NADA

In Bharatiya Sangeet musical sound is called *NADA* and *NADA* is called "*Brahman*" or Divine Reality itself.

Three things are essential for any sound to be heard. a) vibrating body  b) medium like air, liquid or solid through which the vibrations travel c) a receiver as an ear

Science defines a tone or musical sound from the point of view of its physical structure. *Bharatiya Sangeet* calls a tone as *swara*. The work done on Bharatiya Sangeet lay emphasis on the resonant character of a Swara and it's aesthetic effect. (*Indian music, by Thakur Jaideva Singh*, xxxvIII)

The music came in existence since the existence of human being on the earth and it has captured the atmosphere.

As the flowers blossom naturally in the nature, music has a dialogue with the soul (*Atma*), every *SWAR* in music is *NADA OF ATMA* (soul) and *ATMA* is part of *PERMATMA*. Music is therefore pleasant and establishes peace in the heart of a listener. The expressions of human being with *Bhava, Rasa* and Melody is *Music*. (*Rasvedh, By Uppalvar B.V.*)

Pandit Sharangdev gives the definition of Music in his book Sangeet Ratnakar as follow:-

As per the definition Music includes *Geet* (song or poem), *Vadya* (instrument) and *Nritya* (dance).
Music is of two types.

1) Marg Sangeet
2) Deshi Sangeet

Marg Sangeet is discovered by Brahmadeva and Bharat and others displayed it in front of God Shankara. Deshi Sangeet is the sangeet comes from different states or localities as per the liking of people and which is enjoyable.

Geet, Vadya, and Nritya

Nritya (dance) follows Vadya (instrument) and Vadya follows Geet. Therefore Geet is supposed to be the prominent.

Enjoyable combination of swaras is called Geet. Geet is again of two types.

1) Gandharva and 2) Gan.

Gandharva is delivered by Gandharva for the best purpose and is of definite type. Gan is a poem (Geet) created by Vagyeyakar which follows rules of music and it is in particular Raga. The purpose is to please the public. Geet is the only medium to achieve Dharma, Artha, Kam and Moksha, the four principles of life. (Sangit Ratnakar: Pg 12&19)

Geet is developed from NADA, Vadya (instrument) and Nritya follows Geet therefore all these three are the part of NADA

The world is full of NADA. We cannot see the NADA but we experience it.

The existence of the world is due to Panchmahabhuta i.e. Prithvi (earth) Aap (water) Tej (light), Vayu (air) and Aakash (sky). If the existence of any one of these five is disappeared, then nothing will exist.

Therefore these Panchmahabhuta are important for the existence of the world. The creation of the world, presence and loss is due to the power
The power of God is throughout the world. The world is full of power of God similarly it is full of NADA.

While thinking about the God the mind is engrossed, one forgets other things, achieves total concentration. Similarly while listening to NADA total concentration is achieved therefore such NADA is called God.

The power of God is "BRAHMA"! The world is full of "BRAHMA", therefore it is described as "ANNABRAHMA", "STHALABRAHMA", "JALABRAHMA","TEJABRAHMA". Similarly the power of NADA is called "NADABRAHMA".

There are lot of similarities in PARABRAHMA and NADABRAHMA. PARABRAHMA is everywhere in the world similarly NADABRAHMA is also everywhere in the world. We cannot see PARABRAHMA as well as NADABRAHMA. PARABHAHMA is all time (trikal). Similarly NADABRAHMA is also all time.

We cannot understand or find out what is PARABRAHMA as well as NADABRAHMA.

Shadja is a power and part of God. NAD as Shadja is everywhere in the world. Any NADA can be taken or imagined as a Shadja while singing.

While singing, a singer fixes one swara as Shadja and then he makes combination of lower or higher swaras. Human body has various parts. Shadja is imagined as a body having seven swaras. It is called Swaradeha or Shaririveena (Vedant va Gayan: By S.V. Paranjape. Pg 1to9)

Kinds (types) of NADA :- Sound which is the base and medium of music is of two types 1) sound which is useful for music is called NADA

2) Sound which is not useful for music is called noise.
Bhautic Nature is Chaitanya Swaroop (energetic), Anand Swaroop (full of joy), Svatah Prakashman (self delights) and Nirmal (pure). It is called God. It is Advitiya (incomparable), Janmarahit and Mrityurahit (without birth and death), Vyapak (capturing the world), Nirvkar (without any feelings), Nirakar (without any shape), Sarva shaktiman (most powerful) and Sarvadnya (having complete knowledge). Living body is part of BRAHMA.

These living bodies (Jeevatme) are controlled by happiness, sorrows and sins etc and they have the things in their fate as per their life and deeds in every birth. They have another living body which will never be destroyed till the Moksha (freedom from everything).

The 'sookshma' (finest) body is of Panchamahabhuta, Indriya (parts of body) and Pran (life). The Aaj Paramatma for the experience of these living bodies create the world. Atma and Paramatma destroys the world to give rest to living bodies. The creation of the world and destruction goes on continuously. The world and living bodies are not different from Atma. This Atma with its power creates the world.

Atma is responsible in creating first Akash (sky) , from this Vayu (air), from this Agni (fire), from this Pani (water) and from this Prithvi (earth). These Panchamahabhuta (five important elements) is the body of huge BRAHMA.

'BRAHMA' created 'BRAHMADEVA' and gave him Vedas. From the words of vedas this Bhautic Nature was developed. As per the order from BRAHMA, BRAHMADEVA created Prajapati (creator of living bodies). Creation of living bodies is of four types.

From Gham (perspiration) , Udbheda (from the soil),- trees, from Egg-birds from Veerya- human beings.
In human body when *Atma* feels like talking, it induces mind, mind induces *Agni* (fire), *Agni* induces *Vayu* (air). *Vayu* in *Brahmagranthis* travels upward side through *Nabhi* (stomach navel?) *Hridaya* (heart) kanth (vocal chords) *Mastak* (head) and *Mukha* (mouth) and creates sound.

*NAD* in these five places is called *Atisukshma* (finest) *Sukshma* (fine) *Pushta*, *Apuṣht* and kritrim (artifical). *NA* is the name of Prana or Vayu (life) and *DA* is the name of *Agni* (fire). It is therefore called *NADA* because it is created by the combination of *Vayu* and *Agni*. (Sangit Ratnakar by Sharangdeo. Pg 54)

The vibrations of *BHAUTIK NADA* are continuous and with specific intervals. This Bhautik NADA created in body is of two types.

1) *ANAHAT NADA*  
2) *AHAT NADA*

Both these NADAS are created in body.
1) ANAHAT NADA: - It is created without any inducement or hammering. It is not useful for music. As per the advice of Guru (teacher), Yogi (student) studies ANAHAT NADA. It relives human being from birth and death cycle.

2) AHAT NADA: - It is the sound produced by striking some body; which has continuous vibrations and with specific intervals and which is enjoyable. It is called NADA. The NADA does not creates music but its property is useful for music (Lakshan)

ATIBHOUTIK:- Scholars consider four different types of NADA. Para (heje) Pashyanti (heçe) Madhyama (çêçêçê) and Vaikhari (JeKeje). Out of these Madhyama is considered to be useful NADA for music i.e. basic thing required to produce SWARA. (The four types are considered as VAK but VAK includes NADA and VARNA OR VYANJAN) This type of NADA is called ATIBHAUTIK, this does not clarify how music is originated in the heart of human being.

PSYCHOLOGICAL OR PSYCHOPHYSICAL

Darvin's principle of origination of music is when man started creating sound by following animals and birds and music was originated. The present scholars do not agree. After studying olden days according to them music is for worshiping God and Goddess.

According to Karl Stumf when man started expressing his feelings by different sounds, the language was originated. Language is prior to music language is responsible for music. This statement is also not agreeable because in music the importance of swara lies in its sweetness, melody and not in its pitch. If we think properly
we can know that the origin of music is interjectional cry. (Bharatiya Sangita Itihas: By Thakur Jaideva Singh, pg 1&2)

In human body NADA is of three types. Nada originated from heart is called MANDRA, from vocal chords is called MADHYA and from head is called TARA.

The Madhya is double in pitch of Mandra and Tara (higher) is double in pitch of madhya. (Sangit Ratnakar By Sharandeo, pg 55)

Properties of NADA :-  We can differentiate one NADA from other because of its properties. These properties are very much useful in producing music.

There are three aspects of a musical sound or NADA, Pitch, Force or loudness or intensity and Timber or quality of sound.

PITCH:- Pitch is the degree of acuteness or graveness of a tone or NADA. Every NADA has specific vibrations. Pitch depends upon number of vibrations. Pitch depends upon number of vibrations or frequency of the NADA. The more the vibrations higher the pitch. The lesser the vibrations lower the pitch.

For example if the frequency of Shadja Sa is 240 and frequency of Rishbha Re is 270 then frequency of Komal Rishabh is 256. 12 swaras in Bharatiya Sangeet are placed or fixed on definite place or Sthan.

Loudness or intensity:- There is definite distinction between pitch and loudness. Higher the pitch is not necessarily louder than that of lower pitch. But the loudness or intensity refers to the force with which a note or NADA is sounded not to the pitch.
Without changing the frequency of a NADA if one says in higher voice and then in lower voice, we know the difference. A singer can make his singing attractive because of this property. Pitch depends on frequency of vibrations and loudness depends on the amplitude of vibration, the greater the amplitude the louder the sound.

Timbre or Quality:- It is the property of NADA which shows from which medium NADA is produced. Suppose you are listening to an ensemble of instruments all tuned to the same pitch and being played with the same intensity you still recognize the tones of different instruments because the quality of the tone of each instrument differs. The same is the thing with human being. Different persons have different tonal quality therefore without seeing the artist we can know who the singer is. Tonal quality is technically called Timbre. (Sangit shastra Parichay; by Madhukar Godase. Pg 26 &27)