

Tradition of Indian Music

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Outreach Lecture

India Discovery Center, Lincoln, MA, USA

April 24, 2021



Contents

In this lecture we will learn about

- the early beginnings of musical system around 8000 BC in India,
- Musical Instruments as described in Ṛgveda – the oldest work world literature,
- Forms of Vocal music as described in Ṛgveda,
- Concept of *Svara* as a unit in musical recital,
- Concept of *Stobha* in Sāma,
- Concept of *Nāda*, two types of *Nāda* – *Āhata* an *Anāhata*.
- seven notes of Sāmagāna,
- Bhaktis (sections) in every *Sāmagāna* - *Huṅkāra* (*Hiṅkāra*), *Prastāva*, *Udgītha*, *Pratihāra* and *Nidhana*.
- Singers of Sāma - *Prastotā*, *Udgātā* and *Pratihartā*, and
- Development of Indian Music and Musicology till 1000 BC.

The Vedas

- There are four Vedas –
Ṛgveda, Sāmaveda, Yajurveda and Atharvaveda.
- There are four priests in co-relation to them in the same order –
Hotā, Udgātā, Adhvaryu and Brahmā.

The Early Beginnings

- The concept of seven notes (*svaras*) had evolved right from Ṛgveda.
- The very word *svara* came to denote the number seven.
- *Piṅgalasūtra* (IV.14) defines *svara* having this connotation.

Svara

- In *Vyākaraṇa*, *svaras* form the basis of the alphabet and the whole vocabulary and they can be pronounced without the support of another sound.
- In Music also the seven *svaras* form the basis.
- Therefore Patañjali sees a parity between the *svaras* of Grammar and the *svaras* of Music.
- Patañjali defines the *svaras* in the following way in his *Mahābhāṣya*

सप्तस्वरा भवन्ति – उदात्तः, उदात्तरः, अनदात्तः,
अनदात्तरः, स्वरितः, य उदात्तः सोऽन्त्य विशिष्टः,
एकश्रुतिः सप्तमः॥

Svara in Music

- The seven *svaras* of Indian musical system are generated from the seven varieties of the three *svaras* - *Udātta*, *Anudātta* and *Svarita*.
- From *Udātta*, *Niṣāda* and *Gāndhāra* are generated, from *Anudātta*, *Rṣabha* and *Dhaivata* came out and from *Svarita* - *Ṣaḍja*, *Madhyama* and *Pañcama*.

Vedic Terminology

- In Vedic Musicology these seven *Svaras* were named as - *Kruṣṭam*, *Prathama*, *Divitīya*, *Tṛtīya*, *Caturtha*, *Mandra* and *Atisvārya*.
- Subsequently they were named as *Ṣadja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda*.

Udāṭṭa

- The intonations and modulations which were practiced in rendering the *Traisvarya* (three svaras in the chanting of *R̥gveda*) were musical in nature. They formed the rhythmic pattern of the meter.
- Of these *Udāṭṭa* is sometimes translated as ‘accent’ by modern Linguists. Accent is formed just by giving emphasis on a particular sound by the way of raising or and lowering the tone. It does not have a musical pattern necessarily.
- In fact, *Udāṭṭa* is raising the Musical pitch.

Registers

- The three pitches come out from three different registers and are correlated to ascending and descending orders.
- This whole conceptual framework indicates a full acquaintance with the anatomy and physiology of human body as well as the techniques of producing voice from its different speech organs -- the *vāgindriyas*.

Svara by Bharatamuni

- Subsequently Bharatamuni adopted this conceptual framework of *svaras* (pitches) from the Vedic literature.
- He defined four types of *svaras* – *Udāṭṭa* (raised) , *Anudāṭṭa* (grave), *Svarita* (circumflex) and *Kampita* (quivering).
- He not only defined the locus of the body out of which they are to be generated, he also correlated them to specific sentiments and moods.

Nāda and Nāda Brahman

- Abhinavagupta connected *nāda* to *Cittavṛtti* (state of mind)

इह येयं प्रथमं संवित्स्पन्दनेन प्राणोल्लासनया
वर्णादिविशेषहीना वाग जन्यते सा नादरूपा सती
हर्षशोकादिचित्तवृत्तिं विधिनिषेधादयभिप्रायं वा तत्कार्याङ्गतया
वा तादात्म्येन वा श्रुत्यन्तादि गमयेतीति तावत् स्थितम्। तथा च
प्राण्यन्तरस्य मूर्गसारमेयादेरपि भयरोषशोकादि प्रतिपद्यते
तदयं नादाच्चित्तवृत्त्याद्यवगमोऽनुमानं तावत्।।

- *Nāda* thus is related to the inherent power to denote the state of mind. This power is termed as *Avagamana śakti*, by Ānandavardhana.

The concept of Āhata Nāda and Anāhata Nāda

आहतोऽनाहतश्चैव द्विधा नादो निगद्यते
तत्रानाहतं नादं तु मुनयः समुपासते।
गुरूपदिष्टमार्गेण मुक्तिदं न तु रञ्जकं
स नादस्त्वाहतो लोके रञ्जको भवभञ्जकः॥
सङ्गीतदर्पण 14,15

Stobha

- *Stobha* has been the primitive activity, right from the inception of human civilization. It is practiced by beings other than humans also. It is the key term which evolved as Nāda and Language.
- *Stobha* has been translated as ‘interjectional cry’ by Jaidev Singh. It is incoherent sound. Such sounds like Ahā, Ho, Hāū, Ohā, he, etc. are employed in Sāmagāna.

Musical Instruments in Ṛgveda

- In Ṛgveda, we do not find the mention of Vīṇā. Instead an instrument named as 'Vāṇa' has been described by the seers of Ṛgveda. Vāṇa was a stringed instrument. The word dhātu is connected to Vāṇa (Ṛg. X.32.4). The Marudgṇas are described to be playing the Vāṇa –
धमन्तो वाणं मरुतः सुदानवो मदे सोमस्य रण्यानि चक्रिरे॥ (Ṛg. X.85.10).
- Sāyaṇa in his bhāṣya here explains Vāṇa as an instrument having hundred strings.
वाणं शतसङ्ख्याभिः तन्त्रीभिर्युक्तं वीणाविशेषं धमन्तः वादयन्तः।
- According to Sāyaṇa, the word Vāṇa comes from the root Vaṇ (to produce sound). In other mantra, Ṛgveda compares the chanting of stuti by the seers to playing of Vāṇa – *gobhir vāṇo alyate* – 'go' here means the sound of hymns. Hymns are being chanted as if the Vāṇa instrument is being played.

Vāṇa

- In several others Mantras, the Ṛgvedic seers have described the nature of the Vāṇa-playing.
- गोभिर्वाणो अज्यते सौभरीणां रथे कोश हिरण्यये। (Ṛ VIII.20.8). Here Sāyaṇa explains Vāṇa as *Matudvīṇā*. At other place songs accompanying the playing of Vāṇa are described (IX.97.8).
- Because of the prominence of Vāṇa in the activities related to music, the word Vāṇa came to denote all kinds of Musical activities including singing and playing any instrument. (Atharva X.II.17).

Karkari

- Karkari (also spelt as karkarī) was another instrument used in the times of *R̥gveda*.
- It is a stringed instrument. It was used for producing sweet melodies in low tone.
- A bird to be advised to chirp as sweetly as the Karkari (II.43.3). Atharvaveda also refers to tplaying of *karkari* (IV.37.5).

Karkari - Ghaṭam ?

- I have an inkling that karkari could be Ghaṭam vādya.
- लिप्ता जर्जरकर्करी जतुलवैर्नो मां तथा बाधते the earthen pot has cracked and unable to purchased a new karkari the poor man pastes lakh – a kind of wax to cover the cracks.

Gargarī

- Gargarī is another type of drum referred in R̥gveda. Gargarī is an onomatopoeic name.
- It is an instrument producing gurgling sound used for percussion.
- R̥gveda VIII.69.9 describes Gargarī as an instrument producing terrific sound
व स्वरातिगर्गरो गोधा परि सनिष्वणत्।
पिङ्गा परि चनिष्कदिन्द्राय ब्रह्मोद्यतम्।।

Dundabhi

- Dundabhi was a drum played in the battlefields before and after the war, to denote victory. There is an interesting simile in R̥gveda comparing the sound of crushing the mortar by pestle to the sound of Dundubhi –

यच्चिद्धि त्व गृहे गृह उलूखलक युज्यसे।
इह द्युमत्तमं वद जयतामिव दुन्दुभिः॥ (R̥g I.28.5)

- Dundubhi is known for its thunderous sound. It was played to boost the moral of the warriors going to the battlefield. There are very picturesque descriptions of *dundubhi* being invoked to lead an army to victory.

उपश्वासय पृथिवीमुत दयां पुरुत्रा ते मनुतां विष्ठितं जगत्।
स दुन्दुभे सजूरिन्द्रेण देवैर्दूराद्दवीयो अप सेध शत्रून्॥ R̥g. VI.47.29

Fill the space between the earth and the sky by thy rsonance,
let all the beings know your beatings. O Dundubhi, you are a
companion of Indra and gods, drive away our enemies.

Dundabhi (contd.)

- आ क्रन्दय बलमोजो न आ धा निः ष्टनिहि दुरिता बाधमानः।
अप प्रोथ दुन्दुभे दुच्छुना इत इन्द्रस्य मुष्टिरसि वीळयस्व॥
R̥g. VI.47.30

O Dundubhi, resound against our enemies! Give us strength!
May your humming repeal our enemies. You driven away those
who rejoice at giving pain to us. You are the fist of indra.
You make us strong.

- अमूरजः प्रत्यावर्तयेमाः केतुमदुन्दुभिर्वावदीति।
समश्वपर्णाश्चरन्ति नो नरोऽस्माकमिन्द्र रथिनो जयन्तु॥
R̥g. VI.47.31

O Indra, let our (stolen) animals be returned to us.
The Dundubhi follows our ketu (literally - flag-staff, symbol of victory).
Our leaders are assembling riding their horses.
Let them be victorious.

Dundabhi (contd.)

- *Atharvaveda* (V.20.4) also describes the beatings of Dundubhi denoting the victory. The sound of *dundubhi* being very frightful the seer hopes that it will awaken the enemies' wives who might be asleep and would make them run for their life holding the babies (*Atharva*. V.20.50) and it would crush the rival army (V.20.6).
- *Dundubhi* was played by the horn of a deer or a stick. It was also played on auspicious occasions, in festivals.
- *Sāmasūtra* refers to a typical type of *Dundubhi* called Bhūmi-dundubhi. It was an instrument stationed in the pit on earth and was played by the tail of an ox.

Āghāṭi

- Amongst the *Ghana vādya*s (Solid instruments) Āghāṭi. It was made of timber and it produced resounding notes.
- In the hymn on Araṇyānī (the forest), the poet describes the forest playing so many Āghāṭis when birds or insects like *chiccika* and *vṛṣārava* create noise.
- *Atharvaveda* (IV.37.5) describes Āghāṭi and *Karkarīs* being played with the swing sports of the celestial nymphs (apasaras).

Bākura, Nālī

- Amongst the pipes, Bākura and Nālī – these two instruments are mentioned in Ṛgveda. Ṛgveda (IX.1.8) says –

अमी हिन्वन्त्यगुवो दमन्ति बाकुरं दृतिम्।
त्रिधातु वारणं मधु॥

Here the adjective *dṛti* is added with bākura. Dṛti means a leather bag, also called bhastrā or bhastrikā (maśaka in Persian). Monier Williams translated bākuraṃ dṛtim as ‘a bag pipe’. The verb dhamanti here means blowing.

- Nālī is a kind of flute with several holes. Ṛg. X.135.7 describes the playing of nālī in the bode of Yama
इयं यमस्य सादनं देवमानं यदुच्यते॥
इयमस्य धम्यते नाळीरयं गीर्भिः परिष्कृतः॥

Āḍambara, Vīṇā, Tūṇava, śaṅkha (conch), Pāṇi and Talava.

- In Yajurveda many more instruments are described. The XXX Adhyāya of *Yajurveda* lists several artisans and artists who were supposed to be present during the performance of a sacrifice (*Yajña* ceremony). The Sūtas and Śailūṣas were invited for the performance of dace and music (songs). In this context the following instruments are mentioned - Āḍambara, Vīṇā, Tūṇava, śaṅkha (conch), Pāṇi and Talava.

प्रतिश्रुत्कायाऽर्तनं घोषाय भषमन्ताय बहुवादिनमनन्ताय मुकं शब्दायाडम्बराघातं
महसे वीणावादं क्रोशायतूणवध्वमवरस्पराय शङ्घध्मे वनाय वनपमन्योरिण्याय दाधापम्। १९

नर्माय पुंश्चर्त्वी, हसाय कारिं यादसे शाबल्यां ग्रामण्यं गणकमभिकोशकं तान्महसे
वीणावादं पाणिघ्नं तूणवध्मं तान्नुत्तायानन्दाय तलवम्॥ २०॥

- This very exhaustive list includes a man of resolve for presenting the hypothesis, a man with a loud voice for announcements, an eloquent man for proposing the tenet, for various sounds the man who plays the āḍambara, for festivity a man who plays the Vīṇā, for loud voice a man who plays tūṇava, for wide spread sound far away the paths – a man who blows the conch, (the forest guard for forest, for surrounding forests – a man who looks after the forest fire, for jokes a wanton woman, for laughter the kāri (bahurūpadṛk), for aquatic creature – the man belonging to śabala (tribe?), people like the head of the village, the astrologer and the informer – for doing honours/ welcoming, for festival; for dance recitals - the man who plays Vīṇā, the man who gives the beats by clapping), and the man who plays tūṇava, for pleasure the man who plays the talava.

Āḍambara, Vīṇā, Tūṇava, Talava.

- Of the instruments listed in these passages, āḍambara is said to be synonymous to paṭaha (a kind of drum) in Amarakośa (पटहाडम्बरौ समौ – Amara).
- It comes from the root *dabi* (to throw). We come across the word Vīṇā for a stringed instrument here for the first time.
- Tūṇava is a suṣira vādya.
- Talava has been rendered as the player of mañjīrā by Bṛhaspat Shastri in his translation of Yajurveda.

Rg veda

इयमददाद्रभसं ऋणच्युतं दिवोदासं वध्यश्वाय दाशुषे
या शश्वन्तमाचखादावसं पणिं ता ते दात्राणि तविषा सरस्वति
इयं शुष्मेभिर्बिसखा इवारुजत्सानु गिरीणां तविषेभिरुर्मिभिः
पारावतघ्नीमवसे सुवृक्तिभिः सरस्वतीमा विवासेम धीतिभिः
सरस्वति देवनिदो नि बर्हय प्रजां विश्वस्य बृसयस्य मायिनः
उत क्षितिभ्योऽवनीरविन्दो विषमेभ्यो अस्रवो वाजिनीवति
प्र णो देवी सरस्वती वाजेभिर्वाजिनीवती
धीनामवित्र्यवतु
यस्त्वा देवि सरस्वत्युपब्रूते धने हिते
इन्द्रं न वृत्रतूर्ये
त्वं देवि सरस्वत्यवा वाजेषु वाजिनि
रदा पूषेव नःसनिम्
उत स्या नः सरस्वती घोरा हिरण्यवर्तनिः
वृत्रघ्नी वष्टि सुष्टुतिम्
यस्या अनन्तो अहुतस्त्वेषश्चरिष्णुरर्णवः
अमश्चरति रोरुवत्
सा नो विश्वा अति द्विषः स्वसूरन्या ऋतावरी
अतन्नहेव सूर्यः
उत नः प्रिया प्रियासु सप्तस्वसा सुजुष्टा
सरस्वती स्तोम्या भूत्
आपप्रुषी पार्थिवान्युरु रजो अन्तरिक्षम्
सरस्वती निदस्पातु
त्रिषधस्था सप्तधातुः पञ्च जाता वर्धयन्ती
वाजे-वाजे हव्या भूत्
प्र या महिम्ना महिनासु चेकिते द्युम्नेभिरन्या अपसामपस्तमा
रथ इव बृहती विभवने कृतोपस्तुत्या चिकितुषा सरस्वती
सरस्वत्यभि नो नेषि वस्यो माप स्फरीः पयसा मा न आधक्
जुषस्व नः सख्या वेश्या च मा त्वत्क्षेत्राण्यरणानि गन्म। (ऋग्वेद ०६.०६१)



Rg veda (contd.)

आ नो भद्राः क्रतवो यन्तु विश्वतोऽदब्धासो अपरीतास उद्भिदः
देवा नो यथा सदमिद्वृधे असन्नप्रायुवो रक्षितारो दिवे-दिवे
देवानां भद्रा सुमतिरुज्यतां देवानां रातिरभि नोनि वर्तताम्
देवानां सख्यमप सेदिमा वयं देवा न आयुः प्र तिरन्तु जीवसे
तान्पूर्वया निविदा हूमहे वयं भगं मित्रमदितिं दक्षमसिधम्
अर्यमणं वरुणं सोममश्विना सरस्वतीनः सुभगा मयस्करत्
तन्नो वातो मयोभु वातु भेषजं तन्माता पृथिवी तत्पिता द्यौः
तदग्रावाणः सोमसुतो मयोभुवस्तदश्विना शृणुतं धिष्ण्या युवम्
तमौशानं जगतस्तस्थुषस्पतिं धियंजिन्वमवसे हूमहे वयम्
पूषा नो यथा वेदसामसद्वृधे रक्षिता पायुरदब्धः स्वस्तये
स्वस्ति न इन्द्रो वृधश्रवाः स्वस्ति नः पूषा विश्ववेदाः
स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु
पृषदश्वा मरुतः पृश्निमातरः शुभंयावानो विदथेषुजग्मयः
अग्निजिह्वा मनवः सुरचक्षसो विश्वे नो देवा अवसा गमन्निह
भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिर्यजत्राः
स्थिरैरङ्गैस्तुष्टुवांसस्तनभिर्यशेमदेवहितं यदायुः
शतमिन्नु शरदो अन्ति देवा यत्रा नश्चक्रा जरसे तनूनाम्
पुत्रासो यत्र पितरो भवन्ति मा नो मध्या रीरिषतायुर्गन्तोः
अदितिर्द्यौरदितिरन्तरिक्षमदितिर्माता स पिता स पुत्रः
विश्वे देवा अदितिः पञ्च जना अदितिर्जातमदितिर्जनित्वम्॥ ०१.०८९.०१-१०

Rg veda (contd.)



प्रातरग्निं प्रातरिन्द्रं हवामहे प्रातर्मित्रावरुणाप्रातरश्विना
प्रातर्भगं पूषणं ब्रह्मणस्पतिं प्रातः सोममुत रुद्रं हुवेम
प्रातर्जितं भगमुग्रं हुवेम वयं पुत्रमदितेर्यो विधर्ता
आध्रश्चिद्यं मन्यमानस्तुरश्चिद्राजा चिद्यं भगं भक्षीत्याह
भग प्रणेतर्भग सत्यराधो भगेमां धियमुदवा ददन्नः
भग प्र णो जनय गोभिरश्वैर्भग प्र नृभिर्नृवन्तः स्याम
उतेदानीं भगवन्तः स्यामोत प्रपित्व उत मध्ये अहनाम्
उतोदिता मघवन्सूर्यस्य वयं देवानां सुमतौ स्याम
भग एव भगवानस्तु देवास्तेन वयं भगवन्तः स्याम
तं त्वा भग सर्व इज्जोहवीति स नो भग पुरएता भवेह
समध्वरायोषसो नमन्त दधिक्रावेव शुचये पदाय
अर्वाचीनं वसुविदं भगं नो रथमिवाश्वा वाजिन आ वहन्तु
अश्वावतीर्गोमतीर्न उषासो वीरवतीः सदमुच्छन्तु भद्राः
घृतं दुहाना विश्वतः प्रपीता यूयं पात॥०७.०४१.०१-.०७.

Sāma

- Meanwhile a style of singing the mantras had already developed It was called Sāma.
- R̥gveda and Atharvaveda repeated refer to the singing of Sāma.
- देवाः ... अङ्गिरसां सामभिः स्तूयमानाः। (R̥g. I.107.2)
उपगासिषत् स्वत्साम गीयमनम्। (R̥g. VIII.81.5)
बृहस्पतिः सामभिर् ऋचोऽर्चतु। (R̥g. X.36.5यद् उ एतत्
सा च अमश्च)
- सामगेभिः आदित्येभिः। ...इष्टापूर्तमवतु नः॥
Atharva. II.12.4)
ऋचं साम यजामहे याभ्यां कर्माणि कुर्वते।
Atharva. VII.54.1)

Sāma (contd.)

- Sāma means harmony.
- The Sāmagāna was to be done to establish a dialogue with the gods which culminated into the experience of sama – the equilibrium.
- The word Psalm is equivalent to Sāma.

Sāma (contd.)

- The Upaniṣads speak about the derivation of the word Sāma by joining *sā* with *ama*. *Sā* stands for *vāk* (speech) *ama* is *prāṇa* (life energy).
- The correspondence between *sā* and *ama* is Sāma – वागेव सा। प्राणोऽमः। तत्साम। (Chandogya Up. I.7.1)
- Gopatha Br. Also says – यद् उ एतत् सा च अमश्च संवदतां तत्साम अभवत्। तत् साम्नः साम्त्वम्। (Gopatha Br. Uttara. III20)
- एष उ वै साम। वाग्वै सामैष सा चामश्चेति तत् साम्नः साम्त्वम्। (Br. Up. I.3.22)
- द्वयं वावेदमग्र आसीत् सद वै वाऽद वा। तयो यत् सत् तत्साम तन्मनः, स प्राणः। अथ यदेसत् सर्क, सा वाक्सोऽपानः। (Jaiminiya Up. 1.53, 1-2)।

Sāma (contd.)

- Sāma therefore stands for creating balance between the mundane and the divine.
- Sāmagāna was rendered through seven notes, which were called *akṣaras*.
- This rendering was meant for the mantras of Ṛgveda and not other saṁhitāas.

ऋचि अध्येढं साम। Chā. Up. I.6.1)

या ऋक् तत् साम। Chā. Up. I.3.4)

Sāma (contd.)

- Therefore another name of Sāmaveda is Ārcika (rendering of Ṛks) The mantras of Ṛg. are the lines (bol) and when they are rendered through a music system they become Sāma.
- In the terminology of Nāṭyaśāstra, we can say that Ṛgveda provides the mātu (bols) and Sāma gives dhātu (musical notes) to this mātu.
- Svāra (note) is the essence of Sāma (तस्य साम्नः स्वर एव स्वम्। (Śatapatha Br. 14.7.127). तस्य ह्येतस्य साम्नो यत् स्वं वेद, भवति हास्य स्वं तस्य स्वर एव स्वम्। (Br. Up 1.3.25)

Hundreds of ways !

- The musical rendering could be in thousands of ways. Therefore Patañjali says that there can be hundreds of ways for Sāmaveda – सहस्रवर्त्मा सामवेदः।
- Jaimini also explains सामवेदे सहस्रं गीत्युपायाः (1.2.26).
- The word sahasra also stands for numerous or many and not exactly one thousand.

pūrvārcika and uttarārcika

- Sāmaveda is divided into two sections –pūrvārcika and uttarārcika.
- Different styles for singing the mantras of these two sections were adopted.
- The tradition speaks of the following varieties of Sāmagāna
 - Grāmageya (Prakṛtigāna) – used for Pūrvārcika. It is also called gramageyagāna or grāmagāna.
 - Araṇyageya or Araṇyagāna - Āraṇyakasamhitā exclusively comprised of mantras used for singing in the forest. They are named as Araṇyagāna. They are also called rahasyageyagāna or rahasyagāna.
 - Ūhagāna – mantras from Uttarārcika re adopted in Ūhagāna. They could be sung in Yajña ceremony also. A group of Ūhagāna mantras were further calssified as Ūhyagāna. They are named so because of their adoptability.

Sāmaveda

- There are 3681 mantras in Jaiminiya Śākhā of Sāmaveda, and 2722 in Kauthumīya.
- Satvalekar has given details of number of mantras in both coming under the above four categories.

udāṭṭa, svarita, anudāṭṭa

- Numbers are used to notations. 1 for *udāṭṭa*, 2 for *svarita* and number 3 is given for *anudāṭṭa*.

- R̥g - अग्न आ याहि वीत्तये।

Sāma-

2 3 1 2 3 1 2

- अग् न आ याहि वीतये

1, 2, 3 indicate the descending order.

- Jayadev Singh on the basis of references from Sāyaṇa holds the scale (grāma) of Sāmaveda as Avarohī, as the svaras of Sāmaveda are said to be of nidhana-prakṛti.

seven notes of Sāmagāna

- The seven notes of Sāmagāna are called *Prathama*, *Dvitiya*, *Tṛtiya*, *Caturtha*, *Manda*, *Kṛṣṭa* and *Atisvāra*.
- The seven notes would form the following scale in descending order
Kṛṣṭa, Pratahama, Dvitiya Tṛtiya Caturtha Mandra Atisvāra.
- *Nāradiyaśikṣā* equates the scale of *Sāmagāna* to the prevalent music system as under
यत् सामगानां प्रथमः स वेणोर्मध्यमः स्वरः।
यो द्वीतीयस्स गान्धारः तृतीयस्त्वृषभः स्मृतः।
चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत्।
षष्ठो निषादो विज्ञेयः प्रथमः पञ्चमः स्मृतः॥
- Apparantly, this would yield the following notation
म ग रे स ध नि प

Problems in Nomenclature

- This creates a plethora of problems. Here Nārada has equated the *Prathama* of Sāmagāna to the *Madhyama* of the flute. Earlier he has already pointed out the Kruṣṭa is the first svāra in Sāmagāna. In that case, Prathama cannot mean the first here.
- The names Prathama, Dvitiya, Tṛtiya etc here do not imply a mathematical order like the modern scale of Ṣaḍja, Ṛṣabha, Gāndhāra etc. Otherwise, Nārada himself would not have placed Prathama on second number after Kruṣṭa after Prathama.

Another problem

- The second problem is about the descending order for the scale as given by Nārada here.

Instead of

- म ग रे स ध नि प

0 0 0

- It should have been

नि ध प

0 0 0

Sāyaṇa version

- Sāyaṇa on the other hand has given the following graph for the descending order in equating the svaras of Sāma with the svaras in music as in current practice (Laukika svaras)
- लौकिके ये निषादादयः सप्त सराः प्रसिद्धाः त एव साम्नि कृष्ठादयः सप्तस्वराः भवन्ति। तद्यथा – यो निषादः , कृष्टः, धैवतः प्रथमः, पञ्चमः द्वितीयः, मध्यमस्तृतीयः, गान्धारश्चतुर्थः, ऋषभो मन्द्रः, षड्जोऽतिस्वार्यः।
- Accordingly, the scale in Sāmagāna will be
Kruṣṭa Prathama Dvitiya Tṛtiya Caturtha Mandra Atisvārya
Ni Dha Pa Ma Ga Re Sa
- The descending order here is not violated. Jaidev Singh agrees with Sāyaṇa's explanation, and holds that this avarohī krama or descending order was generally maintained in Sāmagāna.
- The seven notes of Sāma are close to śuddhagrāma.

śruti

- The micro-intervals between the seven *svaras* are called śrutis.
- They are different from the 22 śrutis described in later music system.
- There are 5 śrutis mentioned in the tradition of Sāmagāna –Dīptā, Āyatā, Karuṇā, Mṛdu and Madhya.

bhakti

- There are five *bhaktis* (sections) in every Sāmagāna - *Huṅkāra* (*Hiṅkāra*), *Prastāva*, *Udgītha*, *Pratihāra* and *Nidhana*.
- There are three singers called *Prastotā*, *Udgātā* and *Pratihartā*. The first *Huṅkāra* is rendered together by all these three.
- This is followed by rendering of *Prastotā* who would present the line or phrases to start with.
- After this the *Udgātā* will sing the *Udgītha*, which is the core of the text to be rendered.
- *Pratihartā* would join him towards the close to lead the rendering to *nidhana* or culmination.

Development of Indian music

- Each of the seven *svaras* can become the *Ṣadja*, leading to formation of *mūrchanās*.
- The theory and practice of *Sāmagāna* led to the development of Indian music and its distinctive systems – *śruti* (micro-intervals), *svara* (notes) *grāma* (scales), *mūrchanā* (modes), *jāti* (melodic forms) and *tāla* (beat).

Āyurveda and Pañcamahābhūta

- The whole system is intrinsically related to concepts of Āyurveda.
- To the five basic elements – *Pañcamahābhūtas*

Singing of Ṛk

- Normally in Ṛks when sung with a ritual one svara is applied, two svaras are applied for *Gāthās*, and three for *Sāmagāna* –
- यज्ञप्रयोगेष्वृचामेकस्वराश्रयत्वात्,
तत्सम्बन्धादार्षिकः। तथा गाथासम्बन्धाद्
गाथिको द्विस्वरः, सामसम्बन्धात्
त्रिस्वरस्तानः सामिकः। सं.र. I part p 120
Adyar).

Ritual performance

- The KSS (21.3.11) refers to performance of nrta, gita and playing of various instruments in pitrmedha sacrifice. It also describes the circular movements with rhythm and tune by the amatyas (ministers) in the same sacrifices.
- In Vajapeya *yajña*, the wives of the yajamāna played several Vinas, named as the godhavina and the kandavina, while the other instruments went on in accompaniment. (KSS 3.71,79). Professional musicians were also invited to give their recitals during the performance of the *yajña*. They were called the *vīṇāgaṇagins*.
- Singing of *gāthās* went on along with the *vīṇā*-recital (KSS. XX. 3.2; 8.7). In the *Aśvamedha yajña* also, invitations were extended to the maestros of vina for giving their recitals and they came with their pupils to present their programme.
- They were given as honorarium of one hundred gold coins each. (KSS XX.3.7-8). The Sukla Yajurveda mentions a Jester, a lute player and a hand clapper as accessories to dance-recital in *yajña*-performance.

Ritual performance (contd.)

- दीक्षणीयायां संस्थितायां सायं विचि वृष्टायां वीणागणगिन उपसमेता भवन्ति। तान्ध्वर्यः सम्प्रेषयति - वीणागणगिन इत्याह। देवैरिमं यजमानं सङ्गायतेति। तं ते तथा सङ्गायन्ति।
(शतपथ, 13.4.4.2)
- तस्यै प्रयाजेष तायमानेष ब्राह्मणो वीणागाथी दक्षिणत उत्तरमन्द्रामुदोघ्नन तिस्रः स्वयम्भृता गाथा गायति - इत्ययजत, इत्यददोदिति। तस्योक्तं ब्राह्मणम्। (शतपथ, 13.4.2.8, repeated in 13.4.2.11, 13..4.2.14)
- वीणावादं गणकं गीताय। (तैत्तिरीयब्राह्मण, 3.4.15.1)
- तूणवध्मं पाणिसङ्घातं नृत्ताय।

Vīṇā - interpretation

✓ अथ खल्वियं दैवी वीणा भवति तदनुकृतिरसौ मानुषी वीणा भवति, इति ।
यथाऽस्याः शिर एवममुष्याः शिरो यथाऽस्या उदरमेवममुष्या अम्भणं यथाऽस्यै
जिह्वैवममुष्यै वादनं यथाऽस्यास्तंत्र्य एवममुष्या अंगुलयो यथाऽस्याः स्वरा
एवममुष्या स्वराः । यथाऽस्याः स्पर्शा एवममुष्याः स्पर्शाः । यथा ह्येवेयं शब्दवती
तर्दमवत्येवमसौ शब्दवती तर्दमवती । यथा ह्येवेयं लोमशेन चर्मणाऽपिहिता
भवत्येवमसौ लोमशेन चर्मणाऽपिहिता, इति ॥

(ऐतरेयारण्यक ३.५. (११) आनन्दाश्रम संस्करण, पृ० २२२-२२३)

Vīṇā - Description

अथ एतां वीणां शततन्त्रीमुपकल्पयति। तस्याः पालाशी सूना भवति।
औदुम्बरो दण्डः। अपि औदुम्बरी सूना पालाशो दण्डः। तामानडुहेन सर्वरोहितेन
चर्मणा बाह्यतो लोम्नाभिषीव्यन्ति। तस्यै मूले दण्डं दशधातिविध्यन्ति तद्दशदश
रज्जूः प्रवयन्ति। ता अग्रे नाना बध्नन्ति। दण्डसमासा वीणा शततन्त्री भवति।
वेतसशाखा सपलाशा वादिन्युपक्लृप्ता भवति। स्वयं नता वा शरेषीका।
घाटकर्करीरवघटारिकाः काण्डवीणाः पिच्छोरा इति पत्न्य उपकल्पयन्ति। उपमुखेन
पिच्छोरां वादयेत्। वादनेन काण्डवीणाम्। तां घाटरीरित्याचक्षते। या घाटरी मृदुं
वादयेत्तत्सारातिः स्यात्।

Vīṇā – Description (contd.)

रोहितनेनानडुहेनोत्तरलोम्ना चर्मणा-पिहितः स्यात् ॥ १ ॥

तस्य दशसु पश्चाच्छिद्रेषु दश दश तन्त्र्यो बद्धाः स्युर्मोज्ज्यो दाभ्यो वा ॥ २ ॥

त्रिष्यति शाण्डिल्यश्चतुस्त्रिंशन्मध्ये त्रयस्त्रिंशतावभित इति ॥ ३ ॥

पुरस्तादेकैकशस्तास्त्रैधं विभज्य भूर्भुवः स्वरित्येताभिः पृथगुत्तरोत्त-
र्युद्दहेत ॥ ४ ॥

तमभिमृशेद्वदो वद वदा वदी वदो वदोरुः पृथुः सुगः सुगंत्वः कर्म करणः
करः करस्युरभीषाट् चाभीवाही चाभिमातिहश्चाभिमातिहा च सासहिश्च

Vīṇā – Description (contd.)

सहीयांश्च सहस्वांश्च सहमानाश्चोद्वयाश्च बृहद्वयाश्च सवयाश्च बृहद्वयाश्चैन्द्रीं
वाचं बृहतीं विश्वरूपां शतायुषीं प्रवद देव वाण इति ॥ ५ ॥

शिथिलांस्तंतुना यच्छेदोभिर्नो वाणतंतुभिः शतं राड् वीरिहाबहारात्-स्म
सर्वोतार्ष्ण जीवा ज्योतिरशीमहीति ॥ ६ ॥

वाक् सर्वं मनोज्योतिर्मानो भद्र इति जपित्वा वादयेत् इन्द्रेण तयेषीकया
वेतसशाखया च सपलाशया मूलतः ॥ ७ ॥

(टीका—स्वभावनतया न वाणवत् नामितया वेतसशाखया च सपलाशया
तयेषिकया शाखयोर्मूलाभ्यां वादयेत् । न अग्राभ्याम्)

प्राणाय त्वेत्यूर्ध्वमुल्लिखेत् अपानाय त्वेत्यवाचम् ॥ ८ ॥

व्यानाय त्वा व्यानाय त्वा इति त्रिः संलिख्य उदंचं प्रोहेत् ॥ ९ ॥

ब्राह्मणमुक्त्वेमं उल्लिखन्नास्वेति ॥ १० ॥

आहतदुन्दुभिं प्रवदन्तु वीणा इति ब्रूयात् ॥ ११ ॥





6. पिनाकी वीणा. चित्तौड़गढ़ तोपखाना, ई.पू. 200
से ई. 600 तक ।



5. स्कन्ध पट्टिका-युक्त पणव (हुडुक) विलोडगद

Acknowledgements

- **Professor Sanandan Kumar Tripathi, CSU, Bhopal Campus**
- **Dr. Sanjay Dwivedi, Bhopal**
- **Anmol Upadhyaya, Abhay Pandey, Kishan and Manas (Central Sanskrit University, Tirupati)**
- **Rishiraj Pathak, Delhi University, Delhi**

Thank you !