

Introduction:



Folk music is unique in the music of western and eastern countries. Folk people are very anxious about their culture and traditions of folk music, so this is an effort to evaluate the folk music of north Gujarat region in the consideration of folk traditions and folk music. Gujarat has a large sea beach, and very important key trade center from its beginning. The people of Gujarat are bold and adventurous, well-mannered and endurance, they believe in peace and harmony. They adopted many outsiders as their brother, like Parsi, Iranian, Muslims, and also different parts of country. Here is a great opportunity to get shelter and food and above all peace. Gujarati is mainly spoken language of all over Gujarat, but many folk languages are spoken in folk regions of Gujarat, according to folk languages of Gujarat it is divided in four parts as South Gujarat, North Gujarat, Saurashtra, and Kutch. In South Gujarati language known as "Surati" and North Gujarati language known as "Mahesani", in Saurashtra region the language is known as "Kathiawadi", "Kutch" language is very much different in spoken and understood, this language is affected by the "Sindhi" language because the Kutch region is close to "Sindh" region of Pakistan. Various castes of people, elite, non-elite, with their different customs, beliefs and dress code all are living together under the one roof of Gujarat. Many scholars have been worked on Gujarati folklore like Zaverchand Meghani, Dolatbhatt, Dulerai Karani, Jaimalla Parmar, Nanabhai Jebalia, Joraversingh Jadav, Dr. Hasu Yagnik, Madhubhai Patel, Bhagavandas Patel, Ratikumar Vayas, Reva Bahen Tadavi and Shankarbai Tadavi, Kanubhai Jani, Khodidas Parmar, and many more have been contributed abundance in folk literature and culture of Gujarat. Above all Zaverchand Meghani had been dedicated his life for incredible research works on folk culture of Gujarat. His work is being

milestone for feature and customs have been started from the 18th century, well-known poets Nanhalal and Mr. Forbus had jointly significant work on folk culture, and traditions. On the border of Maharastra there are large amount of tribal people in Dang, Valsad, and Ahava district. On the border of Madhya Pradesh, there are the tribal people of Pachmahal region and on the border of Rajasthan there are tribal community in Banaskantha and Sabarkantha district of North Gujarat. This research thesis has been worked on the area of north Gujarat region as Gandhinagar, Mahesana, and Patan, Banaskantha, and Sabarkantha district. Leaving the tribal area of Sabarkantha because the tribal needs another research project, their custom and traditions and folk music are different then other region of north Gujarat.

There are the abundance works on folk literature of Gujarat but nobody could remarkable work on folk music of North Gujarat or any other region of Gujarat. In decade the Folk music of North Gujarat is getting high popularity in the folk music of Gujarat, so this thesis is trying honestly to research on the folk music of north Gujarat, late Maniraj Barot had been significantly contributed in the folk music of north Gujarat. He was the only eminent folk singer of north Gujarat He has highly commendable voice for north Gujarati folk singing. The folk music of north Gujarat have its own unparalleled peculiarity then other folk music of Gujarat, specially the compositions of folksongs, and the rhythm of north Gujarat, it attract any one who loved music. The style of singing is anomaly and animated the surround nature and listener.

In the folk literature of Gujarat, there are abundance collection of folk songs found in the books of "Lok Sahitya no Manako" which are divided in fourteenth part, but nobody is know how to sing that song specially for them who are not belonging from such a area, every folk song have its own patter to performance and style and in this research

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notes, but they are not from folk community, their research work has bounded only for classical music. For the research in the folk music, no one can ignore the origin of music because it is the main root of music origin. It the responsibility of the researcher to find out the coordination between the folk and folk music, so the origin of music is the right path for the researcher so he can define the primitive music and folk music is amalgamation with primitive culture of human life, might be his first music was the crying of child or find from his pain or sorrow. There is no authentic information about the origin of music in Indian history, but Samveda is the first scripture who is based on "Samgana" but what is the form of primitive music and how the primitive music before Samveda is no one can found the literature or information about that. Still the scholars are trying to research on the primitive music of human being. It is the only the way to research on folk music, but folk music is not in that original form due to its oral tradition form one generation to next and they don't have any proper documentation facility or resources for preservation of their music. Music is always progressive in any era, so no one can identify that this is the original or primitive music.

Research on the folk music can defined an outline or transformation of an oriental music, it will definitely help to make progressive chart of folk music. In the folk music, music is essential part of can help to understand the development and progress of folk music and it will help to evaluated the folk music of north Gujarat.

Thus this research is originally based on folk music of north Gujarat. It is extended to Samgana to Deshi and Margi music to newly concept of cosmic music. It is also discussed about the nature of sound origin of sound and philosophy of sound.

Music is no doubt a part of social science and folk music always connected with the daily life of folk people. So ethnomusicological study

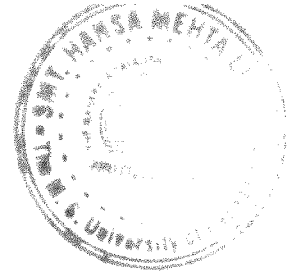
is essential for folk music, so it is necessary to study the familial interaction and rite-de- passage in folk music.

Therefore I tried my best to be honest with the right essence of the folk music of North Gujarat and that music impels me to do so.



Chapter - 1

Origin and development of music



Origin and development of music

CHAPTER-1

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CHAPTER - 1: ORIGIN AND DEVELOPMENT OF MUSIC:

Introduction:

The origin of music is not easy to trace out. Great minds have always projected their vision in to the aim past for a glimpse of primitive music naturally, the attempt ended more in fancy and fantasy than in the discovery of authentic facts. However it is obvious that nature is the fountain of all music countless heavenly bodies of immense size, floating in space, are racing eastward at a tremendous speed. They are so far away from the earth that only a white streak of their shadow, known as 'milky way' (Dudhaganga) is thrown across the night sky in this eternal procession the warbling bird, the babbling brook, the buzzing bee, the droning beetles, the whistling wind, sighing bamboo, the roaring¹ seawave the some of the organs in nature's glorious symphony. Doubtless it is more ancient than man. Primitive man attributed thunder and lightning, storm and rain, floods, pestilence and death, to supernatural forces. He believed that the latter had to be humored, it not propitiated by ritual and sacrifice. What else could he do to appease nature's fury and win the grace of benevolent spirit?

In due course instinct opened his eyes to certain order and rhythm in the world about him. The paramount urge for survival pointed to him the need for cooperation and community life, the excitement and emotional exaltation flowing from in tribal dances to the tune of horn and drum. Priesthood and miracles, witchcrafts and magic, conch and kettledrum had a field day. This marked the dawn of music as a ritual.

Ballads and folk songs of wandering minstrels with their crude instruments, simple ditties to relieve the tedium of the reapers, the boatman and the gardener at the water-wheel by the well, made music

¹ Page-1 History of South Indian music 1972 By R. Rangaramanujam Ayangar

handy source of physical and mental relaxation. This, in broad outline, is believed to be the origin of primitive music all over the world.

Living conditions arising from climate, soil and natural resources fostered a variety of patterns in racial culture. Life in regions of extreme cold, rocky soil and poor rainfall demanded hard labor to find the wherewithal for existence. It was reflected in the robustness and virility of the music and dance that developed in such communities. Warmer regions of sun and rain, on the other hand were free from the rigours of climate. They provided the necessities of life with much less labour. The balmy sun, the starry sky, the salubrious climate, the luxurious floral wealth all the year round, outdoor life and leisure turned the mind to contemplation. Consequently, music and dancing in this part of the globe had a finer texture. They joined hands with poetry and drama and helped to refine and enrich life.

Some times of research conclude that folk music is the nucleus for many of the systems prevailing to day. This is not true of² Indian music. Recent researches in anthropology reveal that India was the home of a "Pre-near man" *ramapithecus panjabicus* and his contemporary Ape, *Dryopithecus*, twelve million years ago. Mythology and neo-rationalism are engaged in a perpetual tug-o'-war, the former pushing events farther and farther back and the latter striving to bring them nearer and nearer to historical epochs. No wonder, then, that ancient Indian chronology is quite nebulous. Nevertheless, the 'Vedas' of ancient Hindus are at least 4000 years old. The 'Upanishad' came on a little later, followed by the epics and 'puranas' even so, they bear witness to an advanced culture and civilization with a long period of evolution and development before.

Indian music traces its origin to the 'Samved'. It is therefore, the oldest system of music in the world reaching back to 2000 years before Christ.

In the name of evolution, the west traces man's descent from the ape. The bible, on the other hand, states that god made him in his own image. Hindu mythology always looked up to celestial regions. Royal dynasties came of Solar and Lunar stock. Sages and prophets descended from heaven. Arts and science were gifts of the gods. "In the beginning was the word; and the word was with god; and the word was god," says the Bible. "Nadbrahma, god manifest in primordial sound, bodied forth as Shri Rama", says Thyagaraja. "The universe hangs on sound," says Hindu thoughts. The elements of language dropped from the vibrations of the Dhakka (Damaru) in the hands of Natraja (Shiva) as He danced in ecstasy." "Of the four Vedas, personify 'Samved', "says Krishna. "Brahma developed music with the help of 'samved'," says Narada. All this scouts the idea of a crude beginning for our music. On the contrary, it arose from transcendental vision, inspiration and genius. The 'Vedas' are known as 'Shruti' the eternal truths heard through intuition. Music is but a subsidiary branch of the 'Vedas'. It is 'Nada Vidhya', science of sound. Its study leads to 'Nadopasana', self-realization through contemplating 'Nada'.

The 'Vedas' of the Hindus are the earliest documents known to man in the realm of higher thoughts and speculative philosophy. Yet they stood on terra firma in their postulates for an integrated,³ life here as well there after they embraced every an unpleasant fact and illumined every branch of knowledge. Music, of course, had a profound significance for 'Vedic' scholars. They enjoyed reciting scriptural verses in groups. Their

³ Page-3: History of South Indian Music: By R. Rangaramarjun Ayangar

reverence for sound as a manifestation of god and their instinctive sensitiveness to melody led them to develop music as a branch of 'Vedas'. The original monotonic recitation, known as 'Archikagana' gave place to 'Ghatika' or two toned chart. After a time 'Ghatika' was replacing by 'Samika', a triad with a higher note, a lower one and a third sandwiched in between. They were called 'udatta' 'Anudatta' and 'svarita' respectively.

The Yajurveda mentions the 'Veena' as an accompaniment to vocal recitation during sacrifice. However, nothing more is known of the instruments its shape, strings, pitch or tone. By and by, a fourth note, 'Prachaya', was tacked on the 'Anudatta'. Now there was a tetra chord, 'swarantara'. It marked a step in a dance of 'Samikagana'. There was a standard of length for the syllables to ensure uniform recitation. They were of three kinds, 'Deergha', 'Hasva' and 'Pluta'. The notes of the tetra chord were detached and unadorned. However, the chant promoted a sense of unison, there was the thrill of congregational recitation especially with a soprano who had a higher range of voice. The choice of the four particular notes for this tetra chord is of great interest. Later research with the help of mechanical aids disclosed many of the hidden secrets latent in sound that ancient Hindus had discovered through intuition.

A note sounded by string with a reasonable amount of tension reveals upper partials or overtones, called 'Swayambhoo' swaras in 'Sanskrit'. They start with the octave of the note sounded. They proceed in the order of P, S, G, P, N, S, R, G, (G, C, E, G, B, C, D, E,). Only a very sensitive ear can discover this galaxy of subtle overtones. In fact, a trained ear can analyze a single sound into more than twelve harmonic components. The progression of S, G, P, (C, E, and G) is the natural chord of western

music. This concordant relationship obtain in other groups of alternate notes such as M, D, S, (F, A, C) AND P, N, R (G, B, D). The Hindus of Vedic times unraveled a natural tetra chord of themselves ⁴ in N, S, R, G, (B, C, D, and E). With no other, aid then the ear. They inverted the four notes and set up the nucleus for 'Samgana', viz G, R, S, N, (E, D, C, B) ⁵

1.1: Mythological Origin of Music:

Music undoubtedly most spiritual of our arts lifting man to a word spirit is base on the sense of hearing. Music is sure sentiment itself dispensing entirely with the language of words. With which alone the intellect can ape ret. Music can portray for us the sound of cowbells, fish marked and the battlefield. It can portray for us, even the delicacy of flowers, the un deleting motion of the waves, or the sweet serenity of the moonlight; but the moment it steps out side the limits of the sense and tries to portray for us a philosophic idea it must be considers decadent and the product of a decadent world. ⁶

1:1:1: Mythology of Music:

'Nada' or sound is the substance of music. It is essentially a rhythmic movement (spandana) and is the quality of the sky, which is the first among all the evolutes. 'Brahma' the creator of the three worlds is himself identified with the archetypal sound, i.e. 'Omkar'. Which is also the archetype of the whole creation 'Brahma' was born of the 'OM' sound and immediately after his birth started reciting this sound? Which resulted in the 'Veda's that have two components - 'Sastra' and 'Stotra' - the first one hymn or 'Rik', a nada without its delightful effect and the latter is the rhythmic 'Nada', the essential effect as well as quality of

⁴ Page: 4 History of South Indian Music. By R. Rangaramarjun Ayangar

⁵ Page:5 History of South Indian Music By R. Rangaramarjun Ayangar

⁶ Page: 1/2 Sangit Shodha Anka: Sangit ka Jadu, January/ February 1964.

which is delight. 'Brahma' uttered, or rather projected, his power in the form of 'Sarsvati,' which literally means spontaneous flow. This power assumes the form of a woman white in complexion and dress, holding a stringed instrument, called 'Veena', went on reciting the 'Riks' with delightful tuning which called 'Stotra'. If Brahma stands for 'Sastra' or abstract archetypal sound with an appeal directly to reason, 'Sarasvati', her power stands for the 'Stotra' or musical recitation of the 'riks' with emotional appeal, Therefore with a deeper effect. 'Veena' means literally that which sounds (VI + naad). Sarasvati, 'Veena' and 'Stotra' are identical. Brahma's taking Sarasvati as his spouse his only metaphorical. Although he himself is abstract, rigid aged, rule bound⁷ he is essentially identifying though apparently differentiated. In the 'Kalika Puran Brahma' begets 'Sandhya' (evening) literally meaning the principal of union (for that matter, any union-of male and female principles light and shadow, day and night, forenoon and afternoon etc. Brahma is therefore absolute and his creations are relative. Immediately after the creation of 'Sandhya,' Brahma was attracting by her beauty and asks for her love. On observation of this 'Sandhya' was ashamed and of her shame were born all the physical signs of love (or lost) than a woman expresses - 'Bhava', hava, vivvoka, vicchiti, etc.). In both the cases Brahma's incest with his daughter is only metaphorical. It suggests the identity of cause and effect, essential unity of the abstract and the sensible, the absolute and the relative. This is an allegory of the truth, which is a paradox. This is the birth and nature of celestial music (that is the essential feature of the creation ultimately identified with creator himself). Music is substantially a sound; 'sui generics', spontaneous as the origin and the quality of the sky all, pervasive with its rhythmic movement, as identical with the

⁷ Page:40:The Philosophy of Musical Symbolic in Indian Mythology
Edit: By R.C. Mehta (Article by A. C. Shukla)

creator creates the other four elements viz. 'air', fire, water, and earth. It is the manifestation of the reserved, abstract and unmanifest principles of creation. The whole creation is substantially a piece of celestial music.

The celestial music is auto-operative in its microcosmic form in the nature of 'anahata'. A living human body (pinda) is the microcosmic representation of the microcosmic universe (Brahmand). However, the 'sushumana', the subtlest nerve inside the spinal cord, this 'anahata' is operative without the knowledge or experience of ordinary human being. This is only apparently limited but essentially the same as the celestial music pervading the whole universe. This relation between the two may be compared with the relation between the individual sound and the universal sound, which are identifying though apparently different because of ignorance or nescience. In a sense, therefore, the celestial music that is the very essence of the universe is also the essence of a human being. This 'anahata' or the celestial music becomes 'ahata' or worldly phenomenon by means of a stroke caused either by the friction of two or many objects or by the movement of two nerves or cords in an organism or living body. This is transient and perversion of the celestial music, which is eternal and automatic. Nevertheless, this perversion is necessary as far as it is the dissemination of the celestial music, the very essence of ultimate reality.

Mythically, Brahma, the personification of celestial music generated and empowered one race and a divine sage for dissemination of music among gods, human beings and other creatures. They are the 'Gandharva' and 'Narada' respectively. The 'Vishnu Purana' says that in the course of the creation at a particular point Brahma became passionate and sang. From his passionate singing the 'Gandharva' were born literally 'Gandharva' mean they who meditate on music - as music is the very essence of

their existence. Paradoxically they have heads of horses but⁸ unlike the neighing of horses their voice are very sweet and extremely attractive, by nature sharply passionate (Gandharva tikshana Kama). 'Tambhru' is their leader. He is a great devotee to lord 'Shiva' and by his boon had some special power by which he made the famous musical instrument 'Tambura'. It is an instrument mainly with three strings producing three-component sound of the archetypal celestial music A-U-M generated from the navel, heart and throat points of the 'sushamana' respectively. In other word, this is the ideal instrument to produce or represent the 'Anahata' music by means of 'Ahata'. The 'Shankhayan' Aranyaka' says that the human lyre was making in imitation of the divine lyre. Here the 'Veena' spoken of is only an abstract imaginary one of which the sky is one end, the earth the other and the space in-between the bamboo pole on which air produces sound. Mythically one may say that this served a model for the 'Sarasvata Veena' or that this is the phenomenal manifestation of 'Sarasvati Veena', which might have been followed by 'Tamburu' in making his special type of stringed instrument 'Tambura'.

The 'Brahma Vaivarta Purana' states that six 'Rages' and thirty six 'Ragini' were directly born from the seed that was placed by the great creator 'Brahma' in 'Savitri' his spouse full of passion. They were means to capture the hearts of all creatures so that they could be passionately engaged in procreation 'Narada' was born from Braham's neck. The literal meaning of 'Narada' was born from Braham's neck. The literal meaning of 'Narada' is the bringer to man. He brings the divine massage to man. However, unlike his Greek counterpart Hermes, he is meddlesome and never slavish to the gods - not even to his own father whom he defies and even dares to course. He is a great devotee to

⁸ Page:41: The Philosophy of Musical Symbolic in Indian Mythology

‘Vishnu’ and (as perhaps born from the neck) possesses a very fine melodious voice, which helps him, a lot in influencing both gods and demons and all other creatures. Narada never communicates messages directly. His messages are always complicated as far as they are ironical and the very manner of the presentation of musical. While singing the eulogies of lord ‘Vishnu’ he moves to very nook and⁹ corner of the universe with a view to destroying vice, arrogance and ignorance, but always succeeds only through his melodious music, poetic iteration and dramatic irony. Narada’s music is not aesthetic because of its purposive use. He utilizes music for an end other than the emotional effect i.e. delights itself. In his music, delight is only a means for ethical, moral and metaphysical ends.¹⁰

The manifest music is a snare of ‘Maya’ to which even ‘Narada’, the best devotees, falls a victim. This miracle of the effect of music is both its curse and crown. It curses humanity (even animals and birds) into eternal oblivion and crown it with the charm of living. It makes a man accept the enigma of illusion as reality and makes a Keats sing, “Beauty is truth, truth beauty that is all ye known on earth, and all yenned to know”. Narada is in-between Sarasvati and Gandharva, Sarasvati stands for the principle where logos (vak) and sound (Nada) are identified, where the semiotics of sound and word is the same Sarasvati is the spontaneous flow of the identified ‘Vak’ and ‘Nada’ as represented in sushamana. She is the power of creation - ‘Savitri’, she is the archetypal principle of music-‘Gayatri’; the coil of power ‘Kundalini’ ever uniting and ever separating the earthly (Muladhara) and the transcendental (Sahasrara),

⁹ Page: 42 The Philosophy of Musical Symbolic in Indian Mythology By R. C. Mehta (Article by A. C. Shukla)

¹⁰ Page: 43 The Philosophy of Musical Symbolic in Indian Mythology By R. C. Mehta (Article by A. C. Shukla)

principle of the whole creation that is 'Brahma'. He explains the metaphysical principles of music related to the entire world-context.

'Narada's role is dual. Symbolically he is a double-dealer. He brings the transcendental music to the mortals in its phenomenal or prevents form and again helps mortals transform the phenomenal into the transcendental. This is a process of spiritual elevation through self negation, loss of egoism or individual identify - a process named as 'sadhavnikaran' or generalization of emotion in the poetics of emotion in the poetics of 'Bhattnayak' and 'Abhinavgupta'. This is the key, which 'Narada' offers to both 'Dhruva' and 'Valmiki' in directing them the path of truth realization. Nevertheless, the striking difference between the poetic effect and musical effect is this that the poetic 'Rasa' or delight is due to a semantic of indirection or 'Dhwani' whereas in music the semantic is direct. The Austinian analogy of the vehicle (language) and the goods (message) that it transports proves here neither necessary nor sufficient. Narada's music perverts into speech for explication in the ordinary level and again his speech is elevated into music (celestial) for concentration of the ordinary into the non-ordinary, the phenomenal into the transcendental, and the relative into the absolute. This is the 'nityaleela' of Narada and this is how music evolves into poetry and

poetry end in music.¹¹ We must look at mythology to see the significance that Indian music has to Indian society. This is easily illustrates in the story concerning its origin. Perhaps the clearest mythological 'raison-de-etre.' may be founds in Bharata's 'Natyasastra' (Rangacharya-1966). Once a long time ago, during the transitional period between two ages, it so happened that people took to uncivilized ways, were ruled by lust and greed. Behaved in angry and jealous ways with each other and not only gods but

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demons, evil spirits, 'Yakshas' and such a like other swarmed over the earth. Seeing this plight, 'Indra' and other god's approached god 'Brahma' and requested¹² him to give the people a toy (Kridaniyaka), but one which could not only be seen but heard and this should turn out a diversion so that people gave up their bad.

Although it was decided to give the celestial art of music to mankind, a suitable human had to be found who was capable of receiving this gift. Music had always been in the realm of the demigods (Gandharva) a super human of superior spiritual ability was required to convey this celestial art form to the world of man. It fell upon the great sage 'Narada' to be the first mortal recipient of this divine art. Through Narada, we are indebted for the presence of classical music.

The introduction of this art form to the mortal world was only the first step. Traditional pedagogy had to accommodate it classical music considered more than mere entertainment; it is a moral and spiritual redeemer. Therefore, the divine qualities inherent in the art form imply certain prerequisites; key among them are 'Guru', 'Vinay' and 'Shadhana' (Shankar-1968). This translates to teacher, humility, and discipline. The 'Guru' or teacher is the most important prerequisite in traditional musical pedagogy. Music is said to be a 'Guru Mukha-Vidya' (i.e. knowledge that must come from a teacher or Guru.). This is considered the highest form of knowledge. Traditional pedagogy is based upon the transfer of knowledge from the teacher (Guru) to the disciple (Shisya) is an unbroken tradition (Parampara). The tradition of 'Guru-Shisya Parampara' extends back countless millennia. The second¹³ prerequisite is 'Vinay' (humility). This also reflects the divine origins of

¹² Page No.1: Mythological Origin of Sangeet (Article) By: David Courtney - Chandrakantha.com.

¹³ Page No.2 Mythological Origin of Sangeet (Article) By: David Courtney - WWW.Chandrakantha.com.

the art from. Classical music said to be worship that involves both the divine aspect as well as a matter of simple pedagogy (e.g. “If you think you already know everything, then what is there to learn?”) The final prerequisite for a student of classical music is ‘Shadhana’ (discipline and practice). ‘Shadhana’ is necessary at two levels. At one level, the divine origins of the art forms require that the student “be prepared” to be recipient of this knowledge. However, from a simple pedagogy standpoint, the music is so incredibly difficult that if the student does not devote countless hours of practice spread over many years, the student certainly will not be able to master of the music.

This may clarify many points of pedagogy but, what about the art form itself. Any art must deal with the topics of aesthetics. The Indian tradition has much to say on this point as well.

The ancient scriptures describe nine fundamental emotions may be produced. Just as all hues may be produced by mixing the three primary colors, so too, all emotions are said to be derived from these principal emotion (shankar-1968). They are calling ‘Navrasa’ and are shows in the table below. These emotions form the aesthetic foundation for music. We must remember that we are talking about music. It requires an acoustic vehicle to convey these emotions.¹⁴

1:1:	Shrinagar	-	Love
1:2;	Hasya	-	Comic
1:3:	Karuna	-	Sadness
1:4:	Rudra	-	Furious
1:5:	Veera	-	Heroic
1:6:	Bhayanak	-	Terrible

- 1:7: Bibhatsa - Disgusting
 1:8: Adbhuta - Wonderment
 1:9: Shanta - Peace

This acoustic vehicle known as 'Raga'. 'Raga' might be thought of as the melody foundation upon which classical Indian music is based. During the last few centuries it was customary to anthropomorphize the 'Raga' in the form of 'Gandharva' (demigods) and 'Apsaras' (celestial nymphs.)

The divine quality of music is perhaps best illustrated in 'Nad Siddha'. This is the ability to perform miracles by singing or playing certain ragas. The most famous miracles-working musician was Tansen (Garg-1984). It is often said that he was able to create fire by singing rag 'Dipak', or create rain by singing rag 'Meghmalhar'.

We have seen how this art form is considered divine. This divine quality influences concepts such as aesthetics and pedagogy. The reverence that Indians have for this system may only be shown in a traditional approach.

However, this does not bar us from taking a more objective approach.¹⁵

'Shiv Puranas' says that the planets, stars, all are moving in the universe, and the universe is also moving in the cosmos, the movement of the universe creating the rhythm of [OM. OM. OHM.] Therefore, the word 'Ohm' and the rhythm are names 'Brahmand' (supreme Bliss). The 'Hindu' philosophers believe that every moving structure in the cosmos moves systematically in the rhythm and creates music. It is believed that the almighty god composed 'Natya Sastra' for the benefit of the world. And it was 'Brahma' (The god of creation of world) who put together the science of singing of music from the 'Samved', and taught to his five disciples Bharat - Narada - Rambha - Huhu - and Tamburu, who were

excellent on learning it and gave an examination in it before 'Mahadeva' (Natraja). Who was the great appreciator? These five disciples wrote five 'Samhinta' (Manual). The Bharat Samhinta come to this world, Rambha went to the heaven, Tambura and Hahu went to the region. Bharat started the dramatics, Narada started the instrumental music and 'Rambha' started dancing.

In ancient India, there were sixty-four types of arts and music is one of them. If one known to be a cultured person one should know knowledge of these arts was compulsory. As we know every great man even the gods, were perfect in music during their time. 'Lord Vishnu' play 'Shankha' (shells) Swaraswati the goddess of knowledge plays the Veena, lord 'Krishna' was master of flute and lord 'Shankar' was found his own percussion invented 'Damaru' and created 'Tandav' dance. Even 'Ravan' (Demon) the king of Shrilanka was a great musician his interest in music is evident by his astrological book 'Ravan Samhinta' He created and composed 'Shiva Tandav Stotra' in praise of lord Shiva. He invented his own instrument named 'Ravanhattho' (Hasta) some gipsy tribes of Gujarat and Rajasthan are still playing and singing folksongs on it.¹⁶

1.1.2: Music in Pre- Historic Society:

The study of primitive music falls within the scope of comparative musicology. On the other hand, as it is often termed, ethnomusicology, the science that deals with the music of people out side of western civilization. The ethnomusicologist ordinarily distinguishes in his work between three kind of music (1) oriented (2) folk (3) and primitive. Oriental music is that of the high cultures of Asia, from China, Japan, and Indonesia to India, Persia, and the Arabic countries. It is not elementary but is cultivated by professional musicians and is in many ways, although

not stylistically, comparable to Western European Music. Folk music, on the other hand, is the music of social group, which are part of higher cultures but are not themselves musically literate. It is common knowledge that folk songs are often composing anonymously and passed from singer to singer by oral Tradition. In this way folk music resembles primitive, the main difference is that the former is always found in a culture that also has cultivated music, which usually influences its style, while the latter belongs to simple cultures that¹⁷ have no writing and are not directly associated with any high culture.

To the historian of music and culture in general, to the musicologist, anthropologist, folklorist and psychologist, the study of primitive music is of the greatest importance. The music historian may use it in his efforts to determine the origin of music. Although there is little to be says for the theory that primitive music as we know it now must necessarily be like the music of the Paleolithic cave man, it nevertheless makes sense that only those traits found in many musical style, including primitive ones, may safely be considered very old. The study of primitive style that have been isolated from each other and from cultivated styles for centuries may eventually give at least comparative basis for a theor0y of the origin of music. Knowledge of primitive musical styles is also helpful to the psychologist of Music. If he is trying to establish universal type's of¹⁸ human behavior in respect to music, or if he is trying to formulate the psychological laws by which people react to it, he must take into consideration the many primitive styles and not base his conclusions on western music alone. The anthropologist and the historian of culture may find through examination of primitive music a substantiation of their theories. The folklorist may see its relationship to the music of rural

¹⁷ Page:1 Music in primitive Culture – By: Bruno nettle Harvard University Press, Cambridge-1956
¹⁸ Page:2 Music in Primitive Culture By : Bruno Nettle

populations and be able to trace the latter to its origins; the historian of musical instruments often finds prototype of country forms in some of the simpler ones in primitive culture. In addition, the linguist uncovers ethno linguistic materials, in summary, then to all people interested in music and to all interested in primitive culture, the study of this music offers new finds for exploration and a wider range for reflection.

We have tentatively defined primitive music by the particular groups of people to whom it belongs rather than by any consideration of its style. This is a necessary distinction, for the style of the many bodies of primitive music differ from each other as much as they all differ from oriental, folk and Indian classical, or cultivated music. Furthermore, it should be pointed out here that the word "primitive" is not an accurate term for designating the music discussed here. We use it because it has been used in the past and generally accepted by persons acquainted with the material, but it is not actually descriptive. We have no basis for believing that the music labeled "primitive" is closely relating to the remote beginnings of the music of the human race. Therefore, we cannot honestly say that the musical styles of the undeveloped cultures are primitive in the sense of being new. Therefore, we simply define as primitive that music which is the property of preliterate societies. The burden of designating these societies falls on the shoulders of the anthropologist.¹⁹

To be sure, many of the primitive traits considered here are still in existence, if such were not the case, recording of primitive music and information about it would be exceedingly difficult to acquire to day.²⁰

Music has a long era we are dealing with the ideas on music of the Vedic people who may be describes as primitive. Now it is must be note at the very beginning that when we are studying the music of a primitive society, we have to understand the word music is a very broad sense, music of the primitive people is not necessarily an art of combining sounds with a view to beauty and form and depression of emotion etc. Infect it has no such aim of any formal beauty or test for the primitive every sound is music. It is according to their paints of view some good or bad significance of their life. The primitive people therefore, produce or avoid a sound according to the significance, they have attached to it. Even a din or cry also can be a musical phenomenon to the primitive inculdible or silent recitation also can be significant, while studying the various aspects of pre-Vedic music, we may at a few times be tempted to see semi aesthetic idea about musical beauty. Nevertheless, they are also. It must be remembered, not significant from the artistic pleasure, but from the point of view of the musical religious efficacy of music.²¹

1.1.3: Origin of Music:

In order to study of Indian music, it is imperative to divided the whole range of culture and civilizations of India in to several periods like pre-Vedas (primitive-pre historic) Vedic, Hindu, Buddhist etc. Hindu and Buddhist ones overleap each other, and it is therefore difficult to represents precisely music of those two periods. Therefore, it is better to divide the whole range of as well as the Indian music.

In the history of India, we find that the civilized merchants or bourgeois are really building the grand structure of culture and civilization or the pre-historic Indus valley of the remote past. Some hold that these builders were the 'Aryans' may the Vedic 'Aryans' themselves, who were the

²¹ Page: 1 Music in Vedas: By G. U. Thile : Sardar Publication Delhi – 1997 FA

original dwellers of India and never come from central Asia or from any other parts outside of India. Others are of opinion that the original builders of the pre-historic Indus civilization were the 'Dravidians' and not the Vedic 'Aryans'. Opinions may differ, but we get ample evidence of the practice of music and dance, as obtaining in the pre-historic Indus valley civilization. The archeological excavation of different ancient sites of India which are considered by experts to be continuations of the Indus civilizations and culture, disclose the fact that even in the remote age of 5000 to 4000/ 4000-2500 B.C. The people were most civilized artistic and cultured, and they were well conversant with the art of playing flute (Vanshi) and lute (Veena) and different types of drums (Midranges). Nevertheless, unfortunately we do not know the exact type and technique of their music and dancing, for dearth of definite system of notation and historical records.

In the 'Rigveda' Age (3000/2500 B.C.) we come across proofs of political social and religious organizations among the 'Aryan' people there vast literature undoubtedly prove that they were the most advanced people of the day. They used to perform sacrifice and sacred rites and used to sing song with different tones on those occasions. The rules and regulations governing the songs, are found in the 'Sikshas', 'Pratisakhya' and 'Brahmans' literature, and they also contain copious references of music of Vedic times.

Different kinds of lute (Veena) and drum have also been described in the 'Vedic' literature. The 'Veena' (lute) with hundred strings and 'Kasyapi' or 'Kacchapi', 'Picchola', 'Kasauni' etc. and primitive drums like 'Bhumi-dudumbhi' and 'Dudumbhi'.

They make a hole on the surface of the soil and covered with the leather tighten with pegs on circle. Then play the drum with wooden stick may it

called 'Bhumi-dudumbhi' were used by Vedic singers. The reference are also found about dances, songs, and musical instruments in later 'Sutra' literature Prof. MacDonnell, Keith, Winternitz, Caland, Burnell, Jacobi, Weber, Sastri, Apte and others have mentioned about both vocal and instrumental music, while discussing the Vedic literature, in the classical and the post classical periods, many new types of Veena like 'Darvi', 'Gtra', 'Cilra'. 'Vipanchi', 'Rudri', 'Kurmi', 'Brahmi', 'Kalyayani', etc. and drums as if 'Puskara', 'Bhanda', 'Panava', 'Mridanga' etc. are also evolves. While commenting on the 'Grahyasutra' Dr.Apte has make reference about music that was cultured by the Vedic people he has said "music or sangit of all three types (Natyam-Gitam-Vaditvam) as well as chariot races and gambling continued to be the principal amusements of this 'Sutra' period."

In the 'Samved' (1-12-11) and the 'Asvalayana Grahyasutra' (1-14), we find descriptions of lute (Veena) playing, dancing and singing, in connection with the 'Simantonayan' ceremony. It is therefore, proved that the Vedic people did systematically culture the art of music. The later Hindu society of India borrowed music from the pre-Vedic people thus leaving behind a tradition of culture that enriched the art of music of India.

Now it may take for granted that Vedic music was much more developed and systematic with the fixed tones and scales, and that the pre-Vedic and Vedic-music owed much to the undeveloped system of music of the most ancient primitive people. The diggings of the mounds of the pre-historic Indus valley cities have astounded the people of world, by furnishing some crude type of pipe lute (Veena) and drum of different size, together with the bronze figurine of a nude dancing girl, which prove the practice of music in the society at least five thousand years ago. The Vedic

literature also furnishes various references of Vedic music. By 'Vedic music', we mean the 'Samans' with tunes. The 'Saman' used to be sing in different forms in different Vedic recessions (Branches). The 'Puspasutra' and the 'Nardiya Siksha' have fully described about those 'Samans' and different methods of singing, the Vedic tones were used in the Vedic songs, and they were 'Prathama' 'Dwitiya' 'Trutiya', 'Chaturtha', 'Mandra' (Panchama) 'Atiswara' (Sastha) and 'Kustha' (Saptama).

The tones of the Vedic music were in downward movement (Arohana karma). Generally, three, four, five and six tones were using in the 'Samgana', and seven tones were used by the followers of 'Kauthuma' recession.

The 'Samans' in mentioned in the 'Vedas' and Vedic literature, were the song, set to tunes. According to 'Jaimini', the song was, intend efforts (Abhyantara Prayatna) of the priestly class. 'Sayana', the commentator, has said that the samans were the songs constituted out stanzas and the tones like 'Kustha', Prathama etc. The Saman used to be song with different modes and ways. 'Sayana' has also said "Samved subrasam gityapayah". The 'Saman' was sing according to "Asksara Vikara" (alternation of letters) like 'Vislesana' - 'Vikarsana'-'Abhyas' and 'Virama'. The stobha used to play an important role or part in the singing. 'Jaimini' has said in the 'Mimansha Darshana' (1-2-26) the elongated letters like A....E.....I.....O....U....etc. were known as 'stobha', In the present-day system of classical music the 'stobha' were used elongation of vowels, which create vital fore in the song. To cite an example the part of song: "Devadeva Mahadeva Gauripati Maheshwara", when sung as 'de..... eva....a....de....eva....a maha....de.... e....va....a....

etc. The elongation vowels are the 'Stobha'. Regarding the

‘Stobha’, Sayana has said the ‘Stobha’ was divided in to ‘Vernastobha’, ‘Padastobha’ and ‘Vakyastobha’. Like the processes of mutilation and elongation of the letters in the stanzas, the method of obliteration or deletion of letters (Vanalap or Aksharlop) in the song was also founds necessary and so ‘Sayan’ has said. As far example the words “Yagna ayahi” were uttered in the singing as ‘Oganayi”, this rule used to be specially observed in the “Geygana” “Veyangana” or “Vegana” - Yonigana” etc. in fact that the samans were composed and practiced in different manners.

In the ‘Rk-Pratisakhya’, the Vedic tones are calls ‘Yama’ the root meaning of which is “to control” or ‘to regulate’. So as the tones used to control, conduct and sustain the structure of the ‘Samgana’. They are knows as ‘Yama’, the word ‘Yama’ has been used in ‘Yoga sutra’ of ‘Patanjali’ etc. In truth the seven note are the fountain head of not only of the scales and modes of the ‘Saman’ singing, but also of the later evolved ‘Roga’ - ‘Tana’ - ‘Murchana’ and ‘Alankara’ – ‘Mela’ - or ‘Melkarta’ – ‘Sthaya’ – ‘Prabandha’ etc. and so they are regarded as the basis or grounds of music all times²²

1.1.4: Music in Primitive Societies:

The story of man begins from the day he appeared on earth. Originally, man did not know reading and writing. He gradually learnt the three R’s. Therefore, man’s story is divides into two parts. The first part covers the period of his appearance to the time began to keep records of events in writing. That part of the story of man’s progress and development for which we have written records are knows as history. However, man had lived on this earth for several hundred thousands years before he learned

the art of writing. The long, distant past when man kept no record is called pre-history. It is also called pre-historic time.

Learned men in Europe and elsewhere believed until the eighteenth century that man was created in the year 4004 B.C. - that is only about 6000 years ago. Nevertheless, that belief no longer holds good. According to the current belief, the story of man started about two million years ago.

Early man was evolved from tree apes. He gradually began to walk on his two feet²³ his brain increased in size and improved in quality. 'Homo sapiens' or 'Wiseman' appeared about 30-40 thousands years ago. 'Homo sapiens' is the species to which the present day man belongs.

Man has passed through many stages of development. Scholars have divided those stages into,

1:4:1: Old Stone Age or the Paleolithic Age,

1:4:2: Middle Stone Age or the Mesolithic Age,

1:4:3: New Stone Age or the Neolithic Age

1:4:4: Metallic Age also known as the Heliolithic Age

Man learnt to use tools made of stone to help him in gathering food and to defend him against beastly foes. Gradually, he improved upon those tools and made better ones. That was the result of his experience and the growth of his intelligence.

We learnt from our scientists that when our ancestors began to stand upright, their vocal cords and throat muscles developed. That gave greater freedom of movement to the tongue, which gradually resulted in the power of speech. The power of speech depends essentially on intelligence. Intelligence produces ideas for expression. Since human

beings possess high they can combine sounds to produce speech for expressing ideas. Intelligently, in that, man proved to be superior to beasts and birds. Beasts and birds can produce sound but they do not have the intelligence to combine sounds.

The story of man from the beginning to the present day is a story of progress. The pace of progress was slow in the beginning. It became faster with the passage of time. Man's original problem was to keep himself alive. They problem took most of his time and efforts. He eventually succeeded in controlling his environment and producing food from the soil.

Man then became a food producer. He took to agriculture. The pace of progress quickened. That was round about 8000 B.C. Several inventions were making. Animals were domesticated. Kiln-fired pottery was making. Wheel was invents. All this enabled him to lead a settled life in an organized community. Co-operative living provided him with leisure and opportunity to increase his knowledge. That resulted in the change of his culture. In was also the beginning of civilization.

Agriculture paved the way for settled life. Man, started living in pits, ducklings, must house and houses made wooden post with thatched roofs. The settlements were generally near the cultivated fields. These settlements gradually developed into villages even small fortifies towns came into being. Settled life also led to the development of organized social life. The increased and assured production and supply of food in an agriculture economy led to the growth of population. Villages became larger and some grew into towns.

The Neolithic village communities soon transformed into great civilization in river valleys such as Indus, the Tigris, the Euphrates, the Nile and the Hwang. Ho the most important feature of a society when it

reaches the stage of civilization is the emergence of cities. The rise of cities is accompanied by so many far-reaching changes in every aspect of life that this development is described as a revolution in human history - the urban Revolution. The first civilization began to emerge in some parts of the world in about 4000 B.C. or about 6000 years ago. That meant settled life for the people. That, in turn, enabled some people to devote themselves to the study and development of mathematics, engineering, metallurgy, and other branches of knowledge on systematic lines. Trade developed as man searched for raw materials and came into contact with others for the exchange of goods. That provided leisure to some and leisure promoted architecture, sculpture, music and dance.

Though we do not have any records of the state of music as a fine art during the pre-historic times, yet we can safely assume that, during those times, men were acquainted with the finer points of music. They could not have lived without it for music is natural and eternal.²⁴

1:1:5: The Origin of Musical Notes:

There are many legends about the origin of music. According to one such legend, it originated with a mythical bird called 'Phoenix'. This bird, the only one of its kind, after living for five or six centuries in the Arabian desert, burnt itself on a funeral pile and rose from the ashes with renewed youth to live through another cycle. There are seven holes, like those of a flute, in its beak, before burning itself, it dances around the funeral pile and flutters its wings. At that time and because of blowing of air at the time of dancing, seven different types of sound originated from the holes in its beak. These sounds are called 'Swaras' (Notes) which form the basis of music.

According to another legend, the art of music originated with Pythagoras, the renowned Greek philosopher and Mathematician who flourished in 580 B.C. It is said that Pythagoras saw a dream one night in which an angel asked him to go to the river in the morning and wait patiently for the revelation. All of sudden, he heard an interesting sound coming from the side of river. From that sound, he developed the science of music.

There is yet another legend. According to that legend, when Musa crossed The Red Sea he came across a stone square in shape. The angel, Gabriel, who accompanied him, advised him to pick it up, as it may be useful. Therefore, he picked that up.

Later on, Musa and his tribe had to live in a desolate place without food and water for period of forty days, when the last drop of water stored by them had been consumed.²⁵ He prayed to God for water. God advised him to strike the stone with his staff. He did that. The result was that seven springs of water were sprouted out of that stone. According to another version, twelve canals (and not seven springs) flowed out of that broken stone. From each spring or canal emerged a sound, high or low. Then create a divine sound, which advised Musa to learn those sounds, which he did. Those seven sounds were the swaras which form the foundation of music.

These legends are popular in many parts of the world, but history does not support any of these legends.

Sarangdev was included in 'Sangit Ratnakar' a list of seven notes, and their particulars. That list is reproduced at further. It indicates the relationship of certain 'Rishis', gods and goddesses, birds and beasts, colors and castes with different notes or swaras. Urdu writers classified

notes because of age. They believed that formation of notes is links with the name of certain stars.

Eyes and ears plays an important part in the formation of notes based on sound produced by beasts and birds. Eyes see the birds and beasts ears hear their sounds. The tongue then, with the co-operation of eyes and ears, forms notes similar to the sounds produced by those birds and beasts.

Man has been familiar from the beginning with the sounds produced by birds and beasts. For purpose of hunting of birds and beasts, it was a common practice to use a female bird or beasts to lure its male by imitating their sounds. Thus, hunters for killing trapped male birds and beasts.

The colors that have been mentioned have their own significance, in that eyes, ears, nose, and tongue play an important role as hands and feet play. There is perfect co-ordination between the two types of limbs. For example, music comes from the throat, hands are using to play on a musical instrument and feet are using to produce rhythm. Keeping pace with the rhythm and jumping from dancing.

Colors are deeply connects with human life. They are form an internal part of our body. Human beings have five limbs to work and five to acquire knowledge and wisdom. The latter include eyes, ears, nose, and tongue. Eyes are to see, ears are to hear and nose is to smell. Skin is to touch and feel.

Hands feet and organs for urinating and passing bowels are called 'Karmendriyas' or the organs which work. The ears hear music, the tongue speaks and forms notes. The notes vary as human being grows up. It is the job of the first limb of human being to hear, to fix and to utter that note.

Characteristic of Notes (swaras)

Note	Bird/Beast	Family	Caste	Colour	Island	Rishi	God	Chhand	Sentiments
Sa[C #]	Peacock	Dev	Brahmin	Red	Jambu	Agni	Agni	Anustup	Bravery- Astonishment
Re[E b]	Chetak	Rishi	Kshatriya	Yellow	Shak	Brahma	Brahma	Gayatri	As above
Ga [F]	He-Goat	Dev	Vaishya	Golden	Kush	Chandra	Sarasvati	Tritup	Pity
Ma[F #]	Krounch	Dev	Brahmin	Kund	Krounch	Vishnu	Mahadev a	Brihiti	Laughter
Pa[G #]	Night- Angle	Pitru	Brahmin	Black	Shalmali	Narada	Vishnu	Pankti	As above
Dha[Bb]	Frog	Rishi	Kshatriya	Pote	Shavait	Tamburu	Ganesh	Ushinak	Surprise-dread
Ni[B]	Elephant	Ashur	Vaishya	Mixed	Pushaker	Tamburu	Surya	Jagati	pity

2.0: Origin of Sound:

Whenever the vital spirit wishes to speak or utter a sound, it sets the mind in motion. The mind in its turn, moves the 'Audarya' fire which pervades the body and which, on being so moved, sends up the vital air, which, in its upward course, strikes against the navel, the heart, the throat, the head, and the mouth, and produces sound. These five organs produce, respectively, the very minute, the minute, the developed, the undeveloped and the artificial sound. The very minute sound the very minute sound is audible only to 'yogis' contemplating 'Brahma'. The minute sound also is not audible to the generality of men if may sometimes, but rarely, be hearing by closing one's ear. When the vital air stirred by the fire, enters into two arteries that are arranging²⁶ tortuously and attached to the 'Sushamana', (one of the three canals the other two being named 'Ida' and 'Pingala'). Which according to the anatomy of the 'Yoga' school of philosophy run from the 04-0000 Yogis to the head and are the chief

passages of breath and air. They produce twenty-two different each higher than the last in pitch. These sounds are each known by the name of 'Shruti', and these twenty-two Shruti generate the seven musical notes.²⁷

1:2.1: Philosophy of Sound:

Now let us discuss the matter of the philosophical doctrine of sound that forms the background of music and musicology in a more explicit way. 'Panini', 'Patanjali', 'Bharathari', 'Nagesha', 'Punayaraja', 'Helaraja' and others are of opinion that the causal sound or 'Spota' in the substratum and fountain-head of the cosmic world-process. According to them, 'Vissphot' (blast) is not created and eternal. Nevertheless, the 'Naiyayikas' and the 'Vaisesikas' have opposed their views, and have refuted the doctrine of eternality of sound (Sabdanantvada). They say that words and languages, made up of sound, are created by man, and, therefore, have beginning and end, which means they are perishable. But they, who defend the eternality of sound as well as the doctrine of 'Spota' (Blast), advance arguments that sound is not created, but manifests through the medium of the vocal chord, and so the nature of its eternality is not lost. However, according to the grammarians, says Dr. P.C. Chakraborty, sound (Sabada) is not a lifeless mechanism, invented by man. It is more than a mere sound or symbol. "It is consciousness that splits up into the twofold category of sound and 'Artha' (meaning) and what we call 'Vak' as the vehicle of communication is nothing but an expression of 'Chaitanya' (spirit) lying within." According to 'Patanjali', words are divided into two 'Nrutya' and 'Karya' - eternal and created. The 'Nrutya' 'Sabada' is the supreme reality, which transcends the limitations of time and space. It is the 'Paravak' as well as the 'Para-Brahma' conception of 'Vak' as 'Vagdevi' has glorified the idea of 'Asksara' or 'Udgitha.' Dr. Chakraborty has

further said that the doctrine of 'Spota' (Blast)²⁸ as expounded and nourished by grammarian, mark the climax of mysticism, reached by the 'Sanskrit' Grammar, 'the assumption of a spiritual phenomenon like 'Sphota', to which all sounds are reducible and from which all meaning follow, furnishes a clue to the origin of sound. To the grammarian, 'Sphote' is indivisible (Akhandā), and represents chaitanya in its purest form. Its sacred and lofty nature was much exaggerated by the grammarian so that it was finally identified with Brahman (Vaiakaran Bhushan). The conclusion, at which the grammarian had arrived after all their speculation, on Sabdtattva is this supreme identify²⁹

Sarangdeva has identified the casual music (Nada-Sound) with 'Sankara' (Rite), the 'Sabada – Brahma'. The static causal music is also known as the 'Brahmagranth'. While commenting on the word 'Brahmagranthi', Simhaphupala says that navel base 'Muladhara' is the divine base or ground of 'Brahm' knowledge. The aspiring loves of music can attain the immortal bliss of the transcendental consciousness by concentrating their mind upon that place:

ब्रह्मपदम् सकल विध्न विनाशा निग्नहृदयाम्
परमात्मनाम् स्मरायेत् प्रथम निवेश मंगलचरानापि
भविष्यति मानवानो नाद स्वरूपम् मोक्षाधिनाम्
प्रथम ब्रह्मपदम् प्रयुक्ता ।

Kallinatha has said that when the navel psychic energy rises up to the twelve-petalled plexus (Anahata chakra) in the heart, it shines as the all-consciousness 'Atma', and the 'Upanishad' call it the 'Purusa' in the form of a thumb : "अंगुष्ठमात्रः पुरुष मध्य आत्मा तिष्ठति ।". The psychic sound at last manifests itself as the audible pleasing musical sound, and soothes the hearts of men and animals. Nevertheless, it should be remembered that

²⁸ Page:332 A Historical Study of Indian Music By Swami Prajanand
Munsiram Manoharlal Publisher Ltd., New Delhi.

²⁹ Page:333 A Historical Study of Indian Music

thought it unfolds itself as the gross material form, yet it contains in it the potentiality of the Divinity. In the 'Sangitratnakara' (third Uttapatti-Prakarana of 'Svaradhaya'), 'Sarangdeva' has elaborately discussed the divine nature of the causal sound. He says that when the causal sound manifests in the level of hearing, it is known as bass (Mandra) when it is manifested in the level of the throat, it is known as medium or Madhya, and when it is manifested in the base of a tongue, it is known as high or 'Tara'. The three levels are frequently known as 'Brahma' 'Vishnu' and Maheshwara, the presiding deities of creation, preservation and destruction, with their ethical qualities like 'Rajas' 'Satva' and 'Tamas'. The medium one is the balancing point or 'Nabhi' of the two extremities, lower and higher bass and high the balancing; center is the neutral point of the poles, positive and negative. 'Mandra' and 'Tara' are the two extremities of an octave (Saptak). The philosophy of music teaches how to create a balance between the bass (Mandra) and the high (Tara). In an octave (Saptak), we find that the fourth note, Madhyama plays the role of the medium, and it brings a balance between two groups of notes "Sa-Re-Ga" (C-O-E) and 'Pa-Dha-Ni' (G-A-B). It is a common practice to demonstrate the 'Raga' from the medium octave (Saptak). Even in the Vedic period, we find that among the three register tones, 'Anudatta' 'Svarita' 'Udatta', the middle 'Svarita' used to bring balance between 'Anudatta' and 'Udatta'. This practice bears a deep philosophical meaning and spiritual significance too.³⁰

1:2:2: Music in the human body:

For mystical, astrological, or chromatic purpose, the human body has been divided into six "Chakras" (depressions, rings, or circles). These are (1) Muladhara, the part about the pubis, above that (2) Svadhisthana, or

³⁰ Page:345 Historical Study of Music By : Swami Prajnanand

umbilical region, and above that (3) Manipur, or pit of the stomach or epigastria; (4) Anahat, the root of the nose; (5) Vishuddha, the hollow between the frontal senses; and (6) Aagya, the fontanel or union of the coronal and sagittal sutures. Various faculties or divinities are supposed to be present at these circles.

‘Vishuddha’ is the abode of Saraswati, the goddess of music. From the sixteen folded petals of which the ‘Vishuddha’ consist, the following are respectively produced; -

- (1) ‘Pranav’ (the mystic syllable ‘Ohm’),
- (2) Udghita, (a portion of the Samveda),
- (3) Humphat (mystical syllable used in incantations)
- (4) Vaushat, Vashat
- (5) ‘Svadha’ and
- (6) ‘Svaha’, (exclamations used in offering oblations to the deity or),
- (7) Namas (The term used in connection with the name of a deity to signify veneration),
- (8) Amrita (Ambrosia), the seven musical notes, namely
- (9) Shadaja
- (10) Rishabha
- (11) Gandhara
- (12) Madhyama
- (13) Panchama
- (14) Dhaivata
- (15) Nishada
- (16) Vish (Poison) –

Ordinarily called after their respective initials, Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, (C, D, E, F, G, A, B, C), when the vital spirit of a man beside in the

first, eight, eleventh, or twelfth fold of the Anahat circle, that, man becomes qualified to cultivate his musical faculties. When³¹ the vital spirit resides on the fourth, sixth, or the tenth fold of the same circle, his musical faculties are destroyed. When the vital spirit resides in any of the folds of the 'Vishuddha' circle beginning with the eighth and ending with the fifteenth, the musical efforts of the man are crowned with success. When it resides in the sixteenth fold, they meet with failure. The presence of the vital spirit in the tenth or eleventh fold of the 'Agana' circle (which has its seat in the forehead) is favorable to the cultivation of music. While its presence in the first, fourth, or fifth fold of the same circle is unfavorable, when the vital spirit resides in the 'Shahasra' circle, which is located in the Brahmarandra, (The aperture in the crown of the head through which the soul is said to escape on its leaving the body. In addition, regales itself by bathing in the ambrosia trickling from it the man becomes proficient in musical knowledge. The presence of the vital spirit in circles other than those, and the particular folds of them, that are favorable to the development of musical powers, has the effect of rendering the man altogether indifferent to the cultivation of the musical art.³²

1:2:3: Music Means to Salvation:

The intelligent man can be utilizing the body in specified ways secure happiness and salvation. The worship of 'Sagun Brahma' (The Supreme Being endowed with all qualities) leads to the enjoyment of the pleasures of the earth and the celestial region, that of 'Nirgun Brahma' (The Supreme Being devoid of all qualities.) to final beatitude. The worship of the latter entails perfect concentration of the mind, which is difficult of

³¹ Page: 4 Universal History of Music By. S. M. Tagore

³² Page: 5 Universal History of Music "

attainment by average humanity. Hence, the sages seek salvation by adopting the method of worship called 'Anahat Nada Upasana' (Also called 'Akasasambhava Nada'), i.e., the Nada (sound) produced in the 'Aakash' (The ethereal element that pervades the universe). It is evident that there is in the 'Aakash' an aptitude to produce 'Nada' as well as a capacity in the ear to receive it. There is a saying in 'Sanskrit' - "Nada Brahma" which means sound is the Supreme Being. However, as even this proves impracticable to the ordinary man, he tries the 'Ahata Nada Upasana' ('Ahata Nada' is the sound produced by the concussion of two bodies) method, which possesses the quality of giving pleasure to mankind. As music comes within the purview of 'Ahata Nada' the utilizing of the art of music for the purpose of the worship of the deity by man is held to bring him salvation.³³

1:3: Music and religion: [Vedic Concept]

In the point of view, we knew that Hindu music dependent on religion. From 'Vedic' period to Mughal period a long era is witness.

In the 'Vedic' text, we find quite often magic and religion mixed with each other in a very complex manner. In magic one takes for granted some fundamental laws of the happening in the world. One believes then that one can control a phenomenon if one knows and operates according to the law of that phenomenon. Nevertheless, in religion one seeks to propitiate or please some superior beings who govern a particular phenomenon. A magician therefore, uses some power-substances and controls a phenomenon. A religious person prays; request a God or the Gods to grant his desire. In the Vedic literature both these attitudes are found in a mixed manner in many cases including music, some times music is considered to be a power-substance and the musicians use it with

confidence in its efficacy for bringing out the desired result. Some times however the musicians use their music for the sake of propitiation of gods and it is the gods who are supposed to be ultimately fulfill the desire of men. It propitiates as well as controls the gods. 'Varun' - 'Agni' - 'Indra' - 'Aakash' - 'Jal' [water] - 'Pruthvi' [earth] - and above all 'Param Brahma' 'Parmatma' were the main gods in Vedic period. Music, and how music is supposed to be helpful to obtain - Rain - Agni [fire] - cattle - Defenselessness, long life - victory in the war. Victory over or destruction of enemy through sorcery, progeny or removal of the evil spirit etc. then follow the study of doctrine of the Vedic music, its nature the way of performing it, directives of its performance, its cosmic nature and connection with knowledge. In the later periods music used to be an essential part of many festivals (Utsava) and religious observance (Vrat), music is also elevated when divine origin is ascribes to it. Thus, we can understand how much important music must have been considers by the people of various places and various times, when we observe that they suppose it to be obtains from some divine superhuman geni.

The ancient Indian context one may note that the 'Samveda' the supposed starting point of all the music is said to be born out of a manifestation of the 'God Sun' (Aditya) or (Surya) (Markanday Parana) from all this information illustrating the divine origin of music, we know again the importance of music.

In the classical Hinduism, the musicians were considered as declined 'Brahmanas' in the 'Brahapati Smriti' the profession of musicians along with some other profession is treated to be a lower social standard, and a person belonging to any of those profession is said to be equal to 'Nishada'.

In 'Brahhaspati Smriti' 'Prayaschitakhanda', if 'Brahmana' lives by any of these professions, he will have to take an explanation. It is then adds that a 'Brahmana', practicing music etc. it is to be considered as a 'Brahman-Chandala' or even killer of 'Brahmana'.

This passage can throw sufficient light on the social position of musicians. According to 'Ausama Smriti' a person, born out of the secret intercourse of 'Shudra', man and queen becomes a 'Dyar' and the son of 'Dyar' and a 'Vaisya' woman becomes 'Dancer' and 'singer'. Thus, a 'dancer' or a 'singer' is considers an illegal progeny of persons of low standard.

Music has many religious significations and it was using for the sake of them. However, it was also a means of enjoyment. Thus, the 'Gandharva' used to please the 'Brahmanas' at the time of intervals of the sacrificial activities, by means of songs. Music was often considers a source of joy and pleasure. One used music for pleasing gods (as per Vedic details) 'Nardiya Siksha' described what note pleasure what genial of being. Thus the 'Shadaja' (c) pleasure the god; the 'Rishabha' (D) seers to 'Gandharva' the father; the 'Madhyama' the 'Gandharva'; The 'Panchama' the God, father, and seers; the 'Nishada' please the 'Yakshas' and the 'Dhaivata' the beings called 'Bhuts' (ghosts), in the so called paradise, the dancer and singers constitute the highest delights.³⁴

Previously we indicated that music is after connected with 'Rudra'. Now 'Rudra' in Vedas, epic and classical periods, well knows for his knowledge of vocal and instrumental music-dance-and drama, people know him as 'Shiva' - 'Shambhu' 'Natraja' etc. Some of his thousands name. According to 'Narada' who is describing him before the mountain

Himalaya is nothing but the sound (Nada) he is established on the sound and sound established on him.

अस्य गोत्रम् कुलम् शिवा नाद इव परम् गीरि ।
नाद प्रतिष्ठतः शंभुर नादो हस्यमीन प्रतिष्ठितः ॥
(Sakand Purana)

Those who sing praise in honors of him or dance for him, their evils go away and they get salvation (Sakand Purana/Padma Parana)

In the marriage of 'Shiva' and 'Parvati' 'Haha', 'Huhu', 'Tamburu' and 'Narada' sang 'Saman' (Samgana) once He told 'Uma' "In any sacrifice, it is to me that all that recites praise"; To me that 'Sam' singers praising with 'Tathatra-Saman' (Vaya Purana) similarly, the sacrifice of 'Daksha' was ruined because he had not invited 'Rudra'. 'Daksha' pacified 'Rudra' by praising him. In that, praise it is mentioning that the sacrificial singers sing for 'Rudra' and 'Rudra' himself is a singer, dancer and player on instruments.

Thus, we see that music and Rudra are connects with each other and He is supposed to be the origin of music.³⁵

Music has been utilizing in religious activities in India. Music and religion are always remained together and interpenetrating. This is perhaps because 'Hinduism', an ethnic religion covers so many aspects of life that, it is not at all difficult to interpret many of its elements as a part of the secular life. However, words themselves have a subordinate role in the art or the classical music of India. The main emphasis is on the melodic structure are too the structure is at once very rigid and highly flexible. It appears that as early as the time of compiling 'Samveda' around 1000 B.C. the Hindus already, started exploring different aspect of modal music in 'Bharat Natya Sastra' (1st century B.C.). The basic principles of the major forms of modal music were systematically lay

down the principles being very broad-based - Indian music could develop in later phase of history without violating the basic text. Even Persian and Arabic modes could easily be adapted to the basic format of Indian music at a later period. The rules of Indian classical music are like basic Mathematical rules, which do not have to be changes for the historic development of mathematics.³⁶

Many years^s ago, the Hindus divided music into two categories - folk and classical or absolute music: the first is born out of free expression of human feelings and classical music is base on conscious systematization and codification with a view of reaching an impersonal transcendental world of aesthetic. The rule for considering a music as a classical were also laid down, though both classical and folk music utilized only melody and rhythm with the introduction of counter point, counter point used in the primitive music of some tribes of central India.³⁷ Apparently, impossible and supernatural activities also can be performs with the help of music. Music can influence upon the superhuman potencies. It has a magical power in it to work out wonders.

By means of music can, control the 'Panchatatva' of universe or 'Brahmand' lots of example is showing in mythological scriptures. In short, we may say that; in the 'Vedic' music is considers power substance; by means of it, one can control natural phenomenon and perform miraculous deeds.³⁸

Music is considers in Vedas to be useful musicoreligiously. Therefore, the connections of music and gods are twofold. Some times music is considers to more powerful than god is and it makes the god behave

³⁶ Page: 9: An Approach to the Study of the Indian Music – By Purnima Shinde
³⁷ Page: 10: An Approach to the Study of the Indian Music – By Purnima Shinde
³⁸ Page: 64: Music in Vedas – By G. H. Thile

according to the desire of the poet-singers. Thus, there is fusion of musical and religious significance of the music in the Vedas.³⁹

Some times gods are requesting by means of music to come. Sometimes, on the other hand, music considered to have an attractive, dragging power.

The poet-singers call invokes (invite) the gods with the help of musical elements (Saman chants). On doing so they seem to be aware of the magnetic power of music and therefore they seem to be using that power in calling the Gods (Regveda)

Music has its control over a large sphere. A singer believes spatial distance cannot create any difficulty for the effectiveness of music.⁴⁰

Gods are founts of music. They like and enjoy it, the poet-singers sing and praise the gods with the intention the gods may be pleased thereby and having become pleased, they may grant gift.⁴¹

The Vedic singers too were aware of the power of music, which enchants gods and pleased them. In this connection we find that numerous expression are used in the 'Vedas' to indicate that the gods desire music, like it, take delight in it and so on. Gods are many times describes as desirous of music. Thus, 'Indra' is very often addresses as being desirous of songs (Regveda-1-5-7)⁴²

In order to indicate that gods are pleased by means of music, forms of various roots are using in the Vedas, the root 'mad' one of those roots. In the Vedas, this root does not suggest any idea of intoxication etc. as it

³⁹ Page: 68: Music in Vedas – By G. H. Thile
⁴⁰ Page: 69: Music in Vedas – By G. H. Thile
⁴¹ Page: 71: " " "
⁴² Page: 72: " " "

does mostly in the later Sanskrit literature but rather is suggest the idea of extreme delight.⁴³

The delight of music is some times closely associated with that with that drinking of 'Somarasa'. It is again to be born in mind that the 'Somarasa' drinking has no connection with intoxication etc. but with an exalted delight. About 'Indra' it is says, "The impressed 'Somarasa' has nearer neither delighted 'Indra' nor the pressed 'Somarasa' without any powerful hymns."⁴⁴ (Regveda-7-26-1)

2:4: Vedic music is often blissful to God: certain forms are as:

2:4:1: Powerful hymns: Brahma

2:4:2: Thoughtful poems: Mati

2:4:3: Self improving: Gaya (Gayan or songs)

2:4:4: Blessing of son: Indra (Vaaca) (speech) —

2:4:5: For the heart: Agni - (Manisha)

2:4:6: Most blissful - (Shantam) Peace

2:4:7; Agreeable - (Canestha)

2:4:8: Lovable - Priyas

2:4:9: Increasing listener - Vardhana⁴⁵

Thus, we can say that the gods like music very much. The singers make use music for the sake of pleasing the gods and thereby getting the desired result granted by the gods. Music is thus helpful to gods. It is superior to gods. The gods come under the influence of music, some times; on the other hand, we also find that the gods who have gives inspiration to the nine poet-singers to perform songs etc. thus they are being superior to the music and musicians.

⁴³ Page: 73: Music in Vedas – By G. H. Thile

⁴⁴ Page: 77: Music in Vedas – By G. H. Thile

⁴⁵ Page: 78: Music in Vedas – By G. H. Thile

*Gods and music are closely connects with each other in 'Vedas'.

*Music also goes to god. One may please the gods with music and ask them to come. Gods are fond of music and they enjoy it

*One barter with gods by means of music and gets the desired result granted by them.

*Music helps gods in many ways. Particularly it is often says that it strengthens them. Gods use music and get their desired result. They come under influence of music and are sometimes inferior to music.

*Sometimes, however, they themselves help music in various way and superior to it.

*Thus, music has a religious or musicoreligious role in connection with the gods.⁴⁶

– 1:3:1 Nature of Vedic Music: –

The Vedic music is essential part of the Vedic sacrifice. We get the information of Vedic music mainly in the context of the Vedic ritual. As regards whether in the Vedic period there was any non-sacrificial music or not we have to confess our ignorance. Nevertheless, the music we notice in the Vedas is by one or the other way connected with some musicoreligious ritual, or some kind of sacrifice etc. In the sacrificial performance, there are numerous recitations of verses etc. Singing of 'Saman' (melodies) there are numerous hymns. They seem mostly to be not prepared for the sake of being reader or pleasing a reader by their aesthetic beauty if it all one may find any therein. In all possibility, they were originally not writes but recital vocally by the poet singer. In the recital vocal many expressions used in order to indicate a hymn e.g. 'Geet' (song) 'Vacas', 'Vac', 'Vani' (speech) 'Stoma', 'Stotra' (sung-

praise), 'Uktha', 'Ukthya', 'Ucatha' (praise song)etc. directly reveal their vocal character. It is, however, very difficult to point out exactly the difference between one expression and the other. It is also difficult to translate those words adequately in any language familiar to us. Speaking in general for the purpose of this chapter, we may group all such expressions under a common title "elements of Vedic music". The formulas from the 'Yajurveda' or the 'Athervaveda' and from other Vedic sources also can be, for the sake of studying the Musicoreligious significance of Vedic music, treated as elements of Vedic vocal music. The 'Samveda' consists mostly of the verses taken from the 'Regveda'. Those verses save as the "texts" for the melodies (Samgana) which are sung in the course of the Vedic sacrifice. They are also the most important part of the Vedic music.⁴⁷

1:3:2: The Vedic Heritage:

Man is a creative animal and the noblest monument to the spirit of man is the art and science of music. From time immemorial, man has made music to add a further dimension to his expression of the magical or the mystical, the emotional or the martial. Because he is also able to analyse, interprets and distinguish. Man found some sounds in nature pleasing and others not. He found meanings in the songs of birds and discovered rhythm in the movements of the heavenly bodies.

Music exists in all societies, in functions in the sphere of religion and through the whole of man's experience to the area of pure entertainment. It has, therefore, many forms - some very new, or at least seemingly so and others of great antiquity.

Indian music in its classical forms is one of the most ancient types still surviving. It has, of course, altered but its basic elements would appear to be much as they were over two thousand years ago.

The earliest cities discovered on the sub-continent of India were Mohenjo-Daro and Harappa in the Indus valley. This civilization, highly organized and developed, was coeval with that of the Nile valley. From the excavations carried out under Sir Mortimer Wheeler there is evidence that the seven-holed flute and various types of stringed instrument and drums were in use in these cities. Indeed, these musical instruments must have been used and perfected hundred of years before they came into the hands of the expert musicians and dancing girls of Mohenjo Daro and Harappa.

Around 2000 B.C., the Aryans came to the sub-continent through the passes in the North-West and with their coming.⁵¹⁴⁸ India created by the Vedic period of her history. Many theories about the coming of the Aryans to India have been expounded and demolished over the years. The most plausible now seems to be the one put forward by Nirad Chowdhary; namely, that after leaving the region between Danube and Volga some Aryan tribes settled in Mesopotamia, then pushed into Iran and, later, found their way into northern India, which came to be called 'Arya Varta', the land of Aryans.

The Aryans were a fair-skinned people whereas the indigenous inhabitants of India were dark. After they had subjugated the country, the Aryans organized the caste system to maintain their supremacy. They introduced their own culture and religion and, in their turn, adapted some local customs and even gods. This was made easier by the fact that they

settled down with the intention of coexisting with the original inhabitants of their new homeland.

The caste system allowed for many gradations in the social scale and it works out in such detail and so interlocked with religion and economic conditions, which it operated without creating tensions. It brought about a division of labour in a way, which eliminated the need for slavery, and consequently this institution never existed in ancient India. The Brahmins were the priests and intellectuals, the 'Kshatriya' the warriors, the 'Vaishyas' the merchants, and the 'Shudras' the manual workers. The sub castes related to specific professions; for example, among the 'Brahmin' there were a sub-caste of physicians, the 'Kshatriya' had a sub-caste of archers, 'Vaishyas' had a sub-caste of moneylenders and the 'Shudras' had a sub-caste of cobblers. In the arts, there were sub-castes, which specialized in music, in painting and in dancing. All of these functioned as hereditary guilds. In the area of the arts, this ensured that certain forms, techniques and styles were passing on from father to son in an unbroken tradition. In its later years, the caste system became a harsh instrument of man's inhumanity to man and it has now been abolished by law (only law). There can be little doubt, however, that it is thanks to this system that India's music and dance have been handed down over hundreds of years with all the respect and love that a great heritage richly deserves.

The Aryans Brahmins produced great thinkers and scholars⁴⁹ yet strangely, they never wrote any histories; instead, all subjects, including history, were presented in mythological form and given religious sanction by being associated with the gods.

Religious sanction always makes ideas invulnerable, and so legends grew around the history of the Aryans, beginning with the 'Rig-Veda' and culminating in the two epics of the 'Ramayana' and the 'Mahabharata'. All learning was embodied in books called 'Shashtra'. Each 'Shashtra' covers its subject in detail and represents, obviously, not the inspiration of single man, but the accumulation of a tradition, codified in one volume. In the same way, the works of Homer could not have been produced out of the darkness of a barbaric society, but represent the pinnacle of a long-standing culture.

Brahmin gurus considered that the highest knowledge was too valuable, perhaps even dangerous, to be lightly bestowed upon all men and were careful to pass it on only to those who were worthy of it and were capable of using it with discrimination. To make sure that it did not fall into the wrong hands it was expressed in symbolic terms and complicated riddle-like verses or 'Mantras' which had to be interpreted like the Greek oracles and books by mediaeval alchemists.

The sacred scriptures consisted of the four main 'Vedas' the 'Rigveda', the 'Yajurveda', the 'Samveda' and the 'Athervaveda', and several minor ones. These, together with the two epics and the various 'Puranas' or stories concerning the gods, had a close connection with music for the verses were chanted in self-musical patterns. This early form of vocal music was known as 'Samgana' from 'Samd' meaning 'melody' and 'Gan' meaning 'to sing verses'. There were only three tonal accents Udatta, Anudatta, and 'Svarita', which were later named 'Swaras' (musical notes). Eventually, a total of seven 'Swaras' was identified and came into use. However, even today the 'Vedas' can be heard chanted to the three accented musical pattern.

As the 'Vedas' underwent modifications and additions so also did 'Vedas'. The pre-Aryan music also developed at the same time and there was considerable cross-fertilization with the result that a form called 'Jatigana' emerged. This depended on the use of 'Jatis' or sequences of notes and was the precursor of what was later to become the raga system⁵⁰

1:3:3: The Vedic Chant:

Vedic chant employs three notes only. They are 'Ni' (Bb) 'Sa' (C) and 'Re' (D). The chant always begins with the basic note 'C' corresponding to the sound of an 'Udatta' syllable. If the opening syllables happen to be an 'Anudatta' one, the syllable 'Ohm', which is always 'Udatta', is borrowed at the beginning of the chant and does the work of the required 'Udatta' syllable. The notes occur in their natural sequence and are taken consecutively i.e. without dropping the intermediate note. Each syllable forms a unit of utterance and together their chanting reminds one of the 'Non Tom' (or the 'Alap' syllable) exercises. In fact, they form a musical phrase, which is like an 'Alap' of a famous classical 'Ragas', the 'Darbarikanda'. Some such sequence as Sa, Ni, Sa, Ni, Sa, Re, Sa, Ni, Sa (C-B, C-B, C-D; C-, B, D) form the nucleus of the phrase and repeats itself as a group in the chanting of all the 'Chandas'. Whatever the Chandas, the chanting sound all alike and does not give the least inkling about the form or the length of the Chandas-measure actually employed. Thus the rhythm of the Vedic chant is not of the formal (meaning suggestive of the form) type but⁵⁴⁵¹ is of the primary or the essential kind. Last, but not the least, the chant is a type of recitation, and is like all sacred literature, entirely immune from personal colouring and variations.

⁵⁰ Page: 13: The Music of India – By Kahn & Averill (London-1976)

⁵¹ Page: 62 Hindustani Music – An Outline of its Physics and Aesthetic-1951
By: G. H. Ranade

An interesting practice connected with the chant is that of recitation-parties or contests, in which the chant is given alternately by two groups of recites. After each turn, the loudness, the pitch and the tempo are gradually increased. Each group ends its turn by placing the tone a little higher, which the other group picks up as its basic note for its new turn and the chant thus leads on towards a climax. When one round finishes the next one begins, again with the normal tone and the climax is again reach as before. The point to be notes, however, is that inspite of higher tone-level for every new turn; the melody remains the same, only that it is repeats at higher and higher levels. Another interesting practice connected with the recitation parties is that, at times, both groups chant different 'Rks' at one and the same time and thus creates a primary vocal harmony or descant, one can call it anything, for it gives one the impression of either. The mass of the collective tone and the repetition of the rhythmic nucleus with ever increasing loudness, pitch and tempo more than counterbalance the monotony and enrapture one with the majesty of 'Vedic chant'.

In addition to the plain chant, there are some very highly scholastic ways of chanting the Vedic texts. They are knows as the 'Pada', 'Karma' 'Jata' and the 'Ghana' ways of chanting. Of these the musical aspect is almost the same as in plain chant with this difference that the clauses or even 'Padas' are recited again and again⁵² according to the patterns laid down in the code for chanting. Accordingly, each 'Pada' is chanted in a detached manner or a group of them is repeated once, twice, or more times with repetition of the preceding and succeeding clauses, according to these patterns. Because of such fixed order or sequence, coherence and symmetry between the several parts of the chant become evident and

contribute to it what may be calls a 'musical form'. The repetition of the 'Padas' and the different clauses of the Chandas, according to chosen patterns has evidently given rise to different meters later on known as the 'Gana Vratlas', 'Mantra Vrata' 'Dandaka', 'Dodhaka' 'Totaka' and other forms of verse, which even now serve as models for innovating new meters and time-measures to suit our present-day needs.

1:3:4: Music in Sama Veda:

Here is now brief summary of the musical practices as found in the famous style of singing 'Samans' or 'Sama-Gana'. The 'Sama-veda' has no separate text. The 'Rks' themselves supply it but the 'Sama-veda' sets the 'Riks' to musical form for the purpose of 'Sama-Gana' and in doing so, the original text is changed and sometimes distorted beyond recognition. Meaningless extra syllables such as 'How, Him, Hum' etc. are borrowed, some of the vowels are elongated, or are altogether replaced by new ones, and even the old words give place to new ones. The Sama-Gana thus takes all kind of liberties with the text such as those the present-day musicians are in the habit of taking. 'Sama-Gana' is however, a collective affair and like the chant is of a set type, immune from any personal colouring or alterations.⁵³

The identification of the seven notes of the 'Samvedic' scale with the notes of the later scale that has reminded relevant in Indian Music to the present becomes first evident towards the end of the Vedic period. The prominent Sanskrit grammarian Panini (5th Cen. B.C.), among writers, mentions the names of the seven notes; 'Shadaja', 'Rishabha' 'Gandhara', 'Madhyama' 'Panchama' 'Dhaivata' and 'Nishada', and 'Gandhara' are derived from the 'Udatta'; 'Rishabha' and Dhaivata from

the Anudatta' and 'Shadaja' - 'Madhyama' and 'Panchama' from the 'Svarita'

Two features are noteworthy for the identification of the 'Loukik' or 'Deshi' scale made in the 'Nardiya Siksha'; first the notes are listed in descending order, (It should be noted that the 'Samvedic' notation system, too, uses successively higher numerals to indicate a descending sequence of note), and second, the conventional order of the notes, 'Dhaivata' and 'Nishada' is exchanged. The scale appears as follows:

Samvedic equivalent	Secular note (After Narada)
3:4:1: Prathama (Tonic)	Madhyama
3:4:2: Dwitiya (Second)	Gandhara
3:4:3: Trutiya (third)	Rishabha
3:4:4: Chaturtha (fourth)	Shadaja
3:4:5: Mandra (fifth)	Dhaivata ⁵⁴
3:4:6: Atiswara (lower sixth)	Nishada
3:4:7: Kustha (seventh)	Panchama

As distinct from the scale laid down in the 'Nardiya Siksha', the basic scale of ancient Indian music theory follow an ascending order, with 'Dhaivata' as the sixth and 'Nishada' as the seventh degree. This basic scale are calls 'Gram' literally 'village'; the term may also denote 'multitude', and in musical context refers to a number or multitude of notes. Three 'Gram' named after their initial notes, are knows to have existed in ancient India: 'Gandhar-Grama' - 'Madhyama'-Gram' and 'Shadaja-Gram'. Definite information is available only about the Shadaja-and Madhyama-Gram; the 'Gandhar-Grama' is an older scale,

which was already out of use at the time of the first theoretical accounts of Indian music.⁵⁵

The following is a brief summary of the principal finding about the singing of Samans:-

- (1) The scale of 'Sama-Gana' is - C, D, Eb, F, G, A, C
- (2) The note A (Dha) is sometimes omits and is then replaces by the note Bb (Nib), and vice versa.
- (3) The notes are takes strictly in their natural sequence i.e. without jumping over the neighbouring notes.
- (4) They figure in small groups of three or four notes and seldom extend beyond the limit of one tetra chord at a time.
- (5) No extra chromatic note is employed anywhere.
- (6) The 'Stobha' letters 'Ha', - 'How', - 'Him', - 'Hum', which are borrowed, are sung to the level of the base note and thus supply the feeling for a sustained tonic.
- (7) The music is permanently set without any room for any personal colouring or distortion.
- (8) The music of one and all the 'Samans' of any one branch of it sound like, whatever be their meaning content or the 'Chandas' of their meter. The tune does not give the least indication either of the Chandas employed or of any time-measure. The rhythm of 'Sama-Gana' is therefore of the essential and not of the formal (Meaning, suggestive of the form) type.⁵⁶
- (9) Pious Brahmanas refuse to take any accompaniment for 'Sama Gana' though some modern scholars have begun to advocate the use of it.

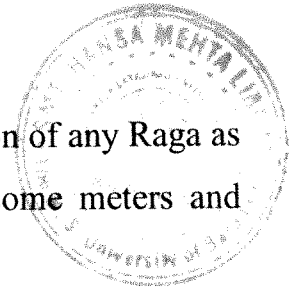
⁵⁵

Page: 63: The Music of South Asia – By Selina Thielmann-1999

⁵⁶

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(10) 'Sama-Gana' does not even once give the impression of any Raga as such, but sound like some tunes similar to those of some meters and simple folk songs.⁵⁷



1.4: Margi and Deshi Music:

Indian music, which is certainly one of the oldest in the world had its classical form developed from 'mantra' or Samveda and in the course of its historical development went through the phases of Jati, Marga, and Prabandha. Nevertheless, it is imperative for the student of music to know that in the very period when Marga sangit was flourishing in India, there was another kind of music also prevalent; it was called 'Deshi Sangit.' The great theorists of Indian music 'Sarangdeva' Anjaneya' 'Matanga' 'Somanath' and 'Narada' all have written about 'Marga' or 'Gandharva' music along with 'Deshi' music.

Deshi music has its own characteristics and own style. Somanath says that 'Deshi music is that which please the heart of people. In the 9th century, Matanga says that in their own regions the songs, which are singing with feeling by women, children, cowherds, on their own accord, are called 'Deshi.' Anjaneya says that 'Deshi' songs do not follow the rules of 'Shruti' and 'Gamaka,' but they have marks of different regions in their melodic structure.

Thus, these Deshi songs were at least as old as 'Marga' music, if not older. These 'Deshi' songs were not devotional songs like Marg music, or they did not follow the melodic patterns of 'Marg music.' They were songs on harvest, on changing seasons and man's joy and delight at rain and plentiful harvest. Thus, 'Deshi' was the nature of folk music that had preceded 'Marg' music. That is also clear from 'Matang's' remark in 'Brihaddeshi,' which says, "Raga made of four notes is not 'Marg' music.

Ragas woven of four notes are prevalent among wild tribes, such as, Kolagha, Gameti, Bamania, Baranda, etc.” so these songs were of the non-Aryan tribes that were spread out all over India.

Giving a detailed account of the melodies of Deshi music and ‘Margi music, Tagore said, in course of time ‘Deshi’ melodies of four notes were accepted by ‘Margi music after modification by addition of extra notes.⁵⁸

The Brahmins now divided music into two categories: ‘Margi music’ that which was ‘pleasing to the gods’ and which was sacred music- and ‘Deshi music’ - that which ‘pleasing to human’s and which was secular or performe music. Both used the ‘seven Swaras’ but in ‘Margi music’ the melodic patterns were clearly defined as falling into seven classes : ‘Archik’ used one note, ‘Gathik’ two, ‘Samik’ three, ‘Swarantara’ four, ‘Odava’ five, ‘Shadav’ six, and ‘Sampurana’ seven It is clear, therefore, that sacred music, the idiom in which the religious texts were sung in the temples, received more serious attention.⁵⁹

The Indian music, which knows as sangeet has two distinct, lines- cultivated and uncultivated: classical and oral traditional ‘Margi music’ and ‘Deshi music’. Nevertheless, that does not mean that one branch is impatient to the other. In fact, the truth is contrary. Both the branches of Indian Music go hand in hand. Both word and sound go ahead with ‘Raga’ and ‘Ragini’ ‘Rasa’ and ‘Laya’ and ‘Tala’⁶⁰ and are accompanied with respective instruments neither of the wings or parts have quarrel either. If there are any differences with any they are outwardly which have nothing to do internally. So great theorists of Indian music ‘Sarangdeva’, ‘Anjaneya’, ‘Matanga’, ‘Somnatha’ and ‘Narada’, have

⁵⁸ Page: 258/259: Folk lore, Vol. ix number-4: ‘Vision of folk music’ By: Saumyendranath Tagore

⁵⁹ Page: 14: Music of India – By Kahn & Averill - 1976

⁶⁰ Page123 Folk lore and Folk life in India – By Shankarsen Gupta - 1975

written about Margi or 'Gandharva' music along with 'Deshi' or folk music.⁶¹

'Margi' sangeet is considered to be the 'Samgayana' the 'Vedic' and 'Puranic' ages and also the devotional songs of the medieval times which were mystic and were also confined to⁶² these, who, were religious minded and were also after the spiritualism and salvation.

Music that was composed and set to tunes by the experts of different times and places, to meet the common needs of the masses, to enable them to get mental peace and happiness are said to be 'Deshi music'.

देशे देशे जनानां यदुच्यते हृदयरंजकम् ।
गानं च वादनं नृत्यं तद्देशीत्यभिधीयते ॥

The music of present time is the direct descendant of the ancient schools, whose traditions have been handed down with comment and expression in the guilds of the hereditary musicians while the words of a song may have been composed at any date, the musical themes communicated orally from masters to disciple, are essentially ancient. Hence 'Deshi' music' was changes into two forms according to its utility among the inhabitants of the country and is knows as the 'Hindustani music' and the 'Karnataka music'. This way only due to the numerous foreign invasions in the north, whereas the south was more or less free from such invasions and warfare⁶³

'Dattila' says that it requires efficiency for constructing and producing the 'Gandharva' type (Avadhanena). Nevertheless, 'Sarangdeva' and his commentators 'Chatur Kallinatha' and 'Simhaphupala' have made the meaning of the sloka in a quite

⁶¹ Page: 124: Folk lore and Folk life in India – By Shankarsen Gupta - 1975

⁶² Page: 84: Indian Music through Ages – By Bandopadhyay - 1985

⁶³ Page: 85: Indian Music through Ages – By Bandopadhyay - 1985

different way. In addition, by this they have rather damaged the real meaning or significance of the 'Gandharva' music. 'Sarangdeva' and both of his commentators have mistakenly, identified 'Gandharva-Gana' with the chased or 'Marga'-type of music, which evolved offer wards with materials of 'gandharva'. It seems that they have not understood the type of music, 'Gandharva', 'Marga' and 'Deshi' and so. They have said: 'अनादी संप्रदायम् गांधर्वैः सम्प्रयुते ।' i.e., The practice of the 'Gandharva' or 'Marga' was coming down traditionally from very ancient times but 'Deshi' or 'Loukik' one was produced by the then musicologists and the local singers . Thus, we see that everything has blunderingly been bungles. As 'Sarangdeva' has not made any distinction between 'Gandharva' (classical) and 'Gana' (Loukik): गांधर्वम् गानमित्यस्य भेदमुदिरितम् ।. He has further missing to make distinction between 'Gandharva' and 'Marga'. The 'Gandharva' was the traditional one, and was handed down from vary ancient time - 'Vedavadapuruseyatvamiti', i.e., being 'Apauruseya' and so it was not manmade.

It might be assuming fact that as the 'Marga' type of music was constitution of most of the materials of the 'Gandharva Gana.' So 'Sarangdeva' and his commentators, Kallinatha and Simhaphupala have identified the 'Marga' with the 'Gandharva' (as the Jatis or Jatiragas, the Gramragas and many other 'Murchana', Tans, and others were borrowed in the 'Marga' from the 'Gandharva') but it is not historical fact because the 'Marga' was chased and was quite a different type from the gandharva one.⁶⁴ The 'Marga' type of music (chased one) was search for and was creates afterwards from the remains of the 'Vedic' and especially

from the 'Gandharva'. The rectified or formalized Marga type of music gave birth to 'Bhasaragas' 'Vibhasaragas' and 'Antarabhasharagas.' However, 'Chatur Kallinatha' has made some mistake, when he says; 'जत् यदयान्तर भाषान्तम् तद गान्धर्वम्। He was rather puzzled first with the idea of the terms, 'Gandharva' and 'Gana' and so, he has included them in the same rank 'गान्धर्वमेव मार्गः' which is none historical.

In fact, the classical type of music, being the product or created matter of the classical Age (600BC-500BC), was known as the non 'Vedic' Marga'-type, which evolved out of some formulate and materials not only of the 'Vedic' music', but also of the 'Gandharva' one, which existed nearly side by side of the 'Vedic' music. (Nevertheless, the chased 'Marga' music was indebted to the 'Gandharva' music.) We have said before that the 'Vedic' music 'Sama-gana' was mainly practiced by the 'Munis' 'Rishis' 'Tapasi.' But afterwards in the 'Puranic' or Epic age, they were patronized by the kings and the Royal races, whereas the Gandharva' one was practiced especially by the Gandharva like 'Narada', 'Tamburu' 'Visvavasnu' 'Visvakhila' Haha-Hahu, and different celestial dancing girls (Apsaras, Kinnaras, Yakshas, and Yaksinis).⁶⁵ The earliest defined music that we do know of is that of the 'Vedas' 'Regveda', the oldest, was recited using three tonal regions. 'Samveda', which is the sung version of 'Regveda' in its most developed stage, was chanting in descending manner, with seven notes. This was the ecclesiastical melody, the 'Margi music' and highly symbolic. There were the 'Gandharva music' and the 'Deshi music', which, not bound by the occult framework of 'Vedic' singing were the secular art forms.

Here we have again to be cautious about some of these words. 'Margi music' literally means the "Music of the Path". Perhaps, in its earliest

connection it was music of 'Mantra's sound-pattern meant expressly for occultic function and purpose. Therefore, it did not tolerate any deviation in form and presentation. In other words, it was bound by very strict rules: it was restricted by a 'Path'. Nevertheless, in course of time, any music governed by a grammar became 'Margi music' and music writers described the art ancient to them as 'Margi' and their own as 'Deshi' even if the latter had a grammar.

'Vedic' melody is a chant. The main characteristic of this music was that it was descending in progression this is the feature that continuing for ages, even in "classical" profane music. Nevertheless, psychological necessities must have made later classical melody ascending, as it is now. The chanting of 'Vedas' was of various functional kinds. 'Samveda' as sung in villages and social settlements was the 'Gramageya' type: 'Gram' meaning a gregarious habitation. The 'Aranyageya' chants were to be sung in the seclusion of forests, meant for meditative purpose. In addition, the melody already gets the capacity for expression and elaboration by the use of 'stobha'; these were "nonsense" syllables such as 'Hau' - 'Haya' - 'Hova' and so on added in the chant.⁶⁶ Various 'Sakhas' or branches of 'Vedic' singing had come into being, quite probably due to the migration of the 'Aryan' people and their fusion with indigenous cultures; to day there are 'Sakhas' such as the 'Kauthuma', the 'Jaiminiya' and 'Paddhatis' (style) as the 'Gurjar' (of Gujarat) 'Vanga' (of Bengal) and so on. One could compare these with the modern 'Vanis' and 'Gharanas' of music.

The 'Gandharva' music was a highly 'Grammetized' music. Actually, the 'Gandharva' was synonymous with music: particularly vocal. Indeed, it was very highly respected art and was even considered as a subsidiary

‘Veda’: it was an ‘Upaveda’. Other ‘Upaveda’ were ‘Vasturveda’ (knowledge of materials of construction architecture), ‘Dhanurveda’ (archery), and ‘Ayurveda’ (medicine). ‘Gandharva’ has been described or mentioned in various epics and religious texts like ‘Ramayana’, the ‘Mahabharata’ various ‘Puranas’ many ‘Jain’ and ‘Buddhist’ text. It comprised songs set to suitable tunes in defined scales, with proper ‘Tala’ and necessary accompanying instruments. In essence, it was a well develops musical art.

‘Deshi’ music, on the other hand, was perhaps laxer in grammatical restrictions. It was means for pleasing the heart of men. Moreover, its nature varied from ‘Desa’ (Region) to ‘Desa’ hence the qualifying word, ‘Deshi’, even the art music that we create and appreciate today would be ‘Deshi’ music’ by ancient standard. In the presence social context, we do make a similar distinction between ‘classical’ music on one hand, and light music, theatre music, film music and folk music on the other.⁶⁷

1:4:1: Gandharva Music:

Path for the ‘Margi music’ or ‘Jati music’:

The ‘Vedic’ Music was different in forms and Method of presentation from ‘Gandharva’ Music. ‘Matanga’ has stated as to why the parent ‘Ragas’ like ‘Sadji’, ‘Arsabhi’, ‘Gandhari’, ‘Madhyama’, ‘Panchami’, ‘Dhaivati’ and ‘Nishadi’ were know as ‘Jatis’. He has stated in the ‘Brihaddeshi’:

इदनिम् लक्षणामहे – श्रुति – गृह- स्वरादि समूहज जयन्ते जात्याः।
 अतो जात्या रृत्युच्छते ।यस्माज्जियते रस प्रतितिरभ्यते इति जयात्याः।
 अथवा सकला रागादेर-जन्मा बेतुत्वाज्जात्यात्वया इति।यदवा जात्याया इतिजात्याः।
 यथा नरानाम् बाह्यनत्वदयो जात्याः।

This means that the ‘Ragas’ are knows as ‘Jatis’ because; it was born of microtones or ‘Shruti’, initial notes or ‘Grahas’, and clusters of tones? In

addition, for that reason, they are so call 'Jatis'. On the other hand, as the realization of aesthetic sentiments is possible from them, they are knows as 'Jatis' or they are calls 'Jatis' in the sense of classes, as for example, the Brahmin, etc forming classes of human being.

Attention may be drawn to the pure type of seven 'Jatis', as mentioned in the great Epic, 'Ramayana.' (400 B.C) 'Valmiki' has said that the wondering bards like 'Lava' and 'Kusha' sang the 'Ramayana' 'Gana' before the royal court of 'Ramchandra', and the 'Gana' (songs) were presented with seven 'Jatis' or 'Jati ragas', accompanied by 'Murchana' and 'Tans' and with musical Instruments like 'Veena', 'Mridanga' etc. The tunes of the songs enchanted all of them who were present there. It is states in the 'Ramayana', canto – IV

पाठ्यं गेये च मधुरम प्रमाणं अस्त्रिभिरन वितम्।
जातिभिः सप्तभिर्युक्तम तन्त्रिलया समन्वितम्॥⁶⁸

'Gandhar-grama' was obsolete before the time of 'Muni Bharat' (300 B.C to 200 AD), and it was obsolete or out of practice because the 'Gandharva' exclusively used it.

The word 'Marg' also connotes also idea of following the prey in the hunting, which means 'Marga': The root 'Mrg' means chasing, following, etc., and so the Music was knows as 'Marg', and it was constituted out of most of the materials of the 'Gandhara'. So in the 'Pro-Vedic' as well as pro-'Gandharva-Marg', we find most of the music elements of 'Gandharva' type of music, though some elements of the Vedic Music 'Samgana' were absorbed by the 'Marga' type of classical Music.

Now, we find the 'Marga' - type of Music evolved approximately in 700 Bc or 600 Bc – 500 Bc, when 'Vedic' period terminated and the classical period crept in, absorbing the most of the materials of Music of

⁶⁸ Page:69 Historical Study of Music : By Prajanand Swami

both the 'Vedic sama-gana' and the 'Gandharva-Gana'. In addition, from the history it is known that, at that critical period, Brahm Bharat (Druhina) appeared and brought a renaissance in the domain of Music, and created drama and music for the people at large. Harkant Shukla has rightly said, "the first principle of Music is said to have been taught by 'Brahma' to; Bharatacharya',⁶⁹ who imparted the portion of his knowledge to 'Tambura' and 'Narada'. The art was divided into 'Devagana', 'Rakshagana' (Gandharva – Ganga), and 'Manusya – gana'. There is a lot of legendary lore in our 'Puranas' which assign the origin of Music to the gods and goddesses. " This is the fact as depicted in the 'Bharata's 'Natyasastra' that 'Brahma' or 'Brahm bharata' taught the laws and principles as well as science of drama and Music to 'Narada' 'Bharata' 'Nandi' or 'Nandikesvara', 'Tambura', 'Kohala', 'Vatsya', 'Sandilya', and others and they preached them in the human world. As for example,

- (A) नाट्यशास्त्रम् प्रवक्ष्यामि ब्रह्मना यदु धारितम्।
- (B) नाट्यवैध कथाम ब्रह्मानुत्यनानाम्.....
- (C) नाट्यवेदस्य संभवो ब्रह्मानिरमितम्।
- (D) नाट्यवेदम् ततस्वक्रे चतुर्वेदांगसंभवम्।
- (E) पुत्रान्ध्याप्याप्ययाम् योग्यान्....
- (F) नारदायाश्च गांधर्वा नाट्ययोगे नियोजितः। [नाट्यशास्त्र – I 1-83]

Now it can be said that the 'Gandharva' Music was mentioned not only by 'Narada' of the 'Siksha' but also by 'Dattila', 'Bharata' and the followers of 'Bharata'. Dattila has said: ब्रह्मादाश्च गुरुत्या गांधर्व शास्त्र संक्षेपः शास्त्रोयाम्मोच्यते (SL.1) i.e., the 'Gandharva' type of music, which was designed, cultured and defined by 'Brahma' and 'Sadashiva' is also told by me in essence.

From this it can be taken that 'Dattila' (Bharata has called him as 'Dantila' in the 'Natyasastra') was much interested in the 'Gandharva' Music, and not only that, but even during his time (1st – 2nd century AD)

⁶⁹ Page:38A Historical Study of Indian Music : By Prajanand Swami

‘Gandharva’ was in practice and was appreciated by the art loving people of India. Moreover, ‘Dattila’ has explained the basic structure and knowledge of the ‘Gandharva’ type of Music. He has especially mentioned about the tricks, ‘Avadhanena’, which means ‘with attention and care’, and from this it is understood that the method of construction or constitution of the ‘Gandharva’ requires special attentions and efficiency. Therefore, ‘Dattila’ has laid special stress upon the ancient basic melody, ‘Jatis’. The Jatis or Jati ragas, and the ‘Gram ragas’, evolved out of the eighteen. ‘Jati ragas’, which were considered the ragas or melodies of the ancient ‘Gandharva’ music⁷⁰

Besides, the intrinsic character of Indian music is religious and spiritual. The ‘Gandharva’ music makes a link between Vedic music and post Vedic ‘Marga’ music, though some had the opinion that ‘Gandharva’ music was almost contemporary to Vedic music, ‘Sama-gana’. History of Indian music admits that there is a deeper significance in the ‘Gandharva’, as it can really be recognizes of the intuitive singers of the ‘Vedic India’.

Well, has been said by Dr.Mukund Lath has been says in his recent book, ‘A study of Dattilam: “The importance of ‘Gandharva’ is two-fold: Firstly, it gives us an example of a body of music which was pervades by a transcendental significance not only in spirit but also in every detail of its melody or of ‘Tala.’ Was sacrosanct and had to be renders as prescribed by specific injunction, which spelled out each particular detail. Recording these prescriptions was the function of authoritative manuals like the ‘Dattilam’. ‘Gandharva’ was thus akin to religiously prescribed and liturgically regulated musical forms such as were known in ancient Egypt and other ancient cultures. It reflected the same tendency, which

has been a preserve largely in the Gregorian chant of Europe. It was a body of music, which we no longer know in India. 'Gandharva' however, was marks as 'Spiritual,' not only in its lyric but even in the musical structures down to every single detail. It was devoutly and diligently maintains as a distinct form. Being thus unique, it is worthy of close study. Secondly, a study of 'Gandharva' has also great historical importance. It can help in interpreting the history of musical forms in India and in understanding and placing, such forms in a kind of relative chronology. 'Gandharva', historically speaking, occupied a crucial position. It arose from 'Sama' and in turn gave rise to those later forms, which have come down to the present through transformation and transitions. To know 'Gandharva' will thus help us to understand later musical forms in a ⁷¹ historical perspective and will also provide a key to their links tradition as well as a cue to native of changes."

He has further said, 'Gandharva' thus stands as a doorway between the now extinct 'Sama' and subsequent musical forms. To know and distinguish 'Gandharva' can provide many handy clues to historian of music". ⁷²

1:5: Cosmic Music:

Music is many times consider being of cosmic nature. The Egyptian people attributed cosmic significance to it. Among the Chinese people, also there were similar beliefs. Thus, 'Mancius' thinks that music is an echo of the harmony between the heaven and the earth. The Greek thinkers supposed that the world is music. The whole cosmos is according to them a sublime lyre. Similar notations are prevalent in Judaism. In Islam music is held as a part of macrocosmic system. In the Vedic

⁷¹ Page:40 A Historical Study of Indian Music : By Prajanand Swami

⁷² Page:41 A Historical Study of Indian Music : By Prajanand Swami

literature, there are also numerous references to the cosmic significance of music.⁷³

In the 'Chandogya-Upnishad', one is advising to worship the five parts of 'Saman' in the 'Prastava', the sky is the udgitha; the sun is the 'Pratihata' and the heaven is the 'Nidhana'. This is the ascending order of worship. In the reverse order, the heaven is the 'him'- sound; the sun is the 'Prastava' the sky is the 'Udgitha'; the fire is the 'Pratihata' and the earth is the 'Nidhana'. Various directions are ascribed to the 'Rigveda'; the southern to the 'Yajurveda'; the western to the 'Atharvangirasah' and northern to the 'Sam Veda'. Elsewhere, the 'Mahanamni' verses are said to be identical with the waters. The wind, according to SB VII.7.3.12 belongs to the Tristubh-metre. The earth and the heaven are held up by the 'Viraj' meter. At the time when the naturally perforated bricks are put down in the course of the fire-building ceremony, 'Samans' are sung. Thereby, it is said the sap or the means of subsistence is put in to these worlds, for the naturally perforated bricks are identical with these worlds. Many times, we meet with the remark, "All this is identical with the 'Stomas' only.

"सर्वम् हिंद स्तोमाएव"। Many of the musical elements are said to be identical with the worlds. Thus the 'Samans' like 'Gayatraparsva-Saman' and 'Ajidoha-Saman' are identical with the three worlds similarly the 'Mahanomni-Verses' speech, the twenty-seven-versed-stoma a 'Trca' group of three verses, the sacred utterances (Varies viz. 'Bhuh', Bhuvah, Svah,) are also identical with the three worlds. The Saman (melody) is identical with the world of gods and the 'Rcs' (verses) with that of men. The metres are also identical with the earth, 'Tristubh' with sky and

‘Jagati’ with the heaven. Because ‘Gayatri’ is identical with the earth, it is also describes to be the “foundation (Pratistha) of all things. A similar remark is making in connection with the ‘Jagati’ metres also.

For the ‘Vedic’ text these identification of the musical elements with the worlds are significant in explaining the result of the sacrificial ritual that are connects with the worlds. Thus the ‘Rathanatara-Saman is said to be identical with this world; ‘Vamadevyā’ with the sky and the ‘Bruhat’ with the heaven. Therefore, when one sings all these on the the same day of the fourth ‘Sahasra-sacrifice’, one joins these worlds as it where. When these ‘samans’ are sung (respectively) on the first, second and the third beginning The ‘tristiches’ (pratipad) one ascends on all these worlds. In the ‘Abijit’-sacrifice, the ‘Rathanatara’ is to be using as the ‘Prastha’, the ‘Vamadevyā’ as the Saman of the ‘Maitravaruna’- priest, and the ‘Bruhat’ is to be using as the ‘Arbhava-Pavanama-laud. Since these samans are identical with the three worlds, one wins all these worlds without any disconnection, if one uses those samans in the prescribed way. At the time of the fire-establishment-rite these Saman are to be sing. Then the fires become establishes in the three worlds as it were ⁷⁴ the worlds are three and by chanting the ‘Gayatri Saman’ in these three sections, the singer makes the sacrifices equal to these worlds. Many musical elements are says to be at the origin of the worldly things. From the ‘Viraj’- metres many worldly things were created with the help of the ‘samans’. Thus, the gods considered ‘Viraj’ as a Milk-cow. They brought her near “Indra who was then the young calf (Vatsa); ‘Gayatri’ the halter and could the udder. Both the Bruhat- and Rathantara-saman were two teats; both the ‘Yajnayajniya’ – and ‘Vamadevyā – samans (were the other) two (teats). Gods milked herbs (from her) by the ‘Rathanatara’;

expansion by the 'Bruhat,' waters by the 'Vamadevyā,' sacrifice by the 'Yajñayajñiya'. In the fire building-ceremony, after the 'Vishnu' strides, there is an adoration to 'Agni' (fire) with the verses ascribed to the poet 'Vatsapri Bhalandana'. This rite is called 'Vatsapra' and both these rites viz. 'Vishnu' strides and 'Vatsapra' are connected with the cosmic creation. By the 'Vishnu' strides, Prajapati created this world and by the 'Vatsapra' the fire; by the 'Vishnu strides' Prajapati created the sky and by the 'Vatsapra'; the sun by the 'Vishnu strides' 'Prajapati' created the regions and by the 'Vatsapra' the moon; Thus the reason why these two rites are to be performed. ⁷⁵ Thus and created 'sky'; uttered 'Svah' and created the heaven. Similarly, with these utterances he created the three castes viz. 'Brahmin', 'Kshatriya', and 'Vaisya'. He created also the self, begins, and the cattle with these utterances. In the beginning there was only one divinity named 'Prajapati'. He thought of creations. He created the gods 'Vasus' by means of the 'Kaleya-Saman'. The creator means of the 'Jagat-Saman' made the sea firm in the heavenly world; by means of the 'Rathantara-saman' is discovered the sun, it is said that Indra expands the sky by great songs (Arka).

Some musical elements are said to be existing "in the beginning" There were only the 'Bruhat' and 'Rathantara-saman'. These were respectively identical with speech and mind. Elsewhere, it is said that in the beginning there was merely one syllable viz. (speech).

Music helps the sun to sustain and to be free from eclipses. It increases the sun light.

Music is cosmic from the spatial point of view as we saw it. Nevertheless, it is cosmic from temporal point of view also. The 'Rathantara-saman' is

says to be “today” while the “Bruhat” “tomorrow”. Further the ‘Rathanatara’ is said to be “past” and the ‘Bruhat’ to be the “future”. Many musical elements are connects with the year – ideology. Thus, some say; the ‘Saman’ is in the year. Of it, spring is the ‘Himkara’. Therefore, animals come together in the spring continually uttering the ‘him’-sound. The summer is the ‘Prastava’, the ‘Prastava’ is indistinct; the summer is, among all the seasons, indistinct. The rainy season is ‘udgitha’, the rainy season signs as it were. The autumn is the ‘Pratihara’; verily-in autumn most of ⁷⁶ the herbs ripen. The winter is the ‘Nidhana’; in the winter, the creatures are putting to an end (Nidhankarta).⁷⁷ Music as has been illustrated above to some extent, is connects with the seasons also, various metres and various seasons are associated with each other. Thus the ‘Gayatri’ begins to the spring, ‘Tristubh’ to the summer; ‘Jagati’ for the rainy season, ‘Anustubh’ to the ‘Autumn’ and ‘Pankti’ to the winter.

In the Vedic text, sacrifice is conceives as a microcosm. The microcosm and microcosm depend upon each other and are replicas of each other; the difference between them is quantity and not of quality. According to whatever is does in the microcosm everything happens in the microcosm. In the sacrifice, i.e. in the microcosm, music is amply used and naturally, it is supposed to exercise numerous effects in the microcosm. Music, even governs the activities of beings. ⁷⁸

The correct recitation of the ‘Vedic’ hymns presupposes proper knowledge of the rules of the verse meter by which the melody, too. It is determined. The ‘Vedic’ meters are distinguished on the basis of the number of syllables in each ‘Pada’ (foot’-a quarter of stanza); thus, in

⁷⁶ Page:360 Music in Vedas : By G. U. Theil
⁷⁷ Page:361 Music in Vedas : By G. U. Theil
⁷⁸ Page:362 Music in Vedas : By G. U. Theil

‘Gayatri’ meter the stanza consists of 4x6 syllables, in ‘Anustubh’ meter of 4x8 syllables, in ‘Pankti’ meter of 4x10 syllables, in ‘Tristubh’ meter of 4x11 syllables and ‘Jagati’ meter of 4x12 syllables. Besides characterizing the metric structure of the verses, the meters denote also certain way of singing and specific melodic features. Later texts, in particular the ‘Upanishads’, identify the verse meter with various cosmic principles. The initial verse of chapter 7 of the ‘Maitri ‘Upanishad’ classify the meters in groups together with gods, planets, seasons various forms of breath as well as different types of hymn and chant, and each group is assigned a specific direction M.u.7.1. Identifies the ‘Gayatri’ meter with ‘Agni’ (the god ‘fire’), with the ‘trivets’ hymn, with ‘Rathanatara’ chant, with the spring season, with upward breath, with the star and with the ‘Vasu’ gods; all these rise in the east.

M.U.7.2. identifies the ‘Tristubh’ meter with ‘Indra’ (The king of the gods), with the ‘Pancadasa’ hymn, with ‘Bruhat’ chant, with the summer season, with ‘Vyana’ breathe, with ‘Soma’ juice and with the ‘Rudra’ gods; all these rise in south.

M.U.7.3. identifies the ‘Jagati’ meter with the ‘Maruta’ gods, with the ‘Saptadasa’ hymn, with ‘Valrupa’ chant, with the rainy season, with ‘Apana, breathe, with the planet ‘Venus’ and with the ‘Aditya’(sun) gods; all these rise in the west.

M.U.7.4. identifies the ‘Anustubh’ meter with ‘Visva’ gods, with the ‘Ekvimsg’ hymn with ‘Viraj’ chant with the autumn season; with ⁷⁹ ‘Samans’ breathe with god of ‘Baruna’ and the ‘Sadhya’ gods; all these rise in the north.

M.U.7.5. identifies the 'Pankti' meter with the gods of 'Mitra' and 'Varuna' with the 'Trinava' and 'Trayastrumsa' hymns with 'Sakvara' and 'Raivat' chant with the two cold seasons, with 'Udana' breath, with the 'Angiras' (descendants of the sage 'Angiras' to whom many hymns of 'Regveda' are ascribed) and with the moon; all these rise from above,

M.U.7.6.refers to those elements that rise from below (i.e. from the underworld), this verse does not contain any identification of meter hymn or chant.⁸⁰

So Indian music is believes to be born or origin from the god and its aim is not only the entertainment but also the salvation. Our scriptures are also says that "यथा पिंडे तथा ब्रह्माण्डे" | which are in cosmos all are found in our body.

1:6: Philosophy Of Music:

According to philosophy of music, the divine psyche or 'Atma' (soul) is the foundation of music. The psyche sings eternally the immortal song of absolute music, which is formless and colorless in essence, and yet it manifests as phenomenal music with the gross raw materials of tone, tune rhythm grace, etc. The philosophy of music states that the absolute music is subjective, whereas its objective form is visual and audible phenomenal music. The absolute music is like the 'Idea' or 'Type' of Plato. It is the true logos or divine 'word' of the Christian theology. In the beginning, there was a pure idea in God and He created the manifold universe from within, and within Him, there sleep all kind of impression of the projection of the world in potent form. The 'Vaishanava' mystics say that there is going on the super sensual music eternally in praise of the divine glory of 'Radha' and 'Krishna' in the celestial region of immortal

‘Vrindavan’ (Nitya Vrindavan). That eternal celestial music is the ‘absolute music’. The absolute music is not therefore, altogether inconceivable, but is conceivable through the medium of the concentrated and spiritual mind. Well has it been said by Prof.O.C. Gangoli, regarding the absolute painting: “Absolute painting though they represent nothing, evokes a disinterested aesthetic sensation, due to happy perception and contemplation of special relation, dimensions, proportions, accents, colors, value, and rhythm inherent in the quality of design, clamping to attain the condition of music. But this demonstration of the quality of non-representative painting does not invalidate to capacity of the painter’s craft to represent, delineate, or imitate nature or to render themes of human or emotional significance. In addition, if music possesses, as it indeed does,⁸¹ in a large measure, the power of creating forms of ‘pure emotional values’, it is not incapable of rendering and expressing concepts evocative or human emotions,” The phenomenal music, being the copy of the absolute music, contains within it the potentialities of divine nature and supra-mundane beauty of the absolute music. For this reason, the material tones and tunes also sing the song of the divinity. Rabindranath Tagore has said: ‘for music, though it comprehends a limited number of notes, yet represents the infinite, So the phenomenal music has infinite possibilities for revealing the inner nature of man, nay, for making mortal man the immortal god man.

Poet Tagore has further said that music “is the most abstract of all arts, as mathematics is in the region of science.” It is sublime art as “the pure essence of expressiveness in existence offered in music. In music, the feeling distilled in sound becomes itself an independent object. It assumes

⁸¹ Page:350 A Historical Study of Indian Music – By: Swami Prajanand

a tune form which is definite but meaning which is indefinable, and yet which grips our mind with a sense of an absolute truth.”

India is the land of spirituality. Here philosophy of music is looks upon as a spiritual ‘Sadhana’, which elevates and animates the level of men’s consciousness, and kindles, in the cave of this heart the perpetual light of the divine knowledge, and makes him free from the dense of the delusion forever and ever. These intuitive authors of music of India are fully conscious of this secret, and have making music the best and purest means for attaining the God-realization. The philosophical foundation of music rests upon the solid rock of the realization of the immortal soul of music. There fore, we should be educated to know that soul of music, because proper training and education can only harmonized the chords of the phenomenal music with those of the transcendental grand music of man. The artist as well as the art of music should be raises upon the level of spirituality. In addition, they should be conscious of the grand truth of spirituality, and the grand truth of philosophy. (Darshana-Shastra of India) That man can see God face, can get an immediate awareness of the absolute, as the task of philosophy of India is to solve the riddle of the universe and to discover the ways and means to man’s perfection in life ⁸²

The Regvedic simplicity of life contrasts itself with the elaboration of its religious side as shown in the magnitude of the pantheon.

First we have a group of deities standing for the principal phenomena of nature viz. (a) ‘Dyaus’ (sky) ; (b) ‘Pruthvi’ (earth) [cf. Dyava – ‘Pruthvi’ “heaven and earth “ in I , 143,2;159,1; etc.]; (c) ‘Varuna’ (the sky – god proper), the subject of some of the noblest hymns of the Regveda. ‘Varuna’ is also gives the epithet ‘Asuras’, corresponding to the Iranian god ‘Ahura Mazda’. In the more philosophical hymns of the ‘Regveda’, ‘Varuna’ typifies ‘Rita’

indicative of the cosmic, and later, the moral, order (d) Indra, the god thunderstorm, who causes rain. Indra gradually acquired supremacy over 'Varuna.' In Regvedic worship as the Aryans left the dry regions of the Punjab and advanced eastward to the holy land of 'Brahm Varta' noted for rainstorm. (e) The sun worshipped in no less than five forms as:

[1] 'Surya'

[2] 'Savitri', representing the quickening power⁸³ of the sun;

[3] 'Mitra', more famous in Iran than in India where he is associated with 'Varuna';

[4] 'Pushan', symbolizing the power of the sun in its effects on the growth of herbs and vegetal ion

[5] 'Vishnu', representing the swift-moving sun in the 'Regveda', though later he is worshipped as independent god;

(f) 'Rudra', or storm-god, the precursor of later 'Siva'; (g) the to 'Asvins', representing the morning and evening star; (h) the 'Maruta' storm – god attending on 'Rudra' (i) 'Vayu', and (j) 'Vata', the wind-god ; (k) 'Parjanya', the god of rain, the waters and the rivers; (l) 'Usha', the god of dawn, inspiring some of the most beautiful Regvedic poetry.

Next we have the group of domestic deities, viz. (a) 'Agni' the god of fire in his three forms, the sun in the heavens, the lightning, and the terrestrial fire, (b) 'Soma' (draught of immortality) , who has inspired the most mystical hymns of the 'Regveda' and is identified with the moon.

We have also the group of abstract deities, viz. (a) 'Sraddha', faith and (b) 'Manya' wrath.

There were also some minor deities like (a) the 'Ribhus' aerial elves; (b) 'Apsaras', water- nymphs; and (c) Gandharva, aerial spirits. The

Regvedic has also their enemies who are designating as 'Asuras' as 'Raxasas'.⁸⁴

All this ritualistic religion, however, culminated in a profound philosophy, which finds expression chiefly in the tenth 'Mandala' of the 'Regveda', and in other passages. The multiplicity of the gods is frankly and boldly questioned and the ultimate unit of the universe is asserted as the creation of god to whom different designations are applied, such as 'Vishvakarma', 'Hiranyagarbha', 'Prajapati', or 'Aditi', the primeval mother. The creation is also presented as the outcome of the sacrifice made by the 'Viratpurusha' (over soul) or of evolution from none being manifested in the form of water or heat. The 'Regvedic' passage pointedly refers to "The One Reality" (Ekam sat) whom the sages speak of in many ways calling it 'Agni', 'Yama' or 'Matrisvan'. "Lastly, the Regveda believes in the life after in the world controlled by 'Yama'.⁸⁵

Conclusion:

The origin of music is very difficult to project without any alibi. We can try to prove it logically based on our legendary tales, epics, and scriptures and we find that we have the gorgeous tradition of music from Vedas and Puranas. We have the bright oral tradition of music; as if 'Guru-Shisya' 'Parampara' [Tradition] Due to oral practices slowly we lost the originalities of Indian Music. Our ethnic music is not for the purpose of entertains and amusement we believed that it comes from Supreme Animate Spirit, it descent for Gnostic and saviour of soul. Music is batter intention for our co-existence. Our deities are always bearing with different of instruments

In their hands, and human body is known as 'Gatra Veena' so musical instinct is our born characteristic; it is related to all human beings.

⁸⁴ Page:106 Hindu Civilization by Radha Kumud Mukharji

⁸⁵ Page:107 Hindu Civilization by Radha Kumud Mukharji

Music is constantly transformable so no one can judge the original form of music, to day we have the various resources to preserve the music as it is, like recording is the most important factor for preserve music of that era's eminent singer and player e.g. Bade Gulam ali, Pt. Omkarnath Thakur, Faiyazkhan, Imdadkhan, etc. We never see them but due to recording facilities we can heard their music as it is, but encient music has no such a system to preserve their music, no doubt we found the whole information about the music in our scriptures but we do not get the idea how to sing. We can just logically summaries the music of that era and conclude as we wish, only by our oral tradition.

In this chapter, we got the evolution and development of Indian music and thus we tried to reach the root of the origin of Indian music. Centuries may affect our Hindustani music but still we have the strong tradition of oral tradition of music.

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