G M P D N</b>
<b>9</b>	<b>Dāna</b>	<b>G M P D N R</b>

# *Tāna of Sāma (contd.)*

## **Madhyama Grāma : 20 Tānas with Ma as the Primary Note**

**6 ṣāḍava Tānas : These do not include the note Ga.**

<b>10</b>	<b>Aupādhika</b>	<b>M P D N S R</b>
<b>11</b>	<b>Mahāvratika</b>	<b>P D N S R M</b>
<b>12</b>	<b>Brahmacārika</b>	<b>D N S R M P</b>
<b>13</b>	<b>Prājāpatya</b>	<b>N S R M P D</b>
<b>14</b>	<b>Godānika</b>	<b>S R M P D N</b>
<b>15</b>	<b>Hayakrānta</b>	<b>R M P D N S</b>

# *Tāna of Sāma (contd.)*

## **Madhyama Grāma : 20 Tānas with Ma as the Primary Note**

**5 Auḍava Tānas : These do not include the notes Dha and Re.**

<b>16</b>	<b>Ajakrānta</b>	<b>M P N S G</b>
<b>17</b>	<b>Viṣṇukrānta</b>	<b>P N S G M</b>
<b>18</b>	<b>Araṇyapatra</b>	<b>N S G M P</b>
<b>19</b>	<b>Kokila</b>	<b>S G M P N</b>
<b>20</b>	<b>Jīvaka</b>	<b>G M P N S</b>

# *Tāna of Sāma (contd.)*

## **Sadja Grāma: 14 Tānas with Sa as the Primary Note**

**2 śāḍava Tānas : These do not include the note Pa.**

<b>1</b>	<b>Prastāra</b>	<b>G M D N S R</b>
<b>2</b>	<b>Paiśāca</b>	<b>N S R G M D</b>



# *Tāna of Sāma (contd.)*

## **Sadja Grāma: 14 Tānas with Sa as the Primary Note**

**5 Auḍava Tānas: These do not include the notes Ga and Ni.**

<b>3</b>	<b>Jīvaka</b>	<b>S R M P D</b>
<b>4</b>	<b>Sāvitra</b>	<b>R M P D S</b>
<b>5</b>	<b>Ardh Sāvitra</b>	<b>M P D S R</b>
<b>6</b>	<b>Sarvatobhadra</b>	<b>P D S R M</b>
<b>7</b>	<b>Sauvarṇa</b>	<b>D S R M P</b>

# *Tāna of Sāma (contd.)*

## *Sadja Grāma: 14 Tānas with Sa as the Primary Note*

**5 Auḍava Tānas : These do not include the notes Re and Dha.**

<b>8</b>	<b>Viṣṇu</b>	<b>S G M P N</b>
<b>9</b>	<b>Jiṣṇu</b>	<b>G M P N S</b>
<b>10</b>	<b>Viṣṇukara</b>	<b>M P N S G</b>
<b>11</b>	<b>Śārada</b>	<b>P N S G M</b>
<b>12</b>	<b>Vijaya</b>	<b>N S G M P</b>

# *Tāna of Sāma (contd.)*

## **Sadja Grāma: 14 Tānas with Sa as the Primary Note**

**2 Auḍava Tānas : These do not include the notes SA and PA.**

<b>13</b>	<b>Haṁsa</b>	<b>G M D N R</b>
<b>14</b>	<b>Vijaya</b>	<b>N R G M D</b>

# *Tāna of Sāma (contd.)*

## **Gāndhara Grāma: 15 Tānas with Ga as the Primary Note**

**6 śāḍava Tānas : These do not include the note Dha.**

<b>1</b>	<b>Tumburupriya</b>	<b>G M P N S R</b>
<b>2</b>	<b>Mahālakṣaṇa</b>	<b>M P N S R G</b>
<b>3</b>	<b>Gandharvānumata</b>	<b>P N S R G M</b>
<b>4</b>	<b>Alambuṣapriya</b>	<b>N S R G M P</b>
<b>5</b>	<b>Bhīmasenapriya</b>	<b>S R G M P N</b>
<b>6</b>	<b>Nāradapriya</b>	<b>R G M P N S</b>

# *Tāna of Sāma (contd.)*

## **Gāndhara Grāma: 15 Tānas with Ga as the Primary Note**

**4 Auḍava Tānas : These do not include the notes Sa and Re.**

<b>7</b>	<b>Vinata</b>	<b>G M P D N</b>
<b>8</b>	<b>Mātaṅga</b>	<b>M P D N G</b>
<b>9</b>	<b>Bhārgavapriya</b>	<b>P D N G M</b>
<b>10</b>	<b>Abhirāma</b>	<b>N G M P D</b>

# *Tāna of Sāma (contd.)*

## **Gāndhara Grāma: 15 Tānas with Ga as the Primary Note**

**5 Auḍava Tānas : These do not include the notes Sa and Dha.**

<b>11</b>	<b>Samstutya</b>	<b>G M P N R</b>
<b>12</b>	<b>Kinnarapriya</b>	<b>M P N R G</b>
<b>13</b>	<b>Puṣpa</b>	<b>P N R G M</b>
<b>14</b>	<b>Manohara</b>	<b>N R G M P</b>
<b>15</b>	<b>Kalyāṇakara</b>	<b>R G M P N</b>

# *Components of Sāmagāna*

**Pañcavidhasūtram offers exhaustive commentary on different components of Sāmagāna.**

**Usually there are 5 or 7 components of sāmagāna referred to as bhaktis.**

**7 different bhaktis are listed as below:**

1. Prastāva
2. Udgītha
3. Pratihāra
4. Upadrava
5. Nidhana
6. Oṅkāra
7. Hīnkāra

# Components of Sāmagāna (contd.)

॥ (सांवर्गम्) सांवर्गः । अग्निर्गायत्र्यग्निः ।

(११) नमस्तौ । होग्नाइ ॥ ओजसाऽरे इ । गृणाऽरन्ताऽर३४ इदे ।

वाकृष्टयाऽरः ॥ अमायेऽरः ॥ आऽर माऽर३४ ओहोवा ॥ त्रमर्हयाऽर३४५ ॥ (ऋ. २०)

(दी. ३। प. ८। मा. ६) १



# *Chorus of Sāma*

**According to Taittiriya Brāhmaṇa and Taittiriya Saṁhitā, sāmagāna is sung by a group.**

**According to Taittiriya Brāhmaṇa, both ritwik (priest) and yajamāna (roughly equivalent to a patron) sing sāma together. विपश्चिते पवमानाय गायत। (तैत्तिरीय ब्राह्मणम् ३.१०.९)**

# *Chorus of Sāma (contd.)*

**According to Taittirīya Saṁhitā, the wives of yajamāna (patron) also sing sāma.** पत्नय उपगायन्ति मिथुनत्वाय प्रजात्यै। (तैत्तिरीय संहिता ७.५.८)

**Usually in the saamgaan, there are 4 types of singers:**

1. Udgātā : sings udgītha
2. Prastotā: sings prastāva
3. Pratihartā: sings pratihāra
4. Subrahmanyān: sings all the components

**Sāmagāna with multiple people singing different components are considered most auspicious.**

# *Instrumental Music and Sāmagāna*

- ❖ In Sāmagāna, the two musical instruments used are Vīṇā (lute) and Veṇu (flute).
- ❖ According to Lāṭyāyana Śrautasūtra, droplets of water are to be ritually sprinkled over either Alābu Vīṇā and Śīla Vīṇā, and then sāma is to be sung by tuning the voice with the instrument.

- अलाबुवीणा शीलवीणेव प्रतिमन्त्रयेतालाबुवीणेपि शीली च यं मन्त्रमधिजग्मतः तेनेदमुपगायतां ते साममहयैष्यत। (लाट्यायन श्रौतसूत्र ४.२.४)

# *Instrumental Music and Sāmagāna (contd.)*

- ❖ **Historically, the two wives of the udgātā (singer) would sit beside him and play the two Vīṇās called Kāṇḍa Vīṇā and Picchorā Vīṇā. - पश्चिमेनोद्गातृन् द्वे द्वे एकैका पत्नी काण्डवीणां पिच्छोरां व्यत्यासं वादयेत्। (लाट्यायन श्रौतसूत्र ४.२.५)**

# *Instrumental Music and Sāmagāna (contd.)*

- ❖ **Kāṇḍa Vīṇā** was plucked with the finger nails while the **Picchorā Vīṇā** was played **with the mouth** - उपमुखं वादनेन काण्डमयीम् ... (लाट्यायन श्रौतसूत्र ४.२.६)
- ❖ **Playing of the flute in the sāmagāna is indicated by the accounts in the Nāradiya Śikṣā.**
- ❖ **No percussion instruments are used in the Sāmagāna but rhythms like vilambita, madhya and druta are used in the singing.**

# ***Stobha : The Essence of Tarānā***

**In Sāmagāna, stobhas - words external to the vedic text used to enhance the aesthetic quality of the singing- are used.**

**Stobhas are further of two types: Sārthaka (has a meaning) and Nirarthaka (does not have a meaning)**

**According to Caitanya Puṇḍarīka Desāi, tarānā genre of Indian Classical Music can be traced back to nirarthaka stobhas used in Sāmagāna.**

# ***Gātraviṇā & Staff Notation in Western Classical Music***

- ❑ **In Sāmagāna, the hand is used as gātraviṇā to memorise and enunciate the precise notations of the song.**
- ❑ **The sāmagas continue to use gātraviṇā during the Sāmagāna.**

**According to Thakur Jayadev Singh, the staff notation of western classical music can be traced back to gātraviṇā (also known as cheironomy) used in Sāmagāna.**

# *Gātraviṇā & Staff Notation in Western Classical Music (contd.)*

गात्रवीणा





# *Gātraviṇā & Staff Notation in Western Classical Music (contd.)*

## STAFF NOTATION

The image displays a musical score for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 4/4, and the key signature has one flat (B-flat). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

# *Impact of Sāmagāna on Global Sacred Music : Key References*

- Ersemma (Sumerian) which strictly meant a psalm or hymn set to a reed-pipe. (H.G. Farmer, p.233)
- 'In any case, Mesopotamian temple music was Cantus its primitive significance, for the simple reason that the liturgy demanded a fixed and immutable chant, any variation from which by precentor or chorister would be unthinkable, since, its whole efficacy depended on a rigid Interpretation'. (H.G. Farmer: The New Oxford History of Music, p.235)

# *Impact of Sāmagāna on Global Sacred Music : Key References (contd.)*

- A musician was known by the genuine semitic word Sema (Hebrew Sama, Arabic Sama Music)' (H. G. Farmer: The New Oxford History of Music, p. 262)
- Such Jews were the intermediaries between the liturgies of Church and Synagogue. In their mouths the very same words and tunes were alive which still resound in the Churches, demonstrating the Hebrew origin of some of the loftiest prayers of Christianity.( Eric Werner: The Sacred Bridge, p.30)

# ***Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)***

- Yet it must be clearly understood by both Christian and Jewish theologians and historians that the development of the Jewish and Christian worship is so closely inter-related and mutually involved, that the knowledge and the study of both liturgies is indispensable to every serious student of either. (Eric Werner: The Sacred Bridge 31)

# *Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)*

- In the synagogues devotional prayer took the place of the sacrificial ceremonies which remained exclusively a function of the temple. (Eric Werner: The Sacred Bridge, p.2)
- The synagogue knew of three daily services: one in the morning, one in the afternoon, and one in the evening. (Eric Werner: The Sacred Bridge, p.3)

# ***Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)***

- (Response): Let his great name be praised for ever and to all eternity, (Eric Werner: The Sacred Bridge, p.6)
- It is to be noted that the evening service did not correspond to any Temple sacrifice, as did the morning and afternoon services, Hence some rabbis considered it as optional, except for the recitation of the Sh'ma' and its berakot, which was and still is a matter of course.' (Eric Werner: The Sacred Bridge, p.8)

# ***Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)***

- The actual sacrifices were replaced either by the recitation of the divine statue and order of the respective offering, or by spontaneous or regulated' prayer. (Eric Werner: The Sacred Bridge, p.23)
- It is called cheironomy and has played an important role in the development of musical notation. The Egyptians practised it, as we learn from numerous bas-reliefs musicians are seen performing the hand movements, so typical of cheironomy; moreover, the heiroglyph for 'singing' is a hand. (Erie Werner: The Sacred Bridge, p.107)

# *Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)*

- The Alleluia before this time was either a freely added acclamation, a Jubilus as Augustine terms it, or an integral part of an Alleluiatic psalm. Since all writers insist that the first mentioned practice, the 'wordless hymn', is a custom of the Oriental Church, the oldest form of genuine Alleluia singing in the Roman liturgy before the Eastern infiltration' parallels exactly the synagogal practice: it was simply the chant of a psalm which contained the Alleluia in the scriptural text.( Eric Werner: The Sacred Bridge, p 199)



# ***Impact of Sāmagāna on Global Sacred Music: : Key References (contd.)***

- '20-4 has the first line of five series addressed to the fire-God'. (Prof. Langdon: Journal of the Royal Asiatic Society, 1921, p.190)

# *Music of Sāma : A Bird's Eye View*

- **Sāmagāna incorporates both the melody and the rhythm.**
- **However, since the sāmagāna does not formally involve advanced beat arrangements, no percussion instruments are used in sāmagāna.**
- **Except for the use of string and wind instruments, sāmagāna does not include instrumentation and dance.**

# ***Music of Sāma : A Bird's Eye View (contd.)***

- **There are distinct structural components (bhaktis) of a song in sāmagāna.**
- **Chorus is also prevalent in Sāmagāna with different bhaktis being sung by differing combinations of the priests and the patrons.**
- **The 49 Tānas (as mentioned and described in different sāmagāna scriptures) are also used in Sāmagāna during various yagyas.**

# *Music of Sāma : A Bird's Eye View (contd.)*

- **There is no definite relationship between the Gāndharva (Indian Classical Music) notes and the Sāma Notes.**
- **From the perspective of Sāma musical notes, the number of notes used in Sāma raga between 5 and 7.**
- **From the perspective of Gāndharva musical notes, except for the Kauthama style of Gurjara school, most of the styles across different schools use a maximum of 4 musical notes.**

# *Music of Sāma : A Bird's Eye View (contd.)*

- According to the maxim - प्रत्येकं षड्जभावेन, sāmagāna uses between 5 to 6 notes but since they cannot be mapped precisely to the gāndharva notes or the saptakas, a comparison with the rāga scales is not feasible.
- There is clear mention and prevalence of usage of śrutis in sāmagāna to enhance the aesthetic value and emotive expression of the singing.
- In contemporary sāmagāna practices, the use of meenda and gamaka is also prevalent.

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