

2.0 REVIEW OF ANCIENT LITERATURE

2.1 Aim

The aim of this literature review is to unravel the concept of *nāda*, understand its origin, manifestation, culmination and to understand how *nāda* can be used as a means to unite the *jīvātmā* with the *paramātmā*; *i.e.* to unite ‘The Self’ with ‘The Supreme Self’.

2.2 Objective

To understand the origin of *nāda*, the musical sound and to find out how *nāda* could be used as a method for self-realization, as mentioned in the ancient literature.

2.3 Methodology

2.3.1 Reviewed classical texts on Indian music

Śrīmad Bhāgavad Gīta

Bṛihaddeśi Of Mātanga

Sangīta Ratnākar Of Śārangadeva

Nātyaśāstra Of Bharata

Taittirīya Upaniśad

Sangīta Makrand By Nārad Muni

Sangīta Pārijāta

Sangīta Rajata Jayanti Anka

Sangīta Coodamanī

Māndūkya Upaniśad

Hathayoga

Bhārata Bhāṣyam

Amarkośa Nāṭyavarga

Vālmīki rāmāyanā

2.3.2 Methods

The above mentioned traditional texts with their English translation were studied to understand various elements of music. We have reviewed the ancient scriptures in order to understand the origin of *nāda*, objective of *nāda*, *saṅgīta* and *jīvātma*, process of manifestation of sound in human body. The key verses from the texts are unearthed and presented in *Devanāgarī* (Sanskrit) script; transliteration of the all the Sanskrit *ślokas* has been done using itranslator 99. The translation and explanation of the verses have been given wherever required.

2.4 Ancient scriptures - transliteration, translation and explanation

2.4.1 Indian Music and its Beauty

यद्यद्विभूतिमत्सत्त्वं श्रीमदूर्जितमेव वा ।

तत्तदेवावगच्छ त्वं मम तेजोऽशसंभवम् ॥ ४१ ॥

अथवा बहुनैतेन किं ज्ञतेन तवार्जुन ।

विष्टीयाहमिदं कृत्स्नं नमेकांशेन जगत् ॥ ४२ ॥

yadhadvibhūtimatsattvaṁ śrīmadūrjitameva vā|

tattadevāvogaccha tvam mama tejoṁśasambhavam || 41 ||

athavā bahunaitena kiṁ jñatena tavārjuna|

viṣṭīyāhamidaṁ kṛts namekāṁśena jagat|| 42 ||

- (Śrīmad Bhāgvat Geeta, chapter 10, verse
41, 42)

Shri Krishna says - “The glory of Mine pervades in the entire beauty of the Universe or the entire beauty of the Universe pervades within Me...”

The beauty of Music is Divine. Where there is music, there is the abode of God. Music is a boon bestowed upon man by God. It is an unfathomable deep ocean of melodious sound-waves. This ocean is a natural and spontaneous source of bliss, which captivates not only the deities, demons, men, animals and birds, but even the plants also – into its vast range and depth.

संगीतम् किं न मोहयते ।

saṅgītam kiṁ na mohayate ।

(*Abhinav Nāṭyaśāstra*. Part 1, page 61)

Music is a beautiful and pleasing art. Is there anyone to whom music does not appeal?

Sensitivity towards beauty is the intrinsic trait of human beings. Arts are the manifestation of beautiful emotions inherent in man.

The development of arts, culture and civilization also has been going on ever since time immemorial, by virtue of man’s consistent pursuit for beauty. In India, arts are pursued for spiritual upliftment primarily i.e. to achieve ‘Bliss’ called ‘*rasa*’. In *taittiriya upaniṣad*, *rasa* is considered to be God Himself :

रसौ वै सः ।

रसं ह्येवायंलब्धवाऽऽनन्दीभवति ॥

rasau vai saḥ ।

rasam hyevāyamlabdhavā''nandībhavati ॥

(*Taittirīya
upaniṣad*)

The happiness derived by the experience of *rasa* through music is not material happiness. It is the transcendental inner happiness, that takes away the pain and the miseries.

देवस्य पुरतः शम्भोर्नियताभ्युदयप्रदः ।

देशे देशे जनानाम् यद्रुच्या हृदय रंजकम् ॥ २३ ॥

devasya puratah śambhorniyatāabhyudayapradah ।

deśe deśe janānām yadrucyā hrdaya rannajakam ॥ 23 ॥

(*Sangīta Ratnākar*, Vol:1, Sec:1 v: 23)

In front of God Siva, who is the producer of beatitude that which, according to taste gives delight to the hearts of people in different regions, shows the power of music. The beauty of Music is Divine. Where there is Music, there is the abode of God. Sri krishna says :

वेदानां सामवेदोऽस्मि

vedānām sāmavedo'smi

I am the *sāmaveda* among the *Vedas*. *Sāmaveda* alone is predominant in terms of music. Its hymns are rhythmic and poetic.

2.4.2 Origin Of Music

सामवेदादिदम् गीतम् संजग्राह पितामः ॥ २५ ॥

गीतेने प्रोयते देवः सर्वज्ञ पार्वतिपतिः ।

गोपापतिरनंतोऽपि वंशध्वनिवंशम् गतः ॥ २६ ॥

साम्गीतिरतो ब्रह्म वेनास्त्वा सरस्वती ।

किमन्ये यक्षगंधवदेवदानवमानवाः ॥ २७ ॥

अज्ञातविषयास्वादो बालः पर्यकिकागतः ।

रुदन्गीतमृतम् पीत्वा हर्शात्कर्शं प्रपद्यते ॥ २८ ॥

वनेचरस्त्रुणाहास्त्रिचित्रम् मृगशिशुः पशुः ।

लुब्धो लुब्धक्संगीते गीते यच्चति जीवितम् ॥ २९ ॥

तस्य गीतस्य महाऽऽत्म्यम् के प्रशंसितुमोशते ।

धर्मार्थकाममोक्षणामिदमेवैकसाधनम् ॥ ३० ॥

sāmavedādidam gītam sañjagrāha pitāmaḥ ॥ 25 b ॥

gīte proyate devaḥ sarvajña pārvoatipatiḥ ।

gopāpatirananto'pi vaṁśadhvaniivaṁśam gataḥ ॥ 26 ॥

sāmgītirato brahma venāsktā sarasvatī ।

kimanye yakṣagandharvadevadānavamānavāḥ ॥ 27 ॥

ajñātaviṣayāsvādo bālaḥ paryaṅkikāgataḥ ।

rudangītamṛtam pītvā harsātkarśa prapadyate ॥ 28 ॥

vanecarastruṇāhārsцитram mṛgaśīśuḥ paśuḥ ।

lubdho lubdhaksaṅgīte gīte yaccati jīvitam ॥ 29 ॥

tasya gītasya mahā''tmyam ke praśaṁsitumośate ।

dharmārthakāmamokṣaṇāmidadevaikasādhanam ॥ 30 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :1, v: 25b-30)

Gītam (the vocal music) was extracted from the *Sāmaveda* and collected by Brahma (The Creator). Lord Shiva, the husband of Parvati is appeased by *Gītam*; Krishna the Supreme Lord was enthralled by the sound of the Flute. When the Brahma the creator is devoted to *Sāmagatī* (hymns of *Sāmaveda* sung in a particular style) and when Sarasvati is attached to the *Veena*, what to speak of other beings such as *Yakshas* and *Gandharvas* (semi divine beings), the demons and the human beings?

An infant, crying in the cradle, who is unaware of the enjoyment of senses, enjoys the nectar of a song joyfully!! Who indeed can describe the grandeur of melody for in fact, it is the only means for the realisation of the four primary values of human life, i.e. righteousness (*Dharma*), wealth (*Artha*), Desire for enjoyment (*Kāma*), and emancipation (*Mokṣa*).

2.4.3 Objective Of Music

सर्वाश्रमाणां जातीना नृपाणां प्रीतिवर्धनं ।

धर्मार्थकाममोक्षणामिदमेव हि साधनम् ॥ २४ ॥

sarvāśramāṇāṃ jātīnā nṛipāṇāṃ prītiwardhanam ।

dharmārthakāmamokṣāṇāmideva hi sādhanam ॥ 24 ॥

(*Sangīta Makrand By Nārad Muni,*

shloka 24)

Music enhances affection among all the faiths, castes, sections and the kings.

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।

तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥ १८ ॥

vīṇāvādanatattvajñaḥ śrutijātiviśāradaḥ ।

tālaññaścāprayāsenamokṣamārgamniyacchati ॥ 18 ॥

(*Sangīta Pārijāta,*

V:18)

He who is proficient in playing the *Veena*, having knowledge of musical sounds, rhythm and time meter – attains salvation effortlessly.

पूजात्कोटिगुणं स्तोत्रं स्तोत्रात्कोटिगुणो जपः ।

जपात्कोटिगुणं गानं परं तरं न हि ॥

pūjātkoṭiguṇam stotram stotrātkoṭiguṇo japaḥ |

japātkoṭiguṇam gānam para taraṁ na hi ||

(*Sangīta Rajata Jayanti Anka,*

page 22)

Singing has been told to be the very best medium to reach God - hymn recitation (*strotra/ śloka/verse*) is a crore times better than worship, the consistent adoration – (*japa* of the name of the deity) is a crore times better than *stotra*, singing is a billion times better than the consistent adoration of the name of the deity i.e. *japa*.

योगध्यानादिकं यस्मात् सर्वलोकानुरञ्जनम् ।

तस्मादनन्तफलदं गीतम् स्याद् भुक्तिमुक्तिदम् ॥ ११ ॥

yogadhyānādikaṁ yasmāt sarvalokānurañjanam |

tasmādanantafaladam gītam syād bhuktimuktidam || 11 ||

(*Sangīta Coodamanī, v:*

11)

It has been said in *Sangīta Coodamanī* that music alone is the grantor of infinite reward and delight, enjoyment and salvation as compared to other mediums such as contemplation and meditation etc.

2.4.5 Definition of Music

The definition of music or *saṅgīta* in *Sangīta Ratnākar* is given as follows:

निर्मथ्य श्रीशार्ङ्गदेवः सारोद्धारमिमं व्यधात् ।

गीतम् वाद्यम् च नृत्यम् च त्रयम् संगीतमुच्यते ॥ २१ ॥

nirmathya śrīśārṅgadevaḥ sāroddharmimam vyaghāt |

gītam vādhayam ca nrityam ca trayam sangītamucyate || 21 ||

(*Sangīta Ratnākar*, Vol: 1, Sec : 1 v: 21)

And many others of earlier times who were well versed in music – having churned the ocean of the doctrines with the churning rod of unfathomable comprehension, the illustrious Sarangadeva has performed this raising up of the essence. He defines Music as a component of these three – Singing, Instrumental music & Dance.

This is a broad and comprehensive definition of Music. The annotation of literal meaning of Music (*Sangīta*) is given in this way.

The word '*Sangīta*' is derived from the verbatim/root , “*gai*” गै with “*sam*” सम || The meaning of the root 'gai' is 'to sing'. सम्यक् (*samyak*) means 'good'. (*Sangīta Ratnākar*, translated by Suresh chandra Amukh, page 5). Thus the meaning of 'music' (संगीत) is a 'good song'.

2.4.6 Classification of Music

मार्गो देशीति तद् द्वेधा तत्र मार्गः सूच्यते ।

यो मार्गितो विरिन्च्यधैः प्रयुक्तो भरतादिभिः ॥ २२ ॥

देवस्य पुरतः शम्भोर्नियताभ्युदयप्रदः ।

देशे देशे जनानाम् यद्रुच्या हृदय रंजकम् ॥ २३ ॥

गीतम् च वादनम् नृत्तम् तद्देशीत्यभीधीयते ।

नृत्तं वाधानुगं प्रोक्तं वाधं गीतानुवर्ति च ॥ २४ ॥

mārgo deśīti tad dvedhā tatra mārgaḥ s ucyate |

yo mārgito virincyadhyai prayukto bharatādibhiḥ || 22 ||

devasya purataḥ śambhorniyatābhyudayapradah |

deśe deśe janānām yadrucyā hradaya rannajakam || 23 ||

gītam ca vādanam nrīttam taddeśityabhīdhiyate |
nrīttam vādhānugam proktam vādham gītānuvartī ca || 24 ||

(*Sangīta Ratnākar*, Vol: 1, Sec : 1 v: 22-24)

Sangīta is two fold, *Mārga* and *Deśī*. It was first discovered by Brahma (The Creator) and practiced by Bharata and others as the audience of Lord Shiva is Known as *Mārga Sangīta*, which is invariably the producer of beatitude. That which, according to taste gives delight to the hearts of people in different region.

While the music comprising of *gītam*(music), *vādyam* (instrumental performance) and *nrītyam* (dance), that entertains people according to their taste in the different regions is known as *Deśī*. Dancing is spoken of as following instrument and instrument as following singing.

त्रित्तम् वाद्यानुगम् प्रोक्तम् वाद्यम् गीतानुवर्ति च ।

अतो गीतम् प्रधान्त्वादत्रादावभिधीयते ॥

nrīttam vādyānugam proktam vādyam gītānuvartī ca |

ato gītam prdhāntvādatrādāvabhīdhiyate ||

(*Sangīta Ratnākar*, Vol:1, Sec: 1 v: 24b-25a)

Dancing is guided by instrumental music which in its own turn follows the vocal music. Therefore, vocal melody (*gītam*), is the main constituent of Music or *Sangīta*.

2.4.7 Sound (*Dhwani*)

Sound is the cause (generating source) of the entire world – thus speak the scriptures:

ध्वनिर्योनिः परा ज्ञेया ध्वनिः सर्वस्य कारणम् ।

आक्रान्तम् ध्वनिना सर्वम् जगत् स्थावर्जन्माम् ॥

dhvaniryoniḥ parā jñeyā dhvaniḥ sarvasya kāraṇam |

ākṛāntam dhvaninā sarvām jagat sthāvarjangamam ||

(*Bṛihaddeśi* , p.2)

Dhwani is the first of all means of communication. The auspicious sound *Om* alone is the fundamental and primitive sound. *Nāda*, the musical sound is the foremost sound, essence of all the sacred – verses (*mantras*) and the Supreme Creator himself.

ब्रह्मग्रन्थिजमारुतानुगतिना चित्तेन हृत्पंकजे

सूरिणामनु रञ्जकः श्रुतिपदं योऽयं स्वयं राजते ।

यस्माद् ग्रामविभागवर्णरचनाऽलंकारजातिक्रमो

वन्दे नादतनुं तमुद्धुरजगद्गीतं मुदे शंकरम् ॥ १ ॥

brahmagranthijamārutānugatinā cittena hratpaṅkaje

sūriṇāmanu rañjakaḥ śrutipadaṁ yo'yaṁ svayaṁ rājate |

yasmād grāma vibhāgavarṇaracanā'laṅkārajātikramo

vande nādatanum tamuddhurajagadrītaṁ mude śaṅkaram || 1 ||

(*Sangīta Ratnākar*, Vol:1, *Padarth Sangraha*)

Pandit Shārngadeva in the beginning of his book, adored Lord Shiva (Shankara) , the Creator of Music, who resides in the lotus-like heart of the musicians, gets expressed in the form of singing and who originates pleasing notes, subtle sounds, scale (gamut) , melodies etc, Who himself is formed of musical – sound (*Nāda*) and is Luminous.

2.4.8 *Nāda*: The Musical Sound

The sound useful to Music is called musical sound i.e. *Nāda*. In *Sangīta Ratnākar* the origin of musical sound has been described as follows-

नकारम् प्राणामानम् दकारमनलम् ।

जातः प्रणाग्नि संयोगात् तेन् नदोभिधीयते ॥ ६ ॥

nakāram prāṇāmānam dakāramanalam

jātaḥ prāṇāgni saṁyogāt ten nādobhidhīyate ॥ 6 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 6)

The word *Nāda* is formed by combining two words 'Na' and 'Da'. 'Nakāra' which represents the vital force and 'Dakāra' which represents fire. Therefore, upon the unification of life force (*Prāna*) and fire, *Nāda* is produced.

The Musical sound of *Nāda* is originated by vibration and resonance. Thus, the 'na' 'kāra' of 'Nāda' i.e element of liveliness (vitality) is the trait of beauty. 'Da' 'kāra' i.e fire contains element of light and (intrinsic) energy. For example – sun contains both light and energy. The notes (*swar*) are produced out of musical sound *nāda*. *Swar*, *sur*, *soor*, *soorya* (sun) are synonymous. These denote light and energy. 'light' is the state of knowledge, grace and radiance. Thus, 'nāda', the musical sound is the combination of vivacity, motion, energy, light (knowledge).

Nāda, is itself the Supreme Spirit (Brahma). This is the vital *caitanya* in all the living beings, this is delightful and worthy of worship.

चैतन्यम् सर्वभूतानाम् विवृत्तम् जगदात्मना ।

नादब्रह्मम् तदानन्दमद्वितीयमुपास्महे ॥ १ ॥

caitanyam sarvabhūtānām vivṛttam jagadātmanā

nādabrahmam tadānandamadvītiyamupāsmāhe ॥ 1 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 1)

Caitanya is the essence of life inherent in all the creatures which is called

Nādabrahma.

नदोपासन देवा ब्रह्मविष्णुमहेश्वरः ।

भवन्त्युपासिता नूनम् यस्मादेते तदात्मकाः ॥ २ ॥

nāadopāsana devā brahmaviṣṇumaheśvaraḥ |

bhavantyupāsītā nūnam yasmādete tadātmkāḥ || 2 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 2)

By the devotion of *Nāda*, all the three Gods Brahma, Vishnu and Mahesh are worshipped, because they themselves are comprised of *Nāda*.

‘Om’ ॐ or ॐkar ‘omkāra’ is regarded as the highest form of *Nādabrahma*. ‘Om’ is the means of worshipping God and so on, going on and on, and one can reach God.

ओमित्येदक्षरमिदम् सर्वम् तस्योपव्याख्यानम् ।

भूतम् भविष्यदिति सर्वमोङ्कार एव ।

यच्चान्यत् त्रिकालातीतम् तदप्योङ्कार एव ॥

omityedakṣaramidam sarvaam tasyopavyākhyānam |

bhūtam bhaviṣyaditi sarvamoṅkāra eva |

yaccānyat trikālātītam tadapyoṅkāra eva ||

(*Māndūkyopaniṣat* -1)

What has become , what is becoming, what will become verily, all of this is *Om*. and what is beyond these three states of the world of time – that too verily , is *Om*. *Om* ! this imperishable word is the whole of this visible universe itself.

Nāda is the very essence of music. In music, it has been perceived in various different ways. Firstly, it is taken as general sound on which the whole Universe is based . Sharangadeva in *Sangīta Ratnākar* describes it as follows:

Nāda is regarded as divine force- a way to realise God. In Indian Philosophy, *Nāda* has had a very important and prominent place and has been regarded as a means to free oneself from the material bondage of life.

It has always been believed that worship of *Nāda*, is worshipping of the Supreme Lord.

नादेन व्यज्यते वर्णः पदम् वर्णात्पदाद्वचः ।

वचसो व्यवहारोऽयं नāदाधीनमतो जगत् ॥ २ ॥

nādena vyajyate varṇaḥ padam varṇātpadādvacaḥ|

vacaso vyavahāro'yaṁ nādādhīnamato jagat|| 2 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 2)

Nāda manifests the letters of the alphabet. The letters of the alphabet form words, and words make a sentence which is the basis of speech. Speech controls human behaviour. Hence we can say the world is bound by *Nāda*.

गीतम् नादत्मकम् वाद्यम् नāदो व्यक्तय प्रशस्यते ।

तद्वयानुगतम् नृत्यम् नāदादीनम् मतस्त्रयम् ॥ १ ॥

gītam nādatmakam vadyam nādo vyaktaya praśasyate|

tadvayānugatam nr̥tyam nādādinam matastrayam|| 1 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 1)

Music is filled with *Nāda*; Instruments are the means through which *Nāda* is manifested . These triad songs, Instruments and Dance are the means to attain *Nāda*.

आहतो अनहतस्चैव द्वेधा नāदो निज्ञते ।

सोयं प्रकाशते पिण्डे तस्मात्पिण्डोभिधीयते ॥ ३ ॥

āhato anahatascaiva dvedhā nādo nijñate |

soyaṃ prakāśate piṇḍe tasmātpiṇḍobhidhīyate || 3 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 3)

Nāda is said to be twofold; the '*anāhat*' and '*āhat*' *Nāda*. *Anāhat* is paradoxical unstruck sound and *Āhat* is sound produced by stroke. *Anāhat Nāda* is the subtlest sound; to listen to it, is very difficult and requires deep *sādhana*/practice, and meditation. *Āhat Nāda* is concerned with music and this possesses both the traits to entertain the people and to help them attain salvation.

The two forms of *Nāda* are created *nāda* (*āhat nāda*) and uncreated *nāda* (*anāhat nāda*). The created one is the object of sense perception and the uncreated one is the mystic experience of yoga in which sound and light are fused together which is perceived directly. *Nāda* is the very basis of all manifested Life.

2.4.9. Music and the *jīvātmā*

2.4.9 (i) Creation of *jīvātmā*

अस्ति ब्रह्मा चिदानन्दं स्वयंज्योतिर्निरञ्जनम् ।

इश्वरं लिङ्गमित्युक्तमद्वितीयमजं विभु ॥ ४ ॥

asti brahamā cidānandaṃ svayañjyotirnirañjanam |

iśvaraṃ liṅgamityuktamadvitīyamajam vibhu || 4 ||

निर्विकारं निराकरं सर्वेश्वरमनश्वरम् ।

सर्वशक्ति च सर्वज्ञं तदंशा जीवसंज्ञकाः ॥ ५ ॥

nirvikāraṃ nirākaraṃ sarveśvaramanaśvaram |

sarvaśakti ca sarvajñaṃ tadāṃśā jīvasañjñakāḥ || 5 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 4 & 5)

There is the *Brahman* that is (of the form of) knowledge and bliss, that is self-luminous, taintless, what is spoken of as the omnipotent, the primal cause , having no second, unborn, omnipresent, having no modification, formless, ruler of all, free from destruction, all-powerful and all-knowing . What are called *jīvās* are His parts. '*jīvās*' literally meaning 'living' or 'life' means the Individual Self which is distinct from the Supreme Self or the Supreme Reality.

अनाधविधोपहिता यथा ऽन्गेर्विस्फुलिङ्गकाः ।

दावार्धुपाधिसंभिन्नास्ते कर्मभिरनादिभिः ॥ ६ ॥

anādhavidhopahitā yathā 'ngervisfuliṅgakāḥ ।

dāvārdhupādhisambhinnāste karmabhiranādibhiḥ ॥ 6 ॥

सुखदुःखप्रदैः पुण्यपापरूपैर्नियन्त्रिताः ।

तत्तज्जातियुतं देहमायुर्भोगं च कर्मजम् ॥ ७ ॥

sukhaduḥkhaḥpradaiḥ puṇyapāparupairnīyantritāḥ ।

tattajjātiyutaṁ dehamāyurbhogaṁ ca karmajam ॥ 7 ॥

प्रतिजन्म प्रपद्यन्ते तेषामस्त्यपरं पुनः ।

सूक्ष्मं लिंगशरीरं तदा मोक्षादक्षयं मतम् ॥ ८ ॥

pratijanma prapadhante teṣāmastyaparaṁ punaḥ ।

sūkṣamaṁ liṅgaśarīraṁ tdā mokṣādakṣayaṁ matam ॥ 8 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 6, 7 & 8)

Conditioned by beginning less nescience (*avidya* or wrong knowledge), like the sparks of fire differentiated (from the fire itself) by the adjunct of the fire-wood etc. they are governed by beginning less *karma*, producing pleasure and pain (and) of the

forms of merits and demerits. A body associated with such and such castes, life and experiences, (all) resulting from (this) *karma* is acquired in birth after birth. They (the *jīvās*) have another (body), the subtle *liṅgaśarīra*; it is accepted as not perishing until the (time of) beatitude.

The *jīvās* are really only the Supreme Self itself, conditioned by beginning-less nescience. *Karma* is the fruit of one's action. The word really means "action". A man reaps the fruits of his former actions, and his present actions are conditioned by such previous actions. The present actions, in their turn, condition his future activity. Thus this course of actions and fruits is beginning-less. The *liṅgaśarīra* is a subtle body, which continues when the gross body perishes at the time of death. This *liṅgaśarīra* takes up another gross body and then the Individual Self or *jīvā* has another life (birth, existence, and death). This *liṅgaśarīra* continues to be attached to an Individual Self up to the time of his final release.

सुक्ष्मभूतेन्द्रियप्राणावस्थाऽऽत्मकमिदं ।

जीवानामुपभोगाय जगदेतत्सृजत्यजः ॥ ९ ॥

sukṣmabhūteन्द्रियप्राणावस्था''tmakamidaṁ |

jīvānāmupabhogāya jagadetatsrjatyajaḥ || 9 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 9)

They consider this (*liṅgaśarīra*) to be of the form of a configuration of the subtle elements, sense organs and vital breaths. The inborn (Creator) creates this World for the experience of the *jīvās*.

ते जीवा नात्मनो भिन्ना भिन्नं वा नात्मनो जगत् ।

शक्त्या सृजन्नभिन्नो ऽसौ सुवर्णं कुण्डलादिव ॥ ११ ॥

te jīvā nātmano bhinnā bhinnam vā nātmano jagat |
śaktyā sṛjannabhinno 'sau suvarṇam kuṇḍalādiva || 11 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 11)

These *jīvās* are not different from the (Supreme) *ātman*; nor is the world different from that *ātman*. Creating this (world) through his power (out of himself), he is not different from it, like an ear-ring from the gold.

2.4.9 (ii) Development and attainment of music in *jīvātmā*

चक्रं सहस्रपत्रं तु ब्रह्मरन्ध्रे सुधाधरम् ।

तत्सुधासारधाराभिरभिवर्धयते तुनम् ॥ १३९ ॥

अनाहतदले पूर्वे ऽष्टमे चैकादशे तथा ।

द्वादशे च स्थितो जीवो गीतादेः सिद्धिमृच्छति ॥ १४० ॥

cakram sahasrapatram tu brahmarandhre sudhādharam |

tatsudhāsāradhārābhirabhivardhayate tunam || 139 ||

anāhatadale pūrve 'ṣṭame caikādaśe tathā |

dvādaśe ca sthito jīvo gītādeḥ siddhimṛcchati || 140 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 139 & 140)

In the *Brahmānanda* there is a *cakra* with the thousand petals which supports Ambrosia. That develops the body with the currents of the showering of Ambrosia. The Self, abiding in the eastern, in the eight and in the 11th, similarly in the 12 petals of the *anāhata cakra* procure the development of music etc. (If the *ātman* the *Self* abides in some of the *cakra* or some petals of the *cakra*, the man attains to proficiency in music. At other positions there is obstruction to musical attainments. These positions are enumerated here. The

ātman abiding in a position means the *ātman* contemplating such positions at the time of birth)

चतुर्थषष्ठदशमैर्दलैर्गीतादि नश्यति ।

विशुद्धेष्टमादीनि दलान्यष्टौ श्रितानि तु ॥ १४१ ॥

caturthṣaṣṭhadāśamairdalairgītādi naśyati |

viśudhderṣṭamādīni dalānyaṣṭau śritāni tu || 141 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 141)

दधुर्गीतादिसंसिद्धिं षोडशं तद्विनाशकम् ।

दशमैकादशे पत्रे ललनायां तु सिद्धिदे ॥ १४२ ॥

dadhurgītādisamsiddhiṁ ṣoḍaśam tadvināśakam |

daśamaikādaśe patre lalanāyān tu siddhide || 142 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 142)

By the fourth, sixth and the 10th petals (of the *anāhata cakra*), music etc, are destroyed. But the 8th and the other petals of the *viśuddhī cakra*, when depended upon give attainment in music etc. The 16th (petal of this) is its destroyer. But in the *lalana cakra*, the 10th and the 11th petals give attainment;

नाशकं प्रथमं तुर्यं पञ्चमं च दलं विदुः ।

ब्रह्मरन्ध्रस्थितो जीवः सुधया संप्लुतो यथा ॥ १४३ ॥

nāśakam prathamam turyam pañcamam ca dalaṁ viduḥ |

brahmarandhrasthito jīvaḥ sudhayā sampluto yathā || 143 ||

तुष्टो गीतादिकार्याणि सप्रकर्षाणि साधयेत् ।

एषं शेषेषु पत्रेषु चक्रेष्वन्येषु च स्थितः ॥ १४४ ॥

tuṣṭo gītādikāryāṇi saprakarṣāṇi sādhayet |

eṣaṁ śeṣeṣu patreṣu cakreṣvanyeṣu ca sthitaḥ || 144 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 143 & 144)

They know the first, fourth and fifth petals as destroyer. The self, abiding in the *brahmarandhra* (aperture in the crown of the head located in the area of the fontanel bone), as if plunged in Ambrosia, becomes satisfied (and) shall attain music and other things to be accomplished with great excellence.

प्रसाधयन्ति धीमन्तो भुक्तिं मुक्तिमुपायतः ।

तत्र स्यात्सगुणाद्ध्यानान्द्भुक्तिर्मुक्तिस्तु निर्गुणात् ॥ १६४ ॥

prasādhayanti dhīmanto bhuktiṁ muktimupāyataḥ |

tatra syātsaguṇāddhyānādbhuktirmuktatistunirguṇāt || 164 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 164)

Wise people accomplish (both) enjoyment and beatitude through (proper) means. Of these, enjoyment comes from a contemplation of *Brahman* with attributes, but beatitude comes from contemplation of *Brahman* without attributes.

(Even though the body maybe the seat of much of purity and seen yet through proper methods, men can attain enjoyment and final release through the same body. Then the non-pessimistic attitude of life may be noted. “Of these”; as between enjoyment and beatitude. Contemplation of *Brahman* with attributes.)

ध्यानमेकाग्रचित्तैकसाध्यं न सुकरं नृणाम् ।

तस्मादत्र सुखोपायं श्रीमन्नादमनाहतम् ॥ १६५ ॥

dhyānamekāgracittaikasādhyam na sukaram nṛṇām |

tasmādatra sukhopāyaṁ śrīmannādamānāhatam || 165 ||

गुरुपदिष्टमार्गेण मुनयः समुपासते ।

सो ऽपि रक्तिविहीनत्वान्न मनोरञ्जको नृणाम् ॥ १६६ ॥

gurupadiṣṭamārgēṇa munayaḥ samupāsate |

so 'pi raktivihīnatvānna manorañjako nṛṇām || 166 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 165 & 166)

Contemplation which can be accomplished only by those with one point in mind, is not so easy to achieve for men. Therefore, hear the illustrious *anāhata nāda*, the easy means that sages contemplated upon, along Paths instructed by the teachers. Even that (*anāhata nāda*), being devoid of (aesthetic) beauty, does not afford enjoyment of the mind of man.

गेयं वितन्वतो लोकरञ्जनं भवभञ्जनम् ।

उत्पत्तिमभिधास्यामस्तथा श्रुत्यादिहेतुताम् ॥ १६७ ॥

geyaṁ vitanvato lokarañjanam bhavabhañjanam |

utpattimabhidhāsyāmastathā śrutyādihetutām || 167 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :2, v: 167)

Therefore we describe the production of that *āhata nāda*, which creates entire music through the medium of *shruti* etc, which gives enjoyment to the world, which destroys the worldly misery, also how the *āhata nāda* is the cause of *shruti* etc.

(Here it is suggested that music is the highest means to the attainment of Man's supreme goal. *Āhata* means 'beaten' i.e. that Sound which is subject to modification, the audible sound, the articulate song. *Anāhata* is what is not beaten, which is immutable, the pure sound which is the cause of the World. It is inarticulate, it is inaudible.

2.4.10. The Process of manifestation of sound in the human body

आत्मा विवक्षमाणोऽयम् मनः प्रेरयते मनः ।

देहस्थम् वहिन्माहन्ति स प्रेरयति मारुतम् ॥ ३ ॥

ब्रह्मग्रन्थिस्तितः सोऽथ क्रमाधूर्द्ध्वपथे चरन् ।

नाभिह्रकंटमोर्धास्येष्वविर्भावयति ध्वनिम् ॥ ४ ॥

ātmā vivakṣamāṇo'yam manaḥ prerayate manaḥ|

dehastham vahinmāhanti sa prerayati mārutam|| 3 ||

brahmagranthistitaḥ so'tha krmādhūrdhvapathe caran|

nābhihrakaṇṭamordhāsyeṣvāvīrbhāvayati dhvanim|| 4 ||

(Sangīta Ratnākar, Vol: 1, Sec :3, v: 3 & 4)

The soul joins/co-ordinates with the intellect , the mind gets involved in the occupied theme. The occupied mind strikes the fire/faculty; the fire/energy inspires the wind. The wind moving upwards in the region of the heart gives birth to a note/*nāda* of the lower range, this risen by the wind strikes the region of the cerebrum and on being intermediary of the medium / means brings the voice/words out. This path of sound – production gives an audible form to the *nāda*. This also interprets the state of origin of sound and its expulsive /audible form.

Now, if the reverse path is taken up, we will reach to the soul by following the *nāda*. That is to say we can enjoy *anāhata nāda* through the *āhata nāda*. This Is the ultimate goal of worship of *nāda*.

(Sangeeta Samay Saar- naada Vivechan, Vidyananda
muni, p8-9)

नासनं सिद्ध-सदृशं न कुम्भः केवलोपमः ।

न खेचरी-समा मुद्रा न नाद-सदृशो लयः ॥ ४५ ॥

nāsanam siddha-sadr̥ṣam na kumbhaḥ kevalopamaḥ ।

na khecarī-samā mudrā na nāda-sadr̥śo layaḥ ॥ 45 ॥

(*hathayoga 1/45*)

There is no *asana* like the *Siddhasana* and no *Kumbhaka* like the *kevala*. There is no *mudra* like the *Khechari*, and no *laya* (concentration) like *nāda* (*anāhata nāda*). Just as the soul is expressed through the body, so the *anāhata nāda* is expressed through *āhata nāda*.

नादोऽतिसूक्ष्मः सूक्ष्मश्च पुष्टोऽपुष्टश्च कृत्रिमः ।

इति पंचविधा धत्ते पंचस्तितः क्रमात् ॥ ५ ॥

nādo' tisūkṣmaḥ sūkṣmaśca puṣṭo' puṣṭaśca kṛtrim ।

iti pañcabidhā dhatte pañcastitaḥ kramāt ॥ 5 ॥

(*Sangīta Ratnākar, Vol: 1, Sec :3, v: 5*)

Nāda manifests itself in the human body and thus there is direct perception. Immanent (present everywhere) sound in the human body is grouped into five types on the basis of its quality of development from the root of the navel to the cerebrum and the buckle cavity of the mouth through the heart and the throat . Stationed in these five places, *nāda* takes on five different names as associated with them respectively i.e extremely subtle, subtle, loud, not so loud and artificial.

The sound useful to Music is called musical sound i.e. *nāda*. In *Sangīta Ratnākar*, the origin of musical sound – *nāda*, has been described in this way -

नकारं प्राणनामानं दकारमनळं विदुः ।

जातः प्राणाग्निसंयोगात्तेन नदो ऽभिधीयते ॥ ६ ॥

nakāraṁ prāṇanāmānaṁ dakāramanaḥ ॥ 6 ॥

jātaḥ prāṇāgnisamyogāttena nādo 'bhidhīyate ॥ 6 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 6)

They understand the sound *Na* as the synonym of *Prāna* (and) the sound *Dā* as fire. Therefore, being produced by the conjunction of *Prāna* and fire, *nāda* (musical sound) is produced.

व्यहारे त्वसौ त्रैधा हृदि मन्द्रोऽभिधीयते ।

कंठे मध्ये मूर्ध्नि तारो द्विगुणश्रोत्तरोत्तरः ॥ ७ ॥

vyahāre tvasau traidhā hradi mandro'bhidhīyate ॥

kaṅṭhe madhye mūrdhni tāro dviguṇaśrottaraḥ ॥ 7 ॥

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 7)

However, in ordinary usage, it is three fold called *mandra* in the heart, *madhya* in the throat and *tāra* in the head and is successively double (the previous one) in pitch. Ordinary usage (*Vyavadhāra*). That means in actual singing *mandra* is the lowest; *mandra* means “low”. It is the deep tone. *Madhya* ; medium. *Tāra* ; very high. The seven *Svaras* will be explained presently. Here, the *Sa* of the lowest scale (*Mandra*) and in the next higher (*Madhya*) will have the ratio of 1:2 in point of pitch ; *Sa* of the highest scale (*Tāra*) will be then represented by 4. The same ratio is held by the other *Svaras* in the three scales.

तस्य द्विंशतिर्भेदाः श्रवणाच्छ्रुतयो मताः ।

हृद्भवनाडीसंलग्ना नाड्यो द्वाविंशतिर्मताः ॥

tasya dvavimśatirbhedāḥ śraravaṇāccharutayo matāḥ |
hradhūdhrovanādīsamlagnā nādyo dvāvimśatirmatāḥ || 8 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 8)

तिरश्च्यस्तासु तावत्यः श्रुतयो मारुताहतेः ।

उच्चोच्चतरतायुक्ताः प्रभवन्त्युत्तरोत्तरम् ॥ ९ ॥

tiraścyastāsu tāvatyaḥ śrutayo mārutāhateḥ |
uccoccataratāyuktāḥ prabhavantiuttarottaram || 9 ||

(*Sangīta Ratnākar*, Vol: 1, Sec :3, v: 9)

It has twenty varieties . They are accepted as *Śruti*, since they are heard (from the root *Śru-* to hear) . In the heart , united to the upward *nādi* there are accepted twenty two *nādis*, which are placed cross-wise In these, it produces the same number of *Śrutis* through the impact of wind, each succeeding on being higher and higher in pitch (than the previous).

It , i.e *nāda* produced in the heart , (*mandra*), in the throat (*madhya*) or in the head (*tāra*), has twenty two varieties. That means there are twenty two *Śrutis* in each of the three scales, *mandra*, *madhya* and *tāra*, each of these varieties is called a *Śruti*, since it is heard (from the root *Śru*, to hear) . These twenty two *Śrutis* are produced in each of the three positions (Heart, Throat and Head) on account of twenty two *nādis* in each of these positions strung in different pitches.

सूक्ष्मो नदो गुहवासी हृदये चातीसूक्ष्मकः ।

कण्ठमध्ये स्थितो व्यक्तश्चाव्यक्तस्तालुदेशक ॥ २२ ॥

क्रत्रिमो मुखदेशे तु ज्ञेयः पञ्चविधो बुधैः । २३

*sūkṣamo nādo guhavāsī hradaye cātisūkṣmakah |
kanṭhamadhye sthito vyaktaścāvyaktastāludeśaka | |
kratrimo mukhadeśe tu jñeyah pañccavidho budhaiḥ |*

(Brihaddeśi, chap : 2 , Vs : 22,23)

The subtle *nāda* dwells in the navel, the very subtle one in the heart, the distinct one in the throat , the indistinct one in the cerebrum and the (artificial) struck one in the region of the mouth.

2.4.11. ŚRUTI

तस्य द्वाविंशतिर्भेदाः श्रवणाच्छ्रुतयो मताः । ८ ॥

tasya dvāviṁśatirbhedāḥ śravaṇācchrutayo matāḥ | 8 |

(Sangīta Ratnākara, Vol: 1, Sec :3, v: 8)

Nāda is differentiated into twenty two grades, which, because of their audibility are known as *Śruti*.

Mātanga in *Brihaddeśi* says:

श्रुयन्त इति श्रुतिः

श्रु श्रवणे चस्यधातोःइक्तिन् प्रत्यय समुद्भवः ।

श्रुतिशब्दः प्रसाध्योयम् शब्दज्ञैः कर्मसाधनः ॥

śruyanta iti śrutih

śru śravaṇe casyadhātoḥiktin pratyaya samudbhavaḥ |

śrutiśabdah prasādhyoyam śabḍagnaiḥ karmasādhanaḥ | |

The root *Śru* joined with *ikṭin* (इक्तिन्) Verb affix will form the word *śruti*. That which is audible is termed as *Śruti* is that audible sound, free from resonance, devoid of tonal color. Resonance is the essential characteristic of *svara*. The least but audible difference between two consecutive notes or *Svara* is defined as *Śruti* is conceived both as “musical interval which make up the notes of the octave and as a pitch position. The term *Śruti* is used in another sense also. The range in which a person’s voice is easily negotiable in three octaves namely *mandra* (lower), *madhya* (middle), *tāra* (upper octave) is called *Śruti* of the voice. The base note chosen by the singer or player (in the case if instruments) is called the *Ādhāra Śadja* or *Ādhāra Śruti*. Once the base note is fixed, all the other notes fall into allotted places automatically. This is the reference to which other instruments and *tānpura* are tuned. In western style , this base note is fixed and all the instrumenst are tuned accordingly, to create harmony and synchronization (Vasanthamadhavi, 1995)

The word *Śruti* means ‘that which is heard’ i.e ‘the audible’. The sanskrit word *Śruti* is rendered into English as ‘microtone’.

2.4.12. *Swara*

The sound which is constant, melodious, clear, resonant and useful for music is called note or *swara*.

ध्वनि रक्तः स्वरः स्मृतः

dhvani raktaḥ svaraḥ smṛtaḥ

(*Bhārata Bhāśyam,*

Shrutyaddhyāya, p.87)

Which means – the delighting sound is called *swara*.

Pandit Sharangdeva defines *swara* expressively mentioning the characteristics of the *swara*/note.

श्रुत्यनन्तरभावी यः स्निग्धो ऽनुरणनात्मकः ॥

स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते ।

śrutyanantarabhāvī yaḥ snigdho 'nuraṇanātmakeḥ ॥

svato rañjayati śrotrcittam sa svara ucyate ।

(*Sangīta Ratnākara*, Vol: 1, Sec :3, v: 24b – 25a)

Swara is defined as the sound which is revealed immediately after the *Śruti*. Creamy and smooth , resonating and which by itself gives pleasure to the ears of listener is called a Note or *swara*.

The essential difference between *Śruti* and *swara* is implied in here. When a string of the veena is plucked the very first sound produced is considered to be *Śruti* and the very next sound following it which is resounding of the *Śruti* is called *swara*. In other words, *Śruti* is essentially free from resonance, resonance is the essential character of the *swara*.

2.4.12A. Development of the *Swara*

Establishing *swara* on the specific *Śrutis* and thereby development of *swara* etc have been accomplished by the virtue of the genius of great musicians . After the evolution of seven *swaras*, sharp and flat notes (*swaras*) also evolved to enrich the music with more novelty and variety. All is accomplished by the talent, minute observation, beauty consciousness, aesthetic urge and genius of musicians.

शङ्जम् ऋशब्गांधारम् मध्यमम् पंचमस्तथा ।

दैवतम् निशादश्चैव सप्तस्वर विधेयते ॥

निशादर्शभ गान्धार शङ्ज मध्यम दैवताः ।

पंचमस्चेत्यमी सप्ततंत्री कन्ठोत्तिता स्वराः ॥

śaḍjam ṛśabgāndhāram madhyamam pañcamastathā ।

daivatam niśādaścaiva saptasvara vidheyate ॥

*niśādarśabha gāndhāra śadja madhyama daivatāḥ |
pañcamscetyamī saptatantrī kanṭhotittā svarāḥ | |*

(Amarakośa Nātyavarga)

Śdaja, Rṣabha, Gāndhāra, Madhyama, Pancama, Dhaiwata and Nishāda are the seven *swaras* which are named after the first letter , namely *Sa, Ri, Ga, Ma, Pa, Dha, Ni*. These can be produced by strings as well as voice.

Mātanga in *Brihaddeśi* gives the reason for the naming of the *swaras* as *Sa, Ri, Ga, Ma, Pa, Dha, Ni*.

षण्णाम् स्वराणाम् जनकः षड्भिर्वा जयन्ते स्वरैः ।

षट्भ्योर्वा जन्यतेगेभ्यः षड्ज इत्यभिधीयते ॥

ṣaṇṇām svarāṇām janakaḥ ṣaḍbhirvā jayante svaraiḥ |

ṣaḍbhyorvā janyateṅgebhyaḥ ṣadja ityabhidhīyate | |

Śadja is the precursor of the six other notes. It is produced by the six organs of the body , the nostril, the throat, the palate, the heart , the tongue and the teeth.

प्राप्नोति हृदयम् शीघ्रमन्यस्मादृषभः स्मृतः ।

स्त्रीगवीषू यथातिष्ठन्विभाति ऋषभे महान् ॥

स्वरग्रामे समुत्पन्नः स्वरोयमृषभःस्तथा ।

prāpnoti hradayam śīghramanysmādrṣabhaḥ smṛtaḥ |

strīgaviṣū yathātiṣṭhanvibhāti ṛṣabhe mahān | |

svaragrāme samutpannaḥ svaroyamṛṣabhaḥstathā |

R̥ṣabha is called so because it quickly appeals to the heart or as among the herd of cows a bull appears to be distinctly strong, so also in the group of notes, *R̥ṣabha* is strong and noticeable.

वाचम् गानत्मिकदत्त इति गान्धार सज्ञकः ।

vācam gānatmikandatta iti gāndhāra sajnakaḥ।

Gāndhāra is called so because it holds musical speech.

स्वराणाम् मध्यमत्वाच्च मध्यम स्वर इष्यते ।

svarāṇām madhyamatvācca madhyama svara iṣyate।

Madhyama is called so because it is in the centre of the seven notes having three on either sides.

स्वरांतराणाम् विस्तारम् यो मीते स पंचमः ।

पाठक्रमेण् गणने संख्या पंचमो तथा ॥

svarāntarāṇām vistāram yo mīte sa pañcamah।

pāṭhakrameṇ gaṇane saṅkhyā pañcamotathā।।

Panchama is that which measures the extent of other notes; or it is so called because it is fifth from the fundamental note.

धीरस्यास्तीति धीमस्तत् संबंधी धैवतः स्मृतः ।

षष्ठ्याने धृतो यस्मात्तेनासौ धैवतो मतः ॥

dhīrasyāstīti dhīmastat sambandhī dhāvataḥ smṛtaḥ।

ṣaṣṭasthāne dhṛto yasmāddenāsau dhaivato mataḥ ||

Dhaivata which comes in the sixth position and that which invokes courage and valence.

निशीदंति स्वरास्सर्वे निषादस्तेन कथ्यते ॥

niśīdanti svarāssarve niṣādastena kathyate ||

Niśāda is so called because the notes of the scale comes to a closure with it.

2.4.13. Śruti system

चतुश्चतुश्चतुश्चैव शङ्ज मध्यम पञ्चम द्वैद्वै ।

निशाद गान्धारौ त्रिंश्रि ऋशभ धैवतश्च ॥ २३ ॥

catuśvatuśvatuścaiva śadja madhyama pancama dvaidvai |

niśāda gāndhārau triṅśri ṛśabha dhaivataśca || 23 ||

(*Bharata Natyaśāstra* , Chapter: 28, Verse : 23)

In the 22 Śruti system, each *swara ri, ga, ma, dha,* and *ni* has four Śrutis. *Sa* and *Pa* have only one Śruti to a total of 22.

We can arrive at these Śrutis, by taking the cycles of fourth and fifth in progression.

In the cycle of fifths, the frequency of *Sa* is multiplied by 3/2 giving *Pa*. Again when

Pa is multiplied by 3/2 we get *Ri* (*catur Śruti Rśabha*) of the next octave. In the cycle

of fourths, the frequency of *Sa* is multiplied by 4/3 giving *ṛśbha madhyama Ma*.

When *Ma* is multiplied by 4/3, we get *śuddha niśāda*. We can repeat this cycle

operation to get the other *swaras* in the 22 śruti.

This method of finding the 22 *śrutis* was put forward by Bharata. The present day teaching is based on this theory.

2.4.14. Classification of *Śrutis*

22 *Śrutis* have been distinguished into five classes based on the relationship of the notes and the *rasas* or the aesthetic colors attributed to them in the ancient theory of Indian music.

The five classes of *Śrutis* are *Dīpta*, *Āyata*, *Karuṇa*, *Mṛdu* and *Madhyā*.

दीप्ता ऽऽयता च करुणा मृदुर्मध्येति जातयः ॥

श्रुतीनां पञ्च तासां च स्वारेष्वेवं व्यवस्थितिः ।

दीप्ता ऽऽयता मृदुर्मध्या षड्जे स्याद्दृष्ते पुनः ॥

संस्थिता करुणा मध्या मृदुर्गाधारके पुनः ।

दीप्ताऽऽयते मध्यमे ते मृदुमध्ये च संस्थिते ॥

मृदुर्मध्या ऽऽयताऽऽख्या च करुणा पञ्चमे स्थिता ।

करुणा चायता मध्या धैवते सप्तमे पुनः ॥

dīptā 'yatā ca karuṇā mṛdurmadhyeti jātayaḥ ॥

śrutīnāṃ pañca tāsāṃ ca svāreṣvevaṃ vyavasthitiḥ ।

dīptā 'yatā mṛdurmadhyā ṣaḍje syāddaṣbhe punaḥ ॥

saṁsthitā karuṇā madhyā mṛdurṅgādhārake punaḥ ।

dīptā 'yate madhyame te mṛdumadhye ca saṁstHITE ॥

mṛdurmadhyā 'yatā 'khyā ca karuṇā pañcame sthitā ।

karuṇā cāyatā madhyā dhaiivate saptame punaḥ ॥

(*Sangīta Ratnākar*, Vol 1, sec :3, v:27c – 31a)

Dīpta, *Āyata* and *Madhya* are found in *Śadja*, *karuṇa* and *Mr̥du* find a place in *R̥ṣbha*; *Dīpta* and *Āyata* are located in *Gāndhāra* and also in *Madhya*, along with *Mr̥du* and *Madhyā*; *Āyata* and *Karuṇa* are placed in *Pancama*, and *Āyata*, *Karuṇa* and *Madhyā* in *Dhaiwata*, while *Dīpta* and *Madhyā* in *Niśāda*.

2.4.15. The Three *sthānas* (Registers) of *swaras*

ते मद्र्मध्यताराख्यस्थान्भेदात्त्रिविधा मताः ।

te mandrmadhyatārākhyasthānbhedātrividhā matāḥ |

(*Sangīta Ratnākar*, Vol : 1, Sec: 3, v: 39ab)

These *swaras* are considered as threefold, according to the different registers known as *mandra*, *madhya* and *tāra* i.e low, medium and high.

2.4.16. Evolution of *Rāga*

It was *Mātanga muni* who first used the word '*rāga*'.

स्वर वर्ण विशेषेण ध्वनिभेदेन वा पुनः ।

रंजयते येन यः कश्चित् स रागः सम्मतः सताम् ॥ २८० ॥

svara varṇa viśeṣeṇa dhvanibhedena vā punaḥ |

rañjayate yena yaḥ kaścit sa rāgaḥ sammataḥ satām || 280 ||

(*Brihaddeśi*, Chap:3, v: 280)

That which is composed of combinations of notes/*swara*, various patterns of notes and by diverse melodic sounds capable to please the people is called *rāga* or Melody.

Rāga is called *rāga* because it is pleasing. *Mātanga muni* has given etymology of *rāga* in this way –

इत्येवं रागशब्दस्यव्युत्पत्तिरभिधीयते ।

रंजनाज्जायते रागो व्युत्पत्तिः समुदाहृतः ॥ २८३ ॥

ityevam rāgaśabdasyavyutpattirabhidhīyate ।

rañjanājjāyate rāgo vyutpattiḥ samudāhyataḥ ॥ 283 ॥

(*Brihaddeśi*, Chap:3, v: 283)

Rāga is a delighting and entertaining assemblage of notes.

योऽसौध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां सच राग उदाहृतः ॥ २६४ ॥

yo'saudhvaniviśeṣastu svaravarṇavibhūṣitaḥ ।

rañajako janacittānām saca rāga udāhrataḥ ॥ 264 ॥

(*Brihaddeśi*, Chap:3, v: 264)

That which is special *dhvani* (manifest sound) which is decorated with *svara* and *varna* and which is colorful or delightful to the minds of the people is said to be *rāga*.

योऽसौध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥

yo'saudhvaniviśeṣastu svaravarṇavibhūṣitaḥ ।

rañajako janacittānām sa rāgaḥ kathito budhaiḥ ॥

(*Sangīta Ratnākar*, V:2,P.3)

A combination of musical tones which is ornamented and which creates interest and attracts the listeners is *rāga*. In music, '*ranjak*' (entertaining, pleasing) is referred to that which gives happiness and joy.

And in this sense *Rāga* means that which can make us enjoy thoroughly. The mind is overwhelmed with the *rāga*-mood/impact and it experiences an intense enjoyment. The infinite secrets of beauty are laying in our melody-Music, for this very reason, *rāgas* are felt to be new and attractive even after listening to them for several times.

The *rāga* is a delighting formation, systematized with specific rules, adorned with notes and patterns of notes. *Rāga* is a unique treasure and asset of our Indian music. This indicates our Musicians' well developed, fine, subtle feelings and admiration for beauty. The beauty of *rāga* is perpetual. Phrases of notes represent its content or inner beauty as well. Melody is that unique formation which creates an amicable and affectionate atmosphere. The *rāga* is originated out of love and it generates the feelings of love and affection. The element of love is prominent of all the traits of beauty.

In short, *rāga* is a combination of notes with *varnās* including ascending and descending order of notes constituted of peculiar formation of notes, having pleasing content. *Rāgas* are elaborative and rich both in form and Content.

2.4.17. Music as an expression of *rasas* and *bhāvās* to bring out the emotions

In *Valmiki Ramayana*, Lava and Kusha (sons of Lord Rama) express *nava rasa* (sentiments) while singing the ballad. The verse from *baalkanda* depicting that is given below-

रसैः क्षुब्गाकरुणहास्यरैर्द्रभयानकैः ।

वीरादिभिरसैर्युक्तं काव्यमेतत् अगायताम् ॥

rasaiḥ kṣṛṇagākaruṇahāsyaraidrabhayānakaiḥ|
vīrādibhirasairyuktam kāvyaṃmetat agāyatām|| 1|4|9||

(*Vālmīkī Rāmāyanā*, Chap -1, Section -4, v : 9)

The nine *rasas* that were well expressed in the singing of lava and kusha are *Śṛṅgāra*, *hāsyā*, *karuṇā*, *rudra*, *vīra*, *bhayānaka*, *adbhuta*, *bhībhatsa* and *shānta*.

“Rama’s togetherness with Sita from *bālkanda* till her abduction is the first category of romance. After her departure and until regaining , it is a second sort of romantic narration. Episodes of surpanakha and trijata are humourous. Those of dasharatha, jataayu etc are greivious nature, killing, torturing etc situations arouse indicating furiousness. Lakshmana, Indrajit and others are showing bravery. Seeing ugly demons either in forests or those that surround Sita is causing fright. The very sight of ugly bodied demons like Viradha, kabandha is creating disgust. Hanuman’s leaping the ocean, burning Lanka, and the entire Rama-Ravana war are amazing”.

2.4.18. Emotions of the listeners

तत् श्रुत्वा मुन्यः सर्वे बाष्पपर्याकुलेक्षणाः ।

साधु साध्विति ता ऊचुः परं विस्मयमागताः ॥

tat śrutvā munyaḥ sarve bāṣpaparyākulekṣaṇāḥ|
sādhu sādhwiti tā ūcuḥ paraṃ viśmayamāgatāḥ|| 1|4|15||

(*Vālmīkī Rāmāyanā*, Chap -1, Section -4, v :

15)

On hearing the ballad, the eyes of all the sages were overspread with tears of happiness, and they appreciated saying ‘splendid, splendid is this..’

In *Yogavāsishṭhaḥ* its written how awakening of King Janaka (Sita's father in Ramayana) from ignorance took place by hearing the songs of the sages.

अस्नेदं श्रुणु वृत्तान्तं जनकस्य महीपते ।

atredaṁ śruṇu vruttāntaṁ janakasya mahīpate | 7 |

एकदोषवने रम्ये एकान्ते विच चार सः

ekadopavane ramye ekānte vica cāra saḥ | 8 |

तत्र श्रुश्राव संछन्नैःसिद्धैःगीतःमहात्मभिः ।

tatra śruśrāva sañchannaiḥsiddhaiḥgītaḥmahātmabhiḥ | 9 |

(*Yogavāsishṭhaḥ*, Chap- 9, v:

7,8,9)

In this matter, hear this story of king Janaka. Once, he roamed around, solitary through a grove (or forest). There he heard the song sung by high-souled sages who were invisible. The songs of Janaka made them dejected.

इति सिद्धगणैः गीता गीताः श्रुत्वा महीपतिः ।

विषादं आजगामासौ आकु लो विलालाप च ॥ १४ ॥

iti siddhagaṇaiḥ gītā gītāḥ śrutvā mahīpatiḥ |

viśādam ājagāmāsau āku lo vilālāpa ca || 14 ||

(*Yogavāsishṭhaḥ*, Chap-10, v : 14)

Thus having heard the spritual songs sung by the group of sages (the perfected ones) , king Janaka became sorrowful. The songs of sages made Janaka ponder over his ignorance.

2.4.19. Characteristics of voice

मृप्तो मधुरचेहालत्रिस्थानकसुखावहाः ।

प्रचुरःकोमलो गाढाः श्रावकः करुणो घनः ॥ ६८ ॥

mṛṣṭo madhuracehālatristhānakasukhāvahāḥ |

pracurahaḥkomalo gāḍhāḥ śrāvakaḥ karuṇo ghaṇaḥ || 68 ||

(*Saṅgīta Ratnākar*, V: 2, Sec: 3, v: 68)

“Voice that is qualified by the excellencies is differentiated by the learned into fifteen varieties namely *mṛṣṭa* (pleasing), *madhura* (sweet), *cehāla* (delightful), *tristhānaka* (three registers), *sukhāvahāḥ* (soothing), *pracura* (full of richness), *komala* (soft), *gāḍha* (deep), *shrāvaka* (audible from a distance), *karuna* (inspires pathos) and *ghana* (strong),

स्निग्धः श्लक्ष्णो रक्तियुक्तः च विमानिति सूरीभिः ।

गुणैरेभिः पञ्चदशभेदः शब्दो निगद्यते ॥ ६९ ॥

snigdhaḥ ślakṣṇo raktiyuktaḥ ca vimāniti sūribhiḥ |

guṇairebhiḥ pañcadaśabhedāḥ śabdo nigadyate || 69 ||

श्रोत्रनिर्वापको मृप्तः त्रिषुः स्थानेष्वनश्वरः ।

मधुरः कीर्तितः तारः प्रौढ मधुररञ्जकः ॥ ७० ॥

śrotranirvāpako mṛṣṭaḥ triṣuḥ sthāneṣvānaśvaraḥ |

madhuraḥ kīrtitaḥ tāraḥ prauḍhao madhurarañjakaḥ || 70 ||

(*Saṅgīta Ratnākar*, V: 2, Sec: 3, v: 69, 70)

Snigdha (creamy), *ślakṣṇa* (vertical), *raktiyukta* (creating interest) and *cavimān* (lustrous). The ideal voice is the one which is pleasing , sweet, soft, creamy and

delightful. It has to inspire the aesthetic delight of pathos in the minds of the listeners and create interest in them. It has to be endowed with all the qualities uniformly in the three registers . It has to be faultless and lustrous.

It should be melodious, attractive and undecaying in all the three registers.

नातिस्थूलो नातिकृशः स्निग्धश्चेहालको घनः ।

आकण्ठकुण्ठनं स स्यात् पुंसां स्त्रीणां तु सर्वदा ॥ ७१ ॥

nātisthūlo nātikṛśaḥ snigdhas̥cehālakō ghaṇaḥ ।

ākaṇṭhakūṇṭhanaṁ sa syāt puṁsāṁ strīṇāṁ tu sarvadā ॥ 71 ॥

(*Saṅgīta Ratnākar, V: 2, Sec: 3, v: 71*)

The voice should be of a high pitch , mature, sweet, delightful, neither very gross nor too feeble, creamy and full. It manifests among the males till the breaking of voice and always among the females.

त्रिषु स्थानेष्वेकरूपः चविरक्त्यादिभिः गुणैः ।

त्रिस्थानो मनसो यस्तु सुखदः ससुखावहः ॥ ७२ ॥

triṣu sthāneṣvekarupaḥ caviraktyādibhiḥ guṇaiḥ ।

tristhāno manaso yastu sukhadaḥ sasukhāvahaḥ ॥ 72 ॥

(*Saṅgīta Ratnākar, V: 2, Sec: 3, v: 72*)

It should be uniformly endowed with the qualities of lusture and delightfulness in the three registers . It should be soothing.

श्रीशङ्करप्रीयेणोक्तः प्रचुरः स्थुलतायुतः ।

कोमलोऽन्वर्थनामैव कोकिलाध्वनिवन्मतः ॥ ७३ ॥

śrīśaṅkarapriyeṅoktaḥ pracuraḥ sthulatāyutaḥ |
komalo'nvarthanāmaiva kokilādhoanivanmataḥ || 73 ||

(*Saṅgīta Ratnākara*, V: 2, Sec: 3, v: 73)

The voice is full of richness like the voice of a cuckoo.

गाढस्तु प्रबलो दूरश्रावणात् श्रावको मतः ।

करुणः श्रोतृचित्तस्य करुणारसदीपकः ॥ ७४ ॥

gāḍhastu prabalo dūraśrāvaṇāt śrāvako mataḥ |
karuṇaḥ śrotr̥cittasya karuṇārasadīpakaḥ || 74 ||

(*Saṅgīta Ratnākara*, V: 2, Sec: 3, v: 74)

The voice should be strong and audible from a distance. It should inspire the aesthetic delight of pathos in the minds of listeners.

श्लक्ष्णस्तु तैलधारावदच्छिद्रो धीरसम्मतः ।

अनुरक्तेऽस्तु जनको रिक्तमानभिधीयते ॥ ७६ ॥

ślakṣṇastu tailadhāravadacchidro dhīrasammataḥ |
anurakte'stu janako riktamānabhidhīyate || 76 ||

(*Saṅgīta Ratnākara*, V: 2, Sec: 3, v: 76)

It should be continuous like the flow of oil. It should be attractive.

धातुविर्मलकण्ठत्वात् याः प्राज्ञैरुपलक्ष्यते ।

उज्ज्वलोऽयमिति प्रोक्तः चविमानिति स ध्वनिः ॥ ७७ ॥

dhātuvirṃmalakaṅṭhatvāt yāḥ prājñairupalakṣyate |
ujjvalo'yamiti proktaḥ cavimāniti sa dhvaniḥ || 77 ||

(*Sangīta Ratnākar*, V: 2, Sec: 3, v: 77)

2.4.20. The blemishes of voice

The blemishes of human voice as given by Pandit Sarangadeva are –

रुक्षस्फुटितनिः सारकाकोलीकेटिकणे यः ।

कृशो भग्न इति प्रोक्ता दुष्टस्याष्टौ भिधा ध्वनेः ॥ ७८ ॥

rukṣasfūṭitaniḥ sārakākolīkeṭikaṇe yaḥ ।

kṛśo bhagna iti proktā duṣṭasyāṣṭau bhidhā dhvaneḥ ॥ 78 ॥

(*Sangīta Ratnākar*, V: 2, Sec: 3, v: 78)

The blemishes of voice are given as *rukṣa* (dry), *sfūṭita* (broken), *niḥsāra* (devoid of substance), *kākolī* (hoarse), *keṭi* (without excellence in the three registers), *kaṇe* (approaches the three registers with difficulty), *kṛśa* (frail) and *bhagna* (grunting).

The defective voice is characterised by dryness , brokenness, devoid of substance, unable to approach the three registers easily, frail, and grunting.

2.5 Result

Om is the most sacred sound out of which came everything including music. Music in India originated from the *Sāmaveda*. The hymns of the *Vedas* and *Upaniṣads* have been sung in a musical way from time immemorial when the writing system was not yet prevailing. The knowledge transfer used to happen through recitation and memorising techniques. Music is beautiful and pleasing, the happiness achieved through music is transcendental. The beauty of Music is Divine, where there is music there is God. *Jīvātmā* or the ‘Individual Self’ is the part of (Omnipresent, Omnipotent, Omniscient) *Brahman*, and is governed by beginning less *Karma* due to which the *jīvā* keeps going through the cycle of birth and death. The subtle body which is responsible for transferring the *jīvā* from one gross body to another until it perishes at the time of beatitude is called *liṅgaśarīra*. This *liṅgaśarīra* continues to be

attached to an Individual Self up to the time of his final release. The *jīvātmā* develops and attains the music, if the *ātman* during the time of birth is contemplating on some part or petals of *anāhata cakra*; the *jīvā* takes proficiency in music. Development of music takes place in the 8th, 11th and 12th petals of *anāhata cakra*. The attainment of music takes places in 8th and the other petals of the *viśuddhī cakra*, 10th and the 11th petals of *lalana cakra*. Whereas, music is destroyed by the 4th, 6th and the 10th petals of the *anāhata cakra*, and 16th petal of *viśuddhī cakra*. Contemplation which can be accomplished only by those with one point in mind, hears the illustrious *anāhata nāda*, the inaudible, unstruck and the pure sound- *anāhata*. Just as the soul is expressed through the body, so the *anāhata nāda* is expressed through *āhata nāda*. He who is proficient in Music attains salvation effortlessly.

The literature review has provided in-depth knowledge and understanding of musical sound, its origin, manifestation, characteristics and final objective that is attaining the ultimate salvation.

2.6 Conclusion

Music is the highest means to the attainment of Man's Supreme goal. Indian music has the inherent capacity to connect the individual self to the supreme self leading to the attainment of self at the same time invoking emotions in the listeners. This indicates that our musicians had well developed, fine, subtle feelings and had admiration for beauty.

Further, practising music, be it singing or any form of instrument, is nothing but Yoga, the union of *Sur* and *Taal*, or *śrutilaya*, is union in itself and through this the journey of man's liberation ensues.