CHAPTER-2

VOICE AND ANCIENT INDIAN TEXT

The singing voice is considered as the first instrument which can influence and rebalance the mind, “bringing it back to its bright essence” and open inner energies. ‘Voice’ is the medium of communication and expression. ‘Voice’ is responsible for abstract creativity. A sweet, melodious, loud enough, energetic, smooth, steady, effective and flexible speaking or singing voice is always appreciated. ‘Good Voice’ helps to harmonize the head and the heart, Inner and Outer, manifested etc. It was seen as an excellent means for realization of “GOD”.

Indian Music possesses a special character of its own and it differs from music of other countries in its structure, temperament and method of improvisation and has the most striking feature of being a synthesis between these four things-Philosophy, Psychology, Spirituality and Aesthetics

Hindu Scriptures are the first in recorded history to mention Vocal music or method of using the “Voice” for music as a science.

The science of vocal music was developed to a considerable extent from Vedic period and it is conclusively proven.

The role of vocal music in ancient India was to assist in the performance’ of religious ceremonies. Even to-day most of the daily devotional duties of the Hindu are performed in chant or in rhythmical movements of the body.

In ancient time the singer’s voice is denoted by the term “Sarira” It has been defined as that which can bring out the beauties of a “Raga” without undergoing any training and has come out with the body is “Sarira”.

Indian music is one of the oldest musical traditions in the world. The Indus Valley civilization left sculptures which show dance and musical instruments. Various types of

32 Reference from Voice Culture, S.A.K.Durga( Sarandeva, SANGITA RATNAKAR, v 82)
stringed instruments and drums have been recovered from “Harrappa” and “Mohenjo Daro” like the seven holed flute.33

The Veda has elements of present Indian music, with a musical notation to denote the metre and the mode of chanting. Early Indian musical tradition speaks of three accents and vocal music. In early Indian musical tradition, Vocal music is known as "Samagan"(“Sama” meaning melody and “Gan” meaning to sing).

“Strabo” the great Greek historian, geographer and philosopher admits that the greater part of the science of” Greek music” owes its origin to India. The methods of Chanting and uses of voice and the notation system of Indian Classical Music (before 350 B.C), has been so rich that the famous music theorist of medieval era, who is regarded as the inventor of modern “Staff notation” agreed that it passed through the Persians to Arabia and was from there introduced into European music, states “Montstuart Elphinstone” the English historian of India states.34

India's classical music tradition is an important source of the following things-Religious inspiration, Cultural expression and Entertainment.

The first sound or “Voice” ever to be heard in the universe, according to Hindu mythology is “Naadbrahma”, or “Om”. This “Naadbrahma” pervades the entire universe and being a manifestation of the divine power (or Brahma) is the purest sound “Voice” to be heard. It is this purity that the Musician or “Vocalist” attempts to achieve in his dedicated pursuit or “Sadhana” of the music he is involved in. The origin of Indian music lies in chanting mantra of ‘Sama Veda’.

In ancient India “Voice” were the only means of passing knowledge down the generations. Because before writing, shruti, Vocal music was in existence and practice much before the Vedas were written. The Vedic chants, set in three basic notes, formed a melody giving them a rhythm that probably made them easier to remember.

2.History of classical music traditions - Wikipedia, the free
encyclopedia.wikipedia.org/wiki/History_of_classical_music_traditions

34 www.archive.org/
The role of “Voice” in Indian Music originated in the Vedas (4000 B. C. - 1000 B. C.) the Vedas are the most sacred texts which contain about a thousand hymns. They were used to preserve a body of poetry, invocations and mythology in the form of sacrificial chants dedicated to the Gods. Great care was taken to preserve the text, which was passed down by oral tradition. Voice was the only medium to sing the glory of the GOD and pass the tradition to the next generation.

Use of voice was very important for use in every condition of life, in healing, in teaching, in evolving and accomplishment that is why Indian tradition had a great intuition about the power of sound or “Voice” and intonation. The Vedic chants and music were intoned with utmost care as each intonation and inflection of voice could have beneficial or adverse effects. Voice set to tunes and tones in the form of samaganas, cultured with a religious motive and a spiritual purpose. The Vedas and Upanishads had more of sound and rhythm and were used as a source of healing and upliftment. There are several references to vocal music in Vedas, Upanishads, Srimad Bhagavata, the Puranas and the epics. Music originated from chanting of Vedas from the Aryan age ‘Nada’ the source of sound turned into “Chandas” prosody. The priests chanted hymns in a musical tone with the pronunciation according to the tune. Vocalizing syllables called Sthobhaksaras were added. Melody and rhythm created the music. Priests used to perform group chanting at the sacrifices. There are many legends about the origin of music. Where Indian cultural history is concerned, the farthest one can go back is perhaps the time of the Vedas approximately 5000 to 4000 BC. These are arguably the earliest written documents to have emerged from the Indian subcontinent. The Vedic chants themselves, though, would date back even further.

Sangita Laksankara refer the term “Nada” to the tone produced by the human voice. The letter “Na” donates vital air while the letter “Da” donates fire. That which out from these two is called “Nada” or sound 35

There were many works on music written in later periods explaining various characteristics, types and techniques. There were large number of tunes or Samans which came to be used

35 Sangita Sarasangraha- Ghanasyamadas , v. 28

5 A Tribute to Hinduism By Sushama Londhe Vol 96, No. 4, ISSN 0042-2983, April 2009
extensively. Sam Veda as a source of music was meant to be sung. Actually we can say that from Sama Veda the Voice production of Indian classical music has originated. Gandharva Veda was the aspect of main Vedas which dealt especially with the science of music

Sir Yehudi Menuhin (American-born violinist, one of the foremost virtuosos of his generation) has written:

“The singing style of Indian classical music is like a pure crystal, compared with Western music. Freedom of developing the “Voice” in Indian music is accorded to the performer, the individual who within fixed limits is free to improvise without any restraint imposed externally by other voices, whether concordance or discordant - but not to the basic style which exclude polyphony and modulation.”

Author Claude Alvares has said, that the Indian system of Talas, the rhythmical time-scale of Indian classical music, has been shown (by contemporary analytical methods) to possess an extreme mathematical complexity. The basis of the system is not conventional arithmetic, however, but more akin to what is known today as pattern recognition.

The aim of the modulation of the voice was on the harmony between speech, tune and rhythm. The Indian Raga System originated in the Vedic period (Rig Vedic Period) which is believed to precede the pre historic Indus Valley Civilisation.

It is only from this samagana, that the Seven notes evolved which formed the basis not only of the”Raga system of India” but also what is known as “World Music”.

The most ancient and primitive human societies across the world have recognized the power of sound vibrations as they affect the minds and the body. The great system of Nada Yoga, an ancient practice in India works on the premise that the entire Universe around us and we ourselves are made of Nada, that is sound vibrations.

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37 A Tribute to Hinduism By Sushama Londhe Vol 96, No. 4, ISSN 0042-2983, April 2009
From ancient time the merits and demerits of the voice are expounded in “Siksas”. In “Natya Shstra” Bharat says as

**Durattu sruyate yasmat tasmacchravaka ucyate** 38

The singing voice is considered as the first instrument which can influence and rebalance the mind, “bringing it back to its bright essence” and open inner energies.

Indian music is art nearest to life. That is why Irish poet William Butler Yeats (1856-1939) a 1923 Nobel Laureate in Literature has aptly described Indian music “not an art but life itself.”

The music of India is one of the oldest unbroken musical traditions in the world. It is said that the origins of this system go back to the Vedas (ancient scripts of the Hindus). Sangita, which originally meant drama, music and dance was closely associated with religion and philosophy. At first it was inextricably interwoven with the ritualistic and devotional side of religious life. The recital and chant of mantras has been an essential element of Vedic ritual throughout the centuries. According to Indian philosophy, the ultimate goal of human existence is moksha, liberation of the Aatman( Soul) from the life-cycle or spiritual enlightenment; and Nadopasana (literally the worship of sound) is taught as an important means for teaching this goal. The highest musical experience is ananda, the “divine bliss.”

This devotional approach to music is a significant feature of Indian culture.

In India, from ancient times the prime importance is given to “Vocal Music” and hence music itself is called “Sangita”

**Gitavadhittra nrityanama trayam sangitam uccyate**

**Ganasytra pradhanatvat sangita mitiriyam** 39

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38 Reference from Voice Culture, S.A.K.Durga (Natya Shastra v 514.)
39 SANGITA PARIJATA - AHOBAL v 20.
We can divide this Chapter into 7 parts

2.1) Reference of Voice According to Ancient Indian Texts
2.2) Metaphysics of Production of Voice
2.3) Relation of music and the Chakra
2.4) Nada Yoga - The Yoga of Sound
2.5) Four Stages of Voice in Ancient time
2.6) The Merit And Demerit of the Voice “Shasiram” in ancient period
2.7) Methods to maintain the voice in ancient text.

2.1) Reference of Voice according to Ancient Indian Texts
The most ancient and authoritative Indian text which talks about good voice is “NatyaShastra” (around 200 B.C.) by Bharat Muni, also called as “Natyaveda”. Bharat Muni has stated following six qualities of good voice for singers and actors, which are applicable to all of us.

Shraavako-tha ghanah snigdho madhuro hyavadhaanavaan
tristaanashobhiyevam tu shatkangasya guNaah smarataah

meaning – voice which can be well heard (loud enough), well tuned and richly textured, smooth and that which is not harsh, is sweet and harmonious, a voice well tuned and a voice which is balanced in all the three octaves and registers- remember these are the six limbs or qualities of good voice.

Sarandev in his text “Sangit Ratnakar (13th century A.D.)” given more than thirty qualities of the voice. he says that basically voice is of three types, which bear the qualities “kapha” “Pitta” and “Vata”. Further, he says, they can be combined into infinite qualities of “mishraka” (combination) out of which he has started only thirty due to limitation of space.
Sholaka-s on Voice
Natyashastra by Bharatmuni
Edited by Pt. Kedarnath, Published By Satyabhamabai Pandurang, Nirnaysagar Press, Mumbai.

- hRdaattam (duraattu) shrUyate
  yas.maattasmaacchraavaka uchhyate
  shraavakah susvar

- arukshadhvanisanyuktah snighastajnaih prakIr.titah
  Maanapralhaadanakarah sa vai madhura uchyate

- Svare-dhike cha hIne cha hyavirakto-vidhaanavaan
  shirahkaNtheShabhihitam
  tristhaanamadhusvaraih

- TristhaanashobhItyevam tu sa hi tajnaih prakIr.titah
  Kapilo vyavasthitaschaiva tathaa sandaShTaevacha

Sangita Ratnakar By Sarangdeva

- Chaturbhedo bhavecchhabdah khaahulo naar Taabhidhah
  Bombako mishrakashcheti tallakshaNamathochyate.

- Kaphajah khaahulah snigdhamadhurah soukumaaryayuk
  aaDilla eSha eva proudashchenmandramadhyayo

- TristhaanaghanagambhiralInah pittodbhavo dhvanih
  Naaroto bombakastu syaadantarnihrataayutah

- paraShochchaistarah sthUlo vaatajah shaangIrNoditah
  EtatsammishraNaadukto mishrakah saannipaatakah

In ancient Indian Text they use different Sanskrit name for musical voice
In Natyashstra

Hrdaattam (duraattu?) shruyate
Yasmaattasmaacchraavaka uchhyate ||
Shraavakah susvrao yasmaadchchidrah sa ghanah
smrtah

In Aitereya Aranyaka uses the term Daivi vina (divine lute) and Sariri Vina (bodily lute) to donote voice.
Narada Siksa calls the voice by the name Gatra Vina (bodily lute).

The phenomenon of voice production has been explained in Rig prathisakhya as follow:
When there is an effort (iha to speak) on the speaker, the air (in the form of) breathing Prana which is the emission (anupradhana) from the lungs (kostya) becomes breath or voice according to the aperture (Kha) of the throat (i.e. larynx) which is open or closed.

In “Taitterya pratisakhya” the statement

Samvruti kante nadah kriyayate vivrute svasah

They also explain that when aperture is made to contract (samvrute) the sound or voice comes out whereas it is placed apart (vivrute) the breath comes out.

Other Ancient Texts

These are many other texts which talk about good voice and good song (ganam) which includes qualities of voice also. But all of them talk about same or similar qualities eg, Nasradiya Shiksha, Paniniya Shiksha, Sangeeta Samayasara of Parshvadeva, Manasollasa of Raja Someshwar, etc.

2.2) Metaphysics of Production of Voice

The subject “Voice –Production” has been treated metaphysically in the Yogic, Tantric, Sankhya, and Vedanta texts. According to the metaphysical theory, the primal will of every

40 Reference from Voice Culture, S.A.K.Durga TAITTERYA PRATISAKHYA.IL 4-5
being is said to reside in the “Muladhara” or “Kundalini”. This has been known as cosmic will by the Sankhya and Vedanta texts. The Tantra philosophy describes figuratively this primordial will and make it dynamic which is otherwise static. The Kundalini or the sleeping serpent awakens and comes upwards from the Muladhara to the throat. The Prana or air passes through the six Chakra which are described as centres of mystical power with petals. The HathaYoga sastra call them Satcakra (six wheel) and identify as temporal wheel. The six cakra are named as Muladharma or Kudalini or Siras, Svadhistana, Manipura, Anahata,Visudhdha and Agna. Each cakra is said to consist of 12,000 Nadis to communicate the feelings to the brain. The different cakra are different levels of consciousness. The will which raises upwards gets different experiences in the levels.

(Fig 2.2 Metaphysics of Production of Voice)
Sharandeva in his text Sangita Ratnakar (13th Century) A.D.) has elaborated on the metaphysical aspects of voice and music. He explains how any sound is produced from subtlest to subtle, and from subtle to gross, i.e., from Para to Vaikhari. He has also explained the importance of Chakra-s in music. He has emphasized the necessity of knowledge and understanding of the depths and the non-technical and non-material view of music as a whole and its relative terms like Shruti, Grama, Moorchana, etc.

Like Sharandeva, many renowned musicians of the ancient times have emphasized on the metaphysical aspect of music and its importance in learning music. Bharata in this treatise NatyaShastra, Pandit Ahobal in his treatise Sangita Parijat, Sangeetacharya Ramavtar Veer in his Book Bhartiya Sangeet ka Itihas, Pandit Vasant Madhav Khadilkar in his book Gandharva Veda are a few examples among those who have also emphasized on knowing these practitioners of Yoga, and had a deep knowledge of many other sciences like Ayurveda, Sphotavada, Astronomy, Mathematics, etc. Their view to music was a holistic one. They emphasized that any musician or performer should have a thorough insight of “all” the aspects of Music- the practical, theoretical and metaphysical, all together.

The production of sound as described by these ancient music texts can be summarized as follows; First in the subtlest part of our body is a desire is produced to produce a sound (in the brain). This gives inspiration to the mind. The mind stimulates the “Agni” (fire elements). The ‘Agni’ i.e the fire , pushes and stimulates the “Vayu” i.e the air element. This Vayu travels from the Brahma Granthi (a knot in the Kundalini, at the Mooladhar) upwards crossing the paths of the Chakra-s. The subtlest form of sound is produced at Brahma Granthi. 42

This sound travels upwards from the different path. For Example:

1) Navel

2) Heart,

3) Throat and

42 Voice tantra Yoga Mantra, Manjiree Gokhale p.g no -85
4) Head

They again travel downwards and is produced as “Voice” from the mouth. The subtlest sound becomes grosser and grosser in this process, till it reaches the mouth where it becomes so gross that it can be heard by the normal human ear. This path of sound is from “Para” to “Vaikharai” through “Pashyanti” and “Madhyama”.

It is explained in Sangeea Ratnakar by Saragadeva as:

- Aatma vivakshmaa no-yam manah prerayate manah |
  Dehastham vanhimahanti sa prerayati maarutam ||

Meaning- when the self (soul) desires to speak, it gives inspiration to the mind. Then the mind strikes the fire in the body. This further stimulates the air element (vital force).

- Brahmagranthishitah so- tha kramaad Urdhvatapthe charan|  
  naabhihRtka NtHam Urdhaasye S Hvaavirbhaavayati dhvanim ||

meaning – the air (vayu) which dwell in the brahmagranthi (a knot near the anal regoon) then rises up from navel, heart, head and mouth and manifests as sound.

- Nakaaram praa Nanaamaanam dakaaramanalam vidhuh |  
  Jaatah praaNagnisanyogaattena naado-bhidhIyate ||

Meaning – Scholars know that nakara (the sound of ‘n’ ) is the name of the air (prana) and dakaara (the sound of ‘d’ ) is the fire. As air and fire combined to form sound it is called as Nada.

43 Reference from Voice Culture, S.A.K.Durga (Sangita Ratnakar-Sarandeve)
2.2.1) Five Motor Organs for Voice Production (Panch Karmendriya-s for Shabda)

<table>
<thead>
<tr>
<th>Element Mahabhuta</th>
<th>Role in Existence</th>
<th>Sense Tanmatra</th>
<th>Jnanendriya</th>
<th>Karmendriya</th>
<th>Chakra</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ether/Space Aakash</td>
<td>Space</td>
<td>Hearing/Sound Sabda</td>
<td>Ears</td>
<td>Vocals/Mouth</td>
<td>Vishuddha</td>
</tr>
<tr>
<td>Air/Wind Vayu/Pavana</td>
<td>Movement</td>
<td>Touch Sparsa</td>
<td>Skin</td>
<td>Hands</td>
<td>Anahata</td>
</tr>
<tr>
<td>Fire Agni/Tejas</td>
<td>Energy</td>
<td>Sight Rupa</td>
<td>Eyes</td>
<td>Feet</td>
<td>Manipura</td>
</tr>
<tr>
<td>Water Jala/Apas</td>
<td>Force of attraction</td>
<td>Taste Rasa</td>
<td>Tongue</td>
<td>Genitals</td>
<td>Svadhistana</td>
</tr>
<tr>
<td>Earth Prithvi/Bhumi</td>
<td>Solidity</td>
<td>Smell Gandha</td>
<td>Nose</td>
<td>Anus</td>
<td>Muladhara</td>
</tr>
</tbody>
</table>

**Chart-2.2.1.1 Five Motor Organs for Voice Production**

Sound or Word which is termed as “Nada” by the “Yogi-s, is the quality present in any and every thing in this Universe. This gives rise to the termed as “Nadabrahma”, which is used in the Upnishad-s. Thus,

**Shabda**

Sparsh= Shabda + Sparsha

Roopa= Shabda+ Sparsha+ Roopa

Rasa= Shabda+ Sparsha+ Roopa+ Rasa

Gandha= Shabda+ Sparsha+ Roopa+ Rasa+ Gandha

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44 The 5 Elements of Ayurveda and Yoga | Flowing Free flowingfree.org/the-5
http://flowingfree.org/the-5-elements
“Aakash” Mahabhoota is present in all the five Mahabhoota-s. Let us extend this fact to the aspect of all sense organs, the Jnanendriya-s to the storing and memorizing of sound by our brain. The senses of touch, seeing, taste and smell include the aspect of hearing in a subtle manner. Thus,

**Hearing**

\[
\text{Touch} = \text{Hearing} + \text{Touch}
\]

\[
\text{Seeing} = \text{Hearing} + \text{Touch} + \text{Seeing}
\]

\[
\text{Taste} = \text{Hearing} + \text{Touch} + \text{Seeing} + \text{Taste}
\]

\[
\text{Smell} = \text{Hearing} + \text{Touch} + \text{Seeing} + \text{Taste} + \text{Smell}
\]

This is how sound is stored in the brain by sense of touch, seeing, taste and smell.

Similarly, this fact extends to the cations of all motors organs, the Karmendriya-s for voice production. The motor actions of hands, legs, Urino-Genitals and Anus include the aspect of voice in a subtle manner. i.e. these organs also speak in a subtle language. Thus,

**Voice**

\[
\text{Hands} = \text{Voice} + \text{Hands}
\]

\[
\text{Feet} = \text{Voice} + \text{Hands} + \text{Feet}
\]

\[
\text{Urino-Genitals} + \text{Voice} + \text{Hands} + \text{Feet} + \text{Urino- Genitals}
\]

\[
\text{Anus} = \text{Voice} + \text{Hands} + \text{Feet} + \text{Urino-Genitals} + \text{Anus}
\]

This is how all senses and all actions, both voluntary and involuntary have a hidden Voice in them. That is why they are equally important in voice production. 45

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45 Voice Tantra Yoga Mantra – Manjiree Gokhale, pg no-62-63
2.2.2) Nadi-s, Sthana-s (registers) and Shruti-s

Nadi-s are energy channels in our Pranic body. They are numerous in number. Yogic texts claim them to be 72,000 in numbers. Among them 14 nadi-s are important.

Fig- 2.2.2.1-NADI-s

Recognition of three sphanas of music in ancient India texts - The Indian texts have used the word “Sthana” for registers. Sthana, in Sanskrit means the residing place. Sangeet Ratnakar has briefed about these sthana-s. the heart or hridaya is the sthana of mandra saptaka i.e. the middle octave and head or Mastaka is the sthana of tara saptaka i.e. the higher octave.

The three sthana were recognized during the period of Rig Veda itself.

Mandra, Madhaya and Tara

In Panini Sisksa and Taittereya prathisakhya

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46 The Nedis in Yoga www.sanatansociety.org/yoga_and.../nadis_kundalini_yoga
Mandra tone comes out from chest, Madhya tone is come out from the throat, Tara tone is come from the head  

The terms Mandra, Madhya, and Tara are used in the sense of intensity and quality of the voice as low or soft, medium or normal and high or loud. They are also used in the relative signified. Paniniya Siksa says that in the morning the hymns should be uttered with a voice from the chest (low) which is deep toned as the growl of a tiger, in the afternoon, it should be read with a voice from the throat (medium) which will be like that of a cakravaka, and in the evening it should be recited in the high pitch from the head (high) which will sound like the tone of peacock or hamsa reveals that the terms Mandra, Madhya, and Tara are used in the sense of intensity and quality.  

**Shruti-s** – At the heart sthana there are 22 smaller nadi-s branching from the Id and pingala. Air or Prana flows from these nadi-s. due to this friction 22 microtones called as Shruti’s are sounded. Shruti, in Sanskrit means, that which can be heard. These can be heard by well trained ears or by developing inner awareness similarly, by the friction sound of the Prana from 22 nadi-s each at the throat and head sthana, shuti-s can be heard. All the 3 octaves thus have 22 shruti-s each.  

At every chakra, there are thousands of nadi-s branching from the Ida and Pingala. Though, sound is generated at each nadi, majority sound frequencies can not be perceived at the gross level of Nada, the Vaikhari nada. This is the sound level useful for performance, expression and communication with the society. So for general and social use of speech and music, we can use only 22 shruti-s. Other shruti-s and sound are useful for self development.  

**2.3) Relation of music and the chakra**  

“Chakra” means “wheel”. It is named so, as the Pranic energy at these centres actually rotates spirally, forming a lotus-like structure. These are the energy centres or pleasures of the Nadi-s situated in our Pranic body. They are connected to parallel nervous plexuses in our Physical body. These Chakra-s regulate the flow of cosmic Energy to and from our Physical body, to all the other four sheaths. All these Chakra-s can receive and transmit energy simultaneously, through the subtle channels described previously as Nadi-s. Yogic texts mention about 108

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47 Reference from Voice Culture, S.A.K.Durga (PANINIYA SIKSHA, versa 7-8)  
48 IBVP, 36-37
Chakras-s, 7 of them being the most important. The first five, from the seven main Chakra-s, are situated close to the backbone. Fig 2.3 shows the location of the 7 main Chakra-s in the body.

1. The Crown Chakra
2. The Third Eye Chakra
3. The Throat Chakra
4. The Heart Chakra
5. The Solar Plexus Chakra
6. The Sacral Chakra
7. The Base/Root Chakra

(Fig- 2.3.1 Music and the Chakra) 49

Energetic Centers of activity that receive, assimilate, and express life force energy. They influence the bodily functions of the area they are near in the body along the spinal cord. Each chakra has a corresponding color and vibration. It is believed to spin in a certain rotation, and will either speed up or slow down depending on the state of one’s body. New Age practices often associate each chakra with a certain colour. In various traditions chakras are associated with multiple physiological functions, an aspect of consciousness, a classical element, and other distinguishing characteristics. They are visualized as lotuses/flowers with a different number of petals in every chakra.

There are 7 major chakras .Starting from the base of the spine.50

- “Muladhara” chakra is represented as a red square, with 4 red petals
  Root Chakra–Red–grounding, material world (finances, belongings), Earth

49 Chakra - Wikipedia, the free encyclopediaen.wikipedia.org/wiki/Chakra Cached

50 Chakra from Wikipedia, the free encyclopedia
• “Swadhisthana” is symbolized by a white lotus within which is a crescent moon, with six vermilion, or orange petals. Sacral Chakra–Orange–creativity, sexuality, sensuality (reproductive organs)
• “Manipura” is symbolized by a downward pointing triangle with ten petals. Solar Plexus–Yellow–personal power or will
• “Anahata” is symbolized by a circular flower with twelve green petals. Heart Chakra–Green–love and compassion
• “Vishuddha” is depicted as a silver crescent within a white circle, with 16 light or pale blue, or turquoise petals. Throat Chakra–Blue–communication and expression
• “Ajna” is symbolised by a lotus with two petals, and corresponds to the colors violet, indigo or deep blue. Third Eye–Indigo–vision, imagination, dreams

(Fig-2.3.2-THE HUMAN CHAKRA)  

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51 Vishuddha - Wikipedia, the free encyclopedia en.wikipedia.org/wiki/Vishuddha
2.3.1) Throat Cakra or “Visudhdhacakra”

Vishuddha, the throat chakra. The Vishuddha Chakra, the fifth chakra is located in the throat. It governs the strength and movements of the following organ activities -

- Larynx,
- Pharynx,
- Mouth
- Nose.\(^{53}\)

These activities include –

- Swallowing,
- Phonation
- Articulation
- Movement of epiglottis.

It is the seat of expression, communication and creativity. This Chakra is responsible for linguistic skill (including its phonation and articulation skills), creative and artistic expression and communication, confidence of expression and voice etc. this is one of the most important Chakra-s for a speaker/singer. Any speech or musical expression and language or musical creativity, be it vocal, instrumental, prose, poetry or any creative expression is regulated by the throat Chakra. Imbalance of this Chakra leads to stage-fear.

Associations with the body - This chakra is located in the neck and throat. Due to its association with hearing, it is related to the ears, and due to its association with speaking, it is associated with the mouth. Vishuddha is often associated with the thyroid gland in the human endocrine system. This gland is in the neck, and produces hormones essential for growth and maturation. The Throat Chakra is associated with Self Expression and Communication. When it is in balance, we are able to listen and communicate well. When our chakras are out of balance, (the wheel’s speed has slowed, the energy depleted, color change, etc), it moves out

\(^{52}\) soulreading.webs.com/meditation.htm

\(^{53}\) Voice Tantra Yoga Mantra – Manjiree Gokhale p g no 70
into the physical body creating a blockage or symptom. These blockages vary from person to person. Because these energy centers are not seen, it takes an intuitive “eye” to sense if the center is out of balance. It is easier to pinpoint if this is so, because the physical body will be experiencing difficulty. For example: An unbalanced and unhealthy throat chakra severely impedes the capacity to communicate with others and also creates problems related to the thyroid, throat and ear. When the Throat Chakra is in fine balance, the individual reaches the peak of creativity and inspiration.

Practice of Vishuddha Chakra- In Kundalini yoga, Vishuddha can be opened and balanced through practices including asanas (such as shoulder-stand), pranayama, Jalandhara Bandha (throat lock), and Khecarī mudrā. This chakra can be cleaned/opened by meditation and also by practicing singing or playing instrumental music.

Vishuddha has sixteen purple petals upon which are written the 16 Sanskrit vowels in golden;

\[\text{अ आ इ ई उ ऊ ऋ ः क्रः कृः ढः ठः ए ऐ ऑ औ आः अः म} \]

NB: Some vowels listed above do not strictly correspond to the grammatical definition of a Sanskrit vowel, specifically ढः, आः, and अः.  

The petals correspond to the vrittis of the mantra Ong [Aum], the Sama-mantras, the mantra Hung, the mantra Phat, the mantra Washat, the mantra Swadha, the mantra Swaha, the mantra Namak, the nectar Amrīta, and then the seven musical tones.

The Visudhacakra has sixteen petals-

1) Pranava,

2) Udgita

3) Humphat

54 Vishuddha - Wikipedia, the free encyclopedia, en.wikipedia.org/wiki/Vishuddha
4) Vasat,
5) Svadha,
6) Svaha,
7) Namas,
8) Amrita,
9) Sadja,
10) Risabha
11) Gandhara,
12) Madhyama,
13) Panchama,
14) Dhaivata,
15) Nisada and
16) Visam

These sixteen petals are said to lie in the throat and is considered as the place for speech and song.

The rotation of every chakra, though not exact, has approximate rotation speed. This gives rise to different sounds of different frequencies. The notes thus formed are the seven musical notes.
2.3.2) **Musical Notes created from each “Chakra”**

The universal Consciousness embodies universal Music. From each chakra where the life-energy from the universal Consciousness gathers a musical note is produced.\textsuperscript{55}

From sahasrara the tone of “Shadja” or “Sa” is produced.

In western music, we call this 'do'.

From “Ajna”, “Rishava” or “Ri” is produced: what we call 're'.

From “Vishuddha”, “gandhara” or “Ga “is produced: what we call 'mi'.

From “Anahata”, “Madhyama” or “Ma” is produced: what we call 'fa'.

From “Manipura”, “Panchama” or “Pa” is produced: what we call 'so'

From “Svadhisthana”, “Dhaivata” or “Dha” is produced: what we call 'la'.

From “Muladhara”, “Nishada” or “Ni” is produced: what we call 'ti'.

2.4) **Nada Yoga** (The Yoga of Sound)

The word “Nada” comes from the Sanskrit root “nada” which means flow, vibrate and pulsate. The etymological or the root meaning of Nada is a process or a stream of consciousness. Though normally, the word Nada means sound, the Yogic view of “nada” includes the whole universe in the vibratory form.

Yoga Music uses sounds that have an integrating quality for the body and mind, and hence are most conducive for hatha yoga practice. Yoga music derived from the ancient musical system of India helps yoga practitioners connect with and become aware of their bodies at the deepest levels.

\textsuperscript{55} Kundalini: the mother-power- Sri Chinmoy p. g no 17-18
Above all, these sounds promote our perception of the greater harmony among all things. The Nada Yogi experiences the macro cosmos as a projection of sound vibrations; our world came into being from the primordial sound (Nada Brahma). Nada Yoga is a way of treatment, harmonizing of energy, by way of sounds. Hatha yoga practice, as it is based on the ancient temple music of India is designed for specific times of day. It is also conducive for the experience of Nada Yoga and Yoga Nidra – deep relaxation – and for meditation.

Sound has an invincible power. Nothing is an exception to its laws of natural harmony. In the ancient temples of India, masters developed a musical system which has a natural balancing effect on the human body and mind by arranging natural sounds taken from nature. These seers of the past explored the varied possibilities for the alignment of body and mind with the Whole, which is the purpose of yoga – ‘union with the Absolute’.

Musical sounds have a natural harmony between them. When combined in a specific manner, they have a dynamic and astounding effect in balancing the energies of the body and invoking different feelings that influence us. Therefore, the arrangement of tones for different times of day, night and seasons, and how they relate with the changing states of body chemistry, were at the very center of study for the ancient Indian masters of sound and music. To preserve the purity of this music, it has been handed down in a strict oral ‘master-pupil’ tradition to this present day. The Music of India is a ‘science of awareness’ and a vehicle that stills the mind. Therefore, the system of Nada Yoga was born - the science of sound vibrations - to bring the moving pendulum of mind to a ‘stand still’

“Yogas Citta-Vrtti-Nirodhah Tada Drstuh Sva-Rupe Vasthanam.”

Patanjali in the Yoga Sutra

(Yoga is the cessation of the thinking mind. Then the witness is established in its own form.)

According to Indian Philosophy nada is sound vibrations and Nada yoga, also considers that the entire universe is made of nada. Nada is an ancient healing practice, views music as a universal force (and not just a resonance) This system of using nada as a healing system has been an ancient Indian tradition. “Nada Yoga is the Yoga of Sound, It is an ancient mystic practice using “Voice” “Breath” “and movement as a way of healing, empowerment and self-

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56 Healing Sound Yoga p.g no -1
realization. Salutations to the nadam, which is the inner guide and the inner life, the dispenser of happiness to all! It is the inner guru, appearing as nada, bindu and kala. One who is devoted to the inner guru, the nada, the inner music, obtains the highest bliss. Hatha Yoga Pradipika IV, 1

Nada Yoga means union (yoga) with the Self, the nadam, that primordial energy which is the source of all that is. In the rigveda, the oldest text of the 4,000 year old vedic scriptures of India, sound is called nada brahma (sound of the creator god brahma). The great Sufi teacher, Hazrat Inayat Khan, said: "Creation is the music of God." In other words, the universe arose/arises out of the music of God, that resounds and manifests itself in all of nature.

Sound plays a vital role in all mystical traditions, as it is the bridge between the lower and higher worlds, the unconscious and the conscious, the form and the formless.

Nada and Dhwani
Though in Yogic reference Nada means any vibration, the meaning of nada is limited to musical “Aahat” sound in Music. Dhwani means any musical or non-musical sound.

Musical and Non-musical
According to physics of sound the meaning of musical sound is that, it has a regular and repeated wave pattern of vibrations and nonmusical sound, also termed as noise has an irregular wave pattern of vibrations, and non-musical sound, also termed as noise has an irregular wave pattern of vibrations.

Nada Yoga is Yoga of Sounds. It is the path of experiencing the quality of sounds, both “Ahat” and “Anahat” and the way they effect people. We have sounds that are coarse and sounds that are fine. The finest sounds can be heard by practicing “Inner Awareness”. In Yoga we call them the inner sounds-“Antarnada”. Indian culture including its Music has its origin in Nada Yoga, the awareness of “Unheard”, “Aahat” sounds

Nada is classified in different ways. The methods relevant to our topic are given below:

57 Nada Yoga -2www.shantishivani.com/NadaYoga2.html

58 Hatha Yoga Pradipika IV, 1(18)
2.4.1.) Ahat and Anahat:
The sound formed by friction is “Aahat” and the sound that has always existed in the universe and is formed without any friction is called as ‘anahat’ sound. This is just a rough definition (there is friction in ‘anahat’ sound also but on a very subtle level, which cannot be perceived by our five physical senses). Yoga is the art and science of understanding the anahat nada. But, this music can be perceived only by self. Its joy and happiness cannot be shared with others. The music of Ahat nada on the other hand can be shared with people around us. Hence, the art of music as an aesthetic form of creation and understanding of “ahat” nada was developed. Sarandeva in Sangita Ratnakar elaborates this point.

- Dhyaanamekaagrachittaikasaadhyam na sukham nRNAam||
  Tasmaadatra sukhopaayam shrImanaadamaanaahatam||

Meaning- meditation (of anahat nada) is a means for concentration of the mind and is not suitable for enjoyment in general. Hence, Ahat nada should be used as a means for happiness.

- GurupadiShTamaargeNa munayah samupaasate
  so- pi raktivihInatvaanna mamoranjako nRNAam||

Meaning- training of anahat nada is given to yogi-s by their guru-s (masters). But, as it does not have the potential to attract others, it cannot be enjoyable to people (in general).

- Tasmaadahatanaadasya shrutyaadidvaarato –khilam||
  geyam vitanvato lokranjam bhavabhanjanam||

Meaning – Hence, I will elaborate on shruti and other facts about Ahat nada which can be entertaining to people as well as they can get rid of all the worldly sorrows by it.

The term “Anahata” refers to the sound that is produced not by striking or hitting any object against any other object. It is also referred to as “unstruck” or “non-material” sound. This term is also interpreted variously. According to some authors, it refers to the cosmic sound

59 Reference from Voice Culture, S.A.K.Durga Sangita Ratnakar- Sarandev (165-167)
OM, which represents a primal vibration that has evolved in to all manifestations in the universe. Others equate it with Brahmari, the sound of a black bee, a sound, unbroken or unending and familiar to the practitioners of pranayama. Some even equate it with the thud, thud and thud of our heartbeats. For certain others, nada itself is anahata. Anahat Nada refers to one’s own sound vibration, which is so close to one’s self that anyone else cannot simply share it. Anahat Nada is totally personal and private exclusive to its “possessor”. One can however listen to one’s Anahat and make use of it provided one develops certain basic interest, commitment, will and patience. Anahat refers to the sound that is produced not only by striking or hitting any object against any other object. It is also referred to as “unstuck” or “non material” sound. This term is also interpreted variously. According to some author, other equated it with brahmani, the sound of a black bee, a sound, unbroken or unending and familiar to the practitioner of pranayayama. Some even equate it with the thud, thud and thud of our heartbeats. For certain others, nada itself is anahata. As its name imples Anahat is a sound which is not produced through any stiking. It has to be spontaneous and automatic. It is infinite a sound without barriers or boundaries. As its name implies, Anahata is a sound, which is not produced through any striking. It has to be spontaneous and automatic. It is infinite, a sound without barriers or boundaries. The sound in its primary form and state. This does not need any outer interference as it vibrates of its own accord, always effulgent. It is this, which is denoted by the word “Aum” and is the life principal of all there is. All outer efforts are ultimately designed to realise this aspect of our nature. Meditation, sitting quite with an empty still mind is the only method to hear and see the Anhad sound.

Unlike Anahata music, the outer music is not esoteric or hidden. Unless one’s hearing is impaired, anybody can listen to or appreciate the outer music. The outer music is manifold, unlike the inner music, which is unique and absolute. Realizing the tremendous possibilities for musical achievement offered by a myriad of rhythmic variations (a conservative count of 108 talas has been attempted in the Carnatic system) parent or janaka ragas (that in turn produce innumerable janya ragas), Igor Stravinsky once remarked “I know that 12 notes in each octave and the varieties of rhythms offer me opportunities that all of human genius will never exhaust.” Anybody can listen to or appreciate the outer music, Unlike Anahata Nada. The outer music is not esoteric or hidden. The outer music is manifold, unlike the inner music which is unique and absolute. The outer music – or the music we generally understand with its

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Indian Healing Technique Voices A World Forum for Music Therapy www.voices.no
infinite varieties- affect our moods and minds in various ways. It draws our attention, affect our moods and minds in various ways. It draws our attention, affects us in the temperaments and behaviours too. While agitation us or relaxing, it effect us in myriads of ways. When one feels down and out, it is the music that could inject hopes or sunshine.

**Music and Nada**

The word Nada comes from the Sanskrit root ‘nada’ which means flow, vibrate and pulsate. The etymological or the root meaning of Nada is a process or a stream of consciousness. Though normally, the word Nada means sound, the Yogic view of “Nada” includes the whole universe in the vibratory form. Etymologically, 'Na' means breath and 'Da' means fire or energy. Nad is thus a combination of breath and energy. It implies that the sound produced by living beings emanates from the lungs and comes out from the mouth. There are two kinds of nad: Ahat and Anahat/Anahad. Ahat nad is a sound produced by the collision of two things or by physical manipulation, as for example cymbals and human voice respectively. In both cases, vibrations produce the sound which dies away as the vibration come to an end. This is the sound with which we are concerned in music. Anahad nad is a self-producing sound, or what is called "unstruck sound", as for example the music of the spheres due to the vibrations of ether in the upper regions. Rabindranath Tagore wrote in his connection; "The life-breath of Thy music runs from sky to sky." It is also called subtle or Sukhsham nad. This is the sound which the yogis or highly spiritual personal hear within themselves when they get into a state of higher consciousness. Writer O Goswami observes, "The conception of Nad is inseparately connected with the kundalini or the spiral energy which when awakened starts from the muladhara (basic plexus) and reaches the crown of the head". This solemn music is heard only by the spiritually-evolved. Guru Nanak, "The word of Guru is the true nad".

There are two tones of nad: karkash (harsh) and madhur (sweet). The sound of the roar of guns or of a lion is harsh and unpleasant, while the sound of the peacock or the cuckoo is sweet and soothing. All musical sounds can be differentiated in three ways:

a) By their magnitude, that loudness of intensity which depends on the energy used for their production.

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61 Goswami, O. The story of Indian Music, p. 85.

62 Adi Granth; p. 879, Hereafter A.g. will be used for Adi Granth.
b) By the *pitch* depending on the number of vibrations per second: the greater the number of vibrations, the greater the pitch.

c) By the *quality or timbre*, which depends on the nature of vibration and the reactive prominence of the upperpartials of the instrument.\(^{63}\)

*Nad* is related to *Dhvani* (a kind of sound). Music is concerned with sweet and pleasant *dhvani*. When a stringed instrument is played, vibrations are produced through the movement of the strings, and these vibrations give the sound when they reach the human ears. These vibrations go in cycles and come back, again they go and come back, and hence the sound continues till the strings come to rest. The unit for measurement of sound vibrations is one second.

Vibrations (cycles) ranging from 96 to 1024 per second can be produced by Indian vocal music, while the human ear is capable of picking up sound frequencies between 20 and 20,000 per second.\(^{64}\)

In India, vocal music is considered the highest form of music, as the voice possesses the magnetism that the instruments lack. Our body becomes our instrument when we sing. We tune this instrument through body posture, breath and specific vocal techniques. The natural breath originates in the pelvis between the sacrum and the pubic bone. When we anchor our voice in the perineum with the help of our breath, we sing all the notes, the low and high notes, with our entire body which attunes our physical and subtle bodies. Many rejuvenating power of the natural voice. Modern Western classical voice training, on the other hand, emphasizes bringing the voice mainly from the chest and head and therefore does not have the same healing power. The natural voice was also practiced in the Western world until the time of Bach and the introduction of the tempered scale

Our natural voice expresses who we are. Indian classical singers still performing in their late nineties are testimony to the healing and truly are and is a reflection of our soul, our unique

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\(^{63}\) Ranade, G.H. *Hindustani Music*, p. 28

\(^{64}\) Indian Classical Music And Sikh Kirtan by Gobind Singh Mansukhani
vibration. No two voices are alike, just as no two souls are alike. When we speak or sing with our natural voice, we are connected with our innermost being, therefore bringing about well-being and healing for ourselves and others. The voice has the strongest and also subtlest effect on our surroundings, as sound is perceived through every pore of our body, in every cell of our body. This is due to the fact that nada is the manifestation of ether, which transcends space and time.⁶⁵

We sing ragas, the musical modes of Indian classical music, to attune ourselves with time and space. Ragas correspond to the different times of day and night, the seasons and to the different rasa-s (moods). Every musical note relates to a certain emotion, so while singing a mode, we are actually harmonizing specific emotions in ourselves. The use of micro-intervals allows us to touch subtle emotions that are rarely touched by Western classical music. Ragas are consciousness-expanding

In Nada Yoga we work with body movements to open up the breath and body to the subtle powers of sound. Specific vocal techniques help us regulate our inner rhythms and vibrate our voice production centers are directly connected to the throat chakra and support and guide the voice. (abdomen, diaphragm, chest, throat) as well as the points of resonance (throat, palate, forehead, nose). Singing low sounds opens up the pelvis, thus releasing tension and repressed emotions.

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The singer accompanies him or herself on the tambura, the Indian drone instrument, rich in harmonics. The tambura not only gives us the tonic note and the first two overtones (the

⁶⁵ Nada Yoga 2 www.shantishivani.com/NadaYoga2.html
octave and fifth) as a point of reference, but also puts everyone hearing it into a state of contemplation, because it balances the left and right brain hemispheres. It is truly benefits of practicing Nada Yoga.  

Yogi-s who were musician too, experienced the similarities and harmony of the sounds of Chakra-s and the Audible and Inaudible Sounds of Nature. This was the basis of derivation of the “MUSICAL SCALE” .Singing voice was looked upon in India as a means for attaining eternal beatitude “moksha”, “apavarga” “svarga” etc. Vocal music ranks as the highest of the fine arts.  

In ancient time Indian Classical music was based on Nada Yoga. The voice production in ancient time assured to the practitioner of inner music the resultant harmony, relaxation and self realization because Indian music is based on spirituality and it is meditative.  

In ancient time the aim of a “Voice “ for music was to treat the environment with Nada or Resonance based on the chemistry of sound for alleviating all those problems connected to the mind, psyche or consciousness through the various subtle, psychic centers in the body called “Chakra”. It is this purity that the musician attempts to achieve in his dedicated pursuit or sadhana of the music he is involving in. Having recognized the importance of voice and singing, The saints and seers of India like Thyagaraja, kabir , meerabai , namdeo, purandaradasa, tukaram have used music towards their nirvana.  

**2.5) Four Stages of Voice**  
Voice or Sound occurs in four levels and dimensions. These four levels of “Voice” relate to frequency, fineness, perceiving level and strength .  
The voice is said to consist of four stages-Para,Pasyanti, Madhyama, and Vaikhari.  

*Para*-Para is in an atornic stage in the navel which is to be imagined. Para is also called transcendent sound.  

*Pasyanti*- Pasyanti lies between navel and heart and twice the Para which is also to be imagined. It is also called the visualized sound.

66 Nada Yoga -2www.shantishivani.com/NadaYoga2.html  
67 The six systems of Indian philosophy (1899) Author: Müller, F. Max (Friedrich Max), 1823-1900
Madhyama- Madhayama lies between breast and larynx which is audible if one closes the ears with the fingers. Madhyama is called the mental sound or voice. With even little practice of Music or Yoga, a common man can hear, understand and feel this level of Nada. To understand the concept of shruti, we should practice inner awareness to reach this level.

Vaikari- Vaikari lies on the topmost parts of the windpipe and this type is said to used for the purpose of speaking and singing. It is called the coarse (ordinary, audible, material) sound. It is this level of Nada that is used in speaking or singing.  

2.6) The Merit And Demerit of the Voice “Shariram” in ancient period

The merits and demerits of the voice are expounded in Sikas, Sweetness, Clarity in pronouncing words, Fearless and Ability in time measures These are considered as merit of recites.

Merits of Voice

In Yagnavalka Siksa and Paniniya Siksa Narada Siksa gives the following ten merits for ganam which means the chanting.

Raktam (harmonious)
Purnamalankrtam (properly embellished)
Prasannam (well composed)
Vyaktam (clear and expressive voice with sweetness in producing high notes)
Vikrستam (fullness in expression in both upper and lower in slow and fast rhythm)
Slaasanam samam (evenness )
Sukumaram (beauty) and
Madhuram (sweetness)

These Ten qualities are considered as merit of “ganam” or a vocalist. These qualities are very important for a vocalist and singing. In modern period also these qualities are considered

68 Voice Tantra Yoga Mantra-Dr. Manjiree gokhale p.g no79-80

69 Reference from Voice Culture, S.A.K.Durga(YAGNAVALKYA SIKSHA, versa 199)
70 Reference from Voice Culture, S.A.K.Durga (PANINYA SIKSHA versa 88, NARADA SIKSHA, versa 25-26

71 Reference from Voice Culture, S.A.K.Durga (NARADA SIKSHA, versa 25-26)
as merit of a vocalist. Taittereya prathisakhaya also says that the tension, hardness and constriction of the aperture causes the high note while the low note is effected by laxness, softness and widening of the aperture.

*Ayamo dharunyamanuta khsyaityuccaih karani sabadhasya*

*Anvavasargomardhavamuruta kasyeti niceyh karani* 72

**Resonance in Ancient Indian Text**

Taitterya prathisakhya denote the resonators as pratisrutkani and urad (chest), sirah (head), mukham (face) and nasika (nose) are given resonators

**Demerits or “Dosah” of Voice**

Regarding the dosah or demerits of the voice or reciters, Yagnavalkya Siksa advocates the following 14 (fourteen) factors as demerits

- Saikaitam (shyness)
- Bhitam (fear)
- Udghustam (very loud tone)
- Avyaktam (indistinctness)
- Saunasikam (nasality)
- Kakasvaram (throatiness)
- Sirsagatam (thin voice)
- Sthan vivarjitam (tone production in incorrect svarasthanas)
- Visvaram (harshness)
- Virasam (ugly)
- Vislistam (unevenness)
- Visamahatam (undue separation of words)
- Vyakulam (hastiness) and
- Taluhinam (lack of rhythmical ability).

72 Reference from Voice Culture, S.A.K.Durga (TAITTERYA PRATISAKHYA.XXII9-10)
Narada Siksa follow the views expounded in Yagnavalka Siksa and gives the gives the same 14 (fourteen ) as advocates the following as demerits Recitation in an undertone, Indistinct articulation, Use of very quick ,Very slow tempo, Hoarseness, Recitation in a sing – song manner, Shouty voice, Omission of words and syllables
Very thin voice and Nasality

Rig Veda prathisakya includes sandasta and anunasika apart from thre dosas of pronunciation.
Including Yagnavalkya Siksa everyone has described and emphasized the demerits of the voice
The merits and demerits of the voice which are expounded, in Sikshas are closely followed by the Sangita Laksanakar. Chanting or speech song is the preliminary stage for singing.

In India, the present day classical music with complexity of intervals, ornaments and wide range has developed from the hymns of Vedas.

Samavedadidam gitam sanjagrah pitamah
Merits and demerits of “sariram” by Sangita Laksankar- Hence there is semblance in the exposition of the merits and demerits of sariram by Sangita Laksankara with the Siksakaras.

Guna Dosa according to “Natyashastra”
Bharata and Sarandeva are the two great luminaries who have dealt with the Guna Dosa of Sarira, and the others have more or less followed Bharata and Sarandeva.

Guna (Merits)
Bhrrata includes in his list of Sarira Gunas the attributes
Sweetness (Narada Siksa and Paniniya Siksa also include),
Steadiness ( Narada Siksa) ,
Richness (Narada Siksa, Yagnavalka Siksa and Rig Veda Prathisakhya) and brilliance (nNarada Siksa).

73 Reference from Voice Culture, S.A.K.Durga (PANINIYA SIKSHA vv. 32-24)
74 SANGITA RATNAKAR- SARANDEVA v25
Dosa (Demerits)
Regarding the demerits of the voice Bharata gives these qualities
Kaki (Narada Siksa and Yagnavalkys Siksa),
Thumbi (Nara Siksa, Yagnavalkyas Siksa, Rig veda Prathisakhaya),
Sandastakam (Rig veda Prathisakhaya and Paniniya Siksa) and
Kapilah (Narada Siksa and Yagnavalkys Siksa)

Guna Dosa according to “Sangita Ratnakara”
Sarandev gives the merits and demerits of the voice or “Sariram”
Visvarta (Narada Siksa and Yagnavalkys Siksa)
Kakitvam (Narada Siksa and Yagnavalkys Siksa) and
Sthanaviccuith (Narada Siksa and Yagnavalkys Siksa)

The Icai Marapu, a Tamil Musical work advocates the following as demerits of the voice and also closely follow Siksakaras:
Perukkural Kattai naluval vilankalorukki
Yotukkam puraittal virupplak-kakuli kakacura
Mannu-mavettumavkena connarayntu

The Tamil perukkural, kattai, naluval, vilankalorukki, yotukkam, puraitral, kakuli and kakacura may refer to the Sanskrit terms udghustam, visvara m, sthanvictyutih visamahatam, avyaktam, virasam kakitvam and kacasura respectively.

Apart from the musical works, the Sanskrit literary works Carudatta, Linga Purna, Sthananga Sutra and Tamil literary works Tiruvilaiyadiapuram, Jivakachintamani and kalladam speak about the “Sariragunadosah” in singing.

The Different opinion about merits and demerits of voice or “Sarira’s Guna-Dosas”

Bharata is the first laksankara to deal with the merits and demerits of the voice. He advocates in his valuable work Natya Shastra that a good voice should posses the following six qualities,

75 Reference from Voice Culture, S.A.K.Durga (VIRAKU VIRRA PATALAMN, vv 33,39).
Sravaka
Ghana
Snigdha
Madhura
avadanavan and
Tristhanasobhi

- Sravaka is explained as loudness or carry of the voice which can be heard from a long distance:

**Durattu sruyate yasmat tasmacchravaka ucyate** \(^{77}\)

O. Goswami remarks that the distance is 32 cubit which is equivalent to 60 feet (2 A).

- The voice which is loud and pleasing without any wobble is called Ghana:

**Sarvako susvaro yastu na viksipto ghanah smrtah** \(^{78}\)

- The voice which does not sound harsh though loud is described as Snigdha:

**Susravah sa tvaparasah snigdhaha tajnaih prakrititah** \(^{79}\)

- The voice which is pleasant even at the production of high is called Madhura:

**Mahasthanepya – vaisvarya sa vai madhura uccyate** \(^{80}\)

- Avadhanavan is explained as a voice neither too loud nor too soft:

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\(^{76}\) Reference from Voice Culture, S.A.K.Durga (NATYA SHASTRA, v, 514)

\(^{77}\) IBID, v 515

\(^{78}\) The story of Indian music O. GOswami pg no -102

\(^{79}\) IBID v 516

\(^{80}\) IBID
Manmohan Ghosh interprets, “The voice which does not lapse into excess or deficiency, is called careful (avadhanavan)

- Tristhanasopha is that voice which is pleasant in producing the notes of all the three Sthnas-

Mandra, Madhya and Tara

Tristhanepi hi madhurayam yasyanityam vidhiyate
Tristhanasobhityevam tu sa hi tajnaih prakiritatvah  

Parasdeva, another great Sangitalaksankara considers the following five qualities as merits of the voice:

- Madhuryam (sweetness)
- Sravakartvam (loudness or carry of the voice)
- Snigdha (not harsh even the high octave)
- Ghanata (richness) and
- sthanakatriasobha (pleasant in all the three Sthana).

He defines the five qualities as follows:

Madhuryam guna samyukte kanthe syanmadhuro dhvanih  

The sound which comes out from the throart must be sweet and this quality is described as madhura. The audibility of the voice depends upon the carrying power of loudness and this is known as “Sravakar”

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81 Reference from Voice Culture, S.A.K. Durga (NATYA SHASTRA Verses 514-518.)
82 NATYA SHASTRA verses 514-518.
83 SANGITA LAKSSANKARA- -- PARSVADEVA
Snigdhakanthe dhvanisthaopvaruksah saraso bavet

Snigdha, is defined as that which is not unpleasant even in singing the high notes and fluency in producing the notes of the high octave:

Susvarascaiva sandrasca Ghana kantha bhavet dhvanih

The voice which is pleasant and full is called rich voice:
Kanthe tristhanasobhesat tristhane Madura dhvanih

The voice should be sthanakatroyasobha- Excellent in all their three Sthanas-Mandra, Madya, and Tara.

Sarandeva the other great luminary gives the following qualities as merits of the voice in his immortal work Sangita Ratnakar:

- Tara (sweetness in the high octave notes)
- Anudhvani (rich on account of harmonics)
- Madhuryam (sweetness)
- Raktih (attractive)
- Gambhiryam (full or loud)
- Mardavaih (beautiful)
- ganata (rich)
- kanthih (smooth and bright)

These are the features of a good voice. Harpriya, another laksankara opines that a good voice should have the above qualities:

Raja Someswara in his work Manasollasa prescribes the following five qualities to be possessed by a good voice, Madhurah (sweetness): He explains Madhura as follow:

Venuvinasamo nado yuktosou Avanirisyate
Kokilasavam sankasou madhuradva nirucyte

84. IBID

85 Reference from Voice Culture, S.A.K.Durga (SANGITA LAKSANKARA-- PARSVADEVA)
The sound which is melodious as that of Vina and Flute and equals the sweetness of Cuckoo’s sound is described as Madhura.

The sound which is pleasant even in the high octave is called “snigdha”

**Uccaisthannepi yah sravyah snigdhadhavni rasou matalah**  

The tone which is rich and full is called Ghana;

_Aksaso nibido yasthui ghanasou dhavaniriritah_  

Sravaka (carry of the voice loudness); He has explained this quality as the tone which can be heard from a long distance with sweetness or Madhura:

_Durastah sruyate yastu sandhra madhyesthithopi va Madhuryadigunopeto Sravako dhvaniriritah_

Swanaka: This quality is considered as a very important and best among thev qualities (dhvaninamuttamh). The sound which is very melodious in the high octave and possess all the beautiful features is described as “Swanaka”

**Uccasvanepi yah Sravyah sobhano laknanvitah**

_Dhvaninamuamah prokto dhvanisvanakasobhanah_

From the above survey, it is learnt that the laksamkaras consider the loudness or carry of the voice, steadiness, richness smooth blending of registers, pleasantness in singing high notes, and ability to sing all the three Sthanas Mandra, Madhya and Tara with fluency are the three Sthanas Mandra, Madhya and Tara with fluency are the necessary qualities for a good voice.

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86 Reference from Voice Culture, S.A.K.Durga (MANASOLLASA- RAJA SOMESWARA pg no 418)

87 MANASOLLASA- RAJA SOMESWARA pg no 418

88 Ibid

89 MANASOLLASA- RAJA SOMESWARA p.418
Sangita Laksankaras have included two vocal attributes in expounding the Gayaka Gunas-(ayaktakanthah, and svadhinadhvanih) voice under control and (Sarvasthanottamamakesu anayas alasadghtih ) ability to produce the Gamakas from all the sthanas with fluency. It is well-known that good control over the voice and ability to execute the different type of ornaments related to the particular style of music with fluency and accuracy cannot be had without cultivation. Voice –culture means the process of bringing the voice under control. Voice production is mainly based upon motor act. Therefore execution of different ornaments with fluency and accuracy cannot be without practice. Therefore, one can very well say that the Sangita Laksankaras have laid great emphasis upon voice cultivation.

The voice should have all these good qualities and must be also devoid of the following demerits (Natyashastra, Sangita Samaysara, Sangita Ratnakar,)

Kaki
Tumbaki
Kapila
Avyavasthita,
Sandasta
Kheti
Kheni
Bhagna
Sabda
Anusvanavihinatvam
Ruksatvam
Tyaktarakrita
Nissarata
Visvarata
Kakitua
Sthanaviccuti
Karsyam and
Karkasyam

Bharat explains the Kapila, Avyavasthita, Sandasta, Kaki and Tumbaki as follows:
The unpleasant and gurgling tone or the sound produced with phlegm in the throat-phlegmy voice is called Kapila. Unsteady voice owing to excess of loudness or lack of volume and very thin voice is known as Avyavasthita. Undue use of teeth by biting while producing a tone is called Sandasta. The voice which does not touch the proper Sthana or place while singing and which is harsh is called Kaki. Nasality or the tone produced with excessive nasal resonance is known as Tumbaki.

Parsvadeva in his Sangita Samayasara defines the demerits Kheti, Kheni and Bhagnasaba as the phlegm, immobile or inflexible voice to produce what he intends, and broken voice without any continuity like the voice possessed by monkeys and carnels.

Saragdeva says that the voice which lacks harmonics (anudhvanavihinavah), unpleasant (nissarata), ugly (visvaram), throaty (kakitvam), unblending with the svarasthas (sthanaviccyuith), very thin (karsyam) and excessively loud (karkasyam) is described as Kusarira or bad voice.

Apart from these demerits, Sangita Laksankaras have given a few more fault of singing in expounding Gayaka Dosas. Sarandeva Ratnakar lists twenty – five faults as Gayaka Dosas in his Sangita Ratnakar. Singing with biting the teeth, excessive loudness, making the inhalation sound loud, singing with frequent inhalation, fear, shyness, unsteady gaping, singing notes I out of ipitch, throatiness, singing in out rhythm, raising the neck too high or lowering in too low, puffing of the cheeks, swelling of the veins in the neck, facial distortions, closing the eyes, ugly, unpleasant, indistinct, facial distortion, closing the eyes, ugly, unpleasant, indistinct, inability to sing the notes properly in the three sthanas- mandra, Madhya and tara, unsteady, mixing one “Raga” with the other, lack of attention while singing and singing with nasal tone are the twenty five faults of a singer.

Maharana Kumbha speaks about the gayakadosas in his Sangita Raja and closely follows the views of Sarandeva. These faults invariably leads to improper resonance and incorrect breathing. If the singer makes use of the clavicular type of breathing the upper chest cavity is filled with more air but does not provide the singer to have adequate in breath flow and cause excessive tension in the throat region. The sound of inhalation also becomes prominent because of frequent inhalation. Swelling of the veins causes excessive tension in the neck and tongue muscles and there by affects the correct use of resonators. The tone becomes poor in quality. Gaping is due to stiffened jaw and tensed neck muscles. Singing with closed
eyes, ugly contortions of the face, raising the neck too high or bringing it down too low, affect the resonant quality of the voice as they include unnecessary tension upon the muscles of the face and neck. Fear and shyness are psychological defects which in turn affect the physiological side of voice production. It spoils the voice quality either by making it shaky or choked.

2.7) Methods to maintain the voice in ancient text.

Narada muni prescribes few things for a vocalist to maintain the voice hygiene in “Narada Siksa”

The following tenets to be followed to keep the voice fresh, sweet and clear. He says that the vocal student should get up early in the morning and should wash the teeth with any one of the following sticks. These have a bushy coat and are well-known, auspicious and milky. The names of the sticks are the following:

Amra (mango)Paiasa (Rutea Frondosa)Bilva (aegle Marmelos or wood apple)Apa Marg(Archyranthes Aspera),Sirisa (Acaciasirissa)Kharavira (Oleander Nereum Odorum)Karanja (Pongania Glabra) and all Kantakins (Arotocarpus Integifolia).

2.6.1) Method To Keep The Speech And Organ Of Articulation Healthy Described in Ancient Text

Narada says that the great teacher Audavraji believed that by the following methods a vocalist can get the power of speech that helps to keep the organs of articulation suitable for singing.

This method one gets keenness of senses which stimulates the power of voice and help to articulate the letters clearly by keeping the organs of articulation in sound health. He further says that the

Use of tambula (chewing of betel leaves and nuts with chunnam) with khadira makes the voice sweet, stuble and soft.

Tambula removes the phlegm from the lungs and avoids heaviness.
It removes roughness of the throat becomes eliminated.
This treatment make the voice sweet and help to articulate clearly the syllables
It clears the throat passage and keep the organs of articulation in proper form.
The vocal music student should always take the triphalam three fruits

Myrobalans, Terminalia chebula and Terminalia Bellarica phyllanthus Emblica with salt.

This food promotes the internal fire or stimulates the digestive system and intelligence.
In the evenings the vocal student should take the three fruits with salt which kindles the appetite, sharpens the intelligence and help to produce the notes and letters clearly.
Finally Narada says Audavraj asks to eat sufficient quantity of food and ghee.

He should also discharge his necessary duties and must intake vapours which will cure the irritation of the throat if any.
Among the Sangita Lakshankara, Maharaja Kumbha advocates a few suggestion for vocal hygiene. He closely follows the views expressed in Narada Sikas. He says that

**Food to be avoided by a vocalist**
Hot, insipid food, porridge with boiled rice, barley rice, butter, fatty food, food that causes phlegm, and buffalo’s milk should be avoided.

**Food good for Voice**
Maha Aushada along with honey in the early morning and Khadira churnam at night will help to obtain a fine voice and Khadira churnam with betel leaves or khdira leaves and use of musta, punarnava and also with kramukha will make the voice sweet of which even and also with kramukha will make the voice sweet of which even the Kinnaras can be proud of. One gets a voice resembling the notes of Vina and Flute if he takes porridge cooked in oil and does the practice. When the following ingredients mixed either with milk or water is taken every day will make the voice sweet within a week. Pipppali, Vasa, Brahmi, Vacha, Pathya, kvata water mixed with Apamarga, Sirisa, Amra, Velsa and Bilva will make the voice very pleasant to hear. Cow’s ghee with medicinal power from the herbs like Apamarga and honey give one the voice which the Kinnaras should be ashamed and improves one’s intelligence.
Ayurveda has suggested that the diet chosen by a singer should be according to the voice quality.

In India, prime importance is accorded to vocal music and hence music itself is called Sangita though the three forms Gitam, Vadhayam and Nrutym constitute music.

*Gitavadhitttra nrityanama trayam sangitam uccyate*

*Sangita Lakshankaras refer the term Nada to the tone produced by the human voice. The letter Na denotes vital air while the letter Da denotes fire. That which out from these two is called Nada or sound. The sound produced by the human voice is esteemed as pure sound while instrumental sound is considered as manifestation of sound. Regarding voice production, it is said the soul desirous of speaking excites the mind which in turn stirs the energy or fire which calls forth the wind. The wind which abides in Brahmagraanthi proceed through Nabhi, Hruth, Kantha and Murdha produces the voice.*

The nada is said to be of five kinds- Atisusma, Suksma, Pusta, apusta and Krithrima. Matanga classified as Suksma, Atisusksma, Vyakta, A vyakta and kritrima. He remakes that

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**Chart of six tastes good for Voice**

<table>
<thead>
<tr>
<th>Taste</th>
<th>Elements</th>
<th>Dosha</th>
<th>Guna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet (Madhura)</td>
<td>Earth, water</td>
<td>Increases kapha, decreases pitta and vata</td>
<td>Sattwa</td>
</tr>
<tr>
<td>Salty (Lavan)</td>
<td>Water, fire</td>
<td>Increases kapha and pitta, decreases vata</td>
<td>Rajas</td>
</tr>
<tr>
<td>Sour (Amla)</td>
<td>Earth, Fire</td>
<td>Increases pitta and kapha, decreases vata</td>
<td>Rajas</td>
</tr>
<tr>
<td>Pungent (Kattu)</td>
<td>Fire, Air</td>
<td>Increases vata and pitta, decreases kapha</td>
<td>Rajas</td>
</tr>
<tr>
<td>Bitter (Tikta)</td>
<td>Air, Ether (Akash)</td>
<td>Increases vata, decreases pitta and kapha</td>
<td>Tamas</td>
</tr>
<tr>
<td>Astringent(Kashaya)</td>
<td>Earth, air</td>
<td>Increases vata, decreases pitta and kapha</td>
<td>Tamas</td>
</tr>
</tbody>
</table>

**Chart -SIX TASTES GOOD FOR VOICE -2.6.2.1**

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90 Voice tantra Yoga mantra, Manjiree Ghokhale, pg no 75
91 Voice Culture S A K Durga ,pg no 142-143
92 IBID
suksmaresides in navel, atisuksm in the heart, Vyakta in the throat, avyakta in the palatal region and kritrima in the mouth. The sound is very subtle in navel, subtle in the heart, developed or strong in throat, undeveloped in the taludesah and artificial in the mouth.

Three Dosha-s

Chart showing fundamental 25 qualities (guna-s) of the three dosha-s.

<table>
<thead>
<tr>
<th>Vata</th>
<th>Pata</th>
<th>Kapha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dry</td>
<td>Hot</td>
<td>Heavy</td>
</tr>
<tr>
<td>Moving</td>
<td>Sharp</td>
<td>Cold</td>
</tr>
<tr>
<td>Light</td>
<td>Light</td>
<td>Oily</td>
</tr>
<tr>
<td>Changable</td>
<td>Moist</td>
<td>Sweet</td>
</tr>
<tr>
<td>Subtle</td>
<td>Slightly Oily</td>
<td>Steady</td>
</tr>
<tr>
<td>Rough</td>
<td>Fluid</td>
<td>Slow</td>
</tr>
<tr>
<td>Quick</td>
<td>Sour Smelling</td>
<td>Soft</td>
</tr>
<tr>
<td>(Leads Other Dosha-s)</td>
<td></td>
<td>Sticky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dull</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smooth</td>
</tr>
</tbody>
</table>

Chart 2.6.2.2-THREE DOSHA-s OF VOICE 93

Every person’s voice can be categorized according to the following guna-s. Voice can be be culture applying the same principle lying behind balancing the dosha-s.

The singer’s voice is denoted by the term Sarira. It has been defined as that which can bring out the beauties of a “Raga” without undergoing any training and which has come out with the body is Sarira.94 Here he speaks about the ‘natural’ voice. It can be said that one can acquire an effective and good voice by voice training, only if there is a little of that natural flexibility in the voice. Scientifically speaking if there is so much of organic disorder, the functional methods cannot help to acquire a good voice. The term “natural flexibility” is used here to donate the voice which is free from organic disorder. Sarandeva has also used the phrase;

Anbhyaephy yaddhvanih raga abhivyakti saktah

To denote that a voice should be free from organic disorder. No doubt, there is a lot in the manufacturing quality of an instrument. Expert vina vadak prefers Ekanda vina and violinists

93 Voice Tantra Yoga Mantra, Manjiree Gokhlee, pg no 73
94 Reference from Voice Culture, S A K Durga (SANGITA RATNAKAR- SARANDEVA, v 82)
prefer German Violins. In the same way, a vocalist also likes to have a good instrument from God? Only those who have offered Vidhya, who have done penance, and who were ardent devotees of Siva are gifted with a good instrument by God.

**Sanskrit Sholok**

*Vidhyadanena tapasa bhaktiya va parvatip*

*Prabhuta bagyavibhavah susariram avaptate (Sangeet Ratnakar)*

The voice training method turn the gifted instrument into an exquisite and melodious Vadhayam.

This study of the Sarigunadosas mentioned by Sangita laksankaras in terms of modern anatomy and physiology helps to eradicate the defects as one can understand the reasons for the demerits of the voice, and also helps to acquire the merits of the voice as physiology which is the science of function explains the methods to be followed to obtain a voice with Gunas. It should be noted that in these texts, these qualities were mentioned for classical singers and that in those ancient days, there were no inventions of audio technology. So we can only imagine of the qualities described.

As we study the details of a singer’s merits and demerits and the process to maintain the vocal hygiene, we will able to understand the importance of Sharira’s guna-dosa which is applicable for today also.

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95 Reference from Voice Culture, S.A.K. Durga *(SANGITA RATNAKAR- SARANDEVA, v 86)*