CHAPTER – 5

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CHAPTER – 5
The Impact of the Various Kinds of Devotion
On North Indian Classical Music

Music in our country has remained an integral element of Yagyas.\(^1\) A particular arrangement of notes is followed while chanting the mantras of the yagya. Its detailed description has been given in saam singing. In the pages of India’s dncinet history there is very simple and natural form of music. The Gods also play with music. This base gives a very strong and concrete form to the spiritual roots of music.

Brahma sings, Vishnu plays drums (mridang), Shankara plays damaroo and is the creator of dance, Goddess Saraswati plays Veena and Goddess Parvati is a brilliant dancer.\(^2\)

In the history of music there is a thorough description of various arts and music and their analysis.

“The medium of music is naad.
Both literature and music are the two forms of naad.
They express and symbolizes humanity.”

Vedas have given birth to music, they are the progenitors of music. Music which is a medium of marga or new discoveries or investigation has been called marga in the Vedas. This marga sangeet is inconvertible, bound by eternal laws.\(^3\)

The purpose of this marga sangeet is not only entertainment but liberation of the soul.

\(^{5.12}\) Page 40, Sangeet Chintamani (Acharya Brihaspati Sumitra Kumaari).
\(^{5.13}\) Page 40, Sangeet Chintamani (Acharya Brihaspati Sumitra Kumaari).
\(^{5.14}\) Ibid.
A large bee is not indifferent to the fragrance of the flowers that it sucks, similarly a mind lost in nada does not overlook the fragrance of the objects of senses and desires of this world.

Just as a snake delighted in his ganglion, similarly the mind attracted and attached gives up all kinds of frivolities. Such a mind being one with nada forgets all the attractions of the world.

**Naad Roopi JanardanÔ the ñbeej matrað(main mant ra) of ñaad kalaðis ë

_Yada lakshya Pradhanani shastrakyetaani marvate |
Tasmalakshyviruddha Yatacchatram Vedamaryatha ||

[Sangeet Ratnakar Prabandhayaya Iī 3]

It means whether the forms of ragas have their rules, even when the ragas are ñanmajaatð(ınborn), classical or ñadvì preetð They are helpful in the protection of the basic form of art.

The Indian tradition of music is eternal. Music and singing have been described is eternal ñApaurusheya Vedasð that proves these things.

The Saam singing in which the musicality (the aroma of music) is evident in its mantras. In the Rigveda as well ñBrihat Saam (8/55/1) (8/95/7), Radhantar Saam (10/181/1(Gayatra Saam (10/71/11) have been mentioned. In the Yajurveda also the distinct state of Vairoop Saam and singing. (Yajurveda 13/57, 30/6)

In the Vedas there is evidence of the conversion of singing into devotional nadas. This tradition is popular since times eternal. Their evolution is evident in vedað mantra sanhitas, Brahman Granthas, Shrotrasutra, Dharmasutras, Smritis and Puranas.
The above mentioned tradition of singing in India is basically of yagyas, spiritual and religious arena. There is one stream of worldly use also, it developed separately. The first tradition is popular by the name ōnargi paddhati (style) the second tradition is D esi Style ī

“Geetam Vadyam tatha nrityam trayam sangeetmuchyate |
Margo deshiti tada dwidha tatra margah sanchayate ||
(Sangeet Ratnakar 1/1/2 ī 23)

Music is a harmonious combination in which there is geet (singing), instrumental music and dance. In the word ōangeet ō(music) both personal as well as group singing is quite evident.

For this reason it includes solo singing, solo Instrumental Presentation, solo dance, group singing, group instrumental presentation and group dance. In ancient Sanskrit literature the foremost topic discussed has been devotion and worship of God. The etymological meaning of music has been ōamyak geetam ō From the pretext of its origin music which is the symbol of ōamyak geetam ō has its inseparable association with ōGeet ōinstrumental music and dance. These have been used together to popularize music.

According to Natyashastra ōGeeta ōis an integral element of drama. Instrumental music and dance are its followers.

[Natyashastra ī 4 (260 ī 65)]

ōIn the background of ōangeet Pradhanya ō(Prominence of music) for certain roopak forms ōangeetik Sangya ō(music related denominations) are found in ancient literature ō

(Dr. Bhagvaddajukam, Kamsutra and Maltimadhav)
Human body is the best means and machine to worship God. Bharatmuni, similarly has considered the importance of body for arts and artistic pursuits. In Sangeet Ratnakar also human body is the abode where there is complete manifestation of nada. In Pindotpatti Prakash its evolution and its minute analysis has been given.\(^1\)

Sharangadeva has remarked on the importance of body by saying that the wise attains both Bhukti (worldly happiness) and mukti (liberation) in this body only.\(^2\)

In this series sharangdeva further includes vaani (sound) along with Geet, instrumental music and dance. The support behind the existing world and its transactions is Vaani (sound). Vaani is dependent on nada and the base of nada is body.\(^3\)

In Sangeet Shastra three septets have been discussed—lower septet, middle septet and higher septet. Its reason could be understood by looking at it from Philosophical point of view.

There are three fundamental states of the existing world. Creation, consistency and destruction. In all these three states there is immersion in nada. This nada is facilitated in individual behaviour, existing state, dream and subconscious state by Pitta, Vaat and Shlaisha.

Lower septet is kaffa pradhan (prominence of phlegm in singing); middle septet is Vaat Pradhan (Prominence of air or gases) and upper septet is Pitta Pradhan (Prominence of bile). For this reason singing is natural and convenient (for the throat) in the middle septet. Similarly, the major Gods are also three—Brahma, Vishnu and Mahesh. In lower septet the notes

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\(^1\) Page 120, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
\(^2\) Page 126, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
\(^3\) Page 126, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Dr. Vimla Musalgavkar.
begin with Brahmaroop (creation) in middle septet the notes extends in Vishnu roop (the preserver) and in higher septet the notes end in shiva roop (destruction), that reminds us of the three gunas satva, tama and raja. In this way thus gunas have been divided. Here a foremost bhava (emotion) is being reflected. A note which is the transformed form of nada, on the basis of gunas it forms various aspects of music. If a note or sound has arisen from God then its use will be for the sake of God, in the worship of God.

In the ancient saamgaan there are three notes that have expanded and extended into seven notes. These seven notes have been expressed in the form of seven letters.\(^1\)

These seven notes express the nada of the seven lokas (planes). In the devotional order of Vaishnava Sect North Indian Classical singing has been a way to serve God.

The saam singing that began from the Vedas when took the turn towards the worldly form then many scholars imbibed classical traits in it. The seven notes with the accompaniment of rhyme, rhythm and tempo wear the garb of rules and regulations. Various verses are given the form and shape of ragas by the help of rhythm and tempo.

In North Indian Classical music raga is considered as a beautiful form of music. Earlier the six major six ragas have been mentioned. These ragas were unveiled and created by Lord Shiva. As the bhavas were churned new ragas and raginees were created.

In North Indian classical singing in one raga the forms of Dhrupad, Dhamar, Bada Khayal, Villambit, Chota Khayal (Drutlaya), Tarana, Thumri, Kajari, Tatva etc.

\(^1\) Page 165, Bharatiya Sangeet Shastra Ka Darshan Parak Anusheelan, Dr. Vimla Musalgavkar.
Two main streams came into existence in North Indian classical music. One stream was of devotional music and another of worldly entertainment. In this way there were diverse streams of music.

The devotional sects popular in North India gave sovereign place to music in their devotion towards Lord Krishna because Krishna himself was a creator of music. He produced such rare music from his melodious flute that all the communities of devotees were drowned in the waves of devotion. In this devotion towards Lord Krishna Prema Bhakti (loving devotion towards God). Many genre and kinds of devotion took birth in vaishnava sects in their devotion towards Lord Krishna.

Due to intense devotion even the stream of music takes the colour and garb of devotion. This incident comes in the form of such a scene where the devotee renounces even the difficult of austerities and were lost in devotional music towards God. This music leads to the realization of one’s Ishta for such devotees.

A unique form of singing in North Indian music was rendered by these devotees. Some started singing devotional songs, some began to sing kirtanas, in this way Navadha Bhakti took its unique shape.

From the philosophical point of view the Ārdhamatras of Pranav is the life force from which the whole creation has come into existence. This Ārdhamatra is related to Turiya awastha.

Pranavō Ardhamatra has a distinct meaning. When the Āvyakta Shabdoccharō is being made as the rope and from the well which is the lotus in the heart of the naal (tube) which is Sushumna is the path and water (nectar).
With ōname and form three sub parts Asti, Bhati and Priya are there :i

\[ 3 + \frac{1}{2} + \frac{1}{2} + 3 = 7 \]

(Three + half + half + three = Seven)

Sa, re, ga + Ma Darpan + Pa, dha, ni = Seven notes.

Bimba Darpan Buddhī Pratibimba bhava. ¹

These seven notes of music are being naturalized by a human being as per one bhavas. Thus in the verses of classical music poetry full of devotion towards God was being created. The ōAshtayam Sevas were given the form and shape of verses and the garb of classical music was given to them. At certain places there is the description of the leelas (plays) of madhur bhava in the frame of notes and rhythm.

In North Indian singing there is prominence of devotional poetry. The chief part of North Indian Classical Singing included the verses of Braj that included the ōNavadha Bhakti Swaroop of Shri Krishna. It is still giving inspiration to traverse on the path of divinity.

From the ancient form of North Indian Classical music till the present times there is expansion of devotional poetry in the singing styles. The poetry that is sung is dominated by devotional feelings and the various kinds of devotion. It proves that music is the means to realize God, because in this singing the object of devotion is God, Lord Krishna. Flowing in various streams of feeling and emotions expresses the leela (plays) with the accompaniment of notes and rhythm. When we look at the most ancient ragas we get lot many such verses in which music is the means by which devotion brings the devotee under the shade of divine influence.

¹ Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan (Dr. Vimla Musalgavkar) Page 169 ï 170.
The classification of ragas and time in North Indian Classical music is based on the plays of Shri Krishna as per time.

All Vaishnav sects include and unanimously agree on the use of pieces of poetry to awaken Lord Krishna in the morning. The morning ragas are used to sing these verses. Braj land of Uttar Pradesh is the main center of devotion, where samaj gaan is sung. Everywhere the aesthetic and aristocratic beauty of classical music. Dhrupad style is evident in samaj gaan. Even today the devotees sing as per the rules and regulations of classical singing.

There are many verses of North Indian classical music that expresses the various genre and kinds of devotion. The following composition in Raga Shyam Kalyan Tritaal (Madhyalaya) has been taken from "Uttar Bharatiya Shastriya Sangeet Grantha". They express the beauty of o'Vatsalya bhavað(motherly devotion):

**Sthayee**

Khelat angan nanda laal,

Chanchal Chapal Charanbehaal Ho Lalne |

**Antara**

Yashudananda, Ananda Sindhu,

Nine Bihare Hiyer ðRamrangð

Nirakhi Nehal Ho Lalana |\(^1\)

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\(^1\) Page 16, Abhinava Geetanjali Part I, Pandit Ramashraya Jha.
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## Antara

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This composition does not belong to any distinct sect or community. It was composed by common folks. It is a Warp and Waft with the fervour of devotion.

Similarly there is the composition in Madhur Bhava of Raga Hindol in middle tempo which expresses the रंकी मधुरत आदो (Sweetness of an elegant coquettish dandy) by the combination of notes and lyrics in the composition.
Raga Hindol – Tritaal (Madhyalaya)

Sthayee

ŚSukh Saun Jhoolat Mand Mand Hari

Krishna Muraree Chatur Banawaree

Antara

Sab Sakhiyan Hindol Jhoolawat

Gawat Hariguna Harakh Bhare Bhaaree kè ¹

The above composition of classical music though bound by laws, rules and regulations of classical singing again flow with the fervour of devotion towards Lord Krishna. Consider another piece of poetry in which the flute playing of Shri Krishna has been adorned in raga Bhimapalasee in Teentaal, Drutlaya :î

“Bajee re bajee re muraliya,

Panaghat par bajee Dhan dhan bhans suhaag bhara

tu, toomba tu parabeen kahan karan Kayes

ghar jaun liyo mero mann deen”. ²

In this verse the flute on the lips of Shri Krishna too is believed and considered to be the luckiest. There are notes, there is rhythm also but above all there is Shri Krishna and his play and the relishing of that leela. Through these verses devotion alone has been considered as the foremost :

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¹ Page 188, Hindustaani Sangeet Paddhati (Kramik Pustak Malika), Part ì 4, Pandit Vishnu Narayan Bhatkhande.
² Page 158 (Sangeet Shastra Tatha Raga Maala) ì Lat e Pandit Bhola Datta Joshi.
In Raga Sarang ī

\[\text{Pyaaree tu gunani raha sirmaur |} \]
\[\text{Gati me gati upajat nana raga ragini |} \]
\[\text{Taar mandar sura ghora |} \]
\[\text{Kahoo Kahu Liyau rekh Cchaya tau kaha bhayau jhoothi daur} \]
\[\text{Kahi Shri Haridasa leta Pyaari ju ke} \]
\[\text{Tirap lagani me kisore"}. \]

There are many such verses that imbibe in themselves the classical element and facilitate music and singing by the help of devotion.

Let us see a wonderful piece of poetry in raga sarang where various forms of devotion as per time have been presented ī

\[\text{Chadhayo diwas chaudah gharee, Beetyo samein singar |} \]
\[\text{Raj bhoga Samayau bhayau Sukdayak rasa sara || 1 ||} \]
\[\text{Dusa ghatika kau samai yah rasikan kiyan nidaan} \]
\[\text{Grishma ritu ki dhari cchaha, Chari su parasha java || 2} \]
\[||\text{Chanchal gati, champaklata, lai nija sanga samaj} \]
\[\text{Paak Sadan Pahunchi Pratham Raja bhoga ke kaaj || 3 ||} \]

It means as per appointed hours lord should be awakened, offering food to God, to make God sleep, offer food or sweetmeats at evening hours, ĚShayan arati Ěall these are the parts and e lements of devotion. All these elements of devotion are served in musical form which gives immense bliss to the devotees. This bliss is the manifestation of their Ishta, where nada resonates.

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1.10 Page 118 (Rasikwar Shri Jamunadasji Krit Vaani Khand 1 ī 2 Ashtayam Samucchaya.
1.11 Page (118 ī 119) Rasikwar Shree Jamunadasjee Krit Vaani Khanda 1 ī 2, Ashtayam Samucchaya.
It would be quite right to remark that the power of devotion has rendered such a distinctness to North Indian classical singing that it became the one that bestows sovereign joy. The world surrounded by sorrow and misery became blessed by its touch. It gives liberation to human soul when there is intensity of feelings and simplicity of notes that too with no hard and difficult austerities and sadhana.

Devotees like Chaitanya Mahaprabhu, Soordas, Swami Haridasa, Meera, Poet Jayadeva, Chandidasa, Gurunanak, Rasakhan, Bihaari, Sait Namdeva, Tukaram, Narasinha Mehata and many devotees like them made music holy and pure by diving deep into the deep and intense emotional stream of devotion. When the aim is to realize God, realize the Divine music becomes a distinct medium for it.

It is the law of nature that the one which, is born from the source will merge, into the source at the end. In music this rule is wholly applicable. It means the music which is ‘bhavayukta’ could alone be called as ‘Sangeet’ it is that which is enchanting and attractive.

1.5.4 The Co-ordinating relation of Devotion and Music with Pada and Rasa :

Music awakens bhavas and bhavas give birth to rasa.

Raga Bhairav (Taal Kaharawa)
Swarkaar Pandit Ramsevak Sharmopadhyaya
Sangeet Bhaskar

“Mohan chabi dikhlaya, bansuriya deeye shyam bajay |
Vanshi Ki dhuni hridaya samayee, sudhi budhi rahe bhubhav ||
Vanshi jab se bajee tumhaari, Vikal hain tabse Brij Ki Naari
| Vitha sunaun jinaki saari Mukh se nikasat haya ||

Chedat firat karat larakaiyon Chodo gail huwo na bahiyan
| Java baith kadam ki chaiyan Mukh se maike lagaya”| |^{1}

The moment Shri Krishna played his flute his image came before the eyes of the gopees, the melody of the flute entered deep into the heart. The next moment their feelings took another turn. When they heard the melody of the flute the separation from Shri Krishna became unbearable. But, when I closed my eyes I remembered you. I could see your play, how Shri Krishna used to hold my arms and then leave it. You say, further that you are under the Kadamba tree and pressing your lips on the flute.

There is one piece of poetry in which varied bhavas are manifested as we go further. When Gopees heard the melody of flute Shringar rasa was manifested. The heart desperate to meet to make love with Shri Krishna, suddenly the feelings of love and separation, this was the manifestation of viyog rasa. Suddenly the mood shifted from viyog to raudra when the heart thundered with anger and when the play of God was remembered madhur rasa came. Yet when the Gop ees saw the flute on the lips of Shri Krishna, a feelings of intense jealousy came in the heart of the Gopees.

A splendid combination of bhava and rasa is manifested to its fullest in one piece of poetry. These bhava and rasa facilitate the devotion towards Shri Krishna by the help of music.

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^{1} Page 146, Sangeet Sagar Prabhulaal Garga.
Rasa is the quintessence of the contemplation on Indian culture. Rasa is the incident of creation and construction.¹

Due to spirituality, expression and amusement are more important than imitation in artistic pursuits.

If the pure form of music is the emotionless series of sounds, yet the wave of music touches our consciousness only when it is overflowing with emotions (bhava). Bhava is the chinmaya for mof truth. Woven in the beauty of expression it takes the form and shape of rasa. The swaroop (form) of rasa is bliss. For this reason music which is a rasamayee kala (art endowed with rasa) has been the giver of supernatural bliss.²

It means atchitananda ghan murti (Lord God) is himself rasa swaroop. In music this rasa raga swaroop.

The music endowed with bhava abhivyajak notes when reaches to the ears of the audience awaken the dormant feelings in their heart.³

When these bhavas manifest bhakti rasa from the heart of the devotee then God (Parabrahma Parameshwar) himself becomes the very embodiment of rasa.

Music is the evidence that reflect that nadamaya shabda without any meaning has immense power.⁴

The rasa being born out of bhavas sometimes become the cause of the bliss that one realizes bliss and the cause of sorrow when one bears the brunt of separation from God. Rasananda and bhavam ayye state is the very form and essence of music.

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¹ Page 1, Bharatiya Sanskriti: Shashwat Jeevadrishti i Evam Sangeet.
² Page 95, Bharatiya Sanskriti: Shashwat Jeevan Drishti Evam Sangeet.
³ Page 95, Bharatiya Sanskriti: Shashwat Jeevan Drishti Evam Sangeet.
⁴ Page 96, Bharatiya Sanskriti: Shashwat Jeevan Drishti Evam Sangeet.
Music is the melodious flow of the ārasamayaōelement of Brahma. A Musician is an ascetic Bhagiratha who steadily brings the ārasabhutiōof Brahma-loka to this ōbhulokaō(our earth). ¹

The musician who has reached the pinnacle of devotion makes the world blissful by giving his own ārasanandaō to the world. The mutual alliance and combination of ōbhavaōand āasaōmake s music ōBrahmamayeeōby the addition of the fervour of devotion. Devotion is a symbol of love. As discussed earlier, a living entity who is ecstatic (ahaladit) in the love of God, in the devotion towards Lord Krishna, such devotees remains in the form of Radha.

This epitome of love Radha is passionate and earnest to keep Krishnaōlove within her heart. It is Radha who establishes this love in 64 Kalas (chausath kala) and mutually integrates them. The intense aspiration of devotion through musical notes when invoke or rather exhilarates the heart then by the loving union there is upsurge of rasa. Then by devotional singing ōBhavamayee rasanubhutiōreaches each and e very being.

A brilliant example of the combination of bhava and rasa is the wonderful collection of verses ōGeet ī Govindōby p ost Jayadeva. The consider this piece of poetry in raga Basant in Yatitaal in the form of Prabandha:

\[ \text{Basant ragayatitalabhyam geeyate || Prabandhah ||} \]

(Pratham Sarg)

In the geet govind, while explaining and discussing the form of rhythm in which there is slow as well as fast tempo. Such a rhythm is called ōyati taalō The form of Basant raga is :-

¹ Page 95, Bharatiya Sanskriti : Shashwat Jeevan Drishti Evam Sangeet.
‘Shikhand barhocchayabaddha chudah Pushman Pikam Chutlatankurena | 
Bhraman muda Vasamanangmurtihmatto matangasya Vasantragah||¹

It means the head of Basant raga Purush (the man who represents Basant raga) has a ōmayurviccha (something like coxcomb). It strengthens the group of Koels Cuckoo and branches of trees.

Lalit labang lataparishilan komal malay samire, mudhukarnikar karambit kokil koojit kunja kutire |

_Nrityati yuvati janen samam sakhi

Virahijanasya dookhe dhruvapadam || 2 ||

It means the sakhi (friend and devotee) gives the tiding of the dance of Shri Krishna with womenfolk in spring season.

_The sakhi explains the ōnritya kaalō in terms of spring season. It gives the hint of the ōrasamayataō and ōenjoyment of spring season (aswadyata).²

On one hand the spring season render delight and joy (rasanubhooti) to lovers, on the other hand it is rainful for the one who is separated from her lover, ōVirahijanasya duranteō

It is because the symphony and melody of raga Basant render ōasanubhutiōto the gopees when they get immersed in the love of sat ī chit ananda ghan Lord Shri Krishna. At the same time the embodiment of love. Shri Radhaji bears the unbearable pain due to the melody of raga Basant.

In this shloka there is the description of various ōUddipan vibhavasō of Shringar rasa. Thus there is affirmation of Vipralambha Shringar.

¹.5.6 Page 38, Geet Govind Kavyam (Acharya Shivaprasad Dwivedi).
¹.5.7 Page 39, Geet Govind Kavyam (Acharya Shivaprasad Dwivedi).
There is another such piece of poetry (kavitta) in the Geet Govind of Jayadeva. It is in raga Ramakali, yati taal and reflect the use of rasa. The sakhees (friends) tell Radha of the love making of Krishna with other Gopees. Radha who is dying for Shri Krishna takes Raudra bhava, an example of ‘Raudra rasa’. At the same time there is ‘viyoga shringar’ also. Yet the gopees who are in love making with Shri Krishna becomes Mugdha nayika and affirm Shringar rasa.

Bharatmuni has also said that,

“Panchamam Madhya bhuyishtam hasya shringarayoh bh avati”. ¹

It means in hasya and shringar rasa pancham raga dominated by middle tempo is sung.

In this way devotion by the help of ragas become the fabricator of bhava and rasa, that are complimentary to each other.

4. Comparative Study of Devotion and Music and their Mutual effects with their co-relation:

Through various evidences and proofs we have proved that devotion and music are complimentary to each other. Yet devotion holds the supremacy. It is this devotion that expresses the 64 kalaas including music, because, every kala has been created to give the bliss of the realization of God. For this reason devotion cannot be compared to music. Music is a very simple and easy path to practice devotion.

In the Indian tradition of austerities and practices (Sadhana) ashtayaam (Japa, tapa, niyam, yama etc.) which are very difficult for the ordinary beings to perform and practice.

¹ Page 49, Geet Govindam.
But music is a means, which is foremost and best, very easily make the mind and heart benevolent to reach at the feet of God. When the bhavas go hand in hand with the lyrics, music itself blossoms. Some devotees carry the iktara and sing, some sing with the beats of Mridanga, sometimes Taanpura entertain the Ishta by the pure ragas of swara system (swaramandal). The nada which is the cause of the creation of this world that same nada on its peak leads to the vision of God. Raso Vaisah illuminates the whole scene of the play of God. As kabeer sings

†Sadhau wo hi satguru mohe bhave satmarga ka bhar ī bhar pyala aap peeven mohe pilawenā.

Further, by the melodies of shabad in Gurudwara there is chanting of Gurugranth sahib, this scintillating music is mellifluous. A devotee (bhakt) made the path towards God flooded with devotion. Each and every note of the devotee gave new dimensions to classical music. Bhavasō became ragas, love towards the āshtaō became the basis of rasaō Here it has been proved that the journey from worldly plane to spiritual plane with the tools of natural and simple devotion, notes and resonating flow leads to the realization of God. Furthermore, it renders divinity to music as well.

In music, through the subtle medium of lyrics there is a rich combination of both endrik (related to senses) and mental forms.ō¹

Look at the chanting of the word ōmō ōAccording to Mandukya Upanishad ōmō has been considered ōhatsushpadō Just like omkar even the human soul has been considered as chatuspad, for this reason the four plane (chaturth plane) of omkar has been considered as the āuriyaōform of the soul.ō²

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¹ Page 97, Bharatiya Sanskriti : Shashwat Jeevdirishti Evam Sangeet.
² Page 97, Bharatiya Sanskriti : Shashwat Jeevdirishti Evam Sangeet.
It means an ascetic (sadhak) in meditation by the Chanting of om and its echo, the echo of pranav in the abhamandal (aura) leads to melting of one’s self into Shiva. The medium of this expression of rasa and beauty, notes and bhava are possible in devotion only, because the mind becomes concentrated and focused on the realization of God only.

Music gets affected by devotion by lokranjan the path of Ishwar ranjan is strengthened. Music can give a turn to the direction of the bhava when the bhava is of devotion. The gopreees realize ecstasy by the nada of Shri Krishna’s flute. This is possible on ly when there is pre-existing love with every action of Shri Krishna. When the Goprees attach every action of their life with Shri Krishna. In an instant when the sound of the flute fall in their ears they become ecstatic. Here the bhava has arisen of Krishna’s Mohini, Krishna’s beauty. The notes that are calling the Goprees themselves are an example Shringar rasa. This is possible in case of devotion and devotion only. Where music originates and melt into devotion only.

1.5.9 The Impact of Chakras Presenting in Human Body by Devotion and Music:

The human body becomes relevant and fruitful only when it is established in devotion. It is not an exaggeration to say that human body is the abode where austerities to realize God are performed. It is because when a living being utilizes the body and soul for the devotion towards God then only he or she realizes the Paramatma tatva (God). When a being makes the luxuries of the world as a means of bhoga it takes a turn towards ennui. According to Hatha yoga the charkas of the body have been delineated as the center of consciousness.
Yet two states come in the forefront when these chakras of the body comes in union with the mind. When the mind overcomes all its desires and lives in the soul; the direction of the chakras of the body in the form of devotion is upwards.

When the mind is a slave of desires then the direction of the chakras is downward. An elaborate description of the chakras is as follows:

**Adhaar Chakra (Mooladhar Chakra):**

Between the rectum and phallus (sexual organ) the re is mooladhar charka with four petals. When one meditates on these petals the bliss with the attributes param ī sahaj ī veeryoga ēs attain ed.

Paramanand is the fruit of this yoga accompanied by the bliss of Param Sahaj Veer Yoga ē

Paramanand is the result of the Āshaan ē Petals. Its direction is North ē East, i.e. between North and East.

Sahajanand is the fruit of the petals that are between South and East direction, the Āgneya dala ē

The ĀNairatt dala ē of South and West has the fruit Veerananda. Yogananda is the result of the Āayavya ī dala ē bet ween West and North. In this base ĀMooladhar ē there is Brahma Shakti ĀKu ndalini ē It bestows nectar when it goes straight from mooladhar to Brahmanthra ē.

Though there is the elaborate description to practice the ĀSadhana of Mooladhar ē through sever dusterities (difficult yoga) yet all human bodies are not able to understand the depth and difficulty of this sadhana. Yet, the state of the chakra are affected by the Āhavas ē arising in human

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1 Page 132 ē Bharatiya Sangeet Shastra Ka Darshanpa rak Anusheelan.
mind. In the human body in this mooladhar chakra there is the apparent disclosure of the human desires, that attach and connect us to physical objects. This chakra is bound (closed) at such times. When there in desires this chakra opens up.¹

It means human desires affect the mooladhar chakra. Yet when these desires are coloured with devotion and are not worldly. When there is intense desire to realize God then these charkas also get affected. The path of the atma towards the Paramatma is strengthened. Nada is also expressed and disclosed through this mooladhar chakra.

The transformed version of the nada are the seven notes. The first note of the septet is shadaj. Matangmuni in his Brihaddeshi has remarked about shadaj that it is the originator (Janak) of the six notes re, ga, ma, pa, dha, ni so it has been called as shadaj.²

The light and aura of the first note shadaj is like the leaves of lotus. Just as the Padma Patra leaves of the lotus are green with the light of Ishat, white light and a tint of red gloss. The same aura is of shadaj.³

*Shannaam Swaranam janakah*

*Shadabhirva janyante Swaraih* |

*Shadbhyova jayate aneghyah*

*Shadaj ityabhidhiyate ||*⁴

The nada of shadaj, which arises from mooladhar, is born out of itself. It is the result of the union of pulsating consciousness and chaitanya. It is this pulsation or vibration that burst into creation (srishti). Srishti is the

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¹ Interview of Sadguru Swami Shri Satchidananda Saraswatiji.
² Page 171, Bharatiya Sangeet Shastra Ka Darshana rak Anusheelan.
³ Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
⁴ Page 79, Quoted by Kallinath.
extension of desires. In the Vedas these desires have come in the form of eulogies (stuti) of Gods in the form of mantras. Through mantra the darshan of that God and the desire to get something from that God is evident. Shadaj is also a symbol of creation (srishti). It the life giver and the giver of form to other notes.

\[ \text{Shadaj vadati mayurahō ī} \] The nada of a peacock be gins with shadaj. When the peacock dances it seems that his wings are united. Thus, it appears that the whole creation is united and is opened up.\\footnote{1}{Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.}

\[ \text{Scholars of music have remarked that the Zodiac sign (rashi) of shadaj is Aquarius.} \]\\footnote{2}{Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.}

The lord of Aquarirs sign is satura. The colour of satura is black. It is basically a ōdamoguna pradhanōstar.

The Chhanda of Shadaj is Anushtup, it means chelturshra. Similarly Saturn has also been called as chatushpad.

(Sangeet Ratnakar)

\[ \text{Brahma is the governing deity of Saturn. Who is the creator of the world. Similarly, shadaj in its sign Aquarius is the creator of other notes.} \]\\footnote{3}{Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.}

Mooladhar which is the center of all desires has shadaj in its chakra. By the help of shadaj when devotional singing from the heart emanates the desire to have the vision of God, there is creation here of music. All other notes take the base of shadaj by the help of ōbhavaōexpress the Paramatma rasa. This bhava takes the power of mooladhar chakra towards sahastrar and makes the kundalini turn upwards :ī
Ayutam mohanam madhyajanamohanan vivadinam

Antash chakshuh swayam dhairyam bahubhedam bhavatmakam || 67 ||

Shadaj Penetrates the Sahastrar, it is alluring to Sahastrak. It is bhavaswaroop with many classes and sub categories:

Angulya Cheshtitam Sakhyam

Nakham Narayanswaram

Kaksham Param Pramadam

Cha kundalimiva shadajkam || 68 ||

It means this note shadaj has itself been addressed as Narayan. It gives light to all other notes. Kundali is the symbol of dormant power. In the expression of melodious shadaj there are various bhavas.

In Shadaj Naad Brahma is in suptavastha (dormant, sleeping state). By awakening this power, this inverted shakti could be turned upwards, this leads to liberation of the soul.

Here, it suggests that words or lyrics are expressed through bhava (feelings). These lyrics by the help of the seven seedlings, the seven notes are converted into music. It becomes the medium to realize God. Further, music also proves itself to be a medium of God realization.

The second chakra of human body. Swadhishthan Chakra Above the mooladhar, behind the base of the sexual organ there is Swadhishtan Chakra with six petals. Its Petal towards the eastern direction, when meditated upon give six results respectively. They are politeness, cruelty,
sublimation of pride, unconsciousness, disobedience and distrust. The chakra is of Kaam Shakti (sexual power). 1

This form of the chakra is due to the turning towards worldly desires. When this chakra blooms due to intensity of devotion it become a mode to God realization (atmagyan) because when the desire is to realize God this chakra has an upward bent. 2

When the devotees serve God by music, by devotion then the notes (swara) present in this chakra destroy the ego of human beings and lead them to the darshanas of their Ishta.

There are unnumbered beings living in human bodies. They are blessed with many kalas (arts) yet they represent only stupor. It is because their desires support their ego and they are ever eager to bring fame through kala. In contrast to this, the devotees take the path of complete surrender. They link their ego with the feelings of devotion and they link their artistic talent with the stream of devotion.

Out of the seven notes of music the second note Rishabh is present in the Swadhishthan chakra. Just as a bull remains in a group of cows similarly in the group of notes the strongest is Rishabh Its naad (sound) is just like a bull. 3

Rishabh has three hands. The stream beginning from shadaj reaches the Swadhishthan in the form of Rishabh. It is this Rishabh that imbibe in itself all the three gunas; Sattva, Raja and Tama.

This Rishabh has the capacity of creation, Preservation and destruction. When a raga that gives importance to Rishabh is coloured with

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1.5.11 Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
1.5.12 Sakshatkar with Shree Swami Sachchidanandjii Maharaj.
1.5.13 Sakshatkar with Shree Swami Sachchidanandjii Maharaj.
devotion then this chakra itself destroys all desires. It takes the turn towards sahastrar. Thus, by the support of the rules and regulations of classical music and the \( \hat{V} \)aditva\( \hat{g} \)una of the notes, the singing of the raga is done. By the \( \hat{S} \)adhana\( \hat{d} \)of music in devotion the awakening of the charkas occur.

There is the Pre\( \tilde{e} \)eminence of a particular note related to every chakra. By singing or music this chakra is awakened and is revealed in its basic form. The third chakra is :

**Manipura Chakra**:

\( \ddot{R} \)\( \ddot{I} \)n the navel there is a Chakra with ten petals. W hen one meditates on the petals that are towards the eastern direction :

Sushupti (deep) sleep Trishna (desire), jealousy, pishunata, shyness, fear, hatred, attachment, passion, dispute, these are the ten fruits of this chakra. It is the house of sun.

The beej akshar (chief letter) of this chakra is \( \hat{D}a\hat{D} \). 

If this chakra doesn’t bloom the innate desire to know our own self doesn’t arise. Inclination towards rituals (Karmakanda) and outward social activities is therefore a natural outcome. When this chakra opens up due to sadhana or devotion, the desire to know oneself, the desire to know God becomes very strong. It is also called \( \hat{A} \)gni chakra\( \hat{b} \)ecause there is the presence of fire in this region of the body. Moreover in the ablazed fire of renunciation there are oblations in the form of free thoughts of outward actions and devotion.

Gandhar is the note present in this chakra. The most important place where nada originates is the navel. Fire refers to Sun. It means the

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1 Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
note present in this chakra is of golden colour. In this chakra Gandhar takes the form that could be sung.

Symbolized by a Gandhar note is billy goat. It is covetour. Due to this covetoursness when a raga in which the chief note is Gandhar is sung for laukik ranjan (entertainment) then it awakens the greed to get name and fame. For this reason it turns the Adhishtan chakra towards lower planes. Yet, when it is sung to sing the glory of God and God’s play then it leaves the greed to materialistic things and carry the greed of the vision of God’s play. Due to this Gandhar Vaadi singing the chakra takes an upward turn. 

For this reason the simple hearted devotees who had the desire of the vision of God, had chosen the ragas that had Gandhar in it. When they realized God their Swadhishtan chakra was naturally awakened.

The singing that includes Gandhar satiates all de sires and takes the soul beyond the ocean of temporal cycle of birth and death towards liberation. Out of the 64 kalaas, as per the kalaa shabda the word means Krishna and means Radha.

In singing by the help of notes when the feelings and emotion of the heart flow towards God then there is the obvious vision of Radha — Krishna

Anahat Chakra :

In the heart there is Anahat Chakra with four pet als. It is of the shape of Pranav The yogäs aspire for it as the a bode of Shiva, where the worship of Lord Shiva is done.

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If this chakra is bloom then the desire to listen to the outword world, its results and the process to connect it to life is persistent. When this chakra opens up then the inner resonance (Antarnaad) begins and the inclination towards outward Shabda (Bahya Shabda) decreases.

By the Practice (Sadhana) of this Chakra a Sadhak is able to turn inwards so as to hear the echo of Ānhad naadō Thi s chakra is the main door of yoga sadhana. The beings that live in its eighth, eleventh and twelth petals attain Āśiddhiō(fulfillment) in singing.1

The chief note of this chakra is madhyam, which is the fourth note of the septet. This madhyam note, just like the onool prakritiōof sankhya is the supreme, indestructible and eternal.2

In the Abhinav Bharati of Natyashastra, the Īnang alacharanōof 28th chapter began with Madhyam.3

In Saam Singing the place of madhyam is fixed and foremost, for this reason it holds a preëminent place. Out of lower, middle and upper, these three positions, singing is most accessible and easy in middle septet.

The beejakshar (chief letter) of this madhyam note is ṇkōha.4

Taking the characteristics of music as the base the Anahat Chakra adorned by madhyam note by the help of music reveals the secrets of antarnaad. If the sadhak har one and only one aim which is to realize God, the ōnadhyam noteō becomes the vaadi the raga is su ng. The singer reaches the state of outward nada to the most subtle and profound state of antarnaad.

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1 Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
3 Page 1, Natya Shastra, Sloka 28, Abhinav Bharati.
4 Page 176, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
After performing the sadhana of thousand of years the charkas that were awakened by the sages and ascetics of past, the same charkas could very easily be awakened by music.

The outward state of naad is expressed by words (shabda). In the sadhana or practice of observing silence it is naad that reaches the highest state of samadhi, when one gets the bliss of the subtle melodies of antarnaad:

“Anahat ka naad jab antar me gunjata |
Anjaane anand se hridaya geet gaata ||

Bhava ki in vidhaon me vritti magan ho gayee
Naad ki garima se bhava ki nivritti huyee
Bhava he ye kaisa marusthal me jalabhaas
Mrig jaisa man bhaage leke anand ki aas.
Kahin door baj uthi jab tumhaari ye bansee
Aloka ke saath uthi jhanjhanaati ye manasee
Man Kyon dola jab suni tumhaari ye ninadata
Jaane kaisee prakat bhayee antar me sameepata

Sat – chit – anand chalate chalate thum gay hai ka han
Jaane na kaisee chayee dil me vyavritti ki spriha”.

In the above verses there is the Bhava to reach Antarnaad by devotion. It is the melody of Shri Krishna’s flute which is taking the devotee beyond the ocean of life and death. The Sadhana which is very difficult to be expressed in words, the same sadhana could reach the

1 Bhava Manjusha Pada Sangrah (by Sadguru deva swamiji Shri Satchitanand Saraswatiji).
ordinary folks by the combination of the feelings of the heart and notes in music and singing. For this reason the notes and sound coming from a devotional heart full of love for God is sinking the whole world in the ocean of devotion. These notes are affirming the blooming of Anahat naad.

In devotion first comes the bhava followed by the union of lyrics with sahaj uddhrit swaras (natural quoted notes). Its result is the awakening, the blossoming of chakra. It reflects the intricate arrangement of Indian classical music.

The Fifth Chakra is Vishuddha Chakra:

The chakra is in the region of the throat. It is of Sixteen petals. It is the abode of Bharati Devi (Saraswati). ¹

When the Vishuddha chakra is awakened there is the awakening of all kalas. Yet when these kalas are a means of worldly entertainment, this chakra has a downward bent. When these kalas hold a spiritual bhava then this chakra leads to the vision of the holiest and purest Goddess Saraswati.

If this chakra doesn’t bloom then there is impurity of sound, naad and varna. Due to this impurity there is no inclination towards Antarnada.

When this chakra is awakened it is followed by the search of pure melody instead of outward varnanada dhwani. Here there is only the echo of the words of the guru. When this chakra is meditated upon and in that meditation when one carries the bhava of the vision of God, one gets the fruits like: ï Udgeeth, Humfat, vashat, swadha, swa ha, namah, Amrit, Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat, Nishad, Vishaad, all these sixteen results respectively.

¹ Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
In the sadhana of antarnada there are seven notes after Amrit. The realization of the eminence of nada element is prominent in this chakra. Yet when we see this chakra into the transformed form the seven notes, then the note of this chakra is Pancham, which is a stable note. This note comes from the throat, navel, palate and head.

Matang in his Brihaddeshi has remarked that the colour of Pancham is Krishna.

(Panchamastu bhavet Krishnah. (Brihaddeshi, 78)

The melody of cuckoo is the Pancham note. This note represents both the beginning and the end. When Pancham note retains Vaditva and such a raga is sung, then, it expresses the beauty of devotion just like the beauty of nature in spring season. It destroys the torpor, the dullness of human and leads to the upliftment of the atmatatva. It is because when visshudha chakra blooms by the singing of music with Pancham note. This chakra will turn the singer towards Paramatma tatva. It will take the devotee towards new dimensions of devotion.

For this reason the devotional poet Jayadeva in his Geet Govind has given importance to Basant Ritu. He has composed his Kavitta (poem) in Basant raga only. It is possible to have the vision of the divine couple Radha Krishna. When the visshuddha chakra is awake ned. It is should be awakened with the condition when devotion is further coloured by music in which the pancham note is accepted as vishesh vaadij note.

In Vaishnava religion outwardly the music and the art of singing may appear very simple and easy, in reality it a practice of very intense sadhana in which every note should be coloured with the feelings of devotion. The chakra makes the sadhana very simple and natural for this
reason the rasa which we do not get in the state of meditation is very quickly expressed in the blissful waves of music and amrit dhara (stream of nectar) of naam sankirtan.

Let us consider a piece of poetry by Haridasji sung in raga Basant in Khalmar taal. It appears to shower rasa:

“Shri Kunjabihari kau Basant Sakhi Chalahu na dekha n jaahin |
Nava bun nava nikunj nava pallav nava juvatin mili maahi ||
Bansi saras madhur dhuni suniyat fooli anga na maahi |
Suni Shri Haridasa prem saun premahin chirkat chail chubahin ||¹

The sixth chakra of the body is Agya Chakra. It is in between the two eyebrows. It has three petals. When one meditates on it there is effacement of the creation that has three gunas and there is the vision of the Guru. Since this chakra is dormant there is no sense of oneness with satguru. When this chakra blooms there occurs the union of the guru and the disciple. Guru remains in this chakra as the very embodiment of Lord Shiva and the disciple as Shakti. Guru is Shri Krishna and the disciple is Radha.

The note of this chakra is Dhaivat because Dhaivat Symbolises intelligence. In the state of meditation the swaroop (form) of mind, intelligence, chitta and ego is the antahkaran (the inner self). This antahkaran should be focused on the abode of the guru in meditation. By this meditation one attains satī guru. The satī guru takes one to the state of sahastrar. By using Dhaivat is the chief note in singing one can awaken the Agya chakra. Due to the blooming of this chakra, the intelligence remains affixed in devotional bhavas.

¹ Page 83, Samaj Shrinkhala.
The chakra net to the shat charkas in human body is the sahastrar.

This abode has the name ब्रह्माँड The there is a chakra of one thousand petals that carries nectar. This nectar persistently nourishes the body. सूर्य has a name शाखानाश Sun is related to sun i.e. nada. Siddhi in singing and music is attained when the living being lives on the plane of vishuddha chakra in the next eight petals that follow the initial eight petals. By the piercing or penetration of the shatchakras the union as well oneness with the Ishta is established, where there are no two beings. After reaching the sahastrar there is no karma for one’s own self. The sadhak or devotee is settle in his own samvit. No outward state affects such a sadhak. His state is that of a Paramhansa.

The note of this chakra is Nishaad. All the six notes end in this one note. Nishad means death (termination). In the series of Samgaan also it is the last one. It is the symbol of layatmakta (rhythm) in srishti, stithi and laya. As bimba pratibimba form it remains as the sapeksha pratibimbatmakroop of shadaj, nishad that leads to the attainment of absolute bliss.

The music in which there is prominence of Nishad when sung by a devotee leads to the realization of Sat ī chit ī an anda, the singer forever remains in that blissful state. The sound of Nishad is like that of an elephant. This note creates distinct bhava at night for this reason there is importance of Sadhana at night. It is propitious for the whole world. If this note is sung with intense devotion then it takes the devotee wholly towards God.

The Sadhana of Chakra hides in itself many secrets of spirituality our aim is not to unveil these secrets here. Yet the classes of bhakti marg that include Navadha bhakti and bhavarasatrayee bhakti affects the charkas.
It is not an exaggeration to say that in the system of yoga by persistent efforts and observance of strict rule every Chakra is awakened. In the of God with form the Chakra is naturally and automatically awakened by lot many ways.

In the case of various arts (Kalaas) rasa is created by the singing of devotional songs, kirtans, singing of ragas, which are all nada swaroop. A devotes colours devotion with blissful bhavas. The best example of the natural and obvious awakening of Chakras could be seen in Krishna bhakti. For example, Uddhav who was a yoga sadhak was sent by Shri Krishna to Gopees to give him the teachings of loving devotion. It is because when the melody of the flute went into the ears of the Gopees from that very moment their mind went to Sahastras. It is because they had no awareness of outward things or their own self. Their earnest desire was Krishna’s Venunaad, Krishna roop darshan, Krishna leela and service of Shri Krishna which taught the lesson of Bhavamayee Bhakti to the whole world.

In the first chapter we have already discussed about the nada expressed in Yoga Sadhana and the music that comes from subtle instruments of music. It would be quite right to say that the meditation on Pranav also leads the devotee towards all the aspects of devotion. By the combination of notes, rhythm and tempo this nada makes a devotee a yogee when the devotee is immersed in singing the glory of the play of God.

Pranav Sadhana or naad Sadhana is the treasure of saints. In Pranav Sadhana the nada associated with प्राणाव is the प्रकाशक (one that manifests and illumines). If the mind (chitta) is lost in that nada then that is the परामपद of Vishnu. So long as there is the charting of the word and its shravan (to listen attentively), until that time there is the feet of akash
cether) in the mind (it is like the feeling of living in the infinite). When it is nihashabda it is realized in the form of Parabrahm (Paramatma). Sashabda nada is attenuated in Akshar Brahm. That Nihashabda nada is called as Parampada. When the charkas bloom this Nihashabda nada is transformed into Soham.

Sakshi bhava (keep the attitude of an observer) is Pranav Sadhana. It is a state where the Sadhak’s consciousness resides in his own being when certain steps are followed. First one goes down from Baikharee to madhyama, where there is no sound. Then one goes down to Pashyanti where there is no activity that could express outward nada. It is followed by the entry into Para where there is nothing, the state is that of establishing one self in one’s own being in the state of meditation on one’s own soul.

Due to separation from Lord Krishna this is the obvious state of devotees because the joy of the play of Shri Krishna is beyond vaani (sound). Its glory began with sankeertan, by the process of Sadhana it was established in Soham roop.

9. The Impact and Place of Devotion in Contemporary North Indian Classical Music :

In the present context, the state of worldly as well as unworldly impact on North Indian Classical Music and its style of singing is udgeeth. Udgeeth is Param Rasamaya. It is a symbol of God. Our Vaani (voice) is Rik and Praan is Saam. Worship is done by both of them. In case of symbolic worship, the name related to vaani and the observance of Japan etc. rituals by praan. It means vaani and smriti means note both are one.
For stuti the meaning of the word is required. To speak, "Praan Shakti" is required. For this reason Vaak and Praan are the Karan (root cause) of Rik and Saam. Will power and Praan shakti are the forms of Rik and Saam. From them the incidental form of work, (ghatanatmak swaroop) is evident.

First a man desires and later by his will and inclination is involved in Karma. For devotion the purification of voice (vaani) and praan is required. It means by vaani the singing of the glory of God and by service to God by body, which is karma (work). It means Vaak and Praan get involved in upasana integrally.

Omkar is Vangmaya and the desire that comes out of it is Karma. In this Karma the desire of satiation of one's desires is very strong. In Vaishnava sect in the incarnation of Shri Krishna, Krishna satiates the desires of the gopees by Maharaasa with the help of Vaani and Praan.

In the practical world also to get name and fame, one should have a desire for it. Desire is followed by positive thinking. One's efforts and hard work should be in accordance with this thinking. In the practical world there is saamyaag absolute presence and requirement. Udgaan makes the audience happy. This is its form.

The North Indian classical music originated in a mystical way on the basis of spiritual bhavas. Coming to the present times it has been affected by worldly as well as supernatural or miraculous states. Yet the North Indian Classical singing and the very form of music has been rightly and accurately expressed through devotion.
Nah naaden vina geetam na naden vina Swarah |
Na naadaen vina nrittam tasmaanadatmakam jagat ||¹

It means without naad there is no geet, without nada there is no swara, without nada there is no dance. This whole world is nadatmak. It means every incident that occurs in this world has a worldly form. In this normic world nada which is the Praan of music is omnipresent.

Raga megha (Taal) Rupak.

“Is moran ki bhaant dekhi nachat Gopal
Milwat gati – bheda neeke, Mohan natasala ||²||
Garajat ghan mand – mand – damini darasaawe
Rimaki jhimaki boond pare, raga Malhaar gaawe ||²||
Chatak Pik Saghan Kunja baar baar koonje |
Vrindavan kusumlata charan kamal pooje ||³||
Sur nar muni kaamdhenu kautule dekhani aawe |
Baari feri bhakti uchit paramananda paawe ||⁴||²

All the birds and animals that are a part of nature are inundated by nada. Be it the dance of a peacock, or singing of cuckoo or bellowing of a cow, in every action there is reverberation of music. From ancient times music and singing through diverse amplitudes today in the present state have become an integral part of human life.

Even today God is worshipped in every house. All enjoy devotion by singing the glory of God, it is because there is one rhythm that reaches

¹ Bharatiya Sangeet Ka Itihaas, Bhagwati Sharan Sharma, Page 16.
the soul beyond the body. Even today the basic six ragas have expanded in such a manner that there are ragas of every season and every prahar and every bhava that entertains the society incessantly. In every activity of normic life like marriage, festivals, celebration music plays a key role.

Taking North Indian Classical music as the base singing took various forms in human life. In the present times, the music of films is full of diversity and variety. Every song that is surg is based on some raga for this reason it attracts the public in general easily.

In our contemporary world there is constant flow of ancient and Pure North Indian Classical Music. Even today in classical music many maestros gave a new form to vedic tradition of singing in terms of application and for entertainment. Yet, with all new experiments, North Indian Classical Music especially singing has kept is purity incessantly and entirely. In its soul resides God.

North Indian Classical Music of today has expanded into many forms. Gazal in itself is a भवयुक्त गायकी It originated on the basis of ragas. Moreover, Folk music, that has a base North Indian Classical ragas has a distinct importance.

Every society, in accordance with its language has woven the lyrics in notes and has made singing an integral part of their life. It is quite right that, the tradition of saam singing, that had a spiritual or religious bent and that rendered supernatural colour to singing from vedic ages still has an effective normic form.

Yet, even to this day the feelings of common man is affecting North Indian Classical music. Without music no human activity could be done. Even now the schools begin with singing of morning prayer, that are in
ragas of morning. Even today the mehafil of North Indian Classical Singing are organized to entertain people.

Thus such an accessible and easy form of music has been developed, which doesn’t demand the subtle knowledge of music yet a person could be found humming the tunes. Society without music is beyond our imagination now.

On one hand there is normic give and take, normic entertainment on the other hand North Indian Classical Music has supernatural elements, the seven notes manifest divinity. Rhythm is its integral part that has originated on the basis of the process of creation.

Every charka of Konark Temple have eight sub parts that represents the eight prahars. They symbolize kaal (time) as well. युत पिन्दे तद ब्रह्मन्देश् has been analysed under योगा and Naad Brahmvad and Samashti यVASHTI in which nada has been analyzed. 1

Similarly the whold world that has developed successively and Nada that developed in vedic age by three basic notes. It develops by four sadharan notes (vikrit) which are of two grams. There are the evidences that make it divine. Just as Praan is the basic element, which is agniswaroop (firy). This Praan is the main cause of the origin of nada.

Mool Nada which is द्रानव Swaroop has been compos ed of three divine notes (V] b] m, i.e. A, E, U,). Its fourth pade represents Turiyavastha. It is the base of the three septet. The basic expression of the three septet are the three ment gunas Satva, Rajas and Tamas. These physical gunas are expressed through words.

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1 Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Page 21.
It expresses the expansion of the \textit{Trigunatmak shakti} where there is the bhava of going beyond the three gunas to become one with God. There are four classes of Yonij body: Jarayuj, Andaj, Swedash and Udbhijja. From philosophical point of view the concept of \textit{Bhoototpatti Kram} because the base of the origin of four kinds of baghon in Indian music. They are: \textit{Tat}, \textit{Avanaddh}, \textit{Ghan} and \textit{Sooshir}. \textsuperscript{1}

In the present times also the tradition of Yagya, by \textit{bhog}–\textit{raga} of \textit{sangeet seva} is incessant at the feet of God. Even today in the tradition of devotion of Vaishnava Sect, raga–seva, sankeertan–seva have accepted and imbibed the singing tradition of North Indian Classical Music. As per the time of singing of ragas there is the arrangement of \textit{sangeet}–\textit{seva} of Lord. This makes it effective by giving it a divine colour.

Still there is the belief in the seven notes and twenty two struts, that have been classified on the basis of five elements: water, earth, fire, air and ether and are classified on the basis of various seasons.

This is the outcome of its transcendental philosophical process.

The esoteric aspect of music has its base as devotion.

If the eminence of \textit{bhava} is coloured completely by devotion and the aim is complete surrender at the feet of God the aim of singing is the entertainment os Ishta then that singing, the bhava of devotion will lead the North Indian Classical Music from worldly form towards Divine form.

That which flows between two streams is mind. All the arts are created by this mind because all the arts are the merriment of fancy. One such art is singing, which is a form of music. From times immemorial it has reached the present state by crossing variety of milieu. The richas of Vedas

\textsuperscript{1} Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Page 24.
in saam roop became the symbol of the prayer and eulogy of Gods, at some places they carry the bhava of aspiration for the vision of God and sometimes they hold the wish of the fulfillment of one's own desires.

With the passing of years music has also imbibed many kinds of bhavas in itself. Saam singing had its limitations. Since it made itself an object of enjoyment, it remained away from devotion. Yet it strengthened the path of devotion. These were the two boats in which saam gaan sailed.

As a result a very dexterous and difficult Sadhana to realize God was adopted. Music then only remained as a means of worldly enjoyment. The singing of Gandharvas before Gods was meant only for the entertainment of Gods. Slowly and gradually extending to the age of Ramayana singing became a means of enjoyment. It became worldly. In the Dwapar age the pur saamgaan got the opportunity to take an esoteric bend. The notes that spring forth from the flute of Shri Krishna carried the invitation of ‘bhakti’. It was first heard by the gopees who were women, the representatives of ‘Prakriti’. These gopees reached the highest state of devotion by meditation and concentration on the music of the flute of Shri Krishna.

There were no lyrics or words in the music of the flute of Shri Krishna. Yet there was such an invitation in the music of the flute that it took the devotees to the ‘Soham’ state of nada. With this ‘Soham’ the stream of devotion trickled incessantly. After thousands of years classical rules got a new shape and form.

As per man’s desires its various forms were accepted. The ragas that were created by Lord Shiva in which a particular note plays the key role are accepted and authentic even today.
Since music is an animated process, it is meditated in the mind only. The singers and musicians of today entertain the world by performing on the stage. The subtle desire behind it is to get name and fame. On the basis of what the singer deserved music now is not that just. The singers and musicians carry different kinds of bhavas. In ancient time the compositions were based on 'Ishwar bhava' now the composition are dominated mostly by 'Deeva bhava'.

The path of devotion established by vaishnava religion and sects adopted a different arrangement. Many devotees wrote immortal verses, this tradition is incessant even today. In Vaishnava sect singing is considered as a means of devotion and thus music attained an esoteric form in Vaishnava sects.

Even today devotion conjoined with music has rendered a transcendental divine form to music. The verses of Vaishnava sects have been composed mainly in 'Braj Bhasha'.

Even today when a disciple or pupil lend an ear to these verses it fills their heart with devotion. It is the impact of its divinity. Even to this day the Dhrupad compositions of Swami Haridasji are sung in schools of music. The devotional verses of Meera, even today overwhelm people. The milien changed yet in the stream of Bhagvad bhakti the simplest path is Sankeertan. Even today in the temples of Pushti sect under 'Astitayaam seva' singing is mandatory. In Vridavaneeya devotion, from morning till night the music of bhajans is the expansion of that nada only. It makes the soul one with God.
In Barkaree Sect, at the time of Purnima and Ekadashi i.e. at the time of Vaaree the echo of Jay jay Ramakrishna Hari makes the environment Vithalmayee.

Devotion makes singing fruitful. The singer who is making singing normic for the entertainment of the world, that singing world stabilize his mind and would turn its towards the divine. For this reason even the most ordinary singer by singing verses full of devotion. The singer for a short time atleast forgets his or her own self.

It proves that music is worldly only when it is away from the divine bhava (Ishwariya bhava). When the aspiration of God's vision is imbibed in it, it takes an absolute path of Divinity.

The singers and musicians of today by composing verses coloured with devotion proves the divinity of music :-

"Tum antar me ho tava key vichar Karen
Vritti tumhaari aj tak antas me ninaad Karen".
CHAPTER – 5

Conclusion

“Nadanusandhanam namostubhyam,

Twam sadhan tatva padastha jaane, |

Bhava prasadat pavanen sakam,

Viliyate vishnupade mano me” ||

Nadanusandhan ! Salutations to you ! I have realized that you are the most appropriate means to attain tatva pada. By your Prasada (grace) my life force (Prana) along with my mind completely surrenders at the feet of Vishnupada (Tatvapada).

- Shri Adya Shankaracharya

Chapter : 1   Music

Devotional music in itself is Brahmashakti that awaken the Kundalini. It has the power to invoke and awaken the dormant and inactive, spectacular, deep, intense forces and powers of the world. For austere being music woven in seven notes is precious gold. For a person without music attainment of liberation is impossible. According to Dr. Sampurnananda : ÑMusic, art and literature lead a person from lower level of physical existence to a higher spiritual plane and this way helped in self-purification.²

Music is the soul of nature. It is bliss, spirituality, compassion, address, love, motherly love and the love of a beloved. From Vedic ages till date music has remained the mode of physical exaltation, fame, spiritual

² Qtd in Gupta, Dr. Ruchi, Bharatiya Sanskriti Shashwat Jeevan Drishti evam Sangeet, Kanishka Publishers, 137
satisfaction and realization of God. Music is a natural and eternal language. Their have been two streams of Music – Vedic or Margi Sangeet and Laukik or exotic music. Vedic (Saam) or Margi Sangeet is sung in religious ceremonies, festivals etc. Laukik is sung in popular meetings for entertainment.

Indian Gods and Goddesses were the ancient actuators and preceptors of music. Lord Shiva, Brahma, Goddess Saraswati, Gandharvas and Kinnars are known to be the foremost promoters and actuators of music. Independent music and playing of instruments was born before the creation of Natya. The meaningless light word humming murmuring sound with tone and rhythm is called Nigeet. The creators of music are Sadashiva, Brahma, Durga, Shakti, Vaayu, Rambha, Arjun, Narada, Bharat, Kashyap Muni, Matang Muni, Kohal, Dattil, Tumburu, Rudrat Nanyadeva and historical characters like Bhojraj could also be added in this last. In the Persian myth Hazrat Prophet Moosa got a stone from angel Gabriel. When he was thirsty rainwater fell on this stone and led to the outcome of seven notes. Some scholars are of the opinion that music originated from the word Om.

The seven notes of music originated in the following manner: Shadaj from peacock, Rishabh from chatak bird, Gandhar from, He goat, Madhyam from the heron, Pancham from koel, Dhaivat from frog and Nishad from elephant. In Advaita scriptures Brahma has been classified into two categories: Parabrahma and Shabdabrahma. When Shabdabrahma is realized Parabrahma is attained. Geetis, Dhruva and Prabandha style of singing were popular in ancient India.
According to ancient Vedic traditions, the रिको and सामो of manjul samaj of Upanishads is considered as auspicious. रिको is the बाहिरांगो of geet and सामो is its antarang. The base of सामो is swara and the base of swara is prana (vital force). As per Chandogya Upanishad the gist of all the रिकोs is in सामो The gist of सामो is in उद्गीतो or (Om). The रसानंदो of music is just like Brahma nanda. There are four kinds of singing mentioned in Samveda:

1. Gram Geyan Gaan  
2. Aranyak Gaan  
3. Usha Gaan  
4. Uday Gaan

“मनसो हंसाः सोहम हंसा इति तनमयम
यांतो नदानुसंधनम”

**Meaning:** I'm you and you are me. In this way this feeling of oneness is the नदानुसंधन रूपियाण्या ।

At the beginning and end of Samgaan ओमो is sung. Samgaan is sung in middle, higher and highest septet. Mainly the riches of Rigveda are sung like सामो

In the Vedic era two stream of music, one was of mantras and another of tribal music came into existence. In Rigveda Udaatt (Higher note), Anudatta (Lower note) and Swarit (Middle note). The sages and ascetics of Vedic age were seers, creators of mantras. Their eye on the notes were very sharp, perforating and accurate. They concentrated on the shades of Anudatta and Swarit. What is their जाती (Casteism of singing), who is the presiding deity, which Cchanda would be suitable for the notes, all those were churned by them in by them in their minds.

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1 Pashupat Brahmopanishad Purananda । 12.
"Samam ganaadratam vishnuh prasadatyam Rudhip |
Na tatha yagyadanadyaih satyametanmahamune ||

Meaning:

The Lord of devatas bhagwan Vishnu becomes gracious by samagaan easily. By yagyas, giving of alms also. He is not that gracious.

The sounds of the four letters of 'Samgaan' differ from each other. Still they are Samvaadi. In 'Saam' there is combination 'Sa' and 'Ma' called Shrutyantar Samvd. In 'Gaan' there are 'Ga' and 'Ni' notes. According to Shadaj Pancham bhava these notes are Samvadi as per 13 Shrutyantar. On the basis of these notes shadaj, gram, madhyam, gram and gandhar gram are established in music. Keeping its base the Raag 'i' ragini method was created, which is called 'Family Method'.

In the Vedic age the singing process of one, two, three, four, five, six and seven notes is quite evident. It is called Archic, Gathic, Samic, Swarantar, Andav, Shadav and Sampurna respectively.

Raga in Indian music is born out of melody. According to Narad Muni (Sangeet Makarnad) raga has been born by the union of Shiva and Shakti. The nature of raga depends upon its use. The wheel of Raga has been divided into 8 prahars, 4 prahars of the day and 4 prahars for night. In every prahar there is an arrangement of singing of more than one raga. There is fixed rule of the time and sequence of the singing of ragas. Purvanga ragas are sung between midnoon 12 O'clock to midnight twelve. The Uttarang ragas are sung from 12 O'clock midnight to midnoon 12 O'clock.

1 Bharatiya Sanskritih, Shashwat Jeevan, Drishti evam Sangeet, 66.
There are Bol Alaap and Bol Taan. If the letters of the lyric are taken for the expansion of alaap then it is called Bol alaap. If in the taan lyrics are used then such a taan is called Bol taan. There are two kinds of Bol alaap: Layabaddha (rhythmic) and Layarahit (non-rhythmic). There are two categories of Bol taan: Khatka and Murkee.

Chapter: 2 Bhakti

Furthermore, Dhrupad singing in all its flavours intensity devotion, feelings and intensity. It has been popular since ages past. Music has remained an integral past of devotion. Devotion itself unveils it contents. The centre of devotion is Lord God. Devotion is the search of the sources of eternal truth and bliss. It is the practice to imbibe them. It is the apex of supreme joy and supreme richness.

A devotee becomes an Ansha a part of God. There is devotion with various emotions, devotion holds an amazing sway amongst all kinds of worship. A person is one with the Ishta, forgetting oneself. Bhakti is the fruit; bhakti is the instrument (Sadhan).

Shrimad Bhagwat is a scripture of absolute devotion. The Bhakti Margiya Dharma was propagated by the yadavas of Shoorsen Janapada. This was accepted and promoted by Alvars (Vaishnavas) of Southern India and Jayanar (Shaiva) devotees.

The Alvars composed verses in Tamil Language full of bhava and bhakti. Their tradition remained up till tenth century. The Varkari saint Gyaneshwar and Namdev strengthened the Bhakti movement of 13th and 14th century. The Samvid (sense) of the swaroop shakti of God i.e.
Chitshakti and his hridayaini (âfnuh ) Shakti, the Shakti by which God relishes joy when both of them are united, their crux is devotion or Bhakti.

At the time of Indus Valley civilization Shiva and Shakti were worshipped. Later on the importance was given to Lord Vishnu and his incarnations as well. In the middle ages Kabeer, Meera, Dadoo, Nanak, Chaitanya, Mahaprabhu, Raidas, Soor, Tulsee, Narsinha Mehta took it to the pinnacle by their bhavas. They widely glorified it. From North India it came to South India. Saint Samartha Ramdasa, Gyaneshwar, Saint Tukaram, Janabayee, Chokhamela glorified the beauty of devotion.

Chapter : 3  Vaishnav Religion with Bhava and Rasa

Lord Krishna is considered to be the greatest man of India. He was a politician, the creator of Geeta, the Kanhaiya of Radha and Gopal, as popularly called by people. The Vaidik God Narayan and Vishnu also became one with him. Sri Radha is his Alhadini Shakti.

Radha is the one who gives liberation from all the bondages of this world and plays with God in eternal bliss. The Gopis are the extension of this Alhadini Shakti Radha. There are four major sects of Vaishnav religion — Shree Sect, Brahma Sect, Rudra Sect and Sanak Sect. These sects originated from Lakshmi, Brahma, Rudra and Sanadkumar. The chief acharya of Shree sect was Ramanujacharya. He proclaimed Vishishtadwait.

God in the Shree sect has been described as Panchvidh roopa (a) Para or Vasudeva (the Shadgun Vigrah of God). (b) Vyuha or Sankarshan, Pradyumna and Aniruddha (peaceful forms). (c) Vibhav or Pradurbhava (curiosity to know God and then to attain God). (d) Antaryamee (abode of God in the heart as a friend) (e) Archavatar (attraction of God).
Madhavacharya and Vallabhacharya were great pillars of Vaishnav sect. Vallabhacharya propagated Vallabh sect. The principles of devotion of Vallabh philosophy are expressed by Pushti Marg. In Pushti Marg God is not dependent on any sadhan, God is free and independent. The favour of God is the eternal play of God (Nitya Leela Vilas of God).

The contemporary of Vallabhacharya was Mahaprabhu Chaitanya. As per Chaitanya sect God is the abode of infinite gunas. Jeeva Goswami and Baladeva Vidhyabhushan were the two great Acharyas of his sect. Further Hita, Harivanshajee established Radha Vallabh Sampradaya.

In other sects Radha has been called Haldini Shakti of Krishna, in this sect she has been called ÒKrishna Aradhyao(Sh e is the Ishta or Sadhya of this sect). She herself is the aradhya of Shri Krishna. The Varkaree sect of Maharasttra laid emphasis on maryada bhakti. The Abhang songs and the irtan of Óvithala Vithalaôsignified Varkaari sect.

Chapter : 4 Verses of Vaishnava Sects

Moreover, the Geeti Kavya of Vaishnav sect has music, subtle and delicate verses, ragatmakta and unity of bhava. It has been called persona., self manifestation endowed with personal emotional feelings. Haridas, Krishnadas, Govindswami, Chhitswami, Chaturbhujdas, Nandadasa, Rasa Khan, Swami Hithariji Ñ Vanshaji, Meera etc. have been great Geeti poets of Vaishnava religion. Their verses reflect the immense impact of devotion on music. For instance take the verses of Haridasjee in Raga Kanharo, Taal Dhrupad:

*Ruchi ke parkas paraspar khelan laage
Raag ragini alaukik upajat nritya sangeet alag lag lage*
Raga hi me rang rahayo rang ke samudra Me ye doou jhaage  
Shri Haridas Swami shyama kunj bihari pe rang  
Rahayo rus me hi paage.¹

It is the devotion towards God that takes an art from material plane to divine, supernatural plane. The nada existing in the universe is the very life and soul of music. This nada makes the Jeeva-bhavas of music āsamayeeś̄and becomes a mode of devotion towards God. This music is also a means of entertainment for the world.

Music is the evidence that reflect the ānadamaya shabdaś̄without any meaning has immense power. The classes of bhakti marg that include Navadha bhakti and bhavarasatrayee bhakti affects the chakras.

Chapter : 5  The Impact of the Various Kinds of Devotion On North Indian Classical Music

The Kundalini shakti resides at the base of spinal chord which is mooladhar goes straight to Brahmarandhra. Mooladhar has shadaj in its chakra. The second note Rishabh is present in the Swadhishthan chakra. This Rishabh imbibes in itself are the three gunas : Sattva, Raja and Tama.

In the third chakra Manipura chakra Gandhar takes from that could be sung. The Anahat chakra in the heart is the place of meditation of lord Shiva. The note of Anahat is Madhyam.

Vishuddha chakra blooms with the singing of Pancham. By using Dhaivat one can awaken the Agya chakra. The note of Sahastrar is Nishad. All the six notes end in this one note. In the state of observation of silence also the process āntarnaadś̄unites the living being with God.

¹ Samaj Shrinkhala, 102
In every chapter of this research work music goes hand in hand with devotion, an emotional attachment and relationship exist between them. It proves that every art that gives joy and bliss to our mind and heart coloured with divinity becomes āśhwarmayaś. It takes even an ordinary person to the state of God realization. Thus, every art has emanated from God. It becomes relevant and fruitful when it is coloured with devotion.

“Åkan karunasagar kripadham ghanshyam
sarvaniyamak sarveshwar “Sharan” purnamat kaam
shri harikirtan saar he, yahi param avalamb
Tanmaya hokar nita karein “Sharan” Prapanna kadamb. “

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1 Pg. 67, Shri Radhamadhav Rasavilas, Shri Radhe Sarveshwar Sharan Devacharya.