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CHAPTER – 1

Music

Bhor bhayee ahiranki bala panaghat par aayee
Raga manda me Braj bol se shyam ke guna ko gaye ||1||

Yamunajee ke sheet pulin me sameer ke thande jhonke
Vibhas raga ke dhoon me bahate garmeeyon ko roke ||2||

Ramkali ki thirkan sunke kali kali ye dole
Devgiri ko sath me leke bhanwaron ke sand khele ||3||

Jaunpuri ke swar laharon ne van ka antar chhoda
Jiske surse katata sara udas man ka beda ||4||

Kanha apni komal shayya kyon ab bhi na tyage
Kukumbh ke laharon me gaati gopiyane aayi aage ||5||

Shamal sundar krishna kanhaiya gunkali gun ko gaaye
Prem diwani gopiya bhi pratah me daras ko paaye ||6||

Hindol bhi hilte laaya saawan ke jhule
Hare hare van ki ye bele lipat ke vraksh se dole ||7||

Apne hi rang me rangti rehti bhupal todi
Patmanjari ne sath me hoke apni taane chhedi ||8||

Devranjani ranjan karti pooja me sab devon ke
Bhupal todi gaate aaye gwale yeh sab gaawn ke ||9||

Sachchidananda door khada suntan jaaye swar lahari
Vyakul man se daras ko pane baar baar kar jori ||10||

- Parampujya Swamiji Shree Sachchidanand Saraswatiji
Devotion itself blooms its own subject. The subject or rather the theme of devotion is Lord God. Traversing on the path of devotion one attains the realization of God. In such a state we need not control our senses. In the outward state of Āvṛtti also one can realize God.

The sojourn from the world to the Lord God of the world, from Jagat to Jagannath is remarkable. To reach God even in shastra threefold path have been mentioned. Keepind in context the interest and competence of the devotee:

Knowledge (work), Gyan (knowledge) and devotion.

The one that pervades all the three planes, the one who is the cause creation, preservation and destruction is Lord Vishnu. The one who worships this Vishnu tatva is Vaishnav. Vaishnav religion imbibes in itself many aspects and dimensions of devotion. The wide expanse of Vaishnav religion has covered the whole India.

Yet the pace with which Vaishnav religion expanded and developed in North India could be seen nowhere else. It has its distinct features. At some places by performing severe austerities a devotee got the vision of God. At other places a simple hearted devotee through Navadha bhakti and intense emotions, by doing japam and chanting the glory of God the play of the Ishta could be enjoyed.

In Vaishnav religion the union of the devotee and God has been acclaimed philosophically.

The ganges of pure devotion awaits for nature’s enterprise which is disciplined by nature’s own soul to get transformed into melted ambrosia.
The blaze that enlightens the whole universe is magnificent and lustrous. This light is the conveyor of the kindness of the charioteer of rays of light (Sun). This Sun gives life and vital energy to the resplendent life force of this world. This light is ever been and solicitous to get scattered.

Even Lord Mahankaal awaits such a moment. Some such moments are ever eager to have a rendezvous with the kala (art) of that kaal (time), when the nectar of talent itself determines to get showered in the form of the ambrosia of knowledge – science, devotion and religion on the world.

The quixotic queerness of Brahmavaad overwhelms the consciousness of the sages and takes the form and shape of Paravak Apanishadakata (adherence to Upanishads and outflow of divine words).

The silence of Maheshwar, the Lord whose abode is Kailash, takes the form of Baikharee Vaani while traversing through the path of vanes ï Para, Pashyanti and Madhyaama.

Prime Goddess (Adya Shakti) takes the resort of Shrishti (creation). This Áhladini ShaktiÔ (the power that gives bliss and contentment) becomes the very embodiment of love. In the form of nada it is ever flowing in the whole world, it becomes the melody of the flute that springs forth from the lips of Shri Krishna enchanting the living souls to become one with this nada.

This oneness of the living beings becomes the symbol of the reverberation of that Õdivine musicÔ

From the times of Vedas till the present times if we look at the state of religion a time came when Lord Vishnu or Narayan became Vasudeva
Krishna. It was followed by the birth and the establishment of Vaishnava religious. In vaishnava religion also the path of devotion proclaimed by the Acharyas (scholars) of led the North Indian Classical Music to the pinnacle of a divine spiritual bhava (ardour).

Indian classical music has been divided into two streams:- Karnataka music and North Indian Classical Music.

Through this study it has been proved that the bhava of devotion is the highest state to reach the divine form of music. It is this divinity that become the mode to realize God.

The various kinds of ‘Vaani’ becomes the base of various kinds of devotion. Vaishnav devotee Narada incessantly sing the glory of the play of Lord Vishnu. Devotion itself means to give oneself completely to Ishta and take within oneself completely the Ishta.

Then Devotion does not remain a ‘Vritti’(tendency ) of the mind. It becomes the ‘Alhadini Samvidatmika Swaroop Shakti Vritti’ For this reason it is ever eternal (chinmaya) and self illumined.

When the senses are involved in shravan, kirtan, smaran etc. the mind is purified. Then the same devotion blooms and become the self illumined chinmaya devotion of sadhak. This transforms the ‘Prakriti’ senses of the sadhak into ‘Chinmaya’and ‘Aprakriti’ senses.

When a disciple hear the sound of the mantra of devotion towards God. The competence to catch that ‘Nada’ in the form of mantra is ‘Sangeet’
The ‘Nada’ remains as the base of Bhakti. When this ‘Nada’ reverberates every moment in the ears of the devotee, the music of love flows in the heart.

3.4 The Saga of the Birth of Music:

From ages past creativity and arts have remained the beloved of human race. We come to know through them about the contemporary political, local, social, state-level and cultural conditions of a country. The culture of a country is represented by the creative skills, the arts of that nation. The place of arts and creative skills is priceless. The various creative skills exist in varied manner in different states. Amongst these skills music is considered as the foremost and the best creative skills. From ancient times till modern days Indian music has its own exclusive niche as compared to the world music.

With the development of human race creative skills also ripened in India. They have been classified into 64 creative skills. Amongst these 64 skills music is considered to be the best creative skill. Music has the tremendous ability to awaken the dormant emotions of human heart. Music is the one creative skill that embraces the visible and audible, both qualities. The genre of music includes singing, instrumental music and dance. Acting lyric and rhythm these three elements are collectively present in music. For this reason king Bharthreehari has remarked about music ‘Sahitya Sangeet Kala Vihinum Sakshaat Pashuh Pooch Vaish Heenum’.

In the first chapter of notification of ‘Sangeet Ratnakar, it has been said that, ‘Tasya geetasya mahatmyam ke prashn situmeechate / martheekam mokshanamidame vai sadhanam.’

6
It means, who in the world has been able to express the greatness of geet (music). Music is the only way to dharma (religion and duty) artha (money) kaam (worldly desires) and moksha (liberation).

Music is the soul of nature, music is God. Music is bliss, spirituality, compassion, address, love motherly love and the love of a beloved. From ages past music has been connected with religion and spirituality. Music has originated from the Vedas. There is a belief that Indian music has originated with creation (Creation of the world). Music is a simple imaginative achievement of human society. It is a living symbol of cultural traditions. It is a mode by which the formless feelings are expressed with form. Music is endless, infinite and sovereign. Music holds an integral place in Indian culture. Out of the 64 creative skills music is considered to be the best one to realize the supreme bliss, human being has been blessed with this vidya, the one out of fourteen vidyas (skills). Music was created by Yogeshwar Shri Krishna, Goddess Sarasvati Devi and Lord Shankara. By playing flute, veena, and damaroo they bestowed unique privilege to music.

Out of the 64 creative skills music holds a very important and unique place. By the help of music man can realize both earthly as well as divine bliss and joy. It isn’t that music gives only joy or bliss, the notes of music are infinitely capable, they create a new disposition / nature. The intensity of the notes of music and sound affects the mental condition of human beings and help in their relaxation. Music is rhythmic and so are human actions. Because of this synchronization of sound and ragas with notes human soul also gets affected by it. Man gets affected by nature, raga and rhythm because of its regularity. The uniformity of notes and rhythm affects human beings. Many things have been written about the origin and
meaning of music in the Sanskrit literary works of ancient times. These literary works include Sangeet Ratnakar, Sangeet Makarand, Sangeet Samaysar, Sangeet Darpan etc.

Indian music is an art, a science and a scripture too. Music is the most ancient art of India.

Music is made up of sound, and sound has originated with creation. From vedic ages till date music has remained the mode of physical exaltation, fame, spiritual satisfaction and realization of God. With the birth of creation sound form also originated. This sound was presented in the form music by man. This music and its various sound were classified into different categories. Thus the notes of music were offered to nature. Man in the only medium or mode to present it in an organized manner.

In the ancient literature of Vedas, Upanishads, Brahmin literature, puranas and samhitas music has been mentioned everywhere. We came to know that in India music existed on rather Indian classical music survived in the vedic ages as well. There is a belief that Indian music originated from the samveda. Music is a formless art and is completely based on creation.

Printing mode has its limitations. Many efforts have been made to keep a record of its various forms, types and elements. To understand music, just like literature, printing is not complete and sufficient mode. This art is completely related to the ear and the throat.

According to Śangeet Bhashya music is a natural and eternal language. By the help of music the secret and inexpressible emotions of the
heart are expressed. Music is a mode by which a singer expresses his thought and feelings by the help of notes, rhythm and beats.

The aim of music is to utilize human expression so as to give and display a concrete shape to an art music is the best mode to express the inexpressible emotions and feelings of the heart. In Indian culture drama, celebrations, rituals, coronation etc have special importance.

Right from its birth Indian music has flowed in two streams. The music of one stream is basically sung in religious ceremonies, festivals, rituals etc. This music is called Vedic or Saam music. It is also called 'Marg Music'. Another stream of music is the popular exotic music. It is sung in popular meetings, festivals and for the entertainment of people. From vedic ages both the streams have run parallely. Both have influenced each other and both developed independently.

After archeological survey and digging the ancient sculpture and other proofs suggest that the origin of music goes back to 9000 B.C. keeping these things in mind the following classification is quite apt:

1. Prehistoric (Age) 5000 BC to 9000 BC
2. Vedic (Age) 9000 BC to 11th Century
3. Middle & Mugal (Age) 11th Century to 18th Century
4. Modern (Age) 18th Century to till date.

Indian music is not only ancient and old but it is very rich too. To support this viewpoint there are stories from Purans and upavedas. Infact, there are important descriptions in the Vedas, Upanishads and pauranic scriptures. The 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. At the heart of everything, there had been an inspiration, a belief that it was created by divine inspiration. According to Hindu scriptures every god or goddess has been associated with some or the other vidya (knowledge) art or upavidya. Their form has been associated with some or the other instrument Shiva carries damaroo, Lord Vishnu carries conch-shell, Purna Purushottam Lord Krishna carries flute, The goddess of knowledge mother Sarasvato carries Veena (Indian lute) and Maharishi Narada carries Tanpura. According to ancient scriptures music originated from God himself. According to Indian tradition Nataraja Lord Shiva is the prior God of dance and Goddess Sarasvati is the propagator of singing and instrumental music. According to Dantilò the first propagator of Gandharva Veda is God Brahma. According to Natyashastra Natyaveda that assimilates in itself the element of Gandharva Veda was created by God Brahma. According to myths music was created in the beginning of creation by Lord Brahma. Lord Brahma taught this art to Lord Shiva and Lord Shiva gave this art to Goddess Saraswati. After this Maharishi Narada learnt this art and taught it to the gandharvas, kinnars and apsaras of Heaven. From their Bharat Muni, Narada, Hanumanji Maharaj and other sages learnt music and propagated it on earth, the world of mortals.

Goddess Saraswati also holds a very important place amongst the prime actuators of music. Another power of Lord Brahma is also named as Goddess Saraswati, it means, ō to move, to be in motion. Saraswati is that power of Lord Brahma that generates motion or movement in the universe. By the help of it Saraswati Lord Brahma created Shabda (Word or lyric) and nade are synonymous to Shakti (Power). For this reason Goddess
Saraswati is known to be the mother of many fine arts. The light and power which is endowed with all kinds of ‘rasa’ and bestows purity is Goddess Saraswati. For this reason in Indian tradition, at the beginning of any concert, or learning of a new thing we worship Goddess Saraswati, who bestows knowledge, light and power.

There is a story that in the Puranas Goddess Saraswati expressed her desire to become the wife of Lord Krishna. Shri Krishna didn’t agree with her and told her to become the wife of Lord Vishnu. This incident suggests that the worship of Goddess Saraswati was started by Purushottam Lord Krishna, the worship of the Goddess who makes duffers scholars.

Adyan Saraswati Pooja Shrikrishan Vinirmita,
Yatprasadanmunishreshtha Murkho Bhavati Panditah.

Lord Shri Krishna blessed Goddess Saraswati that every year in the shukla half (the bright half of a lunar month) on Panchami day everybody worship her before the beginning of their studies. During the worship and after the completion of pooja people will worship you. In this way the the fifth sud day of mahamass i.e. Basant Panchmi, has been considered as the day to begin study;

Peetvastra paridhaan veena pustakdharini,
Ratnabhushan bhushita sarva shastradhi devata.

It means the one who is wearing a yellow dress, whose both hand are adorned by lyre and a book. That Goddess adorned with gems and jewels, who is the knower of all knowledge.
Goddess Saraswati keeps a hold on literature and phonology. Both these science create thought and feelings in human beings for further manifestation and their expression.

The story of Origin of Music:

Indian sages consider Gyaan (Knowledge) etc. the 6 things as eternal. The centre of knowledge Vedas are also eternal. Music is related to Vedas therefore music is also eternal. According to Indian tradition just as Vedas have been expressed by Lord Brahma, similarly in the field of music there are two prior Gods – God of all gods Shankara and the creator of the world Lord Brahma. The writer of Natyashastra Maharishi Bharat also agrees that the genre of drama began with Brahmaji. According to popular Indian belief in the ñTrêta Period, on per vasisvat manvatoarô beginning Indra and other Gods prayed to Lord Brahma that we want to see an audio visual kridanayak. Lord Brahmaji took legible text from Rigveda, Geet (lyrics) from saam, acting from Yajurveda and ċasamô from Atharvaveda and created Natya veda. The gods of Heaven were unable to receive, hold, understand and use it. For this reason when Indra prayed to Lord Brahma, he taught ñNatyavedaô to MahamuniBharat. Bharat learnt Natyaveda and gave its teachings to his sons too. Lord Brahma gave the knowledge of instrumental music to Swati and his disciples and Narada and Gandharvas were taught ñGaan Yogaô and later this was used during, ambrosia churning. Its use made all the gods and goddesses happy. Geet was the base of this use. Geet was first experimented because there is no off shoot of trouble when instrumental music and signing goes hand in hand.

Looking at the success of ambrosia churning Lord Brahma went to the abode of Lord Shankara to show him the use of Natya, with his ascent
and as per the order of Lord Brahma Maharishi Bharat used ßTripurdahô Lord Shankara was happy with this use and said that, dancing at twilight I have also created music, which is decorated by various instruments and (angaharas) ornaments. You make its planning in accordance with the ßPurvarang methodô

At the prayer of Lord Brahma, Lord Shankara called ßTanduô and ordered him to teach ßAngharasô to Bharat. Tandu accepted the order of Bhuwansheswar and taught the use of ßAngharasô to Bharat. Lord Shankara created rechakas, angharas and pindabandhas and taught Tandu. He created Tandava by combining music and skit. On this occasion Goddess Parvati presented Laasya. In the duet Shringar music the exquisite angharas created by Goddess Parvati have been used.

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. During ßSamaô Narada and Gandharvas recited it before gods and demons. The demons also successfully practiced Nigeet. Since the Gods were jealous of demons they have the name : ßBahirgeetô (extrovert music) to Nigeet. Before the birth of drama, music dance and instrumental music were growing independently. As they were succulent with sentiment, flavour and passion they were reverentially used in drama also.

The composer of ßSangeet Makarandô Narada also believed that Lord Brahma is the creator of music, but the writer of Sangeet Ratnakar believed that music has been created by Lord Shiva. Acharya Sharangdeva has a long list of the creators of music since its birth. The list includes Sadashiva, Shiva, Brahma, Durga, Shakti, Vaayu, Rambha, Arjun, Narada
etc. It also includes names from Purans like Bharat, Kashyap Muni, Matang Muni, Kohal, Dattil, Tumburu, Rudrat, Nanyadeva and historical characters like Bhojraj. There are other viewpoints about the birth of music. According to Shiva Puran Naradamuni did yoga and austerities for a very long period, then Lord Shankara graciously blessed him with the skill of music. Shiva saw Goddess Parvati in sleep. Looking at every beautiful part of her body shiva desiged and created Veena. With his five faces, he created five ragas. The sixth raga came from the reemukh (divine mouth) of Goddess Parvati. From the east, west, south, north and the one facing the sky, these five faces of Shiva created raga Bhairav, Hindol, Megha, Deepak and Shreeraga. Goddess Parvati created raga kaushik.

In Shiva Pradosha stotram there is a story that Lord Shiva made Goddess Gauri sit on a golden throne on pradosh a day, and Shoolpani shiva expressed his desire to dance. On this occasion all the gods surrounded shiva and started singing in his praise. Saraswati played Veena, Indra played venu and Brahma started playing Kartaal. Goddess Lakshmi started singing and Lord Vishnu started playing Mridangam. Everyone was present on this music and dance get together including Gandharvas, Yakshas, Muni, Uraga, Siddha, Sadhya, Vidyadhar, Gods, Apsaras (beautiful dancers of heaven.)

In this way there are many stories of the origin of music in Indian scriptures.

There is a Persian myth that in ancient times Hazrat Prophet Moosa was traveling in a boat, he saw a stone. Suddenly angel Brial came to prophet moosa and told him to keep this stone always with him. After few days Hazrat Moosa was roaming in jungle, he was very thirsty, but couldn't
get any water. He felt very thirsty and fretful. He earnestly prayed to God in such a moment and there came rain outbursting from the sky. The streams of water fell on his stone and broke it down into seven pieces. From these seven pieces, seven streams of water started flowing. The seven streams enchanted Moosa with seven sounds, which he learnt and imbibed. These became the seven notes of music. There is a belief that in Kohkaal there is a bird name ŠAtishjuna from the seven holes in the beak of this bird came the seven notes of music. They became established as the primary notes of music.

According to Indian religious traditions, there is a myth about the birth of music that Lord Brahma blessed Lord Shiva with the knowledge of music, Lord Shiva endowed this knowledge to Goddess Saraswati. Goddess Saraswati gave it to Naradamuni, Hanumanji Maharaja and the sages. Later music became popular on earth.

In ancient times the word ŠgandharvaŠ was used for music. In the Valmiki Ramayana the singing of ŠRamayanaŠ by Luv-Kush was mentioned by the word ŠGandharvaŠ. This word has been used in the sense of a singer.

According to antiquarians music and scriptures originated from self-existent God. According to Indian tradition Nataraja Shiva is the prime originator of dance, Goddess Saraswati is the mother and giver of both vocal and instrumental music. According to scholar detail the first one to elucidate the knowledge of Gandharava is self-existent Lord Brahma. According to Natyashastra the ŠNatyavedaŠ that imbibes in itself all the characteristic features of Gandharva has also been created by Brahma.
Tandava and Lasya are acclaimed as the gifts of Lord Shiva and mother Parvati.

There is another belief that music has originated from the clattering of birds. In the Brihaddishi of scholar Matang Kohal (Nightingale) is the main originator of music:

“Shadajam vadati mayur rishbham chatako vadet,
Aja vadati Gandharam Kroncho vadati madhyamam
Pushpasadharane kale kokilah panchamo vadet
Pravrut kale tu samrapate dhaivatam durdato vadet,
Sarvada cha ththa devi nishadam vadate gajah”. \(^1\)

We need not wonder that the sounds produced by birds in vicinity and music heard in the lap of nature, primordial man took inspiration from all these things. Similarly, during Mrigaya and at the time of war the twang of a bowstring must have made him create Tantuvadya. This realistic fancy is also a possibility. According to Natyashastra the thought and concept of Mridangam came by the sound of the falling of drops of water on leaves.

Thus, music also originated, with the birth of human race. The moment human eyes were opened, sound came out of his mouth. Crying and singing are the transformation of this same sound. Vocal music is the natural and simple expression, that decides ōśvara shetra of vocal and instrumental music. The human vocal sound are instruments of music that have the ability to imbibe the subtility of notes.

According to scholar shree Damodar Pandar the seven notes of music originated in the following manner:

\(^1\) Brahaddeshi
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.

Some scholars are of the opinion that music is born from the word Om (ॐ). Though Om is one sound but it is a composition of three sounds व म and ए. Three sounds together combine to make one (om). For this reason it is called Ekakshar. The three sound represents three shaktis (powers) व इ बIRTH, symbol is the creator Brahma, म - retention, preseravation and protection, symbolic god is Vishnu. ए इ it symbolizes Mahesh shakti. The collection of these three power is Trimurthi Parameshvara.

Om is the essential mantra (Beej Mantra) of Vedas. Manu remarks about it व इ from Rigveda, म from Samveda and ए from Yajurveda, these three sounds together formed the pranav Om. According to Shruti इ Smriti this pranav is a glorious name of Lord God.

Om has been used in Vedas to decribe Brahm pada briefly. In कत्थोपनिषादधोthere is a shloka: -

Sarve veda yatpadamananti tapansi sarvani cha yad vadanti, yadichanto brahmacharya charanti tatpad sangraham bravomi.

In all the Vedas and all types of austerities the one पada that has been mentioned is om. The पada about which the म umukshu (one who is desirous to attain knowledge) follows celibacy to attain it is om.

Sages have proved it by the help of vedanga shiksha Shasta that pranav imbibes in itself the three powers of the three gunas, sattva, raj and
tam. For this reason without the help of Pranav, Hrasva and Deergh put the notes cannot be pronounced. In the teaching of Gandharva Upaveda it has been mentioned that shadaj etc. and all the seven notes are the antarvibhava of omkar. Just as seven days seven colours and seven metals these seven parts are found and just as in the inner world seven departments like saptagyaan bhumika etc have been mentioned. Similarly only one word, the symbol of Brahma.

For this reason omkar the shabda brahma is the mover of all Tantras. It has been mentioned in the tantras that ॐ Mantranam Pranavah Setuhॐ, the mantra of all mantras pranavs (Om) is the bridge. Just as a bridge removes all the hurdles of marching forth, similarly a mantra, without omkar is ineffective in reaching to the final destination. For this reason Om is living ॐ Shabdamaya Brahmaॐ. Both words and notes have originated from om. First notes came and then words. First humans heard notes (swara) and then words. Pranava which can be pronounced by the mouth is a symbol of divine ॐ Nadaॐ, still it has not been invented for worldly purposes. In the tantras it has been mentioned that Omkar, which can be pronounced from the mouth goes up in an exceptional manner from adhar padm to sahastra dal and merge in the ॐ Purush aॐ of Sahastradal.

Infact ॐ Om is the instrument by which music has originated. All the arts have originated from the high womb of Om. Those who can practice Om alone could understand the true meaning of Om. It includes rhythm, notes etc. According to Indian tradition just like the object of senses, music has also been related to Vedas.
5.2 Origin of the word “Sangeet” (Music):

The word Sangeet has originated from ōSum gey (sing ing) + kat i.e. when we add ōumō prefix to ōnaiō dhatu this word is produced. ōMaiō means singing and sum is an ōavayavaō (apart) which is used to express equality, best company, continuity, aptness etc. Thus music can be defined as, ōa complete best and apt style of singingō. The word music originated by adding ōamō prefix to the word geet. Sam means ōwithō and ōgeetō is music. ōWith musicō i.e. the embedded dance and instrumental music which are the accompaniments of music.

\[ Nrityam vadyanugam proktam vadyam geetanvritti cha, \]
\[ Ato geet pradhanatvadatrassdavabhidhiyate. \]

It means instrumental music comes under singing and dance comes under instrumental music. In these creative akills music has received the foremost place. ōGeetam, vadyam tatha nrityam traya m sangeet muchyate.ō According to Sangeet ratnakar singing, instrumental music and dance all three together are called ōSangeetō All the three creative skills, though interrelated, exist independently. Greek scholar Augustine included all the three in the definition. In western countries the word music is used for the word Sangeet. Music has originated from the greek word ōMausicō The word ōmuseō is the main word. Muses are the goddess of arts and literature in Greek tradition. In greek mythical stories they are related to the festival in which all the four sects of society participate. In this festival music and instrumental music competition were organized. In this competition many goddesses of who lived on Mount Helican used to participate.

In the Arabic tradition the synonym of music, is ōmausikiō. This word has originated from the word ōMusikaō In Gree k language the
word Musika means voice or sound. For the reason Ilme Musiki (Music) became popular as the knowledge of sounds.

5.3. Exploration of Music:

"Shabdarahmani nishnathah parbrahmadhigachati"

Brahbindupanishat Shloka 1 22

Without music life is joyless and insipid even when life has both satt and chit. Music is the voice of god and is brahmarupa also. We come to know from the scriptures that though Brahma, is one, sovereign, Advaita, still it is classified into two categories Parbrahma and Shabda brahma. When Shabda Brahma is realized then Para brahma is attained:

"Waden vyanjate varnah padam varnat padadwachah, Vachasa vhavaharoyam nadadhinmato jagat."

Sangeet Darpan 1/14

Basically the whole universe is full of nada. Nada gives birth to varna, varna to word or shabda, shabda gives birth to a sentence, and sentence gives birth to language. Through language the give and take of the world goes, therefore the whole world comes under nada. For the reason it has been said that, Nadadhinam jagat sarvam. From the scientific point of view music is the result of creation sound and oscillation (movement). The frictio of two surfaces creates vibration in the air nearby. Like a xylophone or harmonica, it creates vibration in the air and reaches human ear. In this way it creates vibrations in the god gifted instrument, the human ear. In this way human consciousness experiences sound or music. Aslong as human ear does not receive the vibrations present in the atmosphere,
music or sound does not exist for them. Although the world is immerse in nada, due to limitations of human beings we are not able to hear anything.

Sound or nada are of two types. One is used in music and the second is that one whose use in music is not possible. The origin and base of both the nadas is the oscillation or movement of sound. If the oscillation of sound is not regular than this nada is not at all useful for music. When the oscillation or movement is regular than that sound or music is useful. In this way movement or oscillation and rhythm or movement are not only the center around which music rotates, but its whole life is dependent on it.

The whole natural world is full of oscillation or movement, consciousness is a symbol of motion or movement. It is beyond imagination to conceive something with consciousness. The thing which appears stable, is moving or in motion from the point of view of scientists. The scientists could feel vibrations in mountains and palpitation in small stones.

There is not only throbbing of human heart but every atom of human body Palpitates. After death also their is vibration or palpitation but the heart beat stops. In this way there is consciousness in the whole cosmos. At the heart of all this consciousness is movement or motion.

Rhythm is regular motion or movement. It is the mother of both strong and weak feelings. This strength or weakness of movement is expressed unknowingly. Due to stress or lightness in music elaborate or short musical phrases are formed, that are helpful in the expression of human thoughts and feelings. The elaboration of these rhythmic phrases led to the formation of taal in Indian music. The whole inneras well as outer practices of creation have been bound by the eternal laws of motion.
The second important component of music is note (swara); notes, musical phrases and compositions in which the elaborate form of nature is reflected. In notes also there is rise and that reflects the up-down sequence of music. A good artist expresses his realizations by the help of symbolic notes. The realization attained by enchanting the whole world. Indian scholars have always considered music as an expression of the feelings of the heart. Sounds of crying, roaring, laughter etc have remained as they are without any obstruction, exception or ambiguity various sounds expressing varied feelings are at the heart of the origin of music, with the first beat of consciousness and the shaping and exposition of life-force. The Āvakā (sound) is produced when our consciousness becomes one with the life force in the form of vibrations and is expressed in the form of bliss. This vak, in the form of Nada expresses happiness, sadness etc does not follow the principles of mental consciousness, maintaining a correlation it gives a beginning and an end to shruti.

Looking at the Ānada we can have the estimate of the chittavritti (the attitude of mind).

To express feelings and emotion the ascending and descending in sound is applicable. Although ĀNada expresses certa in feelings but it is not as expressive as the word is. For this reason language was created. But if there is not rise and fall of sound then the language fails to express the exact feeling and emotions. Vedic udaatt, anudatta, swarit, kampit, deept etc hints at the rise and fall of this same sound. For rise, sharp rise, deep fall are fundamentally required for the expression in both conversation as well as singing. With the inception of a particular Āvadhan (attention) it becomes a note highly useful for music and its use is called Āyanā
Keeping aside the free innate movement of the capacity of a note, it becomes useful in conversation only when we instill stress pattern in the notes, higher, stress, middle stress and lower stress. In the lyrics if we emphasize the joyful notes carrying the particular emotions by using notes, it becomes gaan.

The rise and fall of sound that expresses feelings in ordinary expression. After the required āvadhanō caution or concentration takes the shape of the notes of music. From this āvadhanō the seven notes of music shadaj, rishabh, gandhar, madhyam, pancham, dhaivat and nishad have been created.

5.4 Music and Human Beings:

Indian sages have considered music as an exact means of the expression of the feelings of human heart. They consider it to be the right means for the attainment of Dharma, artha, kaam and moksha. Acharya Sharangdeva has expressed the greatness of music in the words: -

“Geeten priyate devah sarvagyaha parvatipatih”
Gopipatirantanopī vanshedhvani vasham gatah ||26||

“Saamgeetirato brahma veenasakta saraswati”
Kimaye yakshagandharvadeva danavmanvah ||27||

“Agyatvishayaswado balah yarpankikagatah”
Rudangeetamritam peetva harshotkarsham prapadyate ||28||

“Vanecharastrinaharashchitram mrigshishuh pashup”
Lobdho lubdhaksangeete geete yacchati jeevutum ||29||
For the attainment of dharma (religion), artha (money), kaam (desire) and moksha (liberation), music is considered as the right means. In the opinion of Indian sages artistic skills and true art is rightly that which is favourable for liberation. Arts, which is the means of worldly luxury and pleasure is not considered as best by the Indian philosophers. The chief target of all arts is to come up from their physical world to a world of melody and sweetness, which completely destroys the existence of the brawl of the physical world.

The foremost aim of human life is अत्मलाभ (attainment of truth). The fruitfulness of human life is in the attainment of truth (atmopabdhi). According to Upanishads the soul has five koshas – annamaya, pranmaya, manomaya, vigyanmaya and anandmaya. The first two koshas are there in all living creatures. The remaining three are natural endowment to human race. Amongst these koshas the importance of अनन्दमय भौषण is first and foremost. The realization of God is by this anandmaya kosha.

"Raso vai sah, rasam vhayam labdhwanandi bhavati
| Ko vhopvantat kah pranyat |
Yadeip akash anando na syat
Esh Vhovanandayati."

Music is the means and mode of their atmananda swara (notes) has been described as फ्युवाहत्ति बनयति इति फ्युवाहत्ति. The truth behind this saying could be understood only when a person relishes music. The

5.5 Sangeetratnakare I Chapter on notes.
5.6 Taittreya Upanishad.
attraction of notes is very intense. It enters the human ears and endows bliss to eternal consciousness.

From the point of view of Indian philosopher the worship of the corpulent cannot be blissful; to attain eternal bliss the corpulent could be one medium. For this reason 'ànhatänada has been used by all philosopher, yogis, devotees etc. to attain eternal bliss. On the other hand the ordinary folk utilized is as a means of personal entertainment and social functions. In India there are differences on many tenures and subjects, between vaishnav, shaiva and shakta traditions.

Though there are differences of opinion but still the importance of Indian music is doubtless without any exception. This is because of the spiritual faith of Indian music. Therefore not only Indian music but all the arts of India have an aim to attain this spiritual faith.

We use rhythmic alaap, taan and varied tans in it we use Villambit, Ektaal, Jhumra, Tilwada etc. in it. The nature of àchota khayalöis fickle. It is sung in middle and fast tempo, àr‘eentalö áhapt aalö and òRupakòis used in it.

Tappa and Thumri both are òhava pradhanö (based on feelings) styles. Tappa is sung in Punjabi or sitarkhani taal. Tappa is created in the notes of the taan. In both the styles of singing there is primary importance of khatka, murkiyan, and bolbanava styles. In áappaôthere is special use of àlanedar taans.Ô

The nature of tarana singing style is erratic. It is sung in middle tempo and fast tempo. The song is created using words like tanan, tadaani, derena, dimetic. This style of singing create ònada saundaryaô Apart from
this singing style many other styles of singing such as Trivat, Chaturang, Raagamaala, Lakshangeet, Bhajan, Goyal etc are kept into account while counting the singng styles of Indian Classical Music.

**Gaan Music:**

Indian music is a treasure house of many excellent styles of singing. Right from pre historic era, on the basis of the evidences related to time and places, many exclusive styles of music developed in India. Every style of singing came up with the specific style of its presentation, traditional practice and exclusive mode of singing. In this singing we get a glimpse of the historical, scientific and cultural heritage of India. In ancient past, styles of singing like geetis, dhrua and prabandha words were popular. We get the analysis of prabandhas in the Brihaddeshi of scholar Matang.

1.5 **The place of Music in Vedas and Upanishads:**

Right from pre-historic era music has its importance in India. In the oldest scriptures of past, the Vedas, there is description of music. For this reason we can say that the description of the conditions- direction of music was evident thousand of years ago. The first two universities of the world were first established in India. The complete syllabus of music was approved by Takshshila and Nalanda universities. In the ancient books and scriptures this description is available. It means whatever music has come before us, its base was established from ancient times.

1.5.1 **Saamveda:**

Saamveda is an important scripture from the point of music. Swara (note) is the evident element of saamgaan. At the beginning and end of Saam (om) is pronounced. It is essential to sing saamgaan in the lower,
middle and upper septet. Along with the main singer, the associate singer are also important. They sing after the main singer. The associate singer maintains the consistency by singing words like ḍHoḥand ḍOmḥ They sing from lower septet. At that there are three kinds of notes: - Udaatt, Anudatta and Swarit. From these three swaras the seven notes of music have originated. In Samveda also we can see the use of instruments in music. In those days the playing of instrument with vocal singing was considered as an associate art. In this way in Vedas in religious and worldly contexts the importance of Vedas have been recognized.

According to chandogya Upanishad saam has been associated with ṣwahḥahuti. If in the yagya there are defects related to sama, then the mantras ṣwaha swahaḥ are used to do the ḍhavanḥ in the ṭvahit fireḥ According to Taittreya Upanishad the word ṣamaḥis related to three types of fire. One of them is bhuvah. According to ancient vedic traditions, the ṭikḥand ṣamḥof manjul samaj of Upanishads is co nsidered as auspicious. ṭRikh is the ṭbahirangḥ of geet and ṭaamḥis its a ntarang. According to chandogya Upanishad the base of ṭaamḥis swara (no tes) and prana (vital force) is the base of swara. For the success of ṭagyaḥsinging with proper notification. As per chandogya Upanishad the gist of all the ṭichasḥis in ṭaamḥ The gist of ṭaamḥ in udgeeth or ṭ (om). The ṭasanandḥproduced by the setting of these sounds is considered as far better than all the other ṭasaḥ The bliss attained by the geet (music), ins trumental music and dance is considered as beatific. The rasa obtained from music is unique, bliss-giving and is just like ṭBrahmanandaḥ

In the ṭhandogya upanishadḥrelated to samveda, there is elaborate description of the pure workship of ṭSamḥ The prop able drawbacks of sam singing, and their explanation is found in the ṭapakhyansḥof this veda. It
has been explained in it that once the children of Prajapati started fighting to again supremacy over the devas and demons. The deva thought to impress the asuras, they should sing the sama gaan with dexterity. For the pronunciation of notes they used nasal sound, vocal sound, eyes, ears and mind.

They could not beat the demons because they did not imbibe the samyak method the correct method of singing. In this singing when they used prana the sound produced when the breath is held and then released for a long time, then the demons were beaten. There is a description that Angiras, Brihaspati and Ayasya did the swara practice of this type. In the chandogya Upanishad there is a popular story. The son of Dalabhya Bak understood and learnt the secrets and in the yagyas of Nemishis did the work of Udatta successfully. The importance of pranatatva (life force) is immense in the practice of notes. Pranayama is necessary to keep the notes healthy and illumined. In music the notes and notifications are sung in one long breath and this is possible only when the singer has full command over breath. Breathing is a regular process. The air which we breathe in is called apana vayu. The one at the middle between prana and apana is vyana The voice and its functioning is through this vyana vayu. For this reason the proper functioning and controlling of this air is necessary.

Upanishads are the main scriptures that represent the Indian philosophy. Upanishads were written to explain the religious tradition of Vedas i.e. of India. In the Upanishads also we could see the importance of music explained at many places. Music and religion have lived together from ages past. Epics like Ramayana, Mahabharata are its examples. At the time of famous Grammarian Panini also music and religion have lived hand
in hand. In many contexts and rituals there has been the importance of music. From Indian ritual of worship to religious ceremonies everywhere the arrangement of notes is necessary. The mantras of the Vedas are also in āchandās. For instance Trishtubh, Anushtup, Gayatrī etc. It means the mantra becomes fruitful when its rhythm, tempo and beats are correct. Just as the radio catches a particular station at a particular frequency similarly, a mantra or richa is accomplished at a particular rhythm, tempo and beats. This is its science.

From the point of view of ancient music samveda has its unique place. According to samveda Āgeetishu samakhayaśu ch types of phrases are sung. In the samveda it has been mentioned that their is an independent class of Ritvijas of the name udaatt, who used to perform the yagya rituals. The verses of the yagya, right from the beginning upto the end were sung by them. Music was essentially used by them for religious rituals. Moreover music was completely used in social functions, celebrations, yagyas etc. There are four types of singing as mentioned in samveda. They are:


At the beginning and end of Samgaan Ōmō is sung. S amgaan is sung in middle, higher and highest seplet.

1.5.2 Rigveda:

At the time of Rigveda there is the detailed description of all three: music, instrumental music and dance. These three skills come under the category of Daivi shilpō(divine skills). It is said that with the notes of music the the Persona of the ūyajmanō gets refined.
In this veda geer, gaatu, gaatha, gayatra, geet and saam word have been used. The 'richas'of rigveda are intertwined in notes. The singing of richas according to arrangement of notes is called 'strota'. Gaatha is a unique and traditional style of singing is popular in religious and social functions. During Ashwamedha yagya gaatha was sung for the good and welfare of ordinary folk by Brahmin and shatriya singers. Mainly, the richas of Rigveda are sung like 'Saam'. This 'Saam'singing is mentioned in Rigveda. It could be said that before Rigveda samgaan was popular. Keeping samveda at the base the various richas of Rigveda are sung.

In the Rigvedic era there is accompaniment of musical instruments along with vocal singing. At that time instruments like Dudumbhi, veena, naadi, venu, karkari, gargar, godha ping were used. The serious and dignified sound of Dudumbhi is mentioned at many places in Rigveda. It could be said that by its very sound Dudumbhi beats the opponent and establishes the feeling of Paurush and bravery in the heart of the valiant. The winners play Dudumbhi. In addition to it there is the description of tantuvadya also like karkari, gargar, shoniveena etc. In the morning veena is played. Sushir instruments such as Naadi are also in it. Along with music there is the mention of dance. In the Rigveda during many auspicious occasions music, instrumental music and dance were used to express auspicious blessed feelings and to satisfy and benedict the devas. The richas of Rigveda were set in proper arrangement of notes for this reason they were called 'strota'. There were two types of richas- 1. Scriptures, 2. Strotam. Strota is sung by singers like Udatta and it is read by Hotas.

In the Rigveda, along with vocal music instruments like Dudumbhi, Veena, Nadi, Karkar, Goda, Ping etc. At that time also dance was in
existence and was popular. The dance program was organized in open theatre, group dance has been mentioned in 10-76-6 suktas. In this way, all the three artistic skills were used, as inseparable companions.

\[ \text{Trivriddhe shilpam nirtyam geetam vaditmiti} \]
- Rigveda I 29.5

1.5.3 Yajurveda:

From the point of development of music Yajurveda is not that important. Still music plays a key role in the singing of richas. Prose, as compared to poetry, are often more common in Yajurveda. In the singing of mantras notes are used, we come to know about many facts of music in the Brahmin Scriptures and Sutragranthas of Yajurveda. Samveda is the base of the music of Yajurveda.

Yajurveda is supportive in the rituals related to yagyas. The elaborate knowledge of samveda and worldly music could be seen in Yajurveda. In the shukla yajurveda the singer, dancer, flute player, shankha player, dudumbhi player have been mentioned. They distinctly and clearly express the various genre of music. In addition to it, there is the description of Veena, Vana, Tunav, Dudumbhi, Bhumidudumbhi etc. In yagyas like Ashwamedha Gaatha Gayan (singing of myths) is there for entertainment on this occasion many instruments are played. In this way the importance of music could be seen distinctly in Yajurveda also just like Rigveda and Samveda. It is a scripture related to the performance of yagyas based on the sutra granths of Sambuddha Brahman Granthas.

There is brief description of sam and worldly music: -

1. Nrityam satam / Geetaya Shailesham / Vaj Senavi /
2. Maha se veenavadam / Rishaye / Tunvadhanam /

(Taiti Brahman 3-4-13 comparison Dra Shukla yajur samhita 30/31)

There is the mention of various classes of professional skilled musicians and instrumentalists.

1.5.4 Atharvaveda:

This veda mainly includes the mantras of Rigveda and Samveda. The musical notes and arrangements of notes useful in Rigveda and Samveda are mentioned in Atharvaveda. During many occasions apart from specific samas and strotas, there are Gatha Narashanshi, Raibhi and other popular songs. The mentioning of group song is also there in this veda. In Atharvaveda music comes in the context of worldly occasions. The music of this veda is not as high as that of samveda.

Sam sangeet has been mentioned in Atharvaveda. The musical base of this veda is Samveda. There is group singing of Gatha, Narashansi, Raimi and various other worldly songs:

\[
\begin{align*}
\text{Ganastvova gayatu marutah} & | \\
\text{Parjanya dhoshinah prithak} & ||
\end{align*}
\]

- Atharvaveda 4-15-4

On many occasions and yagyas singing, instrumental music and dance were being mentioned:

\[
\begin{align*}
\text{Ganastvova gayatri marutah} | \\
\text{Parjanya dhoshinah prithak} & ||
\end{align*}
\]

- Atharvaveda 4-15-4
Singing, instrumental music and dance were popular on many occasions:

\[ Yasyam gayanti nrityanti bhagyam martyatyelavah \]

\[ Yadhante yasyamarindo yasyam vadati dundubhih|| \]

1.5.5 **Saamsutra:**

The correct pronunciation and method to sing the sutras correctly has been mentioned in these sutras. All the fine and subtle parts and elements of music have been mentioned in these sutras. It also includes the stress marks and other symbols that help to sing chandas and represent the singing style. There is an Aryan belief that the priest who sings samveda prays to god for a melodious voice. The notes of music should be pronounced with Udgeeth i.e. with pure and natural sound. With udgeeth the work of Ritvij is done.

1.5.6 **Sam Vedanchal:**

There are seven chapters of this scripture. It includes the style of singing of vedas. There are didactic and authentic statements regarding the phonetic sound of letters, syllables, sound etc. Music is a form of worship. Since music is intensely connected with vedas for this reason the studies of vedas are sung. The upavedas have given it the title of an art of higher category. For this season the sages have given importance to the practice of music.

1.5.7 **Gandharva Veda:**

The proof of this veda is evident everywhere. It is difficult to speak about the exact time of the writing of this veda. With nominal signs as the
base it could be said that before the writing of Gandharva Veda and Samveda independent and creative music related thoughts and feelings were in existence. According to the religious scriptures written by sages music got the honour of one of the arts right from vedic era. From Brahma era this point is very clear and evident the earlier Aryans not only practiced music, but the innate importance of every note is scientifically practised. Before this age also, the era of music was in existence. More than that, it is essential to accept it.

1.5.8 Upanishad:

The literature of Brahma era was endowed with the features of religious Hinduism, but the slokas are kept apart from the veil of religious intensity. Their relation could be traced with notes of music, murchana, gram etc. Its subtle creation signifies the that of music and notes and time used to sing them. It has many such songs that are different from stutis. The title of songs and slokas with chhandas were related to the names of gods. Swara is the body of 'devraj Indra'. The word spoken with and the letter 'hum' is the body of Prajapaita and Vyanjan is the body of yum. When the notes are pronounced with sound one should say that I am invoking the power of Indra. The letters spoken with whizz and 'hum' should clearly reflect that "My life is an offering to Prajapita. While pronouncing the consonants slowly, distinctly and repeatedly one should say, "I am saving myself from death."
1.5.9 Chandogya Upanishad:

While doing vedic studies one should pronounce the word $\text{Om}$, the symbol of Brahma. Om is omnipresent, omnipotent, infinite and extremely pure, it is the essence of Rikwani and the soul of saam. In it there is the duet of Rik and Saam. Udgeeth is the note (the pure and natural sound) and Udgeeth is the essence of everything. Om, which is 'brahmaswaroop' is udgeeth. With its seven sounds it could be heard in the heart of man. This Om merges into 'aparalakshit sublime Brahma' and becomes inherent. Here this is quite evident and clear that udgeeth and its short form Om is the creation of notes, words or lyrics and music.

1.5.10 Education (Swara Vidya):

It was compiled by the creator of yajurveda and the sage of Brahma era Yagyavalkya. The chhanda created by him was very popular from the point of proportion and realism.

That chhanda was in practice in vedic era. At one place in Rigveda it has been written that by their talent and skills the poets got Indra dancing on 'Anushtup chhanda'. Yagyavalkya created a sloka to describe and explain the very soul of his wife in which the devgan, the jaatis of rishis and the chandas were divided into three categories. Further, the seven notes classified into the combinations, \( js /k \text{ (re, dha) Xk} \) \( f u \text{ (ga, ni), lk} \) \( e \) \( i \text{ (saa, ma, pa).} \) This classification has been done in such a manner that, it signifies bent towards the refined and developed classical shajad-Pancham.

1.5.11 Vedic Music:

Indian music has been flowing incessantly from the vedic ages. The coming of Aryans in India has been dated back to 5000 B.C., after the
coming of Aryans vedic literature was created. Apart from this the study of Ramayana, Mahabharat and Jain and Baudhaha literature reveals the beautiful literature related to music, dance and instrumental music.

The primordial man accepted music in its natural state. With the development of their brain they learnt many news arts.

They learnt to remain stable at one place, live in a group, agriculture, cooking etc. By the grace of surya-narayan deva and varun deva the rain falls on earth. To worship Indra, varun, Som, prithvi, etc. richas were created and were sung in chhandas. By this chhandagaan Indian music began with chhandgaan, it was an intelligent beginning.

Till the time of Rigveda Aryans became stable. Agriculture, Animal husbandry etc helped them in their livelihood. The life of aryans was of high standard. Every morning and evening the worship and prayer was done by mantras and songs. They considered music as the gateway to happiness, peace, prosperity and culmination. This is the first evidence of the base of Indian music with religion. It reflects the union of music and religion.

In the vedic era two streams of music came into existence. One was of mantras, by which sophisticated music developed, which was organised and with consciousness. This style of music was same India over. The second stream was of tribal music. The local music keeping in mind the style of living, language, aim of households life, the feeling of the heart are expressed by music and literature.

The music of Rigveda was at the primary stage. Three notes are used in it. 1. Udaatt (Higher note) 2. Anudatta (lower note) 3. Swarit
After the creation of Rigveda, Samaveda, Yajurveda and Atharvaveda were created. From the point of view of music samveda is more important. The richas of samveda have been taken from Rigveda. Its musical presentation with seven notes, its persona is different from that of Rigveda. 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. Before the Natyashastra of Bharat there is the reference of the seven notes of the septet.

**Archic Singing:**

It is a natural question that how singing is possible by using only one note. During the vedic age, the worship of the divine was done by singing one letter Om, that creates environment of music. The three letter \(v\)\(m\) and \(e\) (\(v \$ m \$ e\)) combine together that represents the three, forces of powers of the world.

\[
\begin{align*}
\text{v} & \text{ & the power to create, which is in Brahmaa.} \\
\text{m} & \text{ & the power to preserve, which is in Lord Vishnu.} \\
\text{e~} & \text{ & the power to destroy, which is in Shiva.}
\end{align*}
\]

The combination of these three forces have been accepted as \(\text{Om}\), the trimurti parameshwar.

Om is Beejmantra of vedas. Bhagwan manu comments that the three letters \(v|m|e\) taken from Rigveda, Samveda and Yajurveda combine
together to make pranav i.e. ॐ. Pranava is nothing more than the nadatmak (scintillating) sweet name of God.

Right from ancient past the sages and the practitioners of yoga have explained the infinite qualities of one word Om. Just as the seven colours have merged in the light of sun, similarly in the one word Om all the seven notes have merged.

The phonetic science calls it nada, this nada is generated by ॐ (Om). Om is a 'swayambhu note' (eternal). These notes have worked as the introduction to the various scales of classical music. To generate notes and to imbibe notes certain spiritual practices with a stable mind are required. But those who practice ॐ, for them the parts of music notes, shruti, raga, beats, tempo etc becomes very easy. How is the sound of Om? In this context it has been explained in the yagashastra that, like the flow of oil, the pranav sound is long, ghantarav sweet and pleasing to the ear. Only that person can keep that sound, who can remain in Samyak state and do their sadhna with a stable mind.

Gathic Singing:

The song produced by the combination of two notes is called Gathic Singing. While meditating on the name of God these two notes are used.

Saamic Singing:

The song produced by the combination of three notes is called saamic singing. In the beginning samgaan is sung with three notes. These three notes are Ệ x and fu. It has been mentioned in the treatise on education by Narada (Naradiya Shiksha).
Swarantar Gaan:

The mantras and chandagaan sung by the combination of four notes is called swarantar. In addition to it the rhythmic aratis are also sung with four notes.

In this way there is an Audav singing of five notes, Shadav singing of six notes and complete singing of seven notes. By the use of four notes the imagination of the form of the raga becomes a reality. This works as a base to prove that in the Jaati singing of ancient times and raga singing of present times this evolution is inherent.

Vedas are learnt by heart. To learn them by heart knowledge of poetry is necessary. Vedic tradition is still alive even after one thousand years. Its basic reason is its musical ability. With one swara (note) various feeling and measure could be expressed. For this reason by three notes these Vedic mantras were composed. These notes are Udaatt (higher notes), Anudatt (lower notes), Swarit (middle notes). In this way all the three types of notes are used in singing.

The chanting of vedas is scrupulous and fixed style and accordingly they are read and recited. Then only the meaning and expression is in accordance with it. There are six parts of Vedic literature: 1. Shiksha, 2. Kalp, 3. Jyotish 4. Chhand, 5. Grammar, 6. Nirukta. Nirukta is the best of the six. Its creator has suggested which sound should be sung lower and which higher. The pronunciation and measure of words in the present era is called kakoo. Thousands of years ago the sages had very cautiously developed music.
Samgaan:

Samgaan is sung with the septet. The names are as given below:

Krishta - Ma, First ū Ga, Second ū Re, Third ū Sam, Fourth ū Ni, Mandra ū Dha, Atiswarya ū Pa

The identity of these notes is different from that of other notes, its order in in the descending form. In the samveda there is no description of flat and sharp notes, classification of notes and beats. Still, the three kinds of tempo-villabit, middle and fast and guru, laghu and plut etc. these matras have been mentioned.

In the vedic age, Brahmins used to perform yagyas and taught music. Its form was spiritual. At that time there was another type of music, the entertaining music as well. In the Rigveda it has been mentioned that festivals and celebbrations were enjoyed like fairs. It was known by the name 'summen.; In the fair men and women without any hestiation joyously participated in the programs of dance, music, horse and chariot racing. In the vedic age many such groups came into existance, that were like music oriented drama companies, they were popularly known as Gandharvas. The sages and ascetics who were seers, created mantras, moreover their eye on the notes were very sharp, perforating and accurate. There was concentration on many things. What are the shades of Anudatta and Swarit, what is their 'Jaati' who is the presiding deity, which Chhanda (Nan) would be suitable for the notes, all these things were churned by them in their minds. They diverted the direction of their ears towards their eyes. In the Vedic age Mahati veena, Pinaki veena, Katyayani Veena, Ravani Veena, Matta Veena, Kokila, Shatatantri Veena were quite popular.
During the vedic age in yagyas and coronation ceremonies many mantras were chanted, these were called Chhands (Nan). There are definite stress patterns of Chhandas, that creates various types of Chhandas. Their examples are Gayatri, Trishtubh, Brihati, Jagati, Annushtup etc.

In the presentation of mantras the first preposition is by 'Prastota' (Madadneesh religious teacher). It is followed by Udgeeth i.e. Udgata (The chief religious teacher) singsd, after this the Partihari begins with the last word of Udgeeth and at the end all the religious teacher should sing together. In this way the changing and singing is done by a definite stress pattern, Matra (Stress marks). The mantras sung with Gokarnakrit of the hands are counted in the vedas (parts of the fingers). The singers of these mantras had the knowledge of lower, middle and upper septet. Moreover, there were two types of samgaan consideres from rhythmic point of view: -

1. With words : by clapping hands
2. Without words : by without clapping hands

After the vedic age of era of Brahman, Aranyak, Upanishad and Sutras begins. These scriptures were written between 5000 BC to 2000 BC. We came to know about the glossary of music, variety of veenas, the place of music and dance in the contemporary society etc.

In the Shatpath Brahman there is the description of Uttara Mantra Murchana. To merge the sounds of veena with uttar mandra. In the present age murchana is recognized by Thaat. Uttar Mandra, that begins with shadaj, is a Murchana, recognized as being composed of pure notes (these notes were different from the existing pure notes).
It has been mentioned in the Aranyak treatises that during yagyas and marriages Dudumbhi, Bhimidudumbhi, veena, kakari, tunav etc were played. According to Upanishads seven notes Shadaj, Rishabh, Gandhar, Mudhyam, Pancham, Dhaivat and Nishad were popular. In addition to it, music dance and instrumental music were popular, with that four kinds of instruments were popular. In the age of Upanishads samgaan was very popular. Uptil the eighth part of Chhandogyaupanishad, of its first chapter samgaan has been described.

In the Śutrakaalō instruments Ī especially the making and structure of veena has been described. In the Shakhayan Shrautsutra, the method of design shattantri veena has been described. Since this was an age of rituals, the rituals that are followed during singing and instrumental music have also been described.

The notes udatt, anudatta and swarit have been defined in terms of Shadaj, Rishabh, Gandhar, Mudhyam, Pancham, Dhaivat and Nishad. Sage yagyavalkya remarks:

\[
\text{Ucchao nishadgandharav neechau rishabh dhaivattau} \\
\text{Sheshastyu swarita gyeyah shadah madhyam panchamah} ||
\]

It means, higher notes (udatta) are Nishaad and Gandhar, lower notes (Anudatta) are Rishabh and Dhaivat and the remaining swarit notes are Shadaj, Madhyam and Pancham.

The mythical literature and ŚSmriti Scripturesō clearly emphasizes and proves that music and Dharma (religion) are inseparable. To attain liberation, music is also of one path. In the yagyavalkya smriti it has been written: -
The mantras of the samveda are Avarohatmak (descending style). The instrumental music plays a vital role to make these notes Arohatmak. The slightest variation is the notes that are not prominent in singing are quite evidently seen in instrumental music. For this reason the sound of the notes could be heard and felt through the ears.

Samgaan begins with ओ (Om). According to the time of day and night the variation comes in the singing of Om. On varied times Om is sung on different different notes. It creates variation in the differences of notes. For this reason various formative divisions have been designed. Before starting samgaan 1, 2, 3, 4 and 5 numbers are shown before the richas that are used for ma, ga, re, sa, ni notes. Some sama mantras begin with the fifth note Ni, but there are no such sam mantras that begin with the sixth and seventh notes /कलक (Dha-Pa). Therefore, it is quite clear that the beginning of singing by using /कलक (Dha-Pa) was not popular.

1.6 Importance of Samgaan in Music:

The singing of the richas of samveda with its proper notification is samgaan. The three major types of notes Udatta, Anudatta and Swarit begins from samveda. In the ऋवूरण the origin of the seven notes has been mentioned. The music of the whole world relies on the aroha (ascending) and avaroha (descending) of these seven notes.

A note (swara) is a distinct type of nada. The sound of notes emanates from the throat of the singer, then the vowels and consonants of Tundi Alphabet list are used. The musicians sings the songs composed of
the combinations of letters, consonants and notes. Be it classical music or popular folk music, all are related to rhythm and chhandas.

There are four letters in Samgaan. I (Sa) is an akshara varna and Ma, Ga and Ni are consonants. These are the four important notes of music. In the ayu purana it has been written that god originated this note from the sixteenth kalpa, that had 6 manas putras (sons born by wish not by coition), whose names were based on the six seasons. In the ancient scriptures of music there is the description of notes with form. There are definite conveyance, weapons, colours, age and birthplace of the notes that were decided then these notes were connected to divine powers. There is obvious synchronization of notes and lyrics in music. For this reason it is regarded as the best path to attain liberation.

The sounds of the four letters of Samgaan differ from each other. Still they are samvaadi. In Saam there is combination of Sa and Ma notes, which is called Shrutiyaantar samvad. In Ga and Ni notes. According to shadaj pancham bhava these notes are samvadi as per 13 shrutiyaantar. On the basis of these notes shadaj gram, madhyam gram and gandhar gram are established in music. Keeping its base the Raag-Ragini method was created, which is called Ni family Method. According to ayu purana the six children (manasputras) of shadaj and the five children (manasputras) of pancham represents the family of both of them. Each raga, out of the six main raga, has five wives and every wife has eight sons. These eight sons have eight wives. The popular ragas of earth are connected to Sa and Ma. The notes of the Gandhar Gram are in accordance with Gandharva loka in the order Ga, Re, Sa, Ma, Dha, Ni, Pa. For this reason it is also called the Gram (village) of Gods and Goddesses. The special musical 22 naad is called Shruti From the 22
nerves of the body arises many high melodious sounds. There are 22 names of these sounds. On the basis of the variations and differences of these sounds establishing seven notes in them the septet has been construed.

The naval of the human is the place from which the sound of the septet originates. Here there is the influence of the nerve that produces shruti named Chhandowati. Chandowati means Chandabaddha (well defined stress pattern). The chhanda of this sound is Anushtup. Originating from the naval this sound pierces Manda and kumuddati Shruti and affects Shruti named Teevra. Teevra means light or glitter. Due to shadaj here shruti named Teevra has been affected. It is related to Kundalini Shakti. The yogis sing this sound as (Om). The musicians practice shadaj from their heart.

In the word the letter Ni (fu) has the conveyance Bull, its day is Saturday, dress is black and weapon is Trishul. This note is not considered as much bliss-giving. For this reason there is no gram by its name.

In this way through the word we get the information of 4 notes, 3 grams (villages) and madhyam pancham samvad. It is related to Indian literature and scriptures on music. Gandhar is the first note of Gandharvaloka and shadaj is the first note of earth (Bhuloka). Between the two madhyam resides in the world of mortals. This note is related to human beings. The chart given below shows the gods, sages etc of these four notes:

<table>
<thead>
<tr>
<th>Note</th>
<th>Shadaj</th>
<th>Madhyam</th>
<th>Gandhar</th>
<th>Nishad</th>
</tr>
</thead>
<tbody>
<tr>
<td>God</td>
<td>Fire</td>
<td>Shiva</td>
<td>Saraswati</td>
<td>Sun</td>
</tr>
<tr>
<td>Sage</td>
<td>Fire</td>
<td>Vishnu</td>
<td>Narada</td>
<td>Kuber</td>
</tr>
<tr>
<td>Colour</td>
<td>Pink</td>
<td>White</td>
<td>Gold</td>
<td>Grey</td>
</tr>
</tbody>
</table>
1.7 **Raga:**

In Indian music the word 'raga' has been or configured with great sagacity. Raga means affection, that creates love. That which gives joy to the mind is raga. The trait to give joy to the mind is the foremost essential feature of a raga. Raga has another meaning that is 'love'. The whole essence of life lies in love and the joy born out of it. It is raga that contributes the most in the creation of this 'rasa'. Raga means amorous love, affection. One that makes the mind blissful is raga. The synonym of love is raga. The verbal meaning of raga is 'attachment' and melody.

There are twenty two shrutis or subtle notes in music. Out of them the seven shrutis have been established as the seven notes. That are known as Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat, Nishad (Sa, re, ga, ma, pa, dha, ni). These notes with fixed number of oscillation are melodious, they are called notes. When a singer practices a note with concentration, then it is quite appropriate for 'Riyaz' or practice. But, when it would be presented before the audience, then only for a limited time the audience could bear it, they soon get irritated. For this reason the weaving of these notes in essential. This is how the ragas came into existence.

Certain feelings could be expressed by certain notes. But, when we concentrate on the fact that notes have multidimensional powers, the arrangement and combination of these notes with varied effects gives the exact emotion that we require.
The combination of notes that expresses the emotions and feelings full of rasa by the help of nada is called a Ṛagādh. Taking a samvadi notes from the septet, arranging then in a string of notes and then elaborating this string, all these things come under Raga Vidha or Kala. They are the topics of music considered as an artistic skill. By the efforts of many scholars and skilled musicians many raga and raginis have come into existence from all the four corners of India. Differences are a probability in this context. Still regarding the general rules of Ṛagashastra their are no differences in opinion. The universally accepted definition of a raga is

ṝ|| Ranjayati iti ragah || désir

According to scriptures, the musical phrases formed by the combination of any of the seven notes of the septet having atleast five notes through which Ṛanjaktaḥ(melody) could be created is called a raga.

1.8 Raga in Hindustani Music (North Indian):

Raga word is basically a Sanskrit word which originated from Ṛanjj a have dhajjḥ. Here it is quite evident that raga is born out of melody, but there are some other meanings of the word raga: 1) Here, colour, a thing that gives joy, Red colour, the lace of red colour, love, madness of love, making, affection, feeling related to love and amorous love, the spreading of red colour, feelings sign or symbol, sympathy, good, joy, bliss, anger, loving, jealously etc. In this way if we look at the word Ṛagaḥ it has many shades of meaning. The word Ṛag aḥ has been abundantly used by Bharatmuni in his Natyashastra and the great poet Kalidasa in his epics. Initially the word raga has been defined in the glossary of ṚBrihaddassshiḥ of Matang. Matang has mentioned the definition of and description of the word raga. While explaining and
demonstrating this term raga geeti, Matang has referred to raga geeti of Kashyap.

While keeping the basic meaning of राग as it is, many scholars have coloured it in many different ways. Kallinath has accepted the definition of and description explained by kashyap. The raga that keeps the four varna Sthayee, ascending (aroha), descending (avaroaha) and sanchari is a raga and according to kallinath:

“Chaturnamapi varnanam yo ragah shobhano bhavet|
Sa sarvo drishyate yeshu ten ragaa iti smritah ||”

**Meaning** : Raga is the one by which living in Triloka, every existing living entity’s heart becomes blissful and melodious.

In Sangeet samaysar raga has been defined as:

Swara varna vishishten dhwanibhedan wa punah |
Ranjyate yen sacchitam sa ragah sammatah satam ||

**Meaning** : By the help of notes, varnas and dhwanibhed (classification of sounds) the mind of human being attain joy, this combination is called a raga. Scholars like Rana kumbhar, pandit vyankatmukhi, Pandit Bhat Khandeji and many other scholars and writers of treatises and scriptures have all accepted the description and definition of a raga. They accept that raga is a unique combination of notes, woven like a string of swara and varnas. The symphony with ten prominent traits is raga. The symphony with ten prominent traits raga. This has been clearly explained by kallinath:
Yoayam dhwanivisheshastu swarvarna – vibhushitah |
Tatha cha jatinam grahanshadi Trayodasha lakshanaiah lakshitah ||

Ranjako janachittanam sa cha raga udahryatah ||

**Meaning:** a creation of sounds, that has notes, varnas with graha nyasa of jaati etc ten distinct characteristics that gives joy to the human mind is raga. In the epics and treatises like Rigveda, Samveda, Ramayan, Bharat Natyashastram Puranas, Naradiya Sikshsa and the works of kalidasa, the word ōRagaō has been described and mentioned.

There are two important works that have analyzed the origin of raga. According to ōSangeet Makarandō by Narad muni and ōSangeet Darpanō by pandit damodar (1625), raga has been born by the union the shiva with shakti. Thus five ragas were born from the five month of Lord Shiva and the sixth raga came out from the mouth of Goddess Parwati. When mahadeva began to dance then from his shadow vaktra aktra mukha came shree raga, from vamdeva mukha came raga Basant, from his Aghor mukha emanated raga Bhairav, from Tatpurush mukh emanated pancham and from his Ishan mukha emanated raga megha. While dancing Nattanarayana raga emanated from the mukha of Goddess Parwati.

In addition to it, in the fifteenth century the treatise ōSangeet Damodarō by Shubhankar another belief regarding the origin of rags has been depicted.

According to Shubhankar raga originated from Lord Krishna and Gopis ī

Gopi bhirgeet amarabdham ekeikam Krishna sannidhau |
| Ten jatani raganam sahastrani cha shodashah ||
Meaning: The sixteen thousand ragas have been born from the gopis and purna purushaottam lord shri Krishna. With the passage of time these ragas became extinct. Out of them only thirty six rags are in vogue now. In रागदर्पण there is the exposition of the raga with their singers. लंकाध्वनिराग raga was first sung by Hanumanji. By combining Lankadhwani Bilawal and Sorathi Shankarmani raga is created.

This raga is known only to Mahadeva and to no one else. In the रागदर्पण the ragas with their composers have been mentioned. Khambavati by Bharatmuni, Kala-praveen raga by narada, Kalahal raga by Bharat, Revavati raga by the wife of Kamdeva Rati were thus composed. Raga Abheri was first sung by Lord Shri Krishna as mentioned in रागदर्पण.

1.8.1 The scriptural description of Ragas:

 Yoausahau dhwani visheshastu swarvarna visheshitah
 | Ranjako janachittanam sa cha raga udharyatah ||

- Brihaddeshi

Meaning: One which is adorned and decorated by notes like shadaj and sthayee, such sound that gives joy to the heart is called raga. According to the रागविबोध by pandit Somnath, it has been clearly given:

 Swar vrna bhushita yo dhwani,
 Bhedo ranjakah sa raga iti |

Raga Vibodha
Meaning: The swara decorated by र्स्वरवर्ण that gives us the knowledge of the discrimination of sound and gives joy, is called a raga.

Swara varnavishishten dhwani bheden wa punah|
Ranjyate yen sacchitam sa ragah sammatan satam||

Brihaddeshi

Meaning: That which gives joy to us by specific र्स्वरवर्णाः or by the variety of sounds is called a र्गाः

According to scholar Pandit Bhatkhande the musical phrases adorned by notes and varnas, that render joy to the human heart is called a र्गाः.

According to the Medieval writer Shri Kanth र्नरण that in which there is the presence of all varnas along with melodious beautiful sounds, that gives joy to the human heart is a र्गाः.

रम्यद्वान्वी विशेषास्तु सर्ववर्णां विराजिताः|
Sa rago geeyate taj gyer jagan manasa ranjakah||

Ras Kaumudi

According to shubhankar, र्गाः The one which gives joy to all the beings of the three plains (lokas) has been called र्गाः by Bharat muni and other sages.

“Yestu chetansi rajyante jagatri tayavartinan |
Te raga iti kathyante munibhir bharatadibhih ||

Bharat Kosh

According to Ranakumbha, र्गाः The sound created by the use of amazing varnas and alankars, the sound in which there is the context of
Grah notes etc., the sound that gives joy to the mind and heart is called a Raga.

_Vichitra varnalankaro vishesh (sho) yo dhwaniriha |
Grahadi swar sandharbho ranjako raga uchyate ||_

_Pandit Ahobal describes a raga in terms of “ranjak swara pretext” Ranjakah swarasandharbo raga ityabhi dhiyate |
Sarveshamapi raganam samayoatra nirupyte ||_

Sangeet Parijat

If we take few notes, consider them as vaadi or ansha, then new melodies could be created by following samvadi, Anuvadi rules. Keeping them under the limitations of Graha Nyasa etc., when this symphony gives joy to the heart, it is called a raga. It is necessary for every classical art to follow certain rules and regulations.

The basic rules of Raga sangeet are as follows:-

1. A raga should have ranjakta (melody).

2. A raga should have at least five notes. This rule is not applicable to certain exceptional ragas. In such ragas only four notes are taken.

3. The notes that interact with shadaj, madhyam and pancham notes could be prohibited in a raga.

4. Pure Madhyam and Pancham both are excluded. In such ragas sharp madhyam is used. Such ragas usually begins with mandra nishad.

5. In any of them the primary note isn’t functional without shadaj.
6. North Indian Classical music two forms of one note are rarely taken adjacently.

7. In a raga there are definite rules for ascending-descending, vaadi-samvaadi, pakad, time etc.

In raga Sangeet words (lyrics) and their expression is done by music. The various emotions and feeling of the song are woven into different- different notes. It like the ordinary folk cannot imagine music without lyrics or words. Still music is swarapradhan (based on notes) art. With notes there is the joy of the lyrics or words as well. But the joy of notes along with perception is beyong words extremely bliss-giving. The bhava (feelings or emotion) expressed by instrumental music proves the dominance of notes in music. Infact, witout the help of lyrics of verses it is very difficult to express the feelings or emotions, only by the use of notes. As notes are abstract in form. Just for a fraction of a second the concrete form exists and then suddenly disappears in mist and smoke. In the present age, as compared to singing to enjoy instrumental music, one should have good knowledge of notes.

Dhrupad, Dhamar and Khayal, these prabandhas have given their utmost contribution to keep up the tradition of the music of medieval era. It is remarkable that this has been done in the absence of tape records, Poolâ€š records, compact disc, cassettes and other scientific instruments.

1.8.2 The Nature of a Raga :

Different ragas have different nature and disposition according to the notes used in a raga. The ārus produced by a raga depends upon the
disposition of raga. For example, the ragas of shringar rasa have grave disposition.

The nature of raga depends upon its use. We can know about the disposition of a raga through certain questions:

In which septet the raga is sung? Which notes are used time and again? On, which note there is transgressing? Which is the graha note? Which are the notes of Nyasa? Which are the notes of vinyasa, sanyas etc. Thus, by the help of these question we can know the nature of a raga. In north Indian classical music the raga compositions are based on feelings and emotions. When we think subtly we come to know that in raga compositions the place of notes changes along with feelings, it increases the melody of the raga.

In order to know the nature of a raga, one should have good knowledge of all the implements of a raga. By recognizing the disposition of a raga, it is decided how and where the raga should be used. Before the presentation of any raga it is necessary for its practitioner /singer to comprehend its nature. A day of 24 hours, divided into eight parts are known as Eight-Prahars of the day. Which raga suits which prahar and blooms, this has also been described. If we pay attention to the notes of the ragas sung during daytime and at night considering the elements discussed above, we have the following rules of ragas:

The ragas of morning:

In the ragas of the morning flat notes are especially used. ŠRee and ŠDha are the main flat notes. Most of the time ŠMa is a pure note.
In Bhairav, Asavaree, Todee, Bhairavi etc Dhaivat and Gandhar are used as Vaadi and Samvaadi notes.

**The ragas of mid-day:**

In the ragas of afternoon Gandhar and Nihad are flat. There is alpatva of Rishabh-Dhaivat. The main raga of this prahar is sarang It is mixed with the other ragas sung at this hour. In the ascending (aroha) of Dhanshree, Bheempalasi etc Rishabh-Dhaivat are not there.

**The ragas sung after third prahar:**

In the ragas of this time Gandhar and nishad are pure and madhyam in sharp. Rishabh-Pancham comes especially in the form of Vaadi, Samvaadi. In the ragas of evening Rishabh in shreeraga and pancham ansha note in Purvi are quite prominent.

**The ragas sung in the first part of night:**

In the ragas of morning Rishabh-Dhaivat are flat, at night they become pure. The sharpness of Madhyam is especially important. The pace and elaboration of raga extends mandra to the half part of middle septet. For example Kalyan and its sub parts.

**The ragas of mid-night:**

In the ragas of this hour Gandhar and Nishad are flat. Moreover, there is alpatva of Dhaivat. In the ragas sung at this hour this rule is applied to raga kanada and all its sub-parts. In the descending (avaroha) fMa, Reð is used.
The ragas of the last part of night:

At this hour the momentum of Rishabh-Dhaivat is slackened, they become flat. Madhyam ī Pancham or Shadaj becomes an sha or vaadi. The extension of all such ragas is from the half part of middle septet to half part of upper septet. For example Maalkauns, Basant, Lalit, Paraj, Shankara and Bilawal.

In this way there are distinct features of raga sung at different-different times. There are many exceptions too. But they could be cured by following the rules of exceptions. This topic is very difficult and subtle. Still the above given rules kept in consideration, is also quite satisfactory. The time of singing of every raga is fixed. The relationship of notes with nature is a topic of wider study. Further, the acute intelligence of Aryans is just amazing. In European music this topic doesn’t come.

1.8.3 The time of the singing of a Raga:

\[ Yathakale samarabdham geetam bhavati ranjakam \]
\[ Atah swarasya niyamat ragoapi niyamah kритah || \]

**Meaning:** Pandit Bhatkhande remarks : When a raga is sung at its proper time, it becomes more elegant and beautiful.

\[ Yathokta kaal evaite gayah purva vidhantah | \]
\[ Rajagyaya sada geya na tu kalam vidarayet || \]

**Meaning:** According to Pandit Damodar ēWhen the ragas are sung at their definite time they become felicitous. At the same time he has
negated this rule by saying that if the king orders, this rules may benegated and the ragas should be sung as per his order.Ô

\[
\text{Hindustaniya raganam trayo vargah sunishchitah |}
\]
\[
\text{Swarvikrityadheenaste lakshya lakshankovidaith ||}
\]
Mallakshya sangeetam

Pandit Bhatkhande gave a proper shape to the rules of raga playing and singing the introduced them to the audience, singers and instrumentalists. He classified the ragas into three categories based on notes, time, flat and sharp notes.

Just like the rules of time the rules of seasons have their own importance. In the treatise śangeetshastra there are six seasons. All these season have their distinct place in music. But spring and summer seasons are very important from the point of music. The medieval maestro, the emperor of Indian music Tansen has mentioned the time of singing of compositions, which is as follows:

\[
\begin{align*}
Bhor bhaya bhairav gavat \\
Bhor hee bhairav raga alapo \\
Vrishtau panchvidyam samopasitpuravato \\
Hinkaro Meghopajayate \\
Sa prastavo varshati sa udgeetho \\
Vidhyotate stanayati sa pratihar
\end{align*}
\]

**Meaning:** During rainy season there is a provision of five types of sama worship. The air from eastern side is Hinkar. The cloud which is formed, is proposition. That which falls down as showers is udgeeth. That which thunders and throbs is Pratihar.
In the Chhandogya Upanishad there are five types of sama worship based on the seasons:

*Ritushu panchvidham samopaseet vasanto Hinkari Grishmah |
Prastavo varsha udeeta sharatpratiharo hemanto nidhanam ||

**Meaning:** There are five types of sama worship which should be followed in seasons. In spring Hinkar, Summer Prastava, Varsha Udeeth, Autumn Pratihar, and Winter Nidhan worship should be done.

If every work is done on time then it is beautiful and good to look at. The flow of time is endless, time flows persistently. No power of the world could make it or break it. There is great importance of time in Indian classical music. Indian classical music is a string of ragas, which is adorned by the jewels like rhythm. Time has been mentioned here. We are not talking about the singing of a raga, but the reflection is on the time, when a raga should be presented. A raga is presented through vocal singing or instrumental music. There is fixed time of the singing or playing of a raga in Indian music. If the presentation of a raga is done according to its time then the presentation becomes very effective. It we want to intensity this effects than the raga with feeling and emotion, "Bhavayukta raga" Should be sung at a definite time.

Time or an epoch has been properly divided into "G hatak (Sub parts) or days as parts. In one day there are 24 hours. Sunrise to sunset, sunset to sunrise makes one day of 24 hours. This 24 hrs has been divided into eight subparts (eight prahars). Every prahar of three hours. There are no accurate rules to fix this time. In cognizable behaviour the time of singing of a raga has been fixed traditionally. Without any amendment, it is
not right to make any change in it. On the basis of the notes of a raga, it has been classified into three categories:

1. Ragas with flat Rishabh ī Dhaivat.
2. Ragas with pure Rishabh ī Dhaivat.
3. Ragas with flat Gandhar ī Nishad.

1. The ragas sung in the morning, the Šandhiprakash r agasō have many ragas with pure mandyam. When both the madhyam are used, then sharp madhyam is more preferred than pure madhyam. In the ragas sung in the evening sharp madhyam is especially used.

2. After singing Sandhiprakash ragas, the ragas with pure Rishabh-Dhaivat are sung.

3. After singing the ragas with pure Rishabh-Dhaivat, the ragas with flat Gandhar-Nishad are sung.

As per Indian music there is fixed time for every raga. There are different fixed ragas for all eight prahars, their importance could never be over-looked. Raga- Time is a symbol of convention. It is not at all related to kaldarshan. There are certain rules of chanting for the richas of Vedas also, their time is fixed. There is fixed time of singing of Arabian ragas as well. Ragas like Todi sung in the morning are never sung in the evening. We can easily imagine sunrise and sunset, while singing raga Bhairav and raga puriya respectively. Renowned singer sometimes satisfy the desire of their audience by singing ragas at odd hours. It happens because the source of earning of an artist is his or her art. For this reason they have to sing a per the desire of their audience. Conventions and customs greatly influence the human mind. The base of North Indian and
South Indian Music (Karnataki Sangeet) is same, but in south Indian Music there is no bandage of time. Any raga could be sung and played at any time.

While doing their ðRiyazð(practice) an artist should not be bound by time. Then only one would be able to imbibe all the ragas. While presenting a raga before others all the ragas should be bound by time and rules.

The primary influence, melody, sweetness and tradition of the raga should be maintained then only the effect of that raga could be created. While doing their practice and teaching the ragas to the students a raga gives complete joy sung at any time of day or night. It is merely the influence of convention. In a concert or a Mahafil (Musical presentation in a hall) singing is done according to the time of raga.

The system of raga time synchronization is good, its protection is necessary because it gives a good and strong base to the raga system. The footing of this process is so well shaped that which raga would create what type of environment and what would be its result all these things could be clearly and easily seen. According to the raga-time wheel, for special moods specific raga should be selected and sung. The scholars of past established the precepts of raga creation and their synchronization with timing, their analysis, all these things have been thought about. They are to be kept in mind.

The wheel of Raga has been divided into 8 prahars. 4 prahars of the day and 4 prahars for the night. In every prahars 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. Sandhiprakas ragas are sung at sunrise and sunset.
Bhairav, Bibhas, Kalingada, Jogiya all these ragas are the ragas of morning. They are sung in the first prahars of the day. In the musical phrases of these ragas Rishabh and Dhaivat are flat, the remaining notes are all pure. For this reason the formation of Rasa in all these ragas is same for all of them. The scholars of the past believes that this is the effect of junction of day and night. There is a difference of approximate twelve hours between sunrise and sunset. If the time of morning is between six to nine then in the evening also the twilight time would be six to nine pm. In the evening. The combinations of the ragas of the day and night have been beautifully arranged. The formation of raga changes according to the mental state of human beings from day till night. In the morning hours our mind is at peace. In such moment & pure thoughts related to God arise in our mind. We forget the emotional ups and downs and the worries of the bygone day. Similarly in the evening a person is relieved of the worries and tensions of the day and tries to relax, But this peace and relaxation is not as pure as that of morning hours. The fatigue of the day time and coming up of waves of thoughts is being combined here, By the formation of the ragas, it is quite evident that the flat Rishabh and Dhaivat of morning ragas has been combined with sharp madhyam, signifying the instability after the days hustle and bustle at evening hours.

In this way there is a scheme of raga Jaunpuri, Asawari and Sarang from morning 9.00 to 12.00 O'clock. The ragas that are reflections of these ragas, but that are different from them are sung. Various types of kanhadas with altogether different combination and sentiments are sung from evening 9 O'clock to midnight 12 O'clock.

With sunrise and sunset our moods and the arrangement of notes of ragas both changes. Infact, the sentiments of raga formation as per the
times and in Rasadarshak Arrangement, which raga is the audience of which feeling and what is its time, all these things could be known. The formation of ragas and its time setting are in vogue since ages past, which is very important. The singing of the ragas should be in accordance with that wheel of time. Raga creation is a reflection of varying moods of human beings. Music is an art, it is used for the entertainment and joy of one and all. This is for sure that whatever may be the rasa of the raga be it shringar or karun, but in singing, playing and listening we get joy and bliss.

1.8.4 The wheel of Time of Ragas:
1.8.5 The Relationship of Vaadi Notes with Ragas:

It is the rule of Hindustani classical music that in a raga if there are notes in the purvang of the septet i.e. Sa, Re, Ga, Ma then the raga is sung in the Purvardha of the day i.e. between midnoon 12 O’clock to midnight twelve. On the other hand if in a raga the vaadi notes are taken from the uttarang of the septet i.e. Pa, Dha, Ni, Sa, then that raga is sung from midnight 12 O’clock to midnoon twelve. For example in raga Bilawal Dhaivat is the vaadi note therefore it is sung after midnight twelve. Similarly in raga kalyan Gandhar note is the vaadi note therefore it is sung after midnoon twelve.

1.8.6 The expansion of the Areas of Purvang and Uttarang:

From both the divisions of the septet the vaadi and samvadi notes are taken, this is the rule of vaadi and samvaadi. If the vaadi is from the first part of the septet then the samvaadi is from the other half. If the vaadi is from the uttarang of the septet the samvaadi is from the purvang. There is always a difference of three or four notes between vaadi and samvaadi. For example if the vaadi note is Rishabh (Re) then the samvaadi would be pancham (Pa) and Dhaivat (Dha). Similarly if the vaadi note is Dhaivat (Dha) then the Samvadi note is Rishabh (Re) and Gandhar (Ga). Out of the two the note which is more useful for a raga would be preferred.

In raga Bhimpalasi Madhyam (Ma) is vaadi and shadaj (Sa) of the upper septet is samvadi. If the Purvvang of the septet raga from Sa to Ma, then the vaadi and samvaadi notes would come in the same part of the septet, which is against the basic rule. To solve this problem the areas of both purvang and uttarang have been expanded. The purvang of the septet is taken from Sa to Pa and Uttarang is from Ma to Sa. Thus, Ma, and
Pa would be common in both the parts. This would give us relief that if in a raga Sa and Pa are Vaadi and Samvadi then Pancham would come in the Uttarardha. Similarly, in a raga if Pa and Sa are Vaadi-Samvadi, then it would be considered that Pancham is in purvang. In this way in Vaadi-Samvadi, one note is in Purvang and the other note is in uttarang.

1. **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.

   **In general there are two types of Bol alaap:**
   a. Layabaddha (rhythmic)   b. Layarahit (non rhythmic)

2. **Khatka and Murkee:**

   Khatka is a style of singing in which there are slight traces of the notes preceding the main note and following the main note, it is sung very fast. For example:

   sa i.e. \( \text{Re} \), \( \text{Ni} \), \( \text{Sa} \) or Resa Nisa, when this note ends the vibration of this note also ends. Between Khatka and Murkee there is only the difference of the number of notes. In murkee, three notes are taken in a semi-circle in a fast tempo. \( \text{Re} \), \( \text{Sa} \) or \( \text{Ma} \), \( \text{Pa} \). In khatka a semi-circle of four or five notes is formed. While writing Murki there are slight traces of notes written in the beginning and at the end of the notes, on the left corner and on the corner of the note. For example \( \text{Dha} \), \( \text{Pa} \), \( \text{Na} \). Murkee is used in Thumri and Tappa.
When one’s own feelings and emotions are woven in the garland of God’s name and form, this combination leads to the oozing of music. This unison of music and devotion awakens the chakras of the body and leads the sadhak to the state of Samadhi.

Which is that music that takes one to the state of God realization, a state of intense bhava. Here it is quite relevant to comprehend the origin and development of music.

The tempo, rhythm, lyric and tone of music play a vital in expressing the intense emotion of a devotee. Let us connect the melody of music with the colour, bloom and intensity of devotion.