CONCLUSION

‘Sangītacandrikā’ is one of the important works of Śrī. Āttūr Kṛṣṇa Piṣāroty who had composed many works in both Sanskrit and Malayalam languages. Among books on aesthetics of music in Sanskrit, Śaṅgītacandrikā holds a unique place. Highly informative, quite useful, it is an invaluable source of knowledge and guide to every student of Music. The present work is the outcome of six years of continuous effort. The book had been written after carefully studying the works of precussers like Raghunadhan, Venkatamakhi, Gōvinda Dīkṣitar Rāmāmātyan etc. and after clearing doubts by applying there on the Ṛṇā. The chapter in Āttūr’s book entitled ‘Nadapraṅāsa’ is devoted to a thorough study of various aspects of ‘Nada’. The greatest strength of this book is his concept of ‘Nāda-Brahmā’.

Very little effort has been made to study the science of music and its applications, after the great karnatic scholars - Tyāgarāja, Muttuśvāmi Dīkṣitar, Svāti Tirunal and others. As a result, people well versed in the various aspects of music are rather limited in numbers today. Music efforts have tended to become imitations like ‘Sukabhāsanā’. No one needs to be blamed for this. Scientific books on music have been written in Sanskrit in India from the very beginning and when Sanskrit was
pushed outside of the educational mainstream, it became an ‘unbreakable coconut’ even for the so called educated persons.

‘Saṅgītacandrika’ has been written to save the music tradition from total extinction. More than a century has been elapsed since scientific music texts went out from the midst of people. ‘Saṅgītacandrika’ breaks this great divide.

Nādā, Śruti, Svara, Viṇā, Grāmamūrccana, Mēla, Tāla, Varṇālaṅkārā, Gamakastāyyādi, Prabandha, Rāgā, Gīta- these twelve Prakāśā are incorporated in the ‘Saṅgītacandrika’. In each prakāśā related subjects have been discussed. In short, so far as music is concerned, ‘Saṅgītacandrika’ is a complete scientific text. It is a great asset for those who have the aptitude and others who are interested in studying it in a scholarly fashion. This is the first major work in Malayalam and Sanskrit in Kerala as far as the history of music is considered. It is indeed a great contribution to the literature in Kerala as far as the scientific sanskrit works are concerned.

In the present study, ‘Nādaprakāśa’ the first chapter in the ‘Saṅgītacandrika’ has been mainly explained. It can be un-
derstood from the study of the chapter that the present author is a master of all crafts.

Nādā is nothing but Brahman, even beyond the anāhata dhvani there is a sound which is inaudible to the common. This is known as Nādā. Continuous Yōga practice is required to make it audible. Everything is amalgamated in this Nādabrahma as the fragrance in the flowers, oil in mustard, gold in rocks etc.. A stable intellect and scholarly Yogi makes continuous free efforts to hear Nādā and submit himself to the same nādabrahma. This is the vedic and upaniṣad concept of Nādabrahma and this is explained in the second chapter of this work. In the third chapter it has been explained how a yogi makes him capable of hearing Nādā. The difference between Sphōṭa of Vyākaraṇa and Nādā is brought out in the fourth chapter. In the fifth chapter, an attempt has been made to explain the Nādabrahma upāsanā of Samayācarī-ś. Through these chapters, it is explained how Nādā comes out through Parā, Paśyanti, Madhyama and Vaikhari. In the central chapter, the differences regarding Sphōṭa and Nādā, Āhatā anāhata dhvani and its allied features are discussed.

We have heard and experienced the power of electricity though we don’t know the exact principles, it is certain that it is a
sarvavyāpi movement. When the movement of all electrons have been channelised in to a particular line, we get electricity. Just like that, all movements within our body (similar to the electric batteries), if channelised into the central susumnā nerves, it acts like electric power and it makes possible the process of self realization. This concentration is possible only through the control of indriyā-s and persistent meditation.

This physical body is made up of 72,00 sub-nerves, 9 other nerves filled at the end portion of the susumnā, ṣadādhārā-s and brain. They did not have the capabilities to perform the physical body needs. That capacity is vested with the powers which are moving continuously across them. Ṣadādhārā is the basic for all the movements of powers. It is from this fundamental cycles that the sub-nerves get power to sustain this continuous movement. Thus, there are three powers responsible for activating the body and brahmaṇḍa - Icchā - jñānā - kriyā (actions of powers). Kundalini śakti is fundamental to these three powers. This is the Jīva śakti.

According to yogi-s, idā situates on the left and pīṅgalā on the side of the back bone while susumnā exists at the centre. The Ṣadādhārā-s are linked to this susumnā. The muladhārā the abode of Kundalini is believed to be located at its bottom. That force sleeps there in three ringed serpent form. When that
awakes, it tries to forcibly move inside the *suṣumna*, the layers of mind start opening providing wonder insights and other capabilities.

When *Kundalini* reaches the *Sahasradala Kamalā* (thousand petalled lotus) after passing through the *sadadhara*-s, the *sādhaka* fully loses the connection between body and mind and he attains deliverance (*mukti*). Because *sahasradalakamala* is the abode of *jñāna prakāśa sakti*-s and *jyotirmaya lōka*, it is called *Candramaṇḍalā*. Because, this is the confluence of their powers and the source of all creation, protection and annihilation, *yōgi*-s define it as ‘*Sricakra*’.

The position of *suṣumna* from *muladhāra* to *ajñācakrā* has been divided into three; *Candra maṇḍalā, Sūrya maṇḍalā* and *Agni maṇḍalā* which locate *Rudra grandhi, Viṣṇu grandhi* and *Brahma grandhi*. *Sūrya* and *Candra* always move through *īda* and *piṅgala*. *Amṛta* (elixir) is automatically emanated when sun rays fall on *candra maṇḍalā*, which then flow through the *ādhara cakrā*-s. The contented *Kuṇḍalini* sleeps at *muladhara* by consuming this *amṛta*. If the movements of *sūrya* and *candra* are blocked, *amṛta* will not be created. Then *Kuṇḍalini* awakes and often breaking *grandhi*-s she reaches
the sahasradalakamalā through suṣumnā and generates amṛta in candra maṇḍala and activates 72,000 nerves in the body. Thereafter she returns and continues her rest in the mūlādhara cakra. The baindavastānā (caturdaśārā) is situated at the centre of the karṇikā in sahasradalakamala. Bindu is saḍādhārarūpā. It is a phenomenon responsible for the birth of Brahmāṇḍa of Paramāśiva. That is a whole one. It is a four squared power principle at the centre of karṇikā inside the sahasradalakamala. Nādā is śivatattva at the centre. It is four in numbers; Parā, Paśyanti, Madhyama and Vaikhari. Nādā emerges from this. Due to śabdardharupa- the two, śakti, śiva acquire very commonly kalātmakatvam. The confluence of śiva and śakti is above all nādā, bindu and kalā. The first two state of this nādā (parā and paśyantī) are only audible to the yogi-s. Experts say that those who experience ‘Parā’ do not return to ordinary life. Srinārāyanaguru in his ‘Atmopadesasataka’ says that an individual who experiences para feels 10,000 years as just a half second. Paśyanti is also a state of nādā only understandable to the yogi-s. Madhyama (the third state of nādā) is sphoṭa to vaiyākaraṇā-s, which is the mantra stā to musicians. When nādā reaches vaikhari (the fourth state of nādā), it becomes audible to all common beings. In the 7th chapter of this study, sphoṭa and vaikhari are
considered in detail. \( \text{St}\) and its \text{antara nādā} and their states, number of resonances etc. are also examined in detail in the same chapter.

The views of musicians about nada do not contradict and they hold the easier opinions. According to them, music is considered as \text{vaikhari} and they explain that there is no \text{gīta} without \text{nādā}, no \text{svara} without \text{nādā} and no \text{śruti} without \text{nādā}. Hence the \text{jagat} itself is based on the \text{Nādabrahma}.

\begin{align*}
\text{“Na nādēna vinā gītam} \\
\text{Na nādēna vinā svarah} \\
\text{Na nādēna vinā śrutiḥ} \\
\text{Tasmāt nādātmakam jagat”}
\end{align*}